

LA VIE DU POÈTE

Symphonie - Drame

en

Trois Actes et Quatre Tableaux

Poème et

Musique de

GUSTAVE CHARPENTIER

Partition Chant et Piano

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à J. MASSENET

MON MAITRE

EN HOMMAGE DE GRATITUDE

EN SOUVENIR AFFECTUEUX

LA VIE DU POÈTE

Symphonie-Drame en trois Actes et quatre Tableaux

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<i>Interprètes:</i>	<i>Personnages:</i>	<i>Voix:</i>	<i>Interprètes:</i>
M ^{me} TARQUINI D'OR	Le Poète . . . (1 ^{er} Acte) . . .	SOPRANO	M ^{me} FIERENS
M ^e COSSIRA	Le Poète . . . (2 ^e Acte) . . .	TÉNOR	M ^e VAGUET
M ^e GRIMAUD	Le Poète . . . (3 ^e Acte) . . .	BARYTON	M ^e RENAUD
M ^{me} TARQUINI D'OR	La Fille	SOPRANO	M ^{me} FIÉRENS
M ^{lle} WYNS	Une Voix . . . (2 ^e Acte) . . .	SOPRANO	M ^{me} HEGNON
	Une Voix . . . (2 ^e Acte) . . .	CONTRALTO	

Voix intérieures — Voix de la nuit — Voix de malédiction — Voix d'autrefois — Voix de demain

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LA VIE DU POÈTE

PERSONNAGES

LE POÈTE.

LA FILLE.

UNE VOIX. (2^{me} Acte).

UNE VOIX. (2^{me} Acte).

Voix intérieures. Voix de la Nuit.

Voix de malédiction. Voix d'autrefois.

Voix de demain.

Le lieu de l'action est purement imaginaire.

Toutefois pour le théâtre, on peut le préciser ainsi :

PREMIER ACTE

La Chambre du Poète.

DEUXIÈME ACTE

La Nuit splendide.

TROISIÈME ACTE (1^{er} Tableau)

Un site sauvage.

TROISIÈME ACTE (2^{me} Tableau)

Une fête à Montmartre.

ACTE PREMIER

(Enthousiasme)

SCÈNE I

RECUEILLEMENT

CHŒUR DES VOIX INTÉRIEURES

Douce Lumière,
Vers toi s'envole ma prière,
Dans le mystère
D'un divin jour.

LE POÈTE

Brûle, ô mon âme,
Brûle toujours, voluptueuse flamme !

LE CHŒUR

Aube d'amour,
Aube première !
Dans ta lumière
Chante le mystère
De mon amour.

LE POÈTE

Brûle, ô mon âme,
Brûle toujours, voluptueuse flamme !

LE CHŒUR

Céleste éclair,
Folle étincelle,
Du pur Ether,
Sainte parcelle,
Luis sans retour !

.
.

LE POÈTE

Troublante aurore
De mon désir,
Dans ton amour je sens éclore
L'Ardente Aurore
De L'Avenir.

LA VIE DU POÈTE

LE CHŒUR

Pure Lumière,
Vers toi s'envole ma prière,
Dans le mystère,
D'un divin jour.

SCÈNE II

INCANTATION

LE CHŒUR

Viens, flamme divine, ô chaude clarté,
Je veux que par toi s'embrase mon être,
Qu'à mes yeux charmés tu fasses paraître
Les plages du Rêve, et l'ardent Été
Où fleurit le Verbe, où dressent leurs faites
Des temples si beaux que les plus beaux soirs
Brillent moins dans la pourpre de leurs fêtes
Cieux lointains, ô mers, ô larges miroirs !
Pays inconnus à l'âme éblouie,
Ils s'offrent et l'ombre est évanouie,

SCÈNE III

AU PAYS DU RÊVE

LE POÈTE

Voix de mon âme,
Splendeur qui m'illumine, ô Vérité !
Dieu se proclame
En ta beauté !
Pures musiques,
Promesses magnifiques !
Chant d'éternité,
Dans ta volupté
Se lève
Mon Rêve !

LE CHŒUR

O flamme immense
Accable-moi de ta puissance !
Allons, naissez,
Rouges visions, Soleils triomphants des Passés !

Ah ! le ciel est dans mon être,
 Et l'éclair fait apparaître
 Les palais merveilleux,
 Des temples orgueilleux
 Du Rythme et du Rêve !

ACTE II

(Doute)

SCÈNE I

LES VOIX DE LA NUIT

Entends-tu la nuit, la nuit calme et tendre ?
 L'herbe fait sa note étrange et confuse,
 Il n'est point d'accords que le bois refuse
 Au musicien qui sait bien l'entendre.

Jà le vent du soir se dispose à tendre
 Son archet puissant sur l'ombre diffuse ;
 L'accompagnement, ô subtile ruse,
 Se fait terne et doux, de couleur gris cendre.

Comme un long soupir de violoncelle,
 Ecoute s'enfler sur l'eau qui ruisselle,
 La pleurante voix qu'exhale le saule.....

Bruit imperceptible, et qu'un rien nous voile,
 Entends-tu le clair solo d'une étoile
 Dont le blanc rayon te cherche et te frôle ?...

SCÈNE II

LE POÈTE

Que me réserves-tu, Nuit
 Mystérieuse et troublante
 Où ma frêle Etoile fuit,
 Blanche dans l'ombre flottante ?...
 Où vogues-tu dans la Nuit
 Mystérieuse et troublante,
 Stella du Futur qui fuit,
 Blanche dans l'ombre flottante ?...
 Que me réserves-tu Nuit ?...

LA VIE DU POÈTE

LES VOIX DE LA NUIT

Que veux-tu, toi dont j'entends
L'appel triste en mon silence ?

LE POÈTE

O Nuit, où mon cœur s'élance,
J'ai peur de toi, peur du Temps ;
Enveloppé d'ombre dense
Je tâche de percevoir
Ce que dérobe ton silence :
Triomphe ou mort de mon Espoir !

ACTE III

PREMIER TABLEAU

(Impuissance)

SCÈNE I

VOIX DE MALÉDICTION (Chœur)

Si l'esprit dans le vide
Tourne et crie éperdu,
Sois maudit, Dieu perfide !
C'est toi qui l'as voulu.

Si le corps se lamente
En d'injustes douleurs ;
S'il refuse l'amante,
Et ne dure qu'aux pleurs ;

Si l'âme, dont le songe
Est d'exprimer le ciel,
S'épuise au vain mensonge
Qui l'abreuve de fiel ;

Vérité, santé, rêve,
Si tout l'homme est trahi,
Oh ! sois maudit sans trêve.
Dieu trompeur, Dieu hai !

DEUXIÈME TABLEAU

(Ivresse)

SCÈNE I

UNE FÊTE A MONTMARTRE

VOIX D'AUTREFOIS

Sois maudit, Dieu perfide,
 Dieu trompeur, Dieu haï ! . . .

.....

Entends-tu la nuit, la nuit calme et tendre ?

.....

SCÈNE I I

LE POÈTE — LA FILLE

LE POÈTE

Trille,
 ô fille
 en guenilles,
 ton rire fou.

LA FILLE

ah ! ah ! ah !

LE POÈTE

Chante,
 bacchante
 délirante
 que je suis saouï !

LA FILLE

la ! la ! la
 ah !

LE POÈTE

Rogne,
 besogne
 ma charogne,
 gentil démon

LA VIE DU POÈTE

vide,
 avide
 et livide
 jusqu'au fond.

Sèves
 et Rêves...

Cœurs
 et pleurs...

LA FILLE

la ! la ! la !
 ah !
 ah ! ah ! ah !

VOIX D'AUTREFOIS

(Chœur lointain)

Douce lumière,
 Vers toi s'envole ma prière,
 Troublant mystère
 D'un divin Jour !

.
 Céleste éclair,
 Folle étincelle,
 Du pur Ether
 Sainte parcelle !

LE POÈTE

Trille,
 ô fille !...
 chante,
 bacchante !

VOIX DE DEMAIN

O flamme immense,
 Dont j'ai mesuré la puissance,
 Rythmes d'amour,
 Rouges visions d'un beau Jour,
 Vous qui jadis berciez mon être,
 Quelle aube vous verra donc renaitre,
 Rêves merveilleux, maudits,
 Grandes miroirs, ô paradis
 Dont je fus le Maître ?

ACTE III. — SCÈNE II

LE POÈTE (ivre)

Trille,
ô fille...

.

LA FILLE

~ ha ! ha ! ha !

LE POÈTE

Sèves
et Rêves !
Cœurs
et pleurs !

VOIX INTÉRIEURES (plaintivement)

Ah !

Ah !

Ah !

FIN

LA VIE DU POÈTE

SYMPHONIE - DRAME en 3 ACTES et 4 TABLEAUX

GUSTAVE CHARPENTIER

Acte premier.

ENTHOUSIASME.

PRÉLUDE.

Vigorous stringendo.

PIANO. *ff*

The first system of the prelude consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a series of eighth notes, followed by a sixteenth-note run, and ends with a sixteenth-note triplet. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

Plus vite.

8- 6 3 1 rit.

strident. 6 3

The second system continues the piano accompaniment. The upper staff features a sixteenth-note triplet and a sixteenth-note run. The lower staff has a sixteenth-note triplet. The system concludes with a ritardando (rit.) marking and a sixteenth-note triplet.

Tempo.

mf avec tendresse. *dimin.* *ff*

The third system is marked 'Tempo'. The upper staff has a sixteenth-note triplet and a sixteenth-note run. The lower staff has a sixteenth-note triplet. The system ends with a fortissimo (ff) dynamic and a sixteenth-note triplet.

Plus vite. *ff* brutal. *mf* *p*

Tempo. *expressif.*

The fourth system is marked 'Plus vite' and 'Tempo expressif'. The upper staff has a sixteenth-note triplet and a sixteenth-note run. The lower staff has a sixteenth-note triplet. The system ends with a piano (p) dynamic and a sixteenth-note triplet.

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tranquille.

sans rigueur.

3
mf
6
pp
3

3
p
3
cresc.

dans une exaltation croissante.

lié.
3
f
5

3
5
5
ff

Animez peu à peu.

mf

f *mf* *f* *mf* *cresc.*

Élargissez.

sempre animé.

Tempo animé.

ff

Retenez. Tempo. Retenez.

sf *sf*

Un peu plus lent.
mystérieux.

Animez.

pp *cresc.* *m.d.* **ff** *Élargissez.*

This system features a piano introduction in a minor key with a tempo of 'Un peu plus lent.' and a 'mystérieux' character. The music is marked 'pp' and includes a 'cresc.' (crescendo) section. It then transitions to a more active section marked 'Animez.' with a dynamic of 'ff' and the instruction 'Élargissez.' (expand). The bass line contains several triplet figures.

Tempo.

Animez.

p *cresc.* *m.d.* *Élargissez.*

This system continues the piece with a 'Tempo.' marking and a dynamic of 'p'. It features a 'cresc.' section and a final section marked 'Animez.' with a dynamic of 'ff' and the instruction 'Élargissez.'.

Tempo.

mf **ff** *Élargissez.* *f* *mf*

This system is marked 'Tempo.' and contains four measures with dynamics of 'mf', 'ff', 'f', and 'mf'. The 'ff' section includes the instruction 'Élargissez.' and features prominent triplet figures in both hands.

Lent.

Plus vite.

Lent.

p **ff** *p*

This system is divided into three sections: 'Lent.' (piano), 'Plus vite.' (forte), and 'Lent.' (piano). The 'ff' section contains triplet figures.

Plus vite.

ff *rall.* *peu à peu.* *pesante.* *pp*

This final system is marked 'Plus vite.' and includes a 'rall.' (ritardando) section followed by 'peu à peu.' (gradually) and 'pesante.' (heavy). It concludes with a 'pp' (pianissimo) dynamic.

SCÈNE I.

RECUEILLEMENT.

Andante.

SOPRANI.

CONTRALTI.

TÉNORS.

VOIX INTÉRIEURES.

BASSES.

mystérieux.

pp

Dou - ce Lu - miè - re, Vers toi s'en -

Andante.

PIANO.

sempre pp

- vo - le ma pri - è - re, Dans le mys -

- tère D'un di - vin jour.

ppp

p

pp

mystérieux.
pp
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri -
pp *crese.*
 Vers toi s'en - vo - le ma - pri - è - re,
pp *crese.*
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri - è -
 O - doux mys - tè - re!
p *pp*
 è - re, Dans le mys - tè - re
doux. *pp*
 O dou - ce Lu - miè - re
 re, Dans l'au - be elai - re D'un di -

SOPRANO SOLO.

f Brû - le, ô mou à -

pp Au - be d'a -

morendo.

D'un di - vin jour.

D'un di - vin jour.

- vin un peu ralenti. jour.

Tempo.

morendo.

p

pp

- me, Brûle toujours, vo - luptu - euse flam - me!

- mour!

pp Au - be pre - mière!

p En - tends ma pri - è - re!

p

O di - vin

3

Animez. *p* Au - - - le premiè - re! Dou -

pp Dou - - ce Lu - miè - - re D'un di - vin

p Au - - - le premiè - re! Dou -

pp jour, dans ta lu - miè - re Chan - te le mys -

Animez.

pp - ce Lu - miè - re! Cé - leste éclair, Folle é - tin -

jour! Cé - leste éclair, Folle é - tin -

- ce Lu - miè - re! Cé - leste éclair, Folle é - tin -

- tè - - re De mon a - mour. Folle é - tin -

mf *Gai.* *mf* *Gai.*

cel - le, Du pur Ether — Sainte par - cel - le,

cel - le, Du pur Ether — Sainte par - cel - le,

cel - le, Du pur Ether — Sainte par - cel - le,

cel - le, Ah! — Sainte par - cel - le,

cresc.

f *rall.* **Tempo.** *pp* *retenez.*
Luis sans retour! Dans le mys - tère...

f *pp* *tranquille.*
Luis sans retour! Au - ro - re - D'un di - vin

f *pp*
Luis sans retour! Dans le mys - tère - re D'un di - vin

f *pp*
Luis sans retour! Dans le mys - tère - re D'un di - vin

f *rall.* **Tempo.** *pp* *retenez.*
m.d

Tempo

SOPRANO SOLO

f Brû - le, ô mon à - me, Brûle toujours, vo -

jour.

jour.

jour.

Tempo.

ppp

- lup - tu - eu - se flam - me!

(presque parlé)

pp

Ah! céleste éclair,

pp

Ah! céleste éclair, Folle étin -

TÉNOR SOLO.

f Brûle, ô mon â - - - me, Brûle toujours, vo - luptueuse flam -
 - cel - le.

SOPRANO SOLO.

Troublante au - ro - - - re
 - me!

pp (presque parlé)
 Ah! céleste éclair, Folle éin - cel - - - le.
pp
 Ah! céleste éclair, Folle éin - cel - - - le.
pp
 Ah! céleste éclair, Folle éin - cel - - - le.

Animez.
cresc.

De mon Désir! Dans ton amour je sens éclo - re
 Dans ton amour je sens éclo - re

p Ah! céleste éclair, Folle é - tin -
p Ah! céleste éclair, Folle é - tin -
 Ah! Animez. céleste éclair, Folle é - tin -

p *cresc.*

Élargissez.

Eardente Auro - re De l'A - ve - nir!
 Eardente Auro - re De l'A - ve - nir!

cel - le, Du pur E - ther Sainte par - cel - le, Brille toujours!
 cel - le, Du pur E - ther Sainte par - cel - le, Brille toujours!
 cel - le, Du pur E - ther Sainte par - cel - le, Brille toujours!

p Ah!

Élargissez.

Grandioso.

f Ah! Ah!

f Ah! Ah!

f Ah! Ah!

f Ah! Ah!

f Ah! Ah!

f Pu - re Lu - miè - re, Vers toi s'en -

f Pu - re Lu - miè - re!

f Brù - le ton - jours!

f Brù - le ton - jours!

f Pu - re Lu - miè - re,

f Pu - re Lu - miè - re,

f [- vo - le ma pri - è - re,

f Luis sans re - tour.

dim.

un peu ralenti.

pp

Troublant mys - tère,

re. Troublant mys - tère D'un di - vin jour.

Dans le mys - tère D'un jour.

Dans le mys - tère D'un jour.

un peu ralenti.

a Tempo

pp

pp

un peu retenu.

Tempo.

pp

Animez.

First system of musical notation, measures 1-3. The right hand features a melodic line with a slur over measures 2 and 3, and a *cresc.* marking. The left hand has a rhythmic accompaniment with slurs and accents.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with a slur over measures 5 and 6, and a *cresc.* marking. The left hand has a rhythmic accompaniment with slurs and accents.

a Tempo 1º

Third system of musical notation, measures 7-8. The right hand has a melodic line with a slur over measures 7 and 8, and a *pp* marking. The left hand has a rhythmic accompaniment with slurs and accents, and a *2 Ped.* marking.

Fourth system of musical notation, measures 9-10. The right hand has a melodic line with a slur over measures 9 and 10, and a *m.d.* marking. The left hand has a rhythmic accompaniment with slurs and accents, and a *p* marking.

Fifth system of musical notation, measures 11-12. The right hand has a melodic line with a slur over measures 11 and 12, and a *1* marking. The left hand has a rhythmic accompaniment with slurs and accents, and a *9* marking.

Anime.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note. The bass staff provides a steady accompaniment with quarter notes and rests.

The second system continues the piece. A *cresc.* marking is placed above the treble staff. The bass staff features a triplet of eighth notes in the second measure.

The third system shows a dynamic shift to *ff* (fortissimo) in the bass staff towards the end of the system.

The fourth system features a triplet of eighth notes in the treble staff in the second measure.

The fifth system includes a *presser.* marking above the treble staff and an *mf* (mezzo-forte) marking in the bass staff.

Ténor solo et Ténors.

ff **Vivace.**

Brû - le, ô mon â -

- me ! Brû - le tou -

- jours ! Ar - den - te flam -

Un peu plus lent.

- me !
Un peu plus lent. *rall.* *long.*

INCANTATION.

Lent.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

pp

pp

pp

Lent.

PIANO.

ppp

ne!

ne!

ne!

ô

Viens!

Viens!

Viens!

chau-de-clar.

chau-de-clar.

chau-de-clar.

- té! _____ Je veux _____
 - té! _____ Je veux _____
 - té! _____ Je veux _____
sempre pp
 Ped.

p
 s'embra - se mon è - tre.
cresc.
 que par toi _____ s'embra - se mon è - tre,
cresc.
 que par toi _____ s'embra - se mon è - tre,
cresc.
 que par toi _____ s'embra - se mon è - tre,
cresc.

pp

Ah! _____ Qu'à mes

mf

Qu'à mes yeux _____ charmés _____

pp

Qu'à mes yeux _____ charmés _____

pp

Qu'à mes yeux _____ charmés _____

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a piano (*pp*) dynamic and the lyrics "Ah! _____ Qu'à mes". The second staff is another vocal line with a mezzo-forte (*mf*) dynamic and lyrics "Qu'à mes yeux _____ charmés _____". The third and fourth staves are piano accompaniment for the vocal lines, both marked *pp*. The fifth staff is the piano accompaniment for the piano part, featuring a treble and bass clef with various ornaments like triplets and quintuplets.

mf

yeux char - més _____ Les

tu fasses pa - raî - - - - - tre _____ Les

tu fasses pa - raî - - - - - tre _____ Les

tu fasses pa - raî - - - - - tre _____ Les

cresc.

The second system of the musical score consists of five staves. The top staff is a vocal line with a mezzo-forte (*mf*) dynamic and lyrics "yeux char - més _____ Les". The second and third staves are vocal lines with lyrics "tu fasses pa - raî - - - - - tre _____ Les" and "tu fasses pa - raî - - - - - tre _____ Les" respectively. The fourth staff is piano accompaniment for the vocal lines. The fifth staff is the piano accompaniment for the piano part, marked *cresc.* and featuring various ornaments like triplets and quintuplets.

plages du Rè - ve et l'ardent E -

plages du Rè - ve et l'ardent E -

plages du Rè - ve et l'ardent E -

plages du Rè - ve *cresc.* et l'ardent E -

pp *cresc.*

Et l'E -

Animez peu à peu.

- té Où fleurit *pp*

- té Où fleurit *pp*

- té Où fleurit *pp*

- té Où fleurit *pp*

mf *dim.* *retenez.* *cresc.*

Ped. *pp*

cresc.

le Ver - be, où dressent leurs fai - tes

cresc.

le Ver - be, où dressent leurs fai - tes

cresc.

le Ver - be, où dressent leurs fai - tes

cresc.

le Ver - be, où dressent leurs fai - tes

mf

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

soirs Brillant lent

soirs Brillant lent

soirs Brillant lent

soirs Brillant lent

Ped.

moins dans la pourpre de leurs

moins dans la pourpre de leurs

moins dans la pourpre de leurs

moins dans la pourpre de leurs

☆ Ped ☆

dim. en ralentissant.

fè - - - - - tes!

dim.

fè - - - - - tes!

dim. *pp tranquille.*

fè - - - - - tes! Cieux loin -

pp

fè - - - - - tes! Cieux loin -

dim. en ralentissant. *pp tranquille.*

- tains, - - - - - ô mers! - - - - - ô lar - ges mi - roirs!

doux.

- tains, - - - - - ô mers! - - - - - ô lar - ges mi - roirs!

1^{re} Sop. *f*
p Pa - ys in - con - nus *mf* Ils souf - firent, et
 2^{de} Sop. à l'a - me é - blou - i - e, *cresc.*
p Pa - ys in - con - nus à l'a - me é - blou - i - e, Ils souf - firent, et *cresc.*
 Pa - ys in - con - nus à l'a - me é - blou - i - e, Ils souf - firent, et *cresc.*
 Pa - ys in - con - nus à mon â - me. *f*
 1^{res} Basses. *mf* Pa - - - ys in - connus à mon â - - - *cresc.*
 2^{des} Basses. Pa - - - ys in - connus à mon â - - - *cresc.*
 O Pa - - - ys in - con - nus à
 Animez. *p* *cresc.*

1^{re} et 2^{de} Sop. *f* *cresc.* **Tempo 1:**
 l'om - - - bre est é - va - non - i - - - e.
f *cresc.* l'om - - - bre est é - va - non - i - - - e.
p *f*
 Ah!
 - - - me é - blou - - - i - - - e.
f *f*
 l'a - - - me é - blou - - - i - - - e.
Tempo 1:
 8

Brillant éclair, Folle étincelle,

Brillant éclair, Folle étincelle,

Brillant éclair, Folle étincelle,

1^{res} et 2^{des} Basses.

Ah! folle étincelle,

rall.

Du grand Ether Sainte parcelle

Du grand Ether Sainte parcelle

Du grand Ether Sainte parcelle. Pure lumière

Ah! Pure lumière

rall.

Plus lent.

Div. pp

Viens! flam - me di - vi -
 re! Viens!

Plus lent.

pp *cresc.*

ne. Viens! flam - me
 ne. Viens! flam - me

pp *cresc.*

Unis. *mf* **Animez.**
 di - vi - - - ne. Que mon cœur
Div. *mf*
 di - vi - - - ne. Que mon cœur
p *pp*
 Viens!
p *pp*
 Viens!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line with dynamics *p* and *pp*, and a bass line with chords. The system concludes with a *Ped.* marking and an asterisk.

crese. *f* **Retenez.**
 dex - ta - ses sil - lumi - ne!
crese. *f*
 dex - ta - ses sil - lumi - ne!
pp
 Sil - lumi - ne!
pp
 Sil - lumi - ne!

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line with dynamics *pp* and *f*, and a bass line with chords. The system concludes with a *Ped.* marking and an asterisk.

Tempo.
pp *f*
 Flam_me di_xi - - - ne.
pp *f*
 Flam_me di_xi - - - ne.
pp
 Viens! — Viens! —
pp
 Viens! — Viens! —

Tempo.
m.d. *p* *dim.* *pp*
 Viens! — Viens! — Viens! —

Unis. ppp *rall.* **Tempo 1^o un peu élargi.**
 Viens! — Viens! — Viens! —
Unis. ppp
 Viens! — Viens! — Viens! —
Unis. ppp
 Viens! — Viens! — Viens! —
ppp
 Viens! — Viens! —

rall. **Tempo 1^o un peu élargi.**
 Viens! — Viens! — Viens! —
ppp
 Viens! — Viens! —

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features sixteenth-note runs with sixteenth-note chords, marked with '6' and '3'. The left hand has a similar texture with sixteenth-note chords and some rests.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues with sixteenth-note runs, marked with '6'. The left hand features a melodic line with sixteenth-note chords, marked with '6'. Dynamics include *pp*.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has sixteenth-note runs, marked with '3'. The left hand has a melodic line with sixteenth-note chords. Dynamics include *f* and *énergique*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has sixteenth-note runs, marked with '3'. The left hand has a melodic line with sixteenth-note chords. Dynamics include *cresc.*, *ff (long.)*, and **Furioso (en pressant)**.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has sixteenth-note runs, marked with '3'. The left hand has a melodic line with sixteenth-note chords. Dynamics include *mf*, *cresc.*, and *f*. The instruction **Retenez.** is written above the system.

Sop. Tempo I: un peu animé.

ff
Flam - - - me!

Cont.

ff
Flam - - - me!

Ténors

ff
Flam - - - me!

Basses.

ff
Flam - - - me!

Flam - - - me!
Tempo I: un peu animé.

Piano accompaniment for the first system, featuring triplets and a dense chordal texture in the bass.

ff
Flam - - - me!

ff
Flam - - - me!

ff
Flam - - - me!

ff
Flam - - - me!

Piano accompaniment for the second system, continuing with triplets and a dense chordal texture in the bass.

Piano accompaniment for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and a dynamic marking of *m.g. 3*. The bass staff features a rhythmic accompaniment with triplets.

Sop. *ff*
 Flam - - - me!

Cont. *ff*
 Flam - - - me!

Tenors. *ff*
 Flam - - - me!

Basses. *ff*
 Flam - - - me!

Piano accompaniment for the second system, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and a dynamic marking of *m.g. 3*. The bass staff features a rhythmic accompaniment with triplets.

ff
 Flam - - - me!

ff
 Flam - - - me!

ff
 Flam - - - me!

ff
 Flam - - - me!

Piano accompaniment for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and a dynamic marking of *dim. 3*. The bass staff features a rhythmic accompaniment with triplets.

This musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano). The vocal parts begin with a long note on the syllable "Ah!" marked with a piano (*p*) dynamic. The piano accompaniment features triplet patterns in both hands, starting with a piano (*p*) dynamic and including a *cresc.* (crescendo) instruction. The second system continues the vocal parts, with dynamics increasing from *mf* (mezzo-forte) to *f* (forte). The piano accompaniment includes a *Tempo.* (tempo) marking and a *f élargi.* (f marcato) instruction. The score concludes with a *p* dynamic and a *cresc.* instruction. Pedal markings "Ped." and "☆" are present at the bottom of the piano part.

ff *sf* **Animé.**
Ah! Ah!
ff *sf* *mf*
Ah! Viens! Viens!
ff *sf* *mf*
Ah! Viens! Viens!
Animé.
f *étargi.* *p* **Tempo.** *cresc.* *p*
Ped. ☆ Ped. ☆
mf
Viens! Viens! Viens! Viens!
mf
Viens! Viens! Viens! Viens!
Viens! Viens!
Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

cresc.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The piano part features triplet patterns in the right hand and block chords in the left hand. The word 'Viens!' is written below each vocal line. A 'cresc.' marking is placed above the piano accompaniment in the second measure.

cresc. flam - me, flam - me!

cresc. flam - me, flam - me!

cresc. Viens! Viens!

cresc. Viens! Viens!

This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The piano part features triplet patterns in the right hand and block chords in the left hand. The word 'flam - me,' is written below the first two vocal lines, and 'Viens!' is written below the last two. 'cresc.' markings are placed above the piano accompaniment in the first measure of each vocal line.

bien rythme.

p Div.

cresc.

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p Div.

cresc.

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p

cresc.

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p Div.

cresc.

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

cresc.

Unis.

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

ff

AU PAYS DU RÊVE.

SOPRANO SOLO
et
TÉNOR SOLO

Tempo 1^o

ff Voix de mon âme. Splen-

SOPRAN.

ff Rê - ve, ô flamme im - men - se! Ac - cable -

CONTRALT.

ff Rê - ve, ô flamme im - men - se! Ac - cable -

TÉNORS.

ff Rê - ve, ô flamme im - men - se! Ré - vè - le -

BASSES.

ff Uais.

Rê - ve, ô flamme im - men - se! Ré - vè - le -

Tempo 1^o

PIANO.

ff

Ped. *segue.*

S.

T.

deur qui m'il - lu - mi - nes,

- moi de ta puis - san - cel Al - lous, nais -

- moi de ta puis - san - ce!

- moi ta puis - san - ce!

- moi la puis - san - cel

PIANO.

Ped.

1. *ô Vé - ri - té! Dieu se pro -*
-sez, Rou - ges vi - si - ons, So - leils tri - om -
Nais - - - sez, Rou - ges vi - si - ons, So - leils tri - om -
Ah! Rou - ges vi - si - ons, Al - lons, nais -
Ah! Rou - ges vi - si - ons, Al - lons, nais -

8. *6 3 3*

1. *- cla - me En ta beau - té!*
- phants des Pas - sés!
- phants des Pas - sés!
- sez des Pas - sés!
Div. - sez des Pas - sés!

8. *3 3 3*

S.
T.

Pu - res mu - si - ques, Pro - mes - ses ma - gni -

Et l'éclair fait appa -

Ah! le ciel est dans mon ê - tre... Et l'éclair fait appa -

p *cresc.* *mf* *mf*

S.
T.

- fi - ques! Chant d'é - ter - ni - té, Dans ta volup -

Sop. et Contr. *mf* *cresc.*

Les palais merveil - leux, Les temples fabu -

- raî - tre Les palais merveil - leux, Les temples fabu -

- raî - tre Les palais merveil - leux, Les temples fabu -

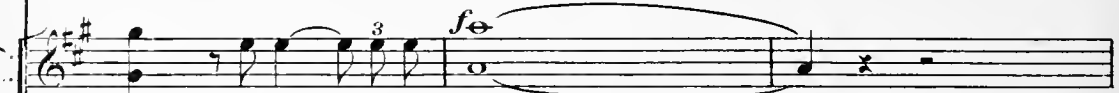
mf *cresc.* *mf* *cresc.*

SOPRANO SOLO
avec les 1^{rs} Sop.

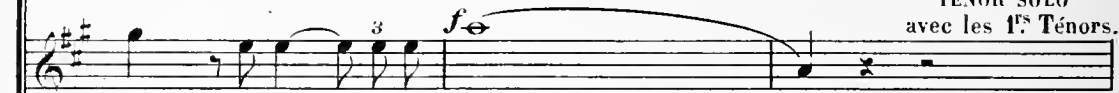


 - té Se lè - ve Mon Rê - - - - - ve!

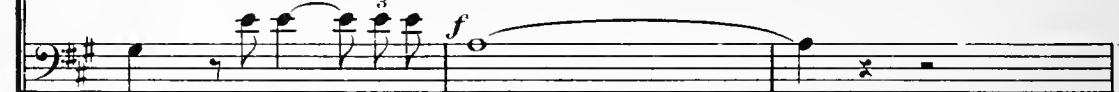
TÉNOR SOLO
avec les 1^{rs} Ténors.



 - leux Du Ryth-me et du Rê - - - - - ve!



 - leux Du Ryth-me et du Rê - - - - - ve!



 - leux Du Ryth-me et du Rê - - - - - ve!



 Trompettes.

Sop.



 ô flam - - - me, flam - - - me immen - - se

Contr.



 ô flam - - - me, flam - - - me immen - - se



 ô flam - - - me, flam - - - me immen - - se



 ô flam - - - me, flam - - - me immen - - se



ff Viens! *f* Sans re-pos, _____
ff Viens! *f* Sans re-pos, _____
ff Viens! *f* Sans re-pos, _____
ff Viens! *f* Sans re-pos, _____

ff sans trè-ve, *ff* Bril-le, éclair di-vin! _____
ff sans trè-ve, *ff* Bril-le, éclair di-vin! _____
ff sans trè-ve, *ff* Bril-le, éclair di-vin! _____
ff sans trè-ve, *ff* Bril-le, éclair di-vin! _____

Ped. * Ped.

3 6 3

Animez peu à peu jusqu'à la fin.

1^{re} Sop.

Ô flamme im - men - se - - - - - Ac - ca - ble - moi de / ta puis -

2^{de} Sop.

Ah! moment di -

Contr.

Ah! le ciel est dans mon

1^{re} Ténors.

Ô flamme im - men - - - - se Montre - moi - ta puis - -

2^{de} Ténors.

Ah! le ciel est dans mon

1^{res} Basses.

Ô flamme im - men - - - - se Montre - moi ta puis - -

2^{des} Basses.

Quel - le puis - -

Animez peu à peu jusqu'à la fin.

- san - - - ce! Ah! bientôt mais - sez - - Rouges vi - si -
 - vin de tout mon ê - - - tre.
 è - - - tre.
 - san - - - ce. Ah! mais - sez Rouges vi - si -
 è - - - tre.
 - san - - - ce. Al - lous mais - sez - - vi - si -
 - san - - - ce!

ous des Pas sés! Ah! le ciel est dans mon être... *f* *expressif.*

Ah! le ciel est dans mon être. Ah! le ciel est dans mon être. *p* *f*

Ah! le ciel est dans mon être. Ah! le ciel est dans mon être. *p* *f*

ous des Pas sés!

Quel le puis sance. *p*

ous pas sés es.

Ah! le ciel est dans mon être... *p*

f

SOPRANO SOLO. *f* Ah! _____

TÉNOR SOLO. *f* Ah! _____

1^{re} Sop. *f* Et l'éclair fait ap - pa - raî - - - - - tre, _____

2^d Sop. *f* è - - - - - tre... Et fé - clair _____

Contr. *f* è - tre... Et l'éclair fait ap - pa - raî - - - - - tre, Ah! _____

Unis. *f* Ah! le ciel est dans mon è - - - - - tre... _____

Unis. *f* Ah! le ciel est dans mon è - - - - - tre... Et l'éclair fait appa -

m. d. *crese.*

avec les 1^{rs} Ténors.

Dans un é - clair

avec les 1^{rs} Ténors.

Dans un é - clair

unis.

fait ap - pa - raî - tre, l'é - clair fait ap - pa -

Dans un é - clair je vois, je vois ap - pa -

Dans un é - clair je vois, je vois ap - pa -

- raî - tre, Et l'é - clair fait ap - pa -

8.

plus animé.

- raî - tre Les palais merveil - leux,

ff

- raî - tre Les palais merveil - leux,

ff

- raî - tre Les palais merveil - leux,

ff

- raî - tre Les palais merveil - leux,

ff

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Vite.

Du Rythme et

Du Rythme et

Du Rythme et

Du Rythme et

Vite.

du Ré - - - - -

du Ré - - - - -

du Ré - - - - -

du Ré - - - - -

fff Cloches

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts, each with the lyrics 'du Ré' followed by a long dash. The piano accompaniment is on the bottom staff, starting with a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes a dynamic marking of *fff* and the instruction 'Cloches'.

- ve.

- ve.

- ve.

- ve.

string.

fff Fanfares.

Detailed description: This system contains the next four staves of the musical score. The top four staves are vocal parts, each with the lyrics '- ve.'. The piano accompaniment is on the bottom staff, continuing from the previous system. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes a dynamic marking of *fff* and the instruction 'Fanfares'. The word 'string.' is written above the piano part.

A moi le

A moi le Rythme, à

A moi le

A moi le Rythme, à

Rythme et le Ré - ve!

moi le Verbe, à moi le Ré - ve!

Rythme et le Ré - ve!

moi le Verbe, à moi le Ré - ve!

cresc.

sec.

Acte Deuxième.

DOUTE.

SCÈNE I.

LA NUIT SPLENDIDE.

Lentement.

PIANO.

The piano introduction begins in 3/4 time with a treble clef and a key signature of one sharp (F#). The music starts with a piano (*p*) dynamic. The right hand plays a melodic line with a long slur, while the left hand provides a harmonic accompaniment with chords and moving lines.

The piano accompaniment continues with a complex texture. The right hand features a series of chords and moving lines, while the left hand plays a steady accompaniment with chords and eighth notes.

The piano accompaniment continues with a complex texture. The right hand features a series of chords and moving lines, while the left hand plays a steady accompaniment with chords and eighth notes. The dynamic is marked *pp* and *cresc.*

LES VOIX DE LA NUIT

Sop.

mf

, *p*

Entends - tu la nuit, la nuit cal -

Contr.

mf

, *p*

En - tends - tu la nuit cal -

Ténors.

mf

, *p*

Entends - tu la nuit, la nuit cal -

Basses.

mf

, *p*

En - tends - tu la nuit cal -

The piano accompaniment continues with a complex texture. The right hand features a series of chords and moving lines, while the left hand plays a steady accompaniment with chords and eighth notes. The dynamic is marked *mf*, *p*, and *dim.*

- me? ___

- me? ___

- me? ___

- me? ___

pp

ppp

p

Entends - tu la nuit, la nuit cal - me, la nuit

p

Eu - tends - tu la nuit cal - me, la nuit

p

Entends - tu la nuit, la nuit cal - me, la nuit

p

Eu - tends - tu la nuit cal - me? c'est la nuit

ten - - - - - dre?

ten - - - - - dre?

ten - - - - - dre?

ten - - - - - dre!

p

pp
L'herbe fait sa note é - tran - ge et con - fu - se,

pp
L'herbe fait sa note é - tran - ge et con - fu - se,

pp

p L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est
 Il n'est
p L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est
 1^{re} Basses. Unis. *p*
p L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est

cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en
cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en
cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en
cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en

f retenez. Tempo. *pp*
f *pp*
f *pp*
f *pp*

rit. Tempo.
cresc. *f* *p*

Un peu animé.

qui sait bien l'en-ten-dre,
 qui sait bien l'en-ten-dre,
 qui sait bien l'en-ten-dre,
 qui sait bien l'en-ten-dre.

p Un peu animé. *esce.*

dim. Ped

☆

Contralti. *pp*
 Basses. *pp*
 Jà le vent du soir

pp léger et tranquille.

Sop.

Cont.

Ténors.

Basses.

p

Jà le vent du soir

cresc.

dimin.

pp

se dis_ pose à ten_ dre,

se dis_ pose à ten_ dre,

p

Jà le vent du soir se dis_ pose à ten_ dre

se dis_ pose à ten_ dre

se dis_ pose à ten_ dre

se dis_ pose à ten_ dre

En animant.

mf *cresc.*

Son ar.chet puissant, son ar.chet puissant

mf *cresc.*

son ar.chet puissant

mf *cresc.*

Son ar.chet puissant, son ar.chet puissant

mf *cresc.*

En animant.

son ar.chet puissant

p

cresc.

un peu retenu.
dim.

Tempo.

pp

sur l'om-bre dif-fu-se; L'accom-pa-gne-

dim. *pp*

sur l'om-bre dif-fu-se; L'accom-pa-gne-

dim. *pp*

sur l'om-bre dif-fu-se; L'accom-pa-gne-

dim. *pp*

sur l'om-bre dif-fu-se; L'accom-pa-gne-

mf *suivez.*

pp Tempo.

- ment, ———— ô sub - ti - le ru - se,
 - ment, ———— ô sub - ti - le ru - se,
 - ment, ———— ô sub - ti - le ru - se,
 - ment, ———— ô sub - ti - le ru - se,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

morendo En ralentissant.

Se fait terne et doux, ———— *pp*
 Voi - *pp*
 Voi - *pp*
 Se fait terne et doux, ———— *pp*
 Voi - *pp*
 de couleur gris cen - dre. Voi - *pp*

morendo. En ralentissant.

The second system continues the vocal and piano parts. It includes dynamic markings such as *morendo* and *pp* (pianissimo). The piano accompaniment continues with a similar texture, featuring flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Tempo 1^o

pp

- ci la nuit, la nuit cal - me et ten - dre. Entends-

- ci la nuit, la nuit cal - me et ten - dre. Entends-

- ci la nuit, la nuit cal - me et ten - dre. Entends-

Tempo 1^o

expressif.

pp

CONTRALTO SOLO.

p

Comme un

- tu la nuit, la nuit cal - me, la nuit ten - dre? Entends-tu la nuit cal - me, la nuit ten - dre?

- tu la nuit, la nuit cal - me, la nuit ten - dre? Entends-tu la nuit cal - me, la nuit ten - dre?

- tu la nuit, la nuit cal - me, la nuit ten - dre? Entends-tu la nuit cal - me, la nuit ten - dre?

C. *3* *cresc.* *dim.*

long soupir de vi_o_lo_u_cel - le, E - cou - te s'en - fler, sur l'éan qui rus -

pp

C. *expressif.* *pp* *cresc.*

- sel - le, La pleu - ran - te voix, la pleu - ran - te voix qu'ex -

pp

SOPRANO SOLO. *p*

Bruit in - per - cep - tible, et qu'im

C. *dim.*

- ha - le le sau - le...

pp

S. rien nous voi - le, Entends-tu le clair so - lo d'une é -

cédez.

cresc.

S. *- toi - le Dont le blanc rayon, dont le blanc rayon te*

S. *cherche et te frô - le?...*

1^{re} Sop. Div.

Ah!

L'accompagne -

bouches fermées

Contre. Div.

Ah!

L'accompagne -

bouches fermées

Ténors Div.

Ah!

L'accompagne -

bouches fermées

Basses Div.

Ah!

L'accompagne -

bouches fermées

mf mystérieux

p

É - cou - te...

E - cou - te...

- ment, _____

ô sub - ti - le ru - se,

- ment, _____

ô sub - ti - le ru - se,

- ment, _____

ô sub - ti - le ru - se,

- ment, _____

ô sub - ti - le ru - se,

Sop. Div.

Se fait terne et doux, ———

Contr.

Tén. Div. 1^{re}

Se fait terne et doux, ———

Basses. Div. 2^{des}

de couleur gris cen - -

morendo.

Unis. *p* Tempo 1^o

Vois, c'est la nuit, la nuit cal - me, — la nuit

Unis. *p*

Vois, c'est la nuit, la nuit cal - me, la nuit

Unis. *p*

Vois, c'est la nuit, la nuit cal - me, la nuit

Unis. *p*

- dre, Vois, c'est la nuit, la nuit cal - me, la nuit

Tempo 1^o

p

Ped.

SOPRANO SOLO.

p *crese.* *sf* *pp*

Ah!

crese. *sf* *pp*

ten - dre

crese. *sf* *pp* Unis.

ten - dre

crese. *sf* *pp* Unis.

ten - dre

ten - dre Ah! Ah!

sf *pp*

p

L'herbe fait sa note é - tran - ge et con - fu - se,

p

L'herbe fait sa note é - tran - ge et con - fu - se,

p

8

p Eherbe fait sa note é - tran - ge et con - fu - se, Il n'est

p Il n'est

p Eherbe fait sa note é - tran - ge et con - fu - se, Il n'est

1^{re} Basses. *p* Unis. *p*

Eherbe fait sa note é - tran - ge et con - fu - se, Il n'est

cresc. *f* *ritenez.* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *p* *rit.*

Tempo.

ten - - - dre.

ten - - - dre.

ten - - - dre.

ten - - - dre.

8-

ppp Tempo. *cresc.*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The piano part begins with a *ppp* dynamic and a tempo marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The piano part includes a *cresc.* marking.

En_tends - tu la nuit cal - - me,

En_tends - tu la nuit cal - - me,

8-

p *mf* *ppp* *dim.*

The second system continues the vocal and piano parts. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The piano part begins with a *mf* dynamic and a tempo marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The piano part includes a *ppp* dynamic and a *dim.* marking.

pp
la nuit calme et ten - dre?

pp
la nuit calme et ten - dre?

ppp
pp en ralentissant.
ppp

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are 'la nuit calme et ten - dre?'. Dynamics include *pp* for the vocal lines and *ppp* for the piano accompaniment. A tempo change is indicated by 'pp en ralentissant.' followed by 'ppp'.

pp dim.
Entends-tu? —

pp dim.
Entends-tu? —

pp dim.
Entends-tu? —

^{1^{re}} pp dim.
Entends-tu? —

ppp

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are 'Entends-tu?'. Dynamics include *pp* and *dim.* for the vocal lines, and *ppp* for the piano accompaniment. A first ending is marked with '1^{re} pp'.

LE POÈTE - LA NUIT.

Andante.

PIANO.

Musical score for the first system, piano accompaniment. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic and an *expressif.* marking. The bass line consists of a steady eighth-note accompaniment, while the treble line has sparse notes.

Musical score for the second system, piano accompaniment. It continues the grand staff from the first system. The dynamics increase to *f* (forte) and include a *cresc.* (crescendo) marking. The bass line continues with eighth notes, and the treble line has more active melodic lines.

Musical score for the third system, piano accompaniment. It continues the grand staff. The dynamics are marked *mf dim.* (mezzo-forte, decrescendo) and *ppp* (pianissimo). The bass line features a prominent pedal point with the instruction "2 Ped." (two pedals). The treble line has a more complex, flowing melody.

Musical score for the fourth system, piano accompaniment. It continues the grand staff. The dynamics are marked *cresc.* (crescendo). The bass line continues with a steady accompaniment, and the treble line has a melodic line with some grace notes.

LE POÈTE.

Que me réserves - tu, ——— Nuit? ———

Élargissez.

suivez. rall.

Musical score for the fifth system, featuring both vocal and piano parts. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on a grand staff. The vocal line includes the lyrics "Que me réserves - tu, ——— Nuit? ———". The piano accompaniment has a *f* (forte) dynamic and a *dim.* (decrescendo) marking. The tempo is marked *rall.* (rallentando). The piano part has a sparse accompaniment with some sustained chords.

Très lent, soutenu.

p

Nuit mys-té-ri - ense et trou - blan - - - - te Où ma frêle É -

Très lent.

ppp

- toi - le fuit, _____ Blan - che dans l'ombre flot - tan - -

rit.

rit.

Tempo.

pp *mf* *p*

- - te? _____ Où vogues-tu dans la nuit, _____

Tempo.

Ped. *

mf

_____ Mysté-ri - ense et trou - blan - - - - te, Stella du Fu - tur _____ qui

pp *mf*

dimin. *rit. Tempo.*

fuit, _____ Blan_ che dans l'ombre flot_ tan_ - - - te? _____

ppp *surrez.* *Ped.*

p

Que me ré_serves - tu, _____ Nuit? _____

pp

pp *p*

Sop LES VOIX DE LA NUIT. *pp* *tranquille.*

Contr *pp*

Ténors *pp*

Animez. *mf* *pp* *tranquille.*

cresc.

dont j'entends l'appel tris - - - te en mou si - len - - ce?

dont j'entends l'appel tris - - - te

dont j'entends l'appel tris - - - te en mou si - len - - ce?

p *dim.* *ppp*

Animez peu à peu.

cresc.

d.m.g. *d.m.d.*

2 Ped. *f*

LE POÈTE. *ff* *plus animé.*

Élargissez. 0 nuit où mon

f *Tempo animé.*

bien déclamé. *Retenez.* *p*

cœur - sé - lan - - - ce, J'ai peur de toi, peur du

dim. *p* *suivrez.*

Tempo.

Tempo!

En - ve - lop - pé d'om - bre den -

Tempo.

ppp

mf m.g.

2 Ped.

f ³

- se, Je cherche par - tout à voir — Ce que dé - ro - be ton si - len - ce:

crese.

Élargissez.

Élargissez.

avec grandeur.

ff

Tri - om - phe ou mort de mon Es - poir!

Tempo.

Tempo.

Lent

Élargissez.

sf

dim.

en dehors.

p

l'accompagnement imperceptible

2 Ped.

lontain.

lontain.

p

mf

m. d.

Tempo. *ritenez.* *pp*

This system features a grand staff with treble and bass clefs. The treble clef part begins with a series of chords, followed by a melodic line with triplets and a final triplet of eighth notes. The bass clef part consists of chords and a melodic line with a triplet of eighth notes. The dynamic marking *pp* is placed between the staves.

Tempo. *expressif.* *m. d.* *pp*

This system continues the grand staff. The treble clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The dynamic marking *pp* is placed between the staves.

pp *m. d.* *6* *6* *2 Ped.*

This system continues the grand staff. The treble clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The dynamic marking *pp* is placed between the staves. The number *6* is written above the treble clef part. The instruction *2 Ped.* is at the bottom right.

ppp *3* *3* *3* ***

This system continues the grand staff. The treble clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The dynamic marking *ppp* is placed between the staves. The number *3* is written above the treble clef part. A small star symbol *** is at the bottom center.

3 *s*

This system continues the grand staff. The treble clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass clef part has a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The dynamic marking *s* is placed between the staves. The number *3* is written above the treble clef part.

Acte Troisième.

1^{er} Tableau.

IMPUISSANCE.

All^o agitato.

PIANO.

sf *sombre.*

sf

sf

sf

sf

First system of a piano score. The right hand plays a single note (G4) with a fermata. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand features a melodic line with a trill and a fermata. The left hand continues with the eighth-note accompaniment.

Third system of a piano score. The right hand has a melodic line with a fermata. The left hand continues with the eighth-note accompaniment.

Fourth system of a piano score. The right hand has a melodic line with a fermata. The left hand continues with the eighth-note accompaniment.

Fifth system of a piano score. The right hand has a melodic line with a fermata. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *mf*.

Sixth system of a piano score. The right hand has a melodic line with a fermata. The left hand continues with the eighth-note accompaniment. Dynamics include *dim.*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. It continues the melodic and accompanimental lines. A dynamic marking of *f* (forte) is present. The system concludes with a *dim.* (diminuendo) marking.

Third system of the piano score. It begins with a *mf* (mezzo-forte) dynamic and includes a *cresc.* (crescendo) marking. The system ends with a *ff* (fortissimo) dynamic and the instruction *Élargissez.* (Broaden), accompanied by a triplet of eighth notes.

Fourth system of the piano score. It starts with the instruction *Un peu plus lent.* (A little slower). The system includes a *dim.* (diminuendo) marking and features a triplet of eighth notes in the right hand.

Fifth system of the piano score. It begins with the instruction *expressif.* (expressive) and concludes with *Large.* (Large). The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

long. **a Tempo.**

First system of a piano score. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes dynamic markings *p* and *ff*. There are several slurs and accents over the notes. The bass line has some 'x' marks under the notes.

Second system of the piano score, continuing the musical notation from the first system. It includes various slurs and accents.

Third system of the piano score. It includes dynamic markings *p* and *cresc.* (crescendo). The notation features slurs and accents.

le chant en dehors.

Fourth system of the piano score. It includes dynamic markings *ff* and *pp*. A large slur spans across the system, indicating a long phrase. The notation includes slurs and accents.

Fifth system of the piano score. It includes a dynamic marking *f*. The notation features slurs and accents.

First system of musical notation. The treble clef staff features a complex melodic line with many sixteenth notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and some melodic fragments. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Similar to the first system, it shows a dense melodic texture in the treble and accompaniment in the bass. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

Third system of musical notation. The treble clef staff has a more active melodic line with slurs. The bass clef staff has a steady accompaniment. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *mf* and *pp*.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and an accent (>). The bass clef staff starts with a dynamic marking of *ppp* and contains several slanted eighth notes. Both staves feature various accidentals and articulation marks.

Second system of musical notation. The bass clef staff has a dynamic marking of *pp* and contains several slanted eighth notes. The treble clef staff continues with complex melodic lines and articulation.

Third system of musical notation. Both staves feature dynamic markings of *cresc.* (crescendo) and *f* (forte). The music is characterized by flowing melodic lines in the treble and harmonic support in the bass.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *fff* (fortissimo). The system concludes with the instruction *segue.* (follows).

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *dim.* (diminuendo). Above the system, the instruction *Un peu retenu.* (slightly held back) is written. The music features intricate melodic patterns and dense chordal textures.

Tranquille.

ppp mystérieux.

ppp

This system contains the first two measures of the piece. The right hand features a complex, tremulous texture of chords and single notes, while the left hand plays a simple bass line. The dynamic is marked *ppp* and the mood is *mystérieux*.

Animez peu à peu.

cresc.

ppp

This system contains the next two measures. The texture remains similar to the first system but begins to evolve. The dynamic is still *ppp*, and the instruction *cresc.* indicates a gradual increase in volume.

a Tempo 1°

p

This system contains the next two measures. The tempo is marked *a Tempo 1°*. The right hand melody becomes more distinct, and the left hand accompaniment is more active. The dynamic is marked *p*.

m. d.

cresc.

mf

This system contains the next two measures. The right hand features a melodic line with a *m. d.* (more distinct) marking. The dynamic is *mf*, and the instruction *cresc.* is present.

dim.

pp

This system contains the final two measures of the page. The right hand melody is accompanied by a more complex left hand texture. The dynamic is *pp*, and the instruction *dim.* indicates a decrease in volume.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *dim.* and *f*.

Second system of musical notation, continuing the piece with complex melodic lines and harmonic accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *dim.* and *f*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *morendo.*

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *crese.*

ppp
rall. peu à peu.
sf
dimin.

This system shows a piano accompaniment with a treble clef staff containing six chords and a bass clef staff with a melodic line. The dynamics range from *ppp* to *sf* and *dimin.*. The tempo marking is *rall. peu à peu.*

Lento. une noire du Lento vaut 3 noires du Tempo 1^o

ppp
Orgue lointain.

This system continues the piano accompaniment. The treble clef staff has five chords, and the bass clef staff has a melodic line. The dynamics are *ppp*. The tempo is *Lento*. The marking *Orgue lointain.* is present.

This system continues the piano accompaniment with four chords in the treble clef and a melodic line in the bass clef.

Andante. une noire de l'Andante vaut 2 noires du Tempo 1^o

Lento.

Orch.
pesante.
p
Orgue.

This system introduces an orchestral part in the treble clef staff, marked *Orch.* and *pesante.* with a dynamic of *p*. The piano accompaniment continues in the bass clef. The tempo is *Lento*. The marking *Orgue.* is present.

This system continues the orchestral and piano accompaniment with four measures.

Andante.
Orch.

Lento.
Orgue.

Sop. **Andante.** (avec fureur)

VOIX DE MALÉDICTION.

Contr. *f* Si l'esprit dans le vi - de Tourne et crie é - per - du,

Ténors. *f* Si l'esprit dans le vi - de Tourne et crie é - per - du,

Basses. *f* Si l'esprit dans le vi - de

f Si l'esprit dans le vi - de Tourne et crie é - per - du,

Andante.

Sois maudit, Dieu per-fi - de! C'est toi qui l'as voulu.

Sois maudit, Dieu per-fi - de! C'est toi qui l'as voulu.

mf *dim.*

mf *dim.*

pp

dim.

pp

crese.

Elargissez.

Animez.

Detailed description: This is a page of a musical score, numbered 84. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, with lyrics in French: "Sois maudit, Dieu per-fi - de! C'est toi qui l'as voulu." The piano accompaniment is written for the left and right hands. The score includes various musical notations such as dynamics (*mf*, *pp*, *dim.*, *crese.*), articulation (*Animez.*, *Elargissez.*), and phrasing slurs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and moving lines.

Tempo.

ff
 Sop. *ff*
 Si l'es-prit dans le vi - de Tourne et erie

ff
 Contr. *ff*
 Si l'es-prit dans le vi - de Tourne et erie

ff
 Ténors. *ff*
 Si l'es-prit dans le vi - de

ff
 Basses. *ff*
 Si l'es-prit dans le vi - de Tourne et erie

ff
 Tempo.

é - per - du,

é - per - du,

mf Sois mau - dit, *dim.* Dieu per - fi - de!

mf é - per - du, *dim.* Sois mau - dit, Dieu per - fi - de!

dim.

pp sombre et déclamé.

Sois maudit! Dieu per-fi - de!

Sois maudit! Dieu per-fi - de!

C'est toi qui l'as vou-lu.

C'est toi qui l'as vou-lu.

dim. *pp*

pp

Sois maudit! Dieu per-fi - de!

pp

Sois maudit! Dieu per-fi - de!

pp sombre et déclamé.

Sois maudit! Dieu per-fi - de!

Sois maudit! Dieu per-fi - de!

pp

Sois maudit! Dieu per-fi - de!

Sois maudit! Dieu per-fi - de!

pp

mf
Sois maudit! Dieu perfi -

mf
Sois maudit! Dieu perfi -

p Sois maudit! Dieu perfi - de! *mf* Sois maudit! Dieu perfi -

p Sois maudit! Dieu perfi - de! *mf* Sois maudit! Dieu perfi -

mf
esca.

rall.
- de!

rall.
- de!

rall.
- de!

rall.
- de!

rall. **Tempo 1^o**

pp *mystérieux.*

Plus lent. *expressif.*

Basses *p*

Si le corps se la - meu - te Dans d'in - jus - tes dou -

Plus lent.

m. d. *f*

Tempo 1^o

- leurs,

pp **Tempo 1^o**

Plus lent. **Tempo 1^o**

Sop.

Contr. *p*

Ténors. *p*

Basses.

Sil re - fu - se à l'aman - te, S'il ne du - re qu'aux pleurs;

Sil re - fu - se à l'aman - te, S'il ne du - re qu'aux pleurs;

Plus lent. **Tempo 1^o**

m. d. *f*

Sop. *Plus lent.* *mf* *p* retenez.,
 Si — là — me, dont le son — ge

Contr. *Plus lent.* *mf* *p* retenez.,
 Si — là — me, dont le son — ge

Moderato. *pp*
 Est d'expri — mer — le ciel... —

bouches fermées,
 Div. *pp*

bouches fermées,
 Div. *pp*

Moderato. *ppp*

2 Ped à chaque mesure.

pp bouches fermées.

The musical score is arranged in two systems, each containing three staves. The top staff of each system is a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of two sharps. The first system includes a *pp* dynamic marking and the instruction "bouches fermées." The score features various musical notations including slurs, ties, and triplets. The piano part includes several triplet figures in both hands, some marked with an 'x' and a circled 'S'.

Animez peu à peu.

mf
Si l'a - me, dont le souge

Ah!

Ah!

Ah!

mf
Animez peu à peu.

Est d'ex - pri - mer le ciel

crese.

crusc.
S'é - puise au vain meu - son - - - ge

crusc.
Ah!

crusc.
Ah!

crusc.
Ah!

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are 'S'é - puise au vain meu - son - - - ge' and 'Ah!'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets and a 7-measure rest.

Plus vite.
Qui fa - breu - ve de fiel, S'é - puise au

S'é - puise au

S'é - puise au

S'é - puise au

Plus vite.

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are 'Qui fa - breu - ve de fiel, S'é - puise au' and 'S'é - puise au'. The tempo marking 'Plus vite.' is present. The piano accompaniment includes triplets and a 7-measure rest. The system concludes with a 'Ped.' marking and a star symbol.

*cresc.**ritenez.***Pressez.**

vain menson - ge Qui fa - breu - ve de fiel; —

cresc.

vain menson - ge Qui fa - breu - ve de fiel; —

cresc.

vain menson - ge Qui fa - breu - ve de fiel; —

cresc.

vain menson - ge Qui fa - breu - ve de fiel; —

*ritenez.***Pressez.**

8

Ped.

☆ Ped.

ritenez. ☆*cresc.***Élargissez.***f cresc.*

1^{er} Sop. Grandiose animé.

ff

Vé - ri - té, san - té, rè - - ve,

Contr. *ff*

Vé - ri - té, san - té, rè - - ve,

Tén. *ff*

Vé - ri - té, san - té, rè - - ve,

Basses. *ff*

Vé - ri - té, san - té, rè - - ve,

Grandiose animé.

Très animé.

Si tout l'homme — est tra - hi! —

Si tout l'homme — est tra - hi! —

Si tout l'homme — est tra - hi! —

Si tout l'homme — est tra - hi! —

Très animé.

ff
Sois mau - dit, sans trè -

ff
Sois mau - dit, sans trè -

ff
Sois mau - dit! oh! sans trè -

ff
Sois mau - dit! oh! sans trè -

ff

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines in treble clef, both marked *ff*. The third and fourth staves are vocal lines in treble and bass clef respectively, also marked *ff*. The bottom two staves are piano accompaniment in treble and bass clef, marked *ff*. The piano part features triplet patterns in the bass line and chords in the treble line.

- ve.

- ve.

- ve. *ff*
Sois mau - dit!

- ve. *ff*
Sois mau - dit!

ff

Detailed description: This system contains the next four staves. The top two staves are vocal lines in treble clef, with the lyrics "- ve." below them. The third and fourth staves are vocal lines in treble and bass clef, with the lyrics "- ve." and "Sois mau - dit!" below them. The bottom two staves are piano accompaniment in treble and bass clef, marked *ff*. The piano part continues with triplet patterns and chords.

ff

Sois mau - dit, sans trè - - - ve. Ah! _____

ff

Sois mau - dit, sans trè - - - ve. Ah! _____

oh! sans trè - - - ve. Ah! _____

oh! sans trè - - - ve. Ah! _____

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts, both marked *ff* (fortissimo). The lyrics are "Sois mau - dit, sans trè - - - ve. Ah! _____". The third and fourth staves are piano accompaniment, with the lyrics "oh! sans trè - - - ve. Ah! _____" written below the notes. The piano part features a complex texture with many accidentals and slurs.

sois maudit!

sois maudit!

sois maudit!

sois maudit!

retenez. **Plus lent.**

fff *avec fureur.*

Detailed description: This system contains the next four staves. The top four staves are vocal parts, each with the lyrics "sois maudit!". The piano accompaniment begins with a *fff* (fortississimo) dynamic and the instruction "avec fureur." (with fury). It features several triplet markings (indicated by a '3' above the notes) and a section marked "retenez." (hold) and "Plus lent." (more slowly). The piano part is highly rhythmic and complex.

Élargissez.

avec grandeur.

rall.

Lento.

dimin.

p

Contr.

Animé.

p

Sois mau-dit,

oh! sans trè-ve,

Tén.

Sois mau-dit,

oh! sans trè-ve,

Animé.

ralentissez peu à peu jusqu'au Lento.

Dieu trompeur,

Dieu ha-ï...

Dieu trompeur,

Dieu ha-ï...

ralentissez peu à peu jusqu'au Lento.

retenez.

expressif.

lento

p *Orgue.* *ppp*

Sop. *pp*
Sois mau - dit! —

Contr. *p*
Sois — mau —

Tén. *dim.* *pp*
Sois — mau - dit! — Sois mau - dit! —

Basses. *pp*
Sois mau - dit! —

pp avec rage. *ppp*
mau - dit! mau - dit!

dim.
- dit!

pp avec rage. *ppp*
mau - dit! mau - dit!

pp *ppp*
mau - dit! mau - dit!

morendo.

Ténors. *presque parlé (farouche).*

Si tout l'homme est tra-hi, Sois maudit, oh! sans trêve, Dieu trompeur; Dieu ha-

Basses. *presque parlé (farouche).*

Si tout l'homme est tra-hi, Sois maudit, oh! sans trêve, Dieu trompeur; Dieu ha-

lointain.

SCÈNE III.

LE POÈTE. *sombre et fatal.*

Vai - nement, à tra - vers les cieux

Tranquille. bien soutenu.

très long.

Sans écho dans l'ombre in - fi - ni - e, Se per - dent nos
un peu animé. Tempo

cresc.

cris — et notre a-go-ni-e!..

animé. Tempo. *f*

crese. *f* *dim.* *pp*

Dans — Pa-bi-ne si-len-ci-eux — Vai-ne-

p *crese.*

ment — l'homme souffre et pleu-re!

rit. Tempo. *expressif.*

snivez. *crese.* *f* *dim.* *pp*

Tout ray-on di-

lontain. *p* *morendo.*

rit.

- vin — n'est qu'un leur — rel..

suivez. *plus vite.* *rit.* *Tempo.* *plus vite.* *rit.* *plus vite.* *rit.*

Animez.

Pressez.

crise. *ff*

avec rage. *f*

Sois — maudit!

Élargissez.

en housculade.

Large.

Fin du 1^{er} Tableau
1^{er} Acte.

IVRESSE.

SCÈNE I. — LE POÈTE seul.

Gai.

PIANO.

f

Ped.

☆

Ped.

☆ Ped.

☆ Ped.

☆

Ped.

☆ Ped.

☆

dimin.

Ped.

p

☆

Detailed description: This system shows the first five measures of a piece. The right hand plays chords with a 'dimin.' (diminuendo) marking. The left hand plays chords with a 'Ped.' (pedal) marking. A dynamic marking of *p* (piano) is present. A star symbol (☆) is located below the fourth measure.

3 3

dimin.

mf

Ped. *léger.*

3

Detailed description: This system contains measures 6-10. It features triplets in both hands. The right hand has a 'dimin.' marking. The left hand has a 'Ped. léger.' marking and a dynamic marking of *mf* (mezzo-forte). A star symbol (☆) is at the end of the system.

8

léger.

p

Detailed description: This system contains measures 11-15. It is marked 'léger.' and *p*. A dashed line with the number '8' is above the first measure. A star symbol (☆) is at the end of the system.

8

mf

Ped.

☆

Detailed description: This system contains measures 16-20. It features a dynamic marking of *mf* and a 'Ped.' marking. A dashed line with the number '8' is above the first measure. A star symbol (☆) is at the end of the system.

léger.

p

mf

p

Detailed description: This system contains measures 21-25. It features a 'léger.' marking and dynamic markings of *p*, *mf*, and *p*. A star symbol (☆) is at the end of the system.

mf

p

Detailed description: This system contains measures 26-30. It features a dynamic marking of *mf* and a *p* marking. A star symbol (☆) is at the end of the system.

First system of a piano score. The right hand plays a series of chords in a rhythmic pattern. The left hand features a melodic line with eighth notes and a bass line with sixteenth notes. A *sf* (sforzando) dynamic marking is present in the first measure. A *Ped.* (pedal) marking is located below the first measure of the left hand.

Second system of the piano score. The right hand continues with chords. The left hand has a melodic line with a slur and a *m.d.* (mezzo-forte) dynamic marking. A *Ped.* marking is located below the second measure of the left hand.

Third system of the piano score. The right hand features chords with a *12 p.* (piano) dynamic marking. The left hand has a melodic line with a slur and a *3* (triple) marking. A *7* (seventh) marking is also present.

Fourth system of the piano score. The right hand features chords with a *6 p.* (piano) dynamic marking. The left hand has a melodic line with a slur and a *3* (triple) marking. A *7* (seventh) marking is also present.

First system of a musical score. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The key signature has two sharps (F# and C#). The system includes various musical notations such as slurs, accents, and dynamic markings.

Second system of the musical score. It begins with a treble clef staff. The grand staff continues with a more active accompaniment. The tempo is marked **Agité.** and the dynamics are **ff** and **p**. There are several triplet markings (3) throughout the system.

Third system of the musical score. The tempo is marked **Tempo.** and the dynamics are **pp** and **p**. The system shows a change in the accompaniment's texture. The tempo then returns to **Agité.** at the end of the system.

Fourth system of the musical score. It continues with the **Agité.** tempo. The grand staff features intricate triplet patterns in both hands. A **cresc.** (crescendo) marking is present in the right hand.

Fifth system of the musical score. It concludes with a **Tempo.** marking and a **ff** dynamic. The system includes a star symbol (*) at the bottom left. The accompaniment features a mix of rhythmic patterns and slurs.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A dynamic marking of *ff* is present at the beginning of the system.

Third system of musical notation. The treble clef staff features a melodic line with a *sec.* (second ending) bracket and a triplet. The bass clef staff continues the accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation. The treble clef staff features a melodic line with triplets and a trill marked *tr b*. The bass clef staff continues the accompaniment. A dynamic marking of *pp* is present.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment. A dynamic marking of *pp* is present at the end of the system.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music consists of eighth-note triplets in both hands. The dynamic marking *mf* is present in the first measure.

Musical notation system 2, featuring a grand staff. The right hand has a melodic line with slurs and accents, while the left hand plays chords. Dynamic markings include *> pp* and *sf*.

Musical notation system 3, featuring a grand staff. The right hand has a melodic line with slurs, and the left hand has a bass line. The dynamic marking *pp* is present in the final measure.

Musical notation system 4, featuring a grand staff. The music is marked *très léger.* and includes a *Ped.* (pedal) marking with a star symbol at the end of the system.

Musical notation system 5, featuring a grand staff. The music includes a *Ped.* (pedal) marking with a star symbol at the end of the system.

m.d. sempre pp

f *dim.* *pp*

This system contains two staves of music. The upper staff features a melodic line with various accidentals and dynamics. The lower staff has a bass line starting with a forte (*f*) dynamic, which then transitions to piano (*pp*) and includes a *dim.* (diminuendo) marking.

m.d. sempre pp

f *dim.* *pp*

This system continues the musical piece with two staves. The lower staff begins with a forte (*f*) dynamic and includes a *dim.* marking, while the upper staff maintains a piano (*pp*) dynamic.

m.d. sempre pp **en animant.**

mf *dim.* *p* 3

This system introduces the instruction **en animant.** (becoming more animated). The lower staff starts with a mezzo-forte (*mf*) dynamic and includes a *dim.* marking. The upper staff features a triplet of eighth notes marked with a *p* (piano) dynamic.

cresc. **Ped.**

This system shows a crescendo (*cresc.*) in the lower staff and a **Ped.** (pedal) instruction below the staves. The upper staff continues with melodic development.

f *ff*

This system features a forte (*f*) dynamic in the lower staff, which then reaches fortissimo (*ff*) in the upper staff. The music concludes with a final chord.

Élargissez.

mf
cresc.

a Tempo.

VOIX D'ATTENDUS

Ténors. *ff* 2^o
Sois maudit! — Dieu per-fi - de, Dieu trompeur, —

Basses. *ff*

Sois maudit! — Dieu per-fi - de, Dieu trompeur, —

f a Tempo.
pesante.

Sop *ff*
Sois maudit! —

Contr. *ff*
Sois maudit! —

2^o 1^o *ff*
Dieu ha-ïl — Sois maudit! —

Dieu ha-ïl —

6

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu per-fi - - - de, Dieu trompeur, ———

The piano accompaniment consists of two staves. The right hand features a melodic line with a trill and a triplet. The left hand provides a harmonic accompaniment with a triplet in the bass line.

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

The piano accompaniment consists of two staves. The right hand features a melodic line with a trill and a triplet. The left hand provides a harmonic accompaniment with a triplet in the bass line.

dim. *rall.*
 Oh! sans trê - - ve, Dieu trom - peur, ———
dim. *rall.*
 Oh! sans trê - - ve, Dieu trom - peur, ———
 Oh! sans trê - - ve,
dim. *rall.*
 Oh! sans trê - - ve, Dieu trom - peur, ———

Tempo plus tranquille.

Dieu ———
 Dieu ha - il ———
 Dieu ha - il ———

Solo. Tempo plus tranquille.

pp
trem.
mysterioux.

dim.

Sop.

retenez. *ppp*

Tempo 1°

Vois, c'est la nuit, ——— la nuit

Contr.

ppp

Vois, c'est la nuit, ——— la nuit

Tén.

ppp

C'est la nuit, ——— la nuit

Basses.

ppp

C'est la nuit, ——— la nuit

retenez.

Tempo 1°

cal - - - me, la nuit cal - - -

cal - - me, ——— la nuit cal - - -

cal - - me, ——— La nuit cal - - -

cal - - - me et ten - dre, Vois c'est la nuit,

me et ten - dre. Entends -

me et ten - dre. Unis.

me et ten - dre. Entends -

la nuit cal - me et ten - dre

mf *pp* *Unis.* *pp*

-tu la nuit, la nuit cal - me,

pp
En - tends-tu la nuit cal - me,

-tu la nuit, la nuit cal - me,

pp Unis.
En - tends-tu la nuit cal - me,

pp *m.g.*

la nuit ten - dre, l'en - tends - tu?

la nuit ten - dre, l'en - tends - tu?

la nuit ten - dre, l'en - tends - tu?

la nuit ten - dre, l'en - tends - tu?

p *cresc.* *mf*

pp *dim.* **Tempo 1°**

Ah!

pp *dim.*

Ah!

pp *dim.*

Ah!

pp *dim.*

Ah!

dim. *pp très léger.* **Tempo 1°**

Plus large.

En - tends - tu - la nuit

En - tends - tu - la nuit

En - tends - tu - la nuit

En - tends - tu - la nuit

Plus large.

f

dim. *pp*

Ped. *

Tempo 1º

ten - dre?

ten - dre?

ten - dre?

ten - dre?

Tempo 1º

p

Four vocal staves in G major. Each staff begins with a whole rest for the first three measures. The fourth measure contains a half note 'A' and the fifth measure contains a half note 'h'. The lyrics 'Ah!' are written below the notes. Dynamic markings 'p' and 'dim.' are placed above the notes in the fourth and fifth measures respectively.

Piano accompaniment for the first system. The right hand plays arpeggiated chords in G major. The left hand plays a rhythmic accompaniment of eighth notes. A 'dim.' marking is present above the final measure of the piano part.

Four vocal staves in G major. Each staff begins with a whole rest for the first three measures. The fourth measure contains a half note 'A' and the fifth measure contains a half note 'h'. The lyrics 'Ah!' are written below the notes. Dynamic marking 'pp' is placed above the notes in the fourth measure.

Piano accompaniment for the second system. The right hand plays arpeggiated chords in G major. The left hand plays a rhythmic accompaniment of eighth notes. A 'pp' marking is present above the first measure of the piano part.

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

ppp

m.d.

morendo.

morendo.

This system contains the first two systems of music. The top system has three staves: two vocal staves and one piano staff. The vocal staves have a melodic line with a long note in the first measure. The piano staff has a bass line with a long note. The second system continues the vocal and piano lines, with the piano part featuring triplets and a 'morendo.' marking.

This system contains the third and fourth systems of music. The top system has three staves: two vocal staves and one piano staff. The vocal staves have a melodic line with a long note in the first measure. The piano staff has a bass line with a long note. The fourth system continues the vocal and piano lines, with the piano part featuring triplets and a 'morendo.' marking.

UN BAL.
Dans la coulisse.

morendo.

pp

This system contains the fifth and sixth systems of music. The top system has three staves: two vocal staves and one piano staff. The vocal staves have a melodic line with a long note in the first measure. The piano staff has a bass line with a long note. The sixth system continues the vocal and piano lines, with the piano part featuring triplets and a 'morendo.' marking. The text 'UN BAL. Dans la coulisse.' is written above the vocal staves.

UNE RETRAITE PASSE.

pp

mf

This system contains the seventh and eighth systems of music. The top system has three staves: two vocal staves and one piano staff. The vocal staves have a melodic line with a long note in the first measure. The piano staff has a bass line with a long note. The eighth system continues the vocal and piano lines, with the piano part featuring triplets and a 'morendo.' marking. The text 'UNE RETRAITE PASSE.' is written above the vocal staves.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *mf* marking in the bass line.

Second system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *p* marking and the instruction *Orch. espressif.* in the bass line.

Third system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *mf* marking in the bass line.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with *pp* and *mf* markings in the bass line.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *mf* marking in the bass line.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics, with a *p* marking in the bass line.

First system of musical notation. Treble and bass clefs. Dynamics: *ff* (fortissimo) in the bass and *mf* (mezzo-forte) in the treble.

Second system of musical notation. Treble and bass clefs. Includes a triplet of eighth notes in the treble.

Third system of musical notation. Treble and bass clefs. Dynamics: *cresc.* (crescendo) in the treble.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *pesante.* (pesante) in the bass. **Élargissez.** (Élargissez) in the treble.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *rall.* (rallentando) in the treble, *dim.* (diminuendo) in the bass. **Tempo di Polka.** (Tempo di Polka) in the treble. *p* (piano) in the bass. *léger.* (léger) in the bass.

Sixth system of musical notation. Treble and bass clefs. Dynamics: *dim.* (diminuendo) in the treble, *pp* (pianissimo) in the bass. *tr* (trill) in the treble. *cédez.* (cédez) in the treble. **Tempo.** (Tempo) in the treble.

Sop. Contr. Ten (Bouches fermées)

pp

Basses. (Bouches fermées)

pp

First system of piano accompaniment. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A *pp* dynamic marking is present in the right hand.

First system of vocal parts. The Soprano (treble clef) and Basses (bass clef) lines are mostly rests, with a few notes appearing in the final measures. A *p* dynamic marking is present in both parts.

Second system of piano accompaniment. The right hand continues the melodic line with eighth notes, and the left hand continues the rhythmic accompaniment. The *pp* dynamic marking is maintained.

relenez. **Tempo.**

Second system of vocal parts. The Soprano and Basses lines feature a melodic phrase starting with a *f* dynamic marking, which then transitions to *pp* in the final measures. The instruction *relenez.* and **Tempo.** are placed above the staff.

relenez. **Tempo.**

Third system of piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment. A *pp* dynamic marking is present in the right hand.

This page of piano sheet music consists of six systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features a complex texture with slurs and a *mf* dynamic marking.
- System 2:** Includes a *Ped.* (pedal) marking and a *segue.* (star symbol) marking.
- System 3:** Shows a *cresc.* (crescendo) marking.
- System 4:** Features a *mf* (mezzo-forte) dynamic marking.
- System 5:** Includes a *f* (forte) dynamic marking.
- System 6:** Continues the musical development with various slurs and dynamics.

The first system of music consists of two staves. The treble staff begins with a half note chord, followed by a series of quarter notes and eighth notes. The bass staff features a steady eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.

The second system continues the piece. The treble staff has a fermata over the first measure. The bass staff has a fermata over the first measure. Dynamic markings include *dim.* (diminuendo) and *p* (piano) in the bass staff.

The third system is marked with the instruction *animez un peu.* (animate a little). The treble staff has a fermata over the first measure. The dynamic marking *cresc.* (crescendo) is present in the treble staff.

The fourth system is marked with the instruction *serrez peu à peu.* (tighten a little by little). The treble staff has a fermata over the first measure.

The fifth system continues the eighth-note accompaniment in the bass staff. The treble staff has a fermata over the first measure.

The sixth system concludes the piece. The treble staff has a fermata over the first measure. The dynamic marking *f* (forte) is present in the bass staff.

cresc. *avec grand-ur* *ff*

Tempo 1°

ff

Élargissez. *rall.* *dim.* *p* SCÈNE II.

Moderato.

Tempo d Polka.

rall.

pp
lontan.

Lent

Tempo di Polka.

p expressif. *cresc.* *ppp*
Ped.

Moderato.

p *ppp*
* Ped. *

Mouv de Polka.

pp *m.g.*

Lent.

Vif.

p expressif. *cresc.* *f*

Tempo 1:

Pistons sur la scène.

8- Pistons sur la scène.
ff
pistons orch.

m.f.
Ped. ☆

dimin.
dim.
p

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and moving lines. A dynamic marking of *pp* is present in the right-hand part of the grand staff.

Second system of musical notation, continuing the piece. It features the same treble and grand staff layout. The accompaniment in the grand staff shows more intricate chordal textures and rhythmic patterns.

Third system of musical notation. The treble staff continues with its melodic line. The grand staff accompaniment includes a dynamic marking of *cresc.* (crescendo) in the right-hand part.

Fourth system of musical notation. This system introduces technical markings: a *6* (sixteenth-note figure) and a *3* (triplets) in the right-hand part of the grand staff. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

Fifth system of musical notation, the final system on the page. It continues the technical markings from the previous system, including the *6* and *3* figures. Dynamic markings of *f* and *mf* are also present.

LE POÈTE.

a Tempo 1^o

f

Trille, ô fille en gue -

a Tempo 1^o

ff

ff

p

LA FILLE.

ff Rire canaille.

Ah u u u u u u u u u u u u u u u u

-nil - les, ton ri_re fou. _____

Chan - te, bac - chan - te dé - li - ran -

pp

LA FILLE.

Rire *ff*

lourd. La — la — la — la — Ah!

-te, que je suis saoué!

crese. *mf*

.....

Rogue, be — sogne, ma cha — ro — gne, gentil démon

p

vi — de a — vide et li — vi —

- - - de jusques au fond.

p *rall.*

Sè - ves et Ré - ves...

pp *rall.*

Ped. ☆

Tempo. *cresc.*

Cœurs et

Tempo. *lointain.*

Timb.

LA FILLE. *f*

la la la la

le P. pleurs...

la F. *f*

la la la la la

la *f* la la la la la

la la la la la la la la *Agité.*

(cri) Ah! Ah! *resc.*

ff (Cri) la note indiquée est approximative Ah!

LA FILLE.

f (cri) Ah! (cri) Ah!

cresc.

ff Ah!

ff Ah!

mf

ff (en ralant) Ah! Ah!

dimin.

bien rythmé.

mf

p désordonné.

cresc. poco a poco.

ff

de plus en plus désordonné.

tr

tr

ff

fff

fff

sf *tr* *strident.* *sf*

8

sf *tr* *strident.* *sf*

8

p *pistons scène.* *pistons orch.*

dim. *rall. poco a poco.* *mf retenez.*

VOIX D'AUTREFOIS.

Sop.

mf

ô flam - - -

Contr.

mf

ô flam - - -

Tempo 1^o

Tén.

cresc.

Dou - ce Lu - miè - re! Vers toi s'en - vo - le ma pri -

Basses.

mf

Dou - ce Lu - miè - re! Vo - le ma pri -

Tempo 1^o

- mel

- mel

è - - - re.

2^o Troublant mys - tè - re 1^o D'un di - vin

è - - - re

1^o Vers ton mys - tè - re, O di - vin

Tén. jour, Au-be pre - miè - re!

div. Au-be pre - miè - re!

Basses jour, Au-be pre - miè - re!

div. Au-be pre - miè - re!

Sop. En animant peu à peu.

Contr. div. Cé - leste é - clair, folle é - tin - cel - le,
Du pur E - ther, sain - te par -

Tén.

Basses div. Cé - leste é - clair, folle é - tin - cel - le.
Du pur E - ther, sain - te par -

En animant peu à peu.

div. Cé-les-te é-clair, fol-le é-tin-

- cel - le.

f flam - me di - vi - ne!

div. Cé-les-te é-clair, fol-le é-tin-

- cel - le.

cresc.

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef with lyrics 'div. Cé-les-te é-clair, fol-le é-tin-' and a piano accompaniment in bass clef. The second system continues the vocal line with lyrics '- cel - le.' and 'flam - me di - vi - ne!' marked with a forte 'f' dynamic. The piano accompaniment continues with a 'cresc.' marking. The key signature has two sharps (F# and C#) and the time signature is 4/4.

- cel - le.

Du pur E-ther, sainte par - cel - le.

f flam - me di -

- cel - le.

Du pur E-ther, sainte par - cel - le.

Detailed description: This system contains the next two systems of the musical score. The top system has a vocal line in treble clef with lyrics '- cel - le.' and 'Du pur E-ther, sainte par - cel - le.' The piano accompaniment in bass clef continues. The second system continues the vocal line with lyrics 'flam - me di -' and '- cel - le.' marked with a forte 'f' dynamic. The piano accompaniment continues. The key signature has two sharps (F# and C#) and the time signature is 4/4.

f
Cé - leste é - clair!

f
Cé - leste é - clair, folle é - tin - cel - le.

f
Cé - leste é - clair, folle é - tin -

- vi - - - - ne!

f
Cé - leste é - clair, folle é - tin - cel - le.

f
Cé - leste é - clair, folle é - tin -

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

f
folle é - tin - cel - - - - - le!

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

Du pur E - ther!

Cé - leste éclair, folle é - tin - cel - le.

- cel - le. Cé - leste éclair, folle é - tin -

Cé - leste éclair, folle é - tin - cel - le.

- cel - le. Cé - leste éclair, folle é - tin -

6 *cresc.* 6

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

Sain - te par - cel - - - - - le!

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

VOIX DE DEMAIA

flam - me in - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

- ré - - - la puis - san - ce;

- ré - - - la puis - san - ce;

- ré - - - la puis - san - ce;

- ré - - - la puis - san - ce;

Ryth - - - mes d'a - mour, Rou - ges vi - si -

Ryth - - - mes d'a - mour, Rou - ges vi - si -

Ryth - - - mes d'a - mour, Rou - ges vi - si -

Ryth - - - mes d'a - mour, Rou - ges vi - si -

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a rhythmic accompaniment with eighth notes and rests.

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

The piano accompaniment continues with a treble and bass clef staff. The treble clef part includes chords and melodic fragments, with some notes marked with 'x'. The bass clef part features a triplet of eighth notes in the final measure, marked with '3' and 'm.d.'. A 'Ped.' (pedal) instruction is located below the bass clef staff.

Vous, qui ja - dis bercez mon è - - - tre, Quelle

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p *cresc.*

au - be vous ver - ra donc re - nai - - - tre,

au - be vous ver - ra donc re - nai - - - tre,

au - be vous ver - ra donc re - nai - - - tre,

au - be vous ver - ra donc re - nai - - - tre,

p *cresc.*

Rè - ves merveil - leux, mau - dits, Lar - ges mi -

Rè - ves merveil - leux, mau - dits, Lar - ges mi -

Rè - ves merveil - leux, mau - dits, Lar - ges mi -

Rè - ves merveil - leux, mau - dits, Lar - ges mi -

mf *crese.*

Élargissez.

- roirs, ô pa - ra - dis Dont je fus le

- roirs, ô pa - ra - dis Dont je fus le

- roirs, ô pa - ra - dis Dont je fus le

- roirs, ô pa - ra - dis Dont je fus le

Élargissez.

Large (sans lenteur)
LE POÈTE ivre, brutal

Animé.

ff Trille, ô fille en guenil - les, ton ri - re fou...
 Mai - - - tre!
 Mai - - - tre!
 Mai - - - tre!
 Mai - - - tre!

Animé.

Large (sans lenteur)

ff 8 *m.g.*
 Ped. ☆ Ped.

Tempo.

Chan - te, bac - chan - - te dé - li -
Tempo.
 ☆ Ped.

Très vite.

- ran - - - te.
Très vite. *dim.*
sf *pp* ☆

Tempo.

le
P. *f*

Ro - gne, be - so - gne, ma cha - ro - - -

Mouv! de Polka.

le
P. *p*

- gne, gen. fil dé - mon

Mouv! de Polka.

Ped. *

Tempo.

le
P. *f*

vi - - de, a - vi - de et li - vi - - - de jusques au

Tempo.

mf

trairer.

Mouv! de Polka.

le
P. *p*

fond. _____

Mouv! de Polka.

pp

Tempo.

p sans somber, poétique

Tempo.

Sè - - -

Ped. *

rall.

pp

- ves - et Rê - ves...

dim.

pp Ped.

rall.

☆

Mouv! de Polka.

sombre

chancelant

p Cœurs... *sf*

éteint, sans expression

et

Mouv! de Polka.

ppp

Timb.

LA FILLE.

rire canaille

Ha! Ha! Ha! Ha! Ha!...

pleurs....

8^{va} bassa.

pp

Pleurs....

8^{va} bassa.

8^{va} bassa.

morendo.

VOIX INTÉRIEURES.

rall. Plus lent. ppp

Sop. Ah!

Contr. Ah!

Ténors. Ah!

Basses. Ah!

8^{ve} bassa. *ppp*

rall. diminuez jusqu'à extinction.

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

rall.

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