

PERSONNAGES

Apollon	TÉNOR
Silène	BARYTON
Hermès	SOPRANO
La Nymphé	—

Chœurs des Nymphes et des Satyres.
Corps de Ballet.



Pour traiter de la location du matériel d'orchestre, s'adresser à **MM. DURAND & C^{ie}**,
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La naissance de la Lyre



PRÉLUDE

Calme. ♩ = 80

PIANO

p

2

Musical notation for the first system of the second section. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A dynamic marking of *mf* is present at the end of the system.

Musical notation for the second system of the second section. The treble staff features a more complex melodic line with slurs and accents, and the bass staff continues the accompaniment with various rhythmic values.

Musical notation for the third system of the second section. It includes dynamic markings of *mf* and *sfz*. The treble staff has a melodic line with slurs and accents, and the bass staff has a more active accompaniment.

Accel.

Musical notation for the fourth system of the second section, marked with *cresc.* and *sfz*. The treble staff shows a melodic line with slurs and accents, and the bass staff has a more active accompaniment.

3 **Très animé.** ♩ = 156

Musical notation for the first system of the third section, marked *Très animé.* and *ff*. The treble staff features a fast, rhythmic melodic line with slurs and accents, and the bass staff provides a simple accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and accompanimental lines from the first system.

Third system of musical notation. The treble clef part begins with a *dim.* (diminuendo) marking. The bass clef part has a *mf* (mezzo-forte) marking. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef part has a *dim.* marking. The bass clef part has a *p* (piano) marking. The system concludes with a double bar line.

Fifth system of musical notation. A boxed number '4' is placed above the first measure of the treble clef. The treble clef part has a *f* (forte) marking. The system concludes with a double bar line.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff features a bass line with chords and a dynamic marking of *ff* (fortissimo).

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active bass line. A *cresc.* (crescendo) marking is present in the right-hand staff.

5 En élargissant un peu

Third system of musical notation. The treble staff has a series of chords with a *fff* (fortississimo) dynamic marking. The bass staff provides a steady accompaniment.

En ralentissant beaucoup

Fourth system of musical notation. The treble staff features a melodic line with a *dim. poco a poco* (decrescendo poco a poco) marking. The bass staff has a simple accompaniment.

Très lent

Fifth system of musical notation. The treble staff has a very slow melodic line with a *p* (piano) dynamic marking. The bass staff has a simple accompaniment.

Moins lent

Poco accel.

The first system of music is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music is marked *pp* (pianissimo). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

6 Très modéré. ♩ = 72

The second system of music is in 4/4 time, marked *p* (piano). It features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a similar accompaniment. The key signature remains one sharp.

The third system of music is marked *m.g.* (mezzo-forte). The treble staff continues with a melodic line, and the bass staff provides accompaniment. The key signature is one sharp.

The fourth system of music is marked *mf* (mezzo-forte). The treble staff features a melodic line with some slurs, and the bass staff has a steady accompaniment. The key signature is one sharp.

The fifth system of music is marked *cresc.* (crescendo). The treble staff continues with a melodic line, and the bass staff provides accompaniment. The key signature is one sharp.

f *dim.*

RIDEAU
p *dim.* *pp*

1^{er} TABLEAU

Une lande fleurie. A gauche, un tertre gazonné. A droite, falaise masquée par des broussailles.
 Au second plan, des pins, puis de hautes montagnes. — Apollon descend dans un nuage de feu. —
 Il dépose au sommet du tertre, un trépied dont le large bassin déborde d'objets d'or.

Lent. ♩ = 60

SCÈNE I. — APOLLON, seul.

7 *p* *mf*

p

Même mouv^t

APOLLON

Hom - mes ou dieux, hô - tes de ce val - lon, Prê - tez l'o -

Même mouv^t

m.g. *mf*

A. *reille* — à Phoebus A-pol-lon! — Mon cœur — au chagrin est en

A. proie: — Le plus précieux de mes biens, Le troupeau — qui fai-sait Mon orgueil et ma joie, —

A. **Moins lent**
 Le troupeau qui paissait Aux champs Pi-é-riens, Grands bœufs, — veaux bondissants,

8 **Moins lent.** ♩ = 76

mf

A. va - ches, de lait gon - flé - es, Toutes mes bê-tes à la fois s'en sont al-

A. *mf*

- lé - es. Brigand audaci - eux, — ou subtil en - jô - leur, Qui fit le coup? quelle

A. *mf*

main i - gno - ré - e?.. Dès que je con - nus mon mal.

mp

A. *mf*

- heur, Jem'élançai de con - trée en con - tré - e, Sans trou - ver tra - ce du vo -

A. *mf*

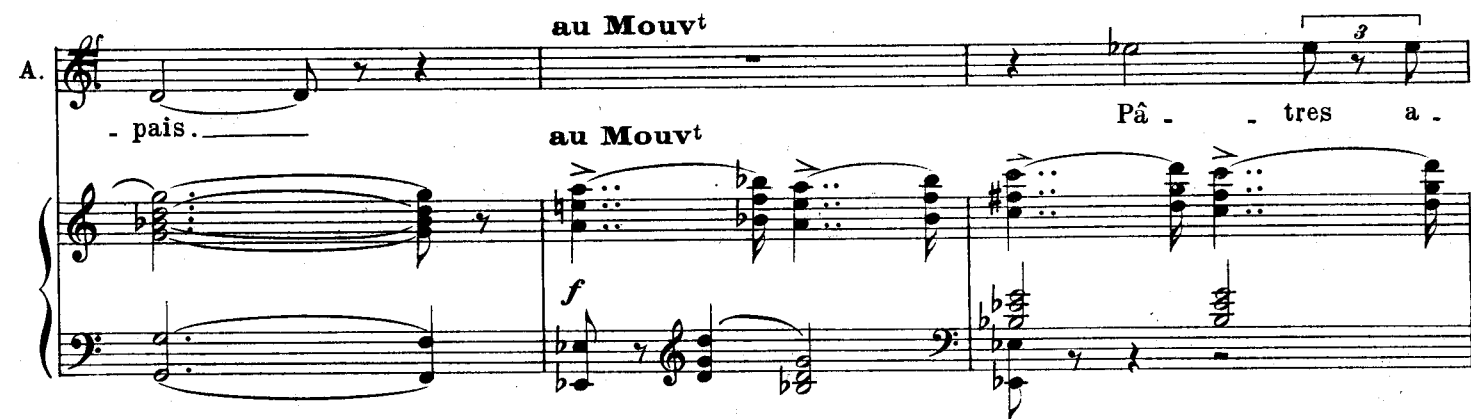
- leur. — Et voi - ci qu'à présent, —

9 *mf* Sans presser

p

A.  *3*
 Kyl - lé - né — ré - vé - ré - e, Su - prême es - poir, — je

A.  *3* **Poco rit.**
 viens troubler la paix De tes rocs es - car - pés — et de tes bois é -

A.  **au Mouvt** *3*
 - pais. — **au Mouvt** *f* Pâ - tres a -

A.  *3*
 - mis des boucs, chasseurs, Rivaux des ai - gles, noirs charbonniers, —

A. *Et vous, — fils des nym.phes es . piè . gles, Qui rô.dez le soir, sur les*

A. *monts — Moitié bê . tes, moitié dé . mons. —*

Accel.

Assez animé

A. **10** *Assez animé. ♩ = 112* *Re.gar.dez ce tré . pied où ce flot d'or ruis.*

A. *- sel - le, Cet a.mon.cel.le . ment de lingots, — de bi.*

A. *- joux — Dont la lu - eur on - doy - ante — é - tin - cel — le...*

poco a poco cresc.

A. *Moins animé*

Immortel ou mor - tel, quicon - que par - mi

Moins animé

f

A. *vous sai - si - ra mon voleur, A - pai - se - ra mon â - me, me rendra mon bien, mon hon -*

f p cresc.

A. *- neur. — Qu'il soit de ce tré - sor le maître et le Seigneur, —*

mp

Solennel

A. *mf*
 Au nom de Zeus, Apollon le pro - cla - me!

11

Solennel

cresc. *f*

A.

dim. *pp*

SCÈNE II. - APOLLON, SILENE

12 Modéré. ♩ = 92

Entrée de Silène portant une outre

f *mf* *cresc.*

qu'il dépose à côté du trépied.

f

En pressant

dim. *p* *cresc.*

Rit.

ff *dim.* *mp*

au Mouvt

SILÈNE

13 *p* *mp*

Sous le vieux pin où j'é-tais en-dor-mi

au Mouvt

mp

Mon vieil â-ne brou-tant, mon outre à de-mi plei-ne,

S. Ta voix so - nore _____ ô grand a - mi A ré - veil -

poco *cresc.*

S. - lé pa - pa Si - lè - - - ne. J'ac - cours _____

14

sfz *sfz* *sfz*

S. _____ d'un pas mal af - fer - mi _____ Par - ta - ger _____

sfz *sfz* *sfz*

S. sou - la - ger ta pei - - - ne, Ain -

Librement

sfz *p*

Librement

S. *si... ton beau trou - peau ra - vi*

mp *mf*

S. **Lent** *per - du?* **Très modéré**

Lent **Très modéré**

f *m.g.* *m.d.* *f* *dim.*

APOLLON

15 *Rien n'est plus vrai; — tu m'as bien en - ten - du,*

SILÈNE **Cédez**

Il n'est point de mal sans re - mè - de Pour

Cédez

p **Cédez**

APOLLON

au Mouvt

S. J'ai pro - mis, n'as-tu pas com - pris, Cet
qui sait y met-tre le prix. —
au Mouvt

A. or à qui me vient en ai - de.

16

mf.

SILÈNE

Cer - tes, la tâche est belle et le sa - laire est bon. —

f. *dim.*

S. Au temps de ma jeu - nesse, a - lerte et té - mé.

p léger

Sans presser

S. - rai - re, J'au - rais à for - fait pris l'af - fai - re.

Sans presser

p

En retenant un peu

S. Mais, hé - las! je ne suis au - jour - d'hui qu'un bar - bon... —

En retenant un peu

Très retenu

S. Si — je t'offrais mes fils pour

Très retenu

Librement
court

Librement

S. dé - couvrir la pis - te de tes bœufs é - ga - rés?.. Ce sont de fins ma -

S. *tois.* Bon pied, bon œil, pres-tes,

17

S. a-droits A leur flair de chas-seurs nul gi-

S. - bier ne ré-sis-te. Moi-mê-me, vieux rou-

Retenez

S. - tier, je gui-de-rai leurs pas.

Retenez

S. **Plus vite**

Mais... pour un tel bien - fait, ton prix ne suf - fit pas.

Plus vite. ♩ = 92

APOLLON

18 In - sa - ti - a - bles que vous é - tes, Que demandez-vous

A. **Moins vite**

donc pour re - trou - ver mes bê - tes?

SILÈNE

Moins vite Un

S. **Pressez**

bien ar - dem - ment con - voi - té par eux, par moi... —

Pressez

au Mouvt
APOLLON

Très élargi

S. *Quel bien?*

La li - ber - té!

au Mouvt

Très élargi

au Mouvt

A. *C'est ju - ré par le dieu su -*

au Mouvt

A. - pré - me; Qu'ils soient li - bres, tes fils,

(Exit)

A. que tu le sois toi - mê - me!

SCÈNE III. - SILÈNE, LES SATYRES

pp 6 6 6 6

19 Même mouvt ♩ = 92

p

Detailed description: This block contains the piano introduction. It starts with a treble clef staff featuring a series of sixteenth-note chords, each marked with a '6' and a 'pp' dynamic. Below this is a grand staff (treble and bass clefs) with a tempo marking '19 Même mouvt ♩ = 92' and a dynamic marking '*p*'. The piano accompaniment consists of chords and moving lines in both hands.

TÉNORS

BASSES LES SATYRES

Dans le brouil .

Dans le brouil .

p

p

Detailed description: This block shows the vocal entries for the Tenors and Basses (Les Satyres). The Tenors' part is on a treble clef staff, and the Basses' part is on a bass clef staff. Both parts begin with a rest followed by the lyrics 'Dans le brouil .'. The dynamic marking '*p*' is placed above the Tenors' staff and below the Basses' staff.

p

Detailed description: This block contains the piano accompaniment for the vocal section. It features a grand staff with treble and bass clefs. The piano part continues with chords and moving lines, marked with a dynamic '*p*'.

T.

B.

- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____

- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____ En - ten - dez -

Detailed description: This block shows the vocal lines for the Tenors (T.) and Basses (B.). The Tenors' part is on a treble clef staff, and the Basses' part is on a bass clef staff. They sing the lyrics: '- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____' and '- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____ En - ten - dez -'. The lyrics are aligned with the notes on the staves.

p

Detailed description: This block contains the piano accompaniment for the vocal section. It features a grand staff with treble and bass clefs. The piano part continues with chords and moving lines, marked with a dynamic '*p*'.

T. *mf* En-tendez-vous le si-gnal? _____

B. *mf* - vous le si-gnal? _____ En-tendez-vous le si-gnal? _____

20

mf

T. *f* Le pè - - - re nous ap - pel - - - le!

B. *f* Le pè - - - re nous ap - pel - - - le!

cresc. *f* *dim.*

f

T. *mp* ²
A quelle aven . tu . re nou . vel . le ?

B. *mp* ³
A quel exploit o . ri . gi .

T. _____

B. _____
- nal ? _____

Rit.

mf

SILÈNE: Si par hasard y flotte
une odeur de bétail...

Très animé

SILÈNE

Pre - nez vos pos - tes de ba - tail - le,

[21] Très animé. ♩ = 160

pp *p*

S. Ceux - ci de - bout,

mp *f*

S. Ceux - là cou - chés.

mp *f*

S. Toi, glis - se - toi

mp

S. dans la brous - sail - le, Toi, — grimpe au

S. faî - te des ro - chers. —

S. Et vous, — trot - tant à qua - tre

22

S. pat - tes, Com - me des chiens ou des fu - rets, —

S. De vos na . ri . nes dé . li . ca . tes Re . ni .

S. . flez four . rés et gué . rets!

Même mouvt

I TÉNORS Qui marche i . ci dans la clai .

II LES SATYRES

I BASSES En . tends -

II

23 Même mouvt

I
T. -riè - re?

II
Non... C'est le mur - mu - re du

I
B. tu meu - gler là der - riè - re?

II
En - tends - tu?

I
T. *mf* En - tends - tu? *f* Qui marche i - ci dans la clai -

II
vent. Qui marche i - ci dans la clai -

I
B. *mf* Ou le cri d'un en - gou - le - vent

II
mf Ou le cri d'un en - gou - le - vent

cresc.

I
T. - riè - re?

II
- riè - re? *p* Quel est ce par -

I
B.

II

The first system of the musical score features four staves. The top two staves are for vocal parts: the first staff (labeled 'I') is for Tenor I and the second (labeled 'II') is for Tenor II. The bottom two staves are for piano accompaniment: the third staff (labeled 'I') is for Bass I and the fourth (labeled 'II') is for Bass II. The vocal parts have lyrics: Tenor I: '- riè - re?'; Tenor II: '- riè - re? Quel est ce par -'. The piano accompaniment includes dynamic markings 'f' and 'p'.

I
T. *mf* Est - ce la menthe _____ ou la Cy -

II
- fum _____ qui me gri - se?

I
p Quel est ce par - fum? _____ Quel est ce par - fum? _____

B.

II
p Quel est ce par - fum? _____ Non,

The second system of the musical score continues with four staves. The vocal parts have lyrics: Tenor I: 'Est - ce la menthe _____ ou la Cy -'; Tenor II: '- fum _____ qui me gri - se?'; Bass I: 'Quel est ce par - fum? _____ Quel est ce par - fum? _____'; Bass II: 'Quel est ce par - fum? _____ Non,'. The piano accompaniment includes dynamic markings 'mf' and 'p'.

I T. *ff* - ti - - se? C'est

II *ff* C'est

I B. *cresc.* Non, non, c'est la sen-teur du ge - nêt, — C'est *ff*

II *cresc.* non, non.. c'est la sen-teur du ge - nêt, — C'est *ff*

cresc. *ff*

UN CHOREUTE

f Grands

I T. l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

II l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

I B. l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

II l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

8 *ff* 24

un Ch.
dieux! à la res - cous - se! Sous ce ta -

un Ch.
- pis de mous - se, Dans le ga - zon trempé, un si - gne clair, Sa -

Retenez

un Ch.
- lut, ô lau - rier de Tem - - pé!

Très élargi **Très animé**

UN AUTRE CHOREUTE

ô pro - di - - ge, voy - ez!...

un a.
Ch.

la tra - ce s'en - che - vê - tre, Sa - bots con - tre sa -

un a.
Ch.

- bots, ta - lons con - tre ta - lons _____

Moins vite

UN CHOREUTE

Quel ef - froi me pé - nè - tre? Est - ce que ce trou - peau mar - chait a re - cu -

25 Moins vite

p

Très animé

un
Ch.

- lons? _____

Très animé

mp

SILÈNE

Que mar-mot-tez-vous là? Quel spec - - tre vous a -

- gi - te? Garde à vous! En fi - le par

trois! La piste est clai - - re il faut la sui-vre jusqu'au gi - te.

Soy - ez do - ci - les à ma voix!

26

S. *Em-pau-mez tous la voie où je m'en - ga - ge*

sfz p *mf*

Librement *au Mouvt*

S. *Sans quoi, mon fouet va fai-re ra - - ge!*

au Mouvt

I *f* **TÉNORS** *Hou hou pst pst*

II *f* **LES SATYRES** *Hou hou pst pst*

I *f* **BASSES** *Hou hou hou hou pst*

II *f* *Hou hou hou hou*

I
T. hou hou pst pst Ti-rons par çï

II
hou hou pst pst Ti-rons par

I
B. pst hou hou pst pst Ti-rons par çï

II
pst pst hou hou hou hou Ti-rons par

I
T. là: pst pst

II
là: pst pst

I
B. là: pst pst

II
là: pst pst

SILÈNE

En a_vant, appuy - ons! prends gar - de, Drakis, mon

27

I. C. Ha ha

II. Ha ha

I. Ha ha

B. II. Ha

S. gars, je te re-gar - de: Tu tré - buches à chaque pas... —

I. ha ha

II. pst pst ha ha pst pst

I. ha ha

B. II. ha pst pst ha ha pst

S. Fer - me, Gra - pis, à la bonne heu - re! Hé, toi, le rouquin,

I. *f* Hou hou

II. *f* Hou hou

I. pst pst

II. pst pst

S. que je meu_re Si mon cuir ne té_cor_che pas!

28

I. hou hou ha ha ha ha

II. hou hou ha ha ha ha

I. pst pst pst pst pst pst

II. pst pst pst pst pst

ff

I
T. Ti-rons par là.

II
Ti-rons par çï,

I
B. Ti-rons par là.

II
Ti-rons par çï,

SILÈNE

Voy-ez, — ce far-ceur qui boi-til-le!

I
T.

II

I
B.

II

S. As-tu bien-tôt fi-ni, vieux dril-le, De rire et de te — dandi.

8

pp

I Ha ha hou hou

II Ha ha pst pst hou hou

I Ha ha hou hou

II Ha ha pst pst hou

S. -ner? **29** Bra-vo, Kro-kias, hé! l'ar-tis-te,

I hou hou

II pst pst hou hou

I hou hou

II hou pst pst hou hou

S. Veux-tu bien rentrer dans la pis-te! Pas de travail, pas de di-

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

S. *ner!*

Ils arrivent au pied de la grotte - Son de lyre.

I. ha!

II. ha!

I. ha!

II. ha!

30 En ralentissant

Lent. ♩ = 66

8

HARPE

mp

This system contains the first system of music. It features a piano accompaniment for Harpe (Harp) and Bass. The Harpe part is in the upper register, playing a series of chords and single notes. The Bass part is in the lower register, providing a harmonic foundation. The tempo is marked 'Lent.' and the time signature is 6/8. The first measure is marked with a 'p' (piano) dynamic.

8

This system continues the piano accompaniment from the first system. It features the same Harpe and Bass parts. The Harpe part continues with its melodic and harmonic lines. The Bass part provides a steady accompaniment. The tempo remains 'Lent.' and the time signature is 6/8.

SILÈNE

Ah! ce son in.con.nu qui m'en.ivre et me gla.ce...

8

This system includes the vocal line for Silène and the piano accompaniment. The vocal line is in the lower register, with lyrics: "Ah! ce son in.con.nu qui m'en.ivre et me gla.ce...". The piano accompaniment continues with Harpe and Bass parts. The tempo is 'Lent.' and the time signature is 6/8.

Très animé

mp

I TÉNORS A . dieu, nous te quit - tons.

II

LES SATYRES

I *mp* A . dieu, nous te quit - tons.

II

BASSES

SILÈNE

31 Très animé. ♩ = 144

pol . trons! —

p

I *mf* Eh! ma foi, si le

T. *mf* Eh! ma foi, si le

II *mf* Eh! ma foi, si le

I *mf* Eh! ma foi, si le

B. *mf* Eh! ma foi, si le

II *mf* Eh! ma foi, si le

S. res . tez en pla - ce

mf *f* *mp*

I
T. cœur t'en dit, — A - chève seul cet - te cor - vé - e:

II
cœur t'en dit, — A - chève seul cet - te cor - vé - e:

I
B. cœur t'en dit, — A - chève seul cet - te cor - vé - e:

II
cœur t'en dit, — A - chève seul cet - te cor - vé - e:

I
T. *ff* Gar - de pour toi la li - ber - té rê - vé - e,

II
ff Gar - de pour toi la li - ber - té rê - vé - e,

I
B. *ff* L'or de Phœ -

II
ff L'or de Phœ -

Ils font mine de partir

I
T.
II

I
B.
II

- bus et ce trou-peau mau - dit!

- bus et ce trou-peau mau - dit!

32 *dimin.*

SILÈNE, les arrêtant

Ne par-tez pas, je vous ad - ju - re. A -

mf

S.
- vant d'a - voir, par un chant bien ryth-mé, In - vi - té le dé -

S. *mon, sous ce roc en - fer - mé,*

Rit. molto

S. *A nous dé - voi - ler sa fi - gu - rel*

Rit. molto

33 **Lent.** ♩ = 60

Lent
TÉNORS

LES SATYRES

BASSES

p

p

Om - bre qui nous rem - plis de dé - lice et d'ef -

Om - bre qui nous rem -

Lent. ♩ = 104

T. - froi, _____ Mor - tel ou

B. - plis de dé - lice et d'ef - froi, _____ Mor - tel ou

T. dieu, _____ ber - ger ou roi, _____

B. dieu, _____ ber - ger ou roi, _____

T. *f* Dis - nous ton nom, — ré - vè - le nous ton è - - tre:

I. *f* Dis - nous ton nom, — ré - vè - le nous ton è - - tre:

B. *f* Dis - nous ton nom, — ré - vè - le nous ton è - - tre:

II. *f* Dis - nous ton nom, — ré - vè - le nous ton è - - tre:

pp

T. Hô - - te mys - té - ri - eux _____

I. *pp* Hô - - te mys - té - ri - eux _____

B. *pp* Hô - - te mys - té - ri - eux _____

II. *pp* Hô - - te mys - té - ri - eux _____

34

T. Par - le, fais-toi con - naî - tre!

I. Par - le, fais-toi con - naî - tre!

B. Par - le, fais-toi con - naî - tre!

II. Par - le, fais-toi con - naî - tre!

8

Librement
SILÈNE

A mon tour d'essayer, — et — d'un vacar - me fou, de mar - te - ler le sol et la ca -

Animé

S. *ver - ne: A moins d'ê - tre plus sourd que le Styx et l'A -*

1^a

2^a *Animé. ♩ = 132*
p lourdement

S. *ver - ne, Il fau - dra qu'il m'en - tende et sor - te de son trou. —*

1^a *mf*

2^a *p* 35 *mf*

1^a *Cabrioles et trépignements de Silène*
cresc. *3*

2^a *cresc.*

1^a

f 3

cresc.

2^a

f

cresc.

En animant peu à peu

1^a

ff

2^a

ff

En animant peu à peu

1^a

ff

2^a

ff

Très animé. ♩ = 156

1^a

Très animé. ♩ = 156

2^a

1^a

cresc.

2^a

cresc.

En animant de plus en plus

1^a

fff

2^a

1^a

2^a

1^a

2^a

SCÈNE IV. — SILÈNE, LES SATYRES, LA NYMPHE

Assez lent

TÉNORS *p*
 Ô nymphe au fin peplos de lin, ————— Que ton

I LES SATYRES *p*
 Ô nymphe au fin peplos de lin, ————— Que ton

II BASSES *p*
 Ô nymphe au fin peplos de lin, ————— Que ton

36 Assez lent. ♩ = 72

T. *pp dolce*
 flux de plaintes s'arrê - - - tel Ne crains pas, ô

I *pp dolce*
 flux de plain - - - tes s'ar - rê - te! Ne crains pas, ô

B. *pp dolce*
 flux de plain - - - tes s'ar - rê - te! Ne crains pas, ô

II *p*
 flux de plain - - - tes s'ar - rê - te! Nul dessein ma -

T. nym - phe, ne crains pas, — Dis - nous — seulement, de

I. nym - phe, ne crains pas, — Dis - nous — seulement, de

B. II. — lin ne nous gui da vers ta re - trai - te. Dis - nous — seulement, de

T. grâ - ce, dis-nous, — Quel est l'incon - nu —

I. grâ - ce, dis-nous, — Quel est l'inconnu — qui, là, sous la

B. II. grâ - ce, dis-nous, — Quel est l'inconnu — qui, là, sous la

37

T. qui, là, sous la ter - re, D'un son si trou -

B. I
II ter - - - re, D'un son si trou - blant, si

The first system of the musical score consists of three staves. The top staff is for the Tenor voice (T.), the middle for Bass I and Bass II (B. I, II), and the bottom for the piano accompaniment. The key signature is G major (one sharp). The vocal lines contain the lyrics: "qui, là, sous la terre, D'un son si trou -". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

T. - blant, si plein de mystè - re, Fit tressail - lir nos cœurs

B. I
II plein de mys - tè - re, Fit tressail - lir nos cœurs et trem -

The second system continues the musical score. The vocal lines contain the lyrics: "- blant, si plein de mystè - re, Fit tressail - lir nos cœurs". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *pp* (pianissimo) above the Tenor line and below the Bass line.

T. et trem - bler nos ge - noux?

B. I
II - bler nos ge - noux?

The third system concludes the musical score. The vocal lines contain the lyrics: "et trem - bler nos ge - noux?". The piano accompaniment continues with the same rhythmic pattern. A page number "8" is visible at the bottom of the piano staff.

LA NYMPHE: "On dirait qu'un rêve éclaire sa pensée..." (On entend la lyre)

38 **Lent.** ♩ = 160

The musical score is written in 4/4 time and consists of five systems. The upper staff is a treble clef with a harp accompaniment, marked *ppp* and *HARPE*. The lower staff is a bass clef with a vocal line, marked *mf*. The harp part features a continuous, flowing sixteenth-note pattern. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and then a five-note phrase. The dynamics range from *ppp* to *f* and back to *mf*. The tempo is marked *Lent.* with a metronome marking of ♩ = 160.

39 **Accel. molto**

Très animé. ♩ = 156

LA NYMPHE: Ô mes filles...

Les nymphes accourent de la grotte et l'entourent en barrant le passage.

Lutte des Nymphes et des Satyres.

Ceux-ci prennent peu à peu le dessus.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a five-fingered scale (marked '5') and a fermata. The bass clef part contains a bass line with a five-fingered scale (marked '5') and a fermata. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Second system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a five-fingered scale (marked '5') and a fermata. The bass clef part contains a bass line with a five-fingered scale (marked '5') and a fermata. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

40

Third system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a five-fingered scale (marked '5') and a fermata. The bass clef part contains a bass line with a five-fingered scale (marked '5') and a fermata. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *p*, *cresc.*, and *f*.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a five-fingered scale (marked '5') and a fermata. The bass clef part contains a bass line with a five-fingered scale (marked '5') and a fermata. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a five-fingered scale (marked '5') and a fermata. The bass clef part contains a bass line with a five-fingered scale (marked '5') and a fermata. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *mf* and *f cresc. molto*.

fff

41

mf

f

ff

mf

cresc. poco a poco

SOPRANOS
LES NYMPHES
CONTRALTOS
TÉNORS
LES SATYRES
BASSES

Pro . tège _____

Pro . tège _____

42

fff

S.
u . ne nymphe in . no . cen . . te

C.
u . ne nymphe in . no . cen . . te

T.
Dieu de lu . .

B.
Dieu de lu . .

Elargissez

T. *miè - - - re, viens vers*

B. *miè - - - re, viens vers*

Elargissez

SCÈNE V. - LES MÊMES, APOLLON descendant du ciel.

Très modéré

T. *nous!*

B. *nous!*

Très modéré. ♩ = 72

ff

Plus modéré. ♩ = 66

Rit.

meno f

Lent

APOLLON

43 **Lent.** ♩ = 60

Ces - sez — ce dé_sordre fu - nes - tel

A.

Je viens, au nom de mon père céles - te,

A.

Con - fon - dre le cou - pable — ou ven - ger l'in - no - cent! —

A.

Rèi - ne de ce sé - jour a - gres - te, Qui nourris cet enfant, mon

A.

frère par le sang, — Ouvre et déli-vre -

A.

- nous de ce doute an-gois - sant! —

2^e TABLEAU - SCÈNE VI.

La nymphe fait signe à ses compagnes qui font coulisser les vantaux de la porte, couverts de feuillage, qui fermaient la grotte. Celle-ci apparaît éblouissante, avec ses mousses, ses stalactites, etc... Au milieu, le berceau

44 Moins lent. ♩ = 76

d'Hermès, ombragé de deux rideaux en cuir; l'enfant tient la lyre fortement serrée sur sa poitrine.

Modéré. ♩ = 92

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Modéré' with a quarter note equal to 92 beats per minute. The first system contains measures 1 through 4. The right hand features a melodic line with triplets of eighth notes, while the left hand provides a harmonic accompaniment with triplets of eighth notes. The dynamic marking is *p dolce*.

Second system of musical notation, measures 5-8. The right hand continues with melodic triplets, and the left hand maintains the accompaniment. The dynamic remains *p dolce*.

Third system of musical notation, measures 9-12. The right hand continues with melodic triplets, and the left hand maintains the accompaniment. The dynamic marking changes to *poco cresc.*.

Fourth system of musical notation, measures 13-16. The right hand continues with melodic triplets, and the left hand maintains the accompaniment. The dynamic marking changes to *mf cresc.* and then *f* at the end of the system. A dashed line with the number '8' above it spans across the first two measures of this system.

Fifth system of musical notation, measures 17-20. The right hand continues with melodic triplets, and the left hand maintains the accompaniment. The dynamic marking is *p*. A box containing the number '45' is located at the beginning of the system.

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a five-fingered scale-like passage marked with a '5' and a fermata. The middle and bottom staves have a grand staff (treble and bass clefs) and contain accompaniment with chords and single notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with a five-fingered scale-like passage marked with a '5' and a fermata. The middle and bottom staves have a grand staff and contain accompaniment. Dynamics include *p* (piano).

Très modéré

Third system of musical notation. It consists of two staves. The top staff has a bass clef and a key signature of two sharps. It features a melodic line with a five-fingered scale-like passage marked with a '5' and a fermata. The bottom staff has a bass clef and contains accompaniment. Dynamics include *p* (piano).

Retenez

Fourth system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with a five-fingered scale-like passage marked with a '5' and a fermata. The bottom staff has a bass clef and contains accompaniment. Dynamics include *p* (piano). The system concludes with a *Rit.* (ritardando) marking.

Assez lent

Rit.

SCÈNE VII.- LES MÊMES, HERMÈS

HERMÈS: Et voilà tout mon crime, mes amis...

46 Très modéré

mf 6 f

Assez vif. ♩ = 168

dim. p sfz

SOPRANOS

LES NYMPHES

CONTRALTOS

Oh! — — — — — quel - les grâ - ces sont in - né - es Au

Oh! — — — — — quel - les grâ - ces sont in - né - es Au

sfz

S.

cœur de cet en - fant sub - - - - - till

C.

cœur de cet en - fant sub - - - - - till

sfz

poco cresc.

S. Vers quel - les hau - tes des - ti - né - es Ce jeu - ne

poco cresc.

C. Vers quel - les hau - tes des - ti - né - es Ce jeu - ne

47

poco cresc.

S. dieu mon - te - ra - t - il? Si

C. dieu mon - te - ra - t - il?

p

S. Zeus, de ses jeu - nes an - né - es,

p

C. Si Zeus, de ses jeu - nes an - né - es,

pp

S. *pp*
Dans son cour - roux _____ ne tran - che pas

C. *pp*
Dans son cour - roux _____ ne tran - che pas

pp

S. le fil ? _____

C. le fil ? _____

8 - - - - -

8 - - - - -

ppp

SCÈNE VIII... LES MÊMES, APOLLON

APOLLON: Mais, las! gare au concert qui de là, va sortir!

Très modéré

HERMÈS

caressant et accordant sa lyre

48 **Très modéré** Lyre a. bré.

H. - gé de la na - tu - re, Toi, pour qui chaque cré - a -

H. - tu - re Prê - ta son don le plus mé - lo - di -

H. - eux, Com - pa - gne du tra - vail,

Plus vite

Plus vite

mf poco cresc.

H. *ser-van - te du ca - pri - ce, Ly - re, de mes en -*

f *dim.* **49** *p*

H. **En retenant un peu** *- nuis dou - ce con-so-la - tri - ce,* **Très modéré** *Re - çois mes su -*

En retenant un peu **Très modéré**

H. *- pré - mes a - dieux!*

HARPE

50 **Lent**

HARPE

First system of musical notation for Harp. Treble clef, piano (*p*). The right hand contains a triplet of eighth notes. The left hand has a 7-measure rest.

Second system of musical notation for Harp. Treble clef, forte (*f*). The right hand contains a 9-measure rest. The left hand has a 6-measure rest.

Third system of musical notation for Harp. Treble clef. The right hand contains a triplet of eighth notes followed by a 9-measure rest, then another triplet and 9-measure rest.

Fourth system of musical notation for Harp. Treble clef. The right hand contains a 6-measure rest followed by sixteenth-note runs, then another 6-measure rest and sixteenth-note runs.

51 **Animé**

Orch.

First system of musical notation for Orchestra. Treble clef, 3/4 time signature. The right hand contains sixteenth-note runs. The left hand contains chords.

H.

The first system of music consists of three measures. The treble clef part features a continuous eighth-note melody. The bass clef part provides accompaniment with chords and rests. The key signature has one flat, and the time signature is 4/4.

H.

The second system of music consists of three measures. The treble clef part continues the eighth-note melody. The bass clef part has a more active accompaniment with eighth notes and chords. The key signature and time signature remain the same.

H.

The third system of music consists of three measures. The treble clef part continues the eighth-note melody. The bass clef part features a more complex accompaniment with chords and rests. The key signature and time signature remain the same.

H.

The fourth system of music consists of three measures. The treble clef part continues the eighth-note melody. The bass clef part features a more complex accompaniment with chords and rests. The key signature and time signature remain the same.

52

Fl. *pp*

H.

f

H.

SOPRANOS

LES NYMPHES ô ces ac - - cords vi - brants! _____

CONTRALTOS

ô ces ac - - cords vi - brants! _____

H.

ff

pp

S. *Quels ac - cents!*

C. *Quel dé -*

H.

S.

C. *li - ce!*

TÉNORS *ô voix en - chan - te - res - - - se*

53

H. *mf* *f*

pp

T. *et bien di - - gne des*

H. *cresc. poco a poco*

p

T. *dieux.*

H. *f cresc.*

H. *ff*

Modéré

APOLLON sortant de sa rêverie

Ah! joue en - core, en - fant, — ah, — joue en - co - re,

Modéré

mp

A. Mon âme est sus - pen - due — à ton plec - tre so - no - re.

Rit.

Rit.

f dim.

54

Lent

pp

HARPE *mp*

pp

mf

H.

First system of music. Treble clef staff contains a melodic line with two triplet markings. Bass clef staff contains a supporting line with a sharp sign. A grand staff with a bass clef is at the bottom.

[55]

H.

Second system of music, starting with measure 55. Treble clef staff begins with a piano (*p*) dynamic and includes a triplet. Bass clef staff has a sharp sign. A grand staff with a bass clef is at the bottom. The system ends with a mezzo-forte (*mf*) dynamic.

H.

Third system of music. Treble clef staff features a triplet. Bass clef staff includes a sixteenth-note triplet and a sharp sign. A grand staff with a bass clef is at the bottom.

Rall.

H.

Fourth system of music, marked **Rall.** Treble clef staff starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. Bass clef staff has a sharp sign. A grand staff with a bass clef is at the bottom.

SCÈNE VIII. — (Suite)

APOLLON « Moi, je vais marier ensemble le gosier qui frémit et la corde qui tremble »

56 Il accorde l'instrument, exécute un court prélude, puis chante en s'accompagnant de la lyre.

First system of musical notation, featuring a piano introduction with a forte (*f*) dynamic and triplet markings.

Second system of musical notation, continuing the piano introduction with intricate melodic lines.

Third system of musical notation, showing a change in dynamics to mezzo-piano (*mp*) and piano (*p*).

APOLLON

Fourth system of musical notation, including the vocal line for Apollo and the piano accompaniment.

ô Sy - rin - ge de Pan, — ô rus -

A. *mf*
- ti - ques pi - peaux, Qu'en - - - fle le

A. *p*
pâ - - - tre so - li - tai - - re, Dès qu'il

A. *poco cresc.* *mf*
chan - - - te, sa voix vous con - damne au re -

A. *p* [57] Si vous par -

A. *mf*

- lez, il doit se tai - re.

A. *mf*

Ly - re, toi qui con -

A. *mf*

- tiens les tril-les des oi - seaux, La bas - se pro -

A. *dim.* *pp*

- fon - de des bê - tes, Le mur - mu - re du

A. *ff* vent ca-ressant les ro-seaux, Et le tu-

cresc. molto

A. - mul - - - - te des tem - pê - - - - tes!

f cresc.

Elargissez le mouvt

A. **[58] Elargissez le mouvt**

ff

Accel.

au Mouvt

A. Sou - lè - ve sur le

p cresc. poco a poco

A. *flot* — des ac - cords fré - mis - sants — L'es -

A. - quif de ta chan - son ai - lé - - - e,

cresc. *ff*

A. E - bran - le tous les

p

A. coeurs, — ex - al - te tous les sens Par ta

cresc.

A. **59** voix à ma voix mê.

A. Hermès, ému, tombe dans ses bras.
- lé - - e.

fff

Rit. molto

Très modéré. ♩ = 76

8

Lent

8

Très modéré

8

pp 3 3 3 3

pp

60

pp 3 3

p

APOLLON

Il est temps de par - tir. Là-haut où nous vi -

pp 3 3

p

A.

vrons Viens sceler nos ac - cords in si - gnes:

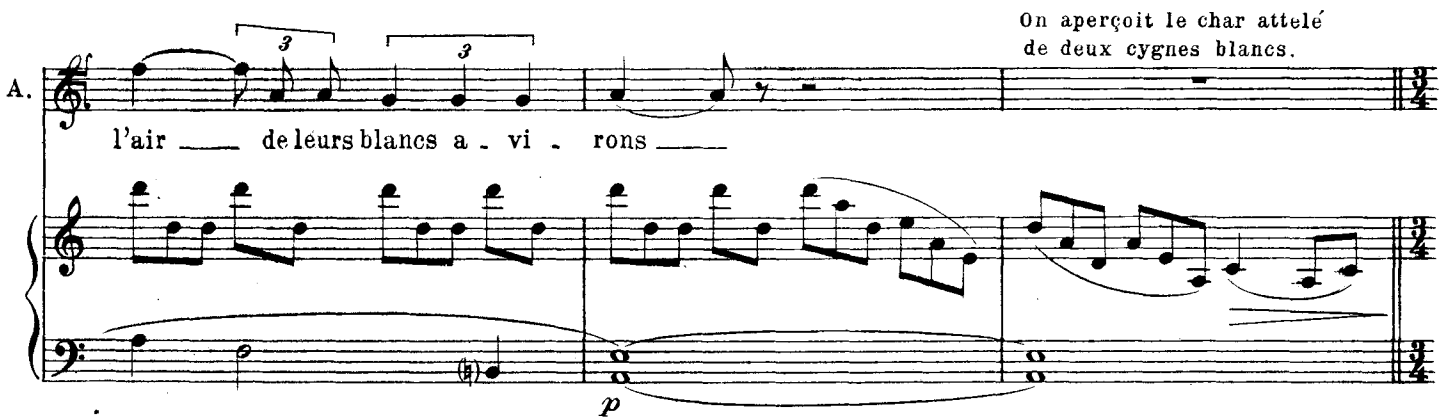
mp

A.  *mf cresc.*

Mon char est prêt, —

A.  *f* *dim.*

J'en tends dé - ja mes cy-gnes Fré - mir — et bat - tre

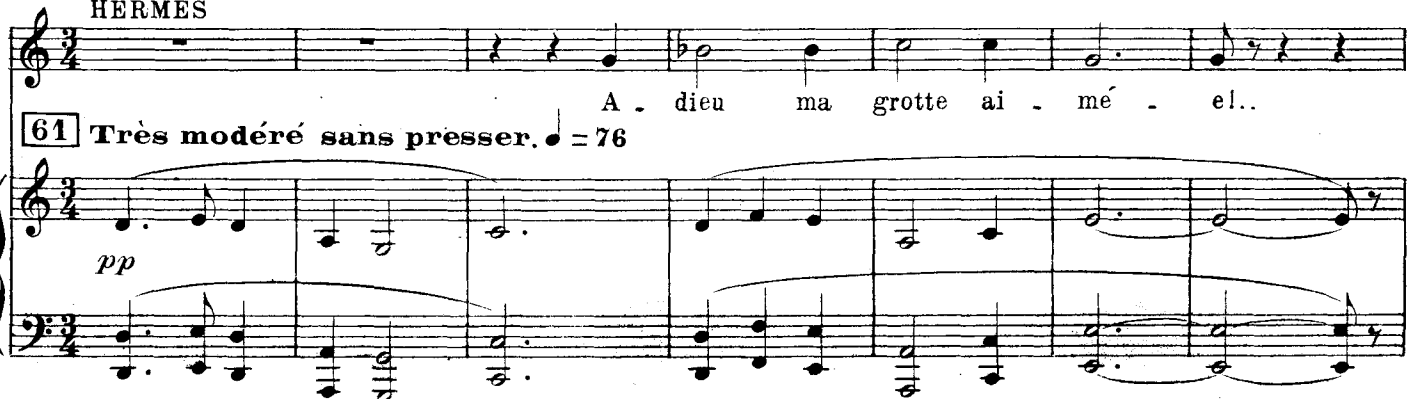
A.  *p*

On aperçoit le char attelé de deux cygnes blancs.

l'air — de leurs blancs a - vi - rons —

Très modéré sans presser


HERMÈS

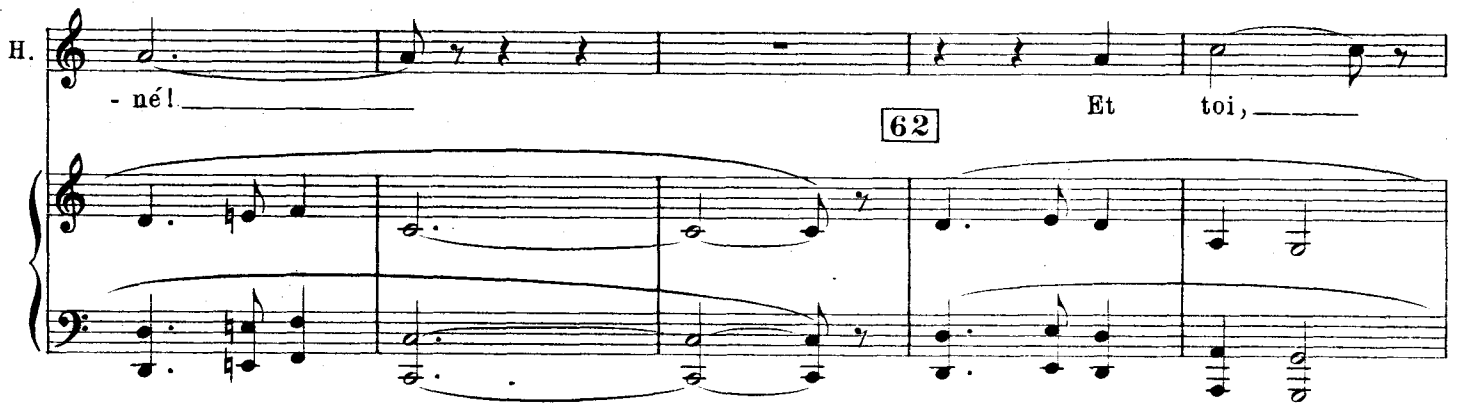
 *pp*

A - dieu ma grotte ai - mé - el..

61 Très modéré sans presser. ♩ = 76

H.  A - dieu, — ta - pis de mous - se,

H.  A - dieu, jou - ets, ber - ceau, — lan - ges du nouveau-
sempre pp

H.  - nél. — Et toi, — 62

H.  nym - phe si sage et si bonne et si dou - ce,

Poco rall.

H. 

Pardon - ne - moi, puis que Pho - bus m'a par - don - né

Poco rall.

Hermès et la nymphe s'embrassent.

Modéré. ♩ = 92

Les deux dieux, accompagnés de la nymphe se dirigent vers la sortie.




p

p

5

63



p

mf

p

mf

5



5

p

cresc.

3^e TABLEAU

*Une autre partie de la lande fleurie du 1^{er} tableau. Bois de chênes lièges et de pins dans le fond.
D'un côté, le char et le trépid, de l'autre l'ouverture de la grotte.*

SCÈNE IX. — SILÈNE, APOLLON, HERMÈS, LA NYMPHE Nymphes et Satyres.

SILÈNE arrêtant les dieux

64

p sub.

mf

Ce spec -

qui sortent de la grotte et se dirigent vers le char.

S.

- ta - cle tou - chant de joie em - plit mon â - me.

S.

Mais a - vant de par - tir, souf - frez, que je ré - cla - me...

mf

APOLLON

Je sais: le tré - pied d'or que je vous ai pro - mis?

mf

A.

Eh bien, pre - nez - le, mes a - mis,

p

Même mouv^t

A.

Mais un tré - sor que l'on par - ta - ge Vaut cent fois davan - ta - ge...

65 Même mouv^t

mp

A. *mf*

Nym - phes des eaux, — nym - phes des

A. *f*

bois, — nym - phes des pins, — nym - phes des

A. *sp*

chê - nes, Ac.cou.rez dans ces lieux — à l'appel de ma

A. *court* **Sans presser**

voix: — **66** *court* **Sans presser**

p

A.

Des val.lons om.breux, des clai.res fon.tai.nes, Des hal.liers prochains,

A.

des forêts lointai.nes, Ve.nez Si.lène et ses en.

A.

- fants As.pi.rent à pa.rer vos char.mes tri.om.

poco cresc.

A.

- phants!

En animant

SCÈNE X. — LES MÊMES

Les nymphes accourent, légèrement vêtues. Les satyres, puisant à pleines mains dans le bassin, leur distribuent les bijoux et les en ornent hâtivement. D'autres satyres, avec des coupes d'or, puisent du vin dans l'outre de Silène et versent à boire aux nymphes.

Animé

APOLLON

67 Animé. ♩ = 138

Que la cein - tu - re d'or

A.

sous les seins nus — se nou - e!

A.  *Que les longs pen - dants d'or*

A.  *frô - lent la blan - che jou - e! Que les* *poco cresc.*

A.  *cols dé - li - cats de per - les soient cer - clés!* *mf*

A.  **68** *Au - tour des fins poi -* *p*

A.

- gnets dans les che - veux bou - clés,

A.

En rou - lez les ser - pents aux spi - res i - ne - ga - les

cresc. *mf*

A.

Et pi - quez les blon - des ci - ga - les!

p *cresc.*

A.

f

A. Et main - te - nant, — au son de mon

69

p cresc. *mf*

A. plec - tre di - vin, — En - la - cez - moi ces vi -

cresc.

A. - van - tes sta - tu - es, De voi - les lé -

f *mp*

A. - gers re - vê - tu - es,

pp

A.

I - vres de vo - lup - té,

70

p cresc. poco a poco

p cresc. poco a poco

A.

de jeu - nesse et de vin!

f

A.

cresc.

ff

cresc.

ff

Satyres et Nymphes exécutent un ballet, pendant qu'Apollon, debout au seuil de la grotte, joue de la lyre, Hermès

71 **Moins animé.** ♩ = 112

à son côté, Silène et la nymphe Kylléné couchés à ses pieds.

DANSE DES NYMPHES

Très animé. ♩ = 66

The first system of music consists of four measures. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some chords and slurs. The first measure has a treble clef, while the second measure has a bass clef, and the third and fourth measures return to a treble clef.

The second system of music consists of four measures. The upper staff is in bass clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes, including some chords and slurs. The first measure has a bass clef, the second measure has a treble clef, and the third and fourth measures have a bass clef.

The third system of music consists of four measures. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes, including some chords and slurs. The first measure has a treble clef, the second measure has a bass clef, and the third and fourth measures have a treble clef.

72 Un peu plus animé

The fourth system of music consists of four measures. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a piano (*p*) dynamic. It features a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The first measure has a treble clef, the second measure has a bass clef, and the third and fourth measures have a treble clef.

The fifth system of music consists of four measures. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. It features a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The first measure has a treble clef, the second measure has a bass clef, and the third and fourth measures have a treble clef.

mf

555

This system contains five measures. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line with some rests. A dynamic marking of *mf* is present at the start, and the number '555' is written above the right hand in the third measure.

mp cresc.

This system contains five measures. The right hand has a melodic line with some slurs, and the left hand continues the bass line. A dynamic marking of *mp cresc.* is located in the fourth measure.

Rit. 73 Tempo 1^o

f p

This system contains five measures. It begins with a *f* dynamic. A double bar line in the fourth measure is followed by the instruction 'Rit.' and a box containing the number '73', with 'Tempo 1^o' written to the right. The dynamic changes to *p* in the fifth measure.

This system contains five measures. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. There are no dynamic markings in this system.

mf

This system contains five measures. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. A dynamic marking of *mf* is located in the fourth measure.

poco cresc. **f**

En élargissant un peu

ff

74 Modéré

f

Rall.

UNE NYMPHE
Lent. ♩ = 64

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures and a dynamic marking of *p* (piano) at the beginning. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with a consistent harmonic pattern.

The second system continues the piece. The upper staff has a dynamic marking of *mf* (mezzo-forte) in the second measure. The lower staff maintains the same rhythmic accompaniment.

The third system shows the continuation of the melodic and accompaniment lines. The upper staff features a slur over the first two measures, and the lower staff continues with the eighth-note accompaniment.

The fourth system includes a dynamic marking of *f* (forte) in the second measure of the upper staff, followed by *mf* in the third measure. A sixteenth-note figure in the upper staff is marked with a '6' for a sextuplet. The lower staff continues with the accompaniment.

The fifth system features a dynamic marking of *f dim.* (forte, then diminuendo) in the first measure of the upper staff, followed by *p* (piano) in the second measure. The lower staff continues with the accompaniment.

75

TOUTES LES NYMPHES

76 Très animé

First system of musical notation, measures 1-5. The music is in a minor key with a bass clef. It features a melodic line in the right hand and a supporting bass line in the left hand. The right hand has a series of eighth notes and quarter notes, while the left hand has a steady eighth-note accompaniment.

Second system of musical notation, measures 6-10. The melodic line continues with some grace notes and slurs. The bass line remains consistent with the previous system.

Third system of musical notation, measures 11-15. The right hand has a more active melodic line with slurs and accents. The left hand continues its accompaniment.

En élargissant un peu

Fourth system of musical notation, measures 16-20. The tempo is marked as *ff* (fortissimo). The music is characterized by wide intervals and a slower feel, as indicated by the instruction "En élargissant un peu".

77 Moins animé

Fifth system of musical notation, measures 21-25. The tempo is marked as *f* (forte) and "Moins animé". The music features a more active bass line and a melodic line with slurs.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with notes and rests. The lower staff is in bass clef and contains corresponding notes and rests. The key signature has one sharp (F#) and the time signature is 2/4.

DANSE DES SATYRES

The second system of music continues the piece. It features a first ending bracket labeled '1' in the middle of the system. The dynamic marking 'p' (piano) is present. The notation includes various rhythmic values and articulation marks.

The third system of music shows a dynamic marking of 'cresc.' (crescendo) in the lower staff. The notation continues with various notes and rests across both staves.

The fourth system of music includes a dynamic marking of 'mf' (mezzo-forte). It features a sixteenth-note run in the upper staff towards the end of the system, marked with a '6' above it.

The fifth and final system of music on this page includes dynamic markings of 'f' (forte), 'mp' (mezzo-piano), and 'p' (piano). The notation concludes with various notes and rests.

The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

The second system begins with a measure number box containing the number '78'. It features two staves. The upper staff starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The lower staff also starts with *p* and includes *cresc.* and *mf* markings.

The third system continues with two staves. The upper staff has a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The lower staff also has a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. The musical texture becomes more active with sixteenth-note patterns.

The fourth system features two staves. The upper staff has a long, sweeping melodic line. The lower staff has a rhythmic accompaniment. The system concludes with a pianissimo (*pp*) dynamic marking.

79

mp

p

f

Detailed description: This system contains measures 79 through 83. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a melody in the treble clef and accompaniment in the bass clef. The bass staff has a continuous eighth-note accompaniment. Dynamics include *mp* (measures 79-81), *p* (measure 82), and *f* (measure 83). There are accents and slurs throughout.

mf *cresc.*

cresc.

Detailed description: This system contains measures 84 through 88. It features three staves: a grand staff and a separate bass staff. The grand staff has a melody in the treble clef and accompaniment in the bass clef. The bass staff has a continuous eighth-note accompaniment. Dynamics include *mf* (measures 84-86) and *cresc.* (measures 87-88). There are accents and slurs throughout.

ff

Detailed description: This system contains measures 89 through 93. It features three staves: a grand staff and a separate bass staff. The grand staff has a melody in the treble clef and accompaniment in the bass clef. The bass staff has a continuous eighth-note accompaniment. Dynamics include *ff* (measures 90-93). There are accents and slurs throughout.

80

cresc.

fff

Detailed description: This system contains measures 94 through 98. It features three staves: a grand staff and a separate bass staff. The grand staff has a melody in the treble clef and accompaniment in the bass clef. The bass staff has a continuous eighth-note accompaniment. Dynamics include *cresc.* (measures 94-96) and *fff* (measures 97-98). There are accents and slurs throughout.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with a sixteenth-note triplet and a sixteenth-note group. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a measure with a fermata over a sixteenth-note triplet in the right hand. The left hand continues with a steady accompaniment.

Third system of musical notation, featuring a *dimin.* (diminuendo) instruction. The right hand has a melodic line with accents (^) and slurs. The left hand has a bass line with slurs.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes. The right hand has a melodic line with slurs and accents, while the left hand provides a consistent accompaniment.

Fifth system of musical notation, starting with a boxed measure number **81** and a *p* (piano) dynamic marking. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords and short melodic phrases. The lower staff is in bass clef and features a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

The second system continues the piece. The upper staff features a sixteenth-note triplet marked with a '6' and a dynamic marking of *mp*. The lower staff maintains the eighth-note accompaniment. The key signature remains two sharps.

The third system shows a dynamic marking of *p*. The upper staff has a melodic line with some rests, while the lower staff continues with the eighth-note accompaniment. The key signature is two sharps.

The fourth system includes a boxed measure number '82' in the upper staff. A *cresc.* marking is present in the lower staff. The upper staff has a melodic line, and the lower staff has the eighth-note accompaniment. The key signature is two sharps.

The fifth system features a *mf* dynamic marking in the upper staff and a *cresc.* marking in the lower staff. The upper staff continues with a melodic line, and the lower staff has the eighth-note accompaniment. The key signature is two sharps.

First system of musical notation, featuring a treble clef staff with a forte (*f*) dynamic marking and a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The music consists of rhythmic patterns with slurs and accents.

Second system of musical notation, featuring a treble clef staff with a mezzo-piano (*mp*) dynamic marking and a grand staff with a pianissimo (*pp*) dynamic marking. The music includes slurs and accents.

Third system of musical notation, featuring a treble clef staff with a forte (*f*) dynamic marking and a grand staff with a forte (*f*) dynamic marking. The music includes slurs and accents.

Fourth system of musical notation, featuring a treble clef staff with a fortissimo (*ff*) dynamic marking and a grand staff with a fortissimo (*ff*) dynamic marking. A measure number '83' is enclosed in a box above the treble staff. The music includes slurs and accents.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a supporting line with slurs. Dynamic markings include *m.g.* (mezzo-gusto), *sfz* (sforzando), and *ff* (fortissimo).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the supporting line with slurs.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a supporting line with slurs. A dynamic marking of *sfz* is present.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a supporting line with slurs. Dynamic markings include *sfz* and *fff* (fortississimo).

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a supporting line with slurs. Dynamic markings include *cresc.* (crescendo) and *fffz* (fortissimoforzando). The system concludes with a double bar line and a 3/4 time signature.

DANSE GÉNÉRALE

Animé
SOPRANOS

ff

Gloire aux deux fils de Zeus _____ dont l'a -

CONTRALTOS

ff

Gloire aux deux fils de Zeus _____ dont l'a -

TÉNORS

ff

Gloire aux deux fils de Zeus _____ dont l'a -

BASSES

ff

Gloire aux deux fils de Zeus _____ dont l'a -

84 Animé. ♩ = 132

ff

S. - mour fra - ter - nel - le Fait luire au genre hu - main l'es - poir

C. - mour fra - ter - nel - le Fait luire au genre hu - main l'es - poir _____

T. - mour fra - ter - nel - le Fait luire au genre hu - main l'es -

B. - mour fra - ter - nel - le Fait luire au genre hu - main l'es - poir d'un

ff

S. d'un sort meil - leur! _____ *ff* Gloire à

C. _____ d'un. sort _____ meil - leur! _____ *ff* Gloire à

T. - poir _____ d'un sort _____ meil - leur! _____ *ff* Gloire à

B. sort _____ meil - leur! _____ *ff* Gloire à



S. la Ly - re d'or, _____ à la Lyre é - ter -

C. la Ly - re d'or, _____ à la Lyre é - ter -

T. la Ly - re d'or, _____ à la Lyre é - ter -

B. la Ly - re d'or, _____ à la Lyre é - ter -



S. *p dolce*
- nel - - - - le! — Une é .

C.
- nel - - - - le! —

T.
- nel - - - - le! —

B.
- nel - - - - le! —

85

p

S. *p dolce*
- toile in - con - nue au ciel bleu se ré - vè - - - - le, —

C. *p dolce*
Dans le jar - din des

T. *p dolce*
Une é - toile in - con - nue au ciel bleu se ré - vè - - - - le,

B. *p dolce*
Dans le jar - din des dieux —

S. *mf*
 Dans le jar - din des dieux, sous une au - be nou - vel - - -

C. *mf*
 dieux, sous une au - be nou - vel - - le Dans le jar - - -

T. *mf*
 Dans le jar - din des dieux, sous une au - be nou - vel - - le

B. *mf*
 Sous une au - be nou - vel - - - le Dans le

S. *pp*
 - - - le Dans le jar - din des dieux, sous une

C. *pp*
 - din des dieux Dans le jar - din des dieux, sous une

T. *pp*
 Dans le jar - din des dieux sous une

B. *pp*
 jar - din des dieux -

S. *mf*
 au - be nou - vel - - - - le Dans le

C. *p cresc.*
 au - be nou - vel - - - - le Dans le jar - din des

T. *p cresc.*
 au - be nou - vel - le Dans le jar - din - - - - des -

B. *pp cresc.*
 Sous une au - - - - be nou - vel - - - -

S. *cresc. ff dim.*
 jar - din des dieux, sous une au - be nou - vel - - - - le

C. *f cresc. ff dim.*
 dieux, Dans le jar - din - - - - des dieux, sous une au - be nou -

T. *f cresc. ff dim.*
 dieux, sous une au - be nou - vel - - - - le, sous une

B. *f cresc. ff dim.*
 - le, sous une au - - - - be nou - vel - - - -

S. *f* S'é - pa - nou - it *cresc.* u - ne nou - vel - le

C. *f* - vel - le, S'é - pa - nou.it *cresc.* u - ne nou - vel - le

T. au - be nou - vel - le, S'é - panou.it *cresc.* u - ne nou - vel - le

B. *f* - le, S'é - pa - nou - it *cresc.* u - ne nou - vel - le

Dans le ciel obscurci on voit s'allumer peu à peu la constellation de la Lyre.

S. *ff* fleur !

C. *ff* fleur !

T. *ff* fleur !

B. *ff* fleur !

87 Plus animé

ff

meno f

Le Rideau se ferme lentement

ff

En élargissant un peu

cresc.

fff

St^e Marguerite-sur-mer 14 Septembre 1923