

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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1892
C. 1491

à J. MASSENET

MON MAITRE

EN HOMMAGE DE GRATITUDE

EN SOUVENIR AFFECTUEUX

LA VIE DU POÈTE

Symphonie-Drame en trois Actes et quatre Tableaux

Conservatoire National

le 18 Mai 1892

Interprètes:

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M^r COSSIRA

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Personnages:

Le Poète... (1^{er} Acte) SOPRANO

Le Poète... (2^e Acte) TÉNOR

Le Poète... (3^e Acte) BARYTON

La Fille SOPRANO

Une Voix . . . (2^e Acte) SOPRANO

Une Voix . . . (2^e Acte) CONTRALTO

Voix:

Théâtre National de l'Opéra

le 17 Juin 1892

Interprètes:

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

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# LA VIE DU POÈTE

## PERSONNAGES

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LE POÈTE.  
LA FILLE.  
UNE VOIX. (2<sup>me</sup> Acte).  
UNE VOIX. (2<sup>me</sup> 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<sup>er</sup> Tableau)

Un site sauvage.

### TROISIÈME ACTE (2<sup>me</sup> 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'embrace 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'élançe,  
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 haï !

## 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 renaître,  
 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.

**Vigoro stringendo.**

PIANO. *ff*

**Plus vite.**

*strident.* *rit.*

**Tempo.**

*mf avec tendresse.* *dimin.* *ff*

**Plus vite.** *rit.* **Tempo.** *expressif.* *p*

*ff brutal.* *mf*

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*mf* *sans rigueur.* *pp* *tranquille.*

*dans une exaltation croissante.*

*lié.* *f*

*ff*



First system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The instruction "Animez peu a peu." is written above the right hand. Dynamic markings include *mf* and a hairpin crescendo.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f*, *mf*, *f*, and *mf*, along with a hairpin crescendo.

Third system of musical notation. The right hand features a wide intervallic leap followed by a melodic line with slurs. The left hand accompaniment consists of chords and single notes. The instruction "Élargissez." is written above the right hand. The dynamic marking "sempre animé." is written below the right hand.

Tempo animé.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. The dynamic marking *sf* is present.

Retenez.

Tempo.

Retenez.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. The dynamic marking *sf* is present.

Un peu plus lent.  
*mystérieux.*

Animez.

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

Tempo.

Animez.

*p* *cresc.* *m.d.* *Élargissez.*

Tempo.

*mf* ***ff*** *Élargissez.* *f* *mf*

Lent.

Plus vite.

Lent.

*p* ***ff*** *p*

Plus vite.

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

SCÈNE I.

RECUEILLEMENT.

Andante.

SOPRANI.

CONTRALTI.

TÉNORS.

VOIX INTÉRIURES.

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 -

- tè - re D'un di - vin jour.

*pp*

*ppp*

*p*

*mystérieux.*  
*pp*  
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri -  
*pp* *cresc.*  
 Vers toi s'en - vo - le ma - pri - è - re,  
*pp* *cresc.*  
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri - è -

*p* *pp*  
 O - doux mys - tè - re!  
*mf* *pp*  
 - è - re, Dans le mys - tè - re  
*doux.* *pp*  
 O dou - ce Lu - miè - re  
*pp*  
 - re, Dans l'au - be clai - re D'un di -

SOPRANO SOLO.

*f* Brû - le, ô mon â -

*pp* Au - be d'a -

*morendo.* D'un di - vin jour.

D'un di - vin jour.

- vin jour.

*un peu ralenti.* **Tempo.**

*morendo.* *p* *pp*

- me, Brûle toujours, vo - luptu - eu - se flam - me!

- mour!

*pp* Au - be pre - miè - rel

*p* En - tends ma pri - è - rel

*p* O di - vin

Animez. *p*

Au - - - be premiè - re! Dou -

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

*p*

Au - - - be premiè - re! Dou -

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

Animez.

*pp*

*mf* *Gai.* *3*

- 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 -

*cresc.* *mf* *Gai.* *3*

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,  
 Piano accompaniment with *cresc.* marking.

*f* 3 *rall.* **Tempo.** *pp* *retenez.*  
 Luis sans retour! Dans le mys - tè - re....

*f* 3 *pp* *tranquille.*  
 Luis sans retour! Au - ro - re - D'un - di - vin

*f* 3 *pp*  
 Luis sans retour! Dans le mys - tè - re D'un di - vin

*f* 3 *pp*  
 Luis sans retour! Dans le mys - tè - re D'un di - vin

*f* 3 *rall.* **Tempo.** *p* *pp* *retenez.* *m.d.*  
 Piano accompaniment with *m.d.* marking.

Tempo

SOPRANO SOLO.

*f*

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

jour.

jour.

jour.

Tempo.

*ppp*

3



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

(presque parlé)

*pp*

Ah! céleste éclair,

*pp*

Ah! céleste éclair, Folle étin.



## TÉNOR SOLO.

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 Dé-sir! Dans ton amour je sens é-clo-re  
 Dans ton amour je sens é-clo-re

*p* cresc.

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

Élargissez.

Eardente Auro-re De l'A-ve-nir!  
 Eardente Auro-re De l'A-ve-nir!  
 Ah!  
 - 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!  
 Élargissez.

**Grandioso:**

*f* Ah! Ah!

*f* Ah! Ah!

*f* Ah! Ah!

*f* Ah!

*f* Ah!

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

Pu - re Lu - miè - re!

*f*

*f*

*f* Brû - le tou - jours!

*f* Brû - le tou - jours!

Pu - re Lu - miè - re,

Pu - re Lu - miè - re,

[ - vo - le ma pri - è - re,

Luis sans re - tour.

*dim.*

un peu ralenti.

*pp*

Troublant mys - tè - re,

*pp*

re, Troublant mys - tè - re D'un - di - vin jour.

*pp*

Dans le mys - tè - re D'un jour.

*pp*

Dans le mys - tè - re D'un jour.

un peu ralenti.

a Tempo

*pp*

*pp*

*un peu retenu.*

Tempo.

*pp*

Animez.

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 features a complex rhythmic pattern with many beamed notes. A *cresc.* marking is present in the third measure of the upper staff.

The second system continues the musical piece. It features two staves with similar notation to the first system. A *cresc.* marking is present in the second measure of the upper staff.

a Tempo 1<sup>o</sup>

The third system is marked *a Tempo 1<sup>o</sup>* and *pp*. It features two staves. The upper staff has chords and rests. The lower staff has a complex rhythmic pattern with many beamed notes and fingerings (5, 5, 5, 5). A *2 Ped.* marking is present at the beginning of the lower staff.

The fourth system features two staves. The upper staff has notes and rests, with a *m.d.* marking. The lower staff has a complex rhythmic pattern with many beamed notes and fingerings (5, 5, 5, 5). A *8* marking is present at the end of the system.

The fifth system features two staves. The upper staff has notes and rests, with a *6* marking. The lower staff has a complex rhythmic pattern with many beamed notes and fingerings (5, 5, 5, 5). A *8* marking is present at the beginning of the system.

Animé.

The first system of music consists of two staves. The treble staff begins with a series of eighth-note chords, while the bass staff provides a steady accompaniment of quarter notes. The key signature is one sharp (F#).

The second system continues the piece. A *cresc.* marking is placed above the treble staff. The bass staff features a triplet of eighth notes. The treble staff continues with eighth-note chords.

The third system shows a dynamic shift to *ff* (fortissimo) in the right hand. The treble staff has dense chordal textures, and the bass staff continues with a steady accompaniment.

The fourth system features a triplet of eighth notes in the treble staff. The right hand plays a series of chords, while the left hand maintains a consistent rhythmic pattern.

The fifth system includes a *presser.* marking in the treble staff, indicating a change in articulation. The bass staff has a *cresc.* marking. The system concludes with a final chord in the treble and a sustained note in the bass.

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.*  
*p* *pp*

INCANTATION.

**Lent.**

SOPRANI.

CONTRATI.

TÉNORS.

BASSES.

*pp*

*pp*

*pp*

Viens! — flam\_me di\_vi\_

Viens! — flam\_me di\_vi\_

Viens! — flam\_me di\_vi\_

**Lent.**

PIANO.

*ppp*

— ne! — Viens! — chau\_de clar\_

— ne! — Viens! — chau\_de clar\_

— ne! — Viens! — chau\_de clar\_



- té! \_\_\_\_\_ Je veux \_\_\_\_\_  
 - té! \_\_\_\_\_ Je veux \_\_\_\_\_  
 - té! \_\_\_\_\_ Je veux \_\_\_\_\_  
*sempre pp*  
 Ped.

*p*  
 s'embra - se mon ê - tre,  
*cresc.*  
 que par toi \_\_\_\_\_ s'embra - se mon ê - tre,  
*cresc.*  
 que par toi \_\_\_\_\_ s'embra - se mon ê - tre,  
*cresc.*  
 que par toi \_\_\_\_\_ s'embra - se mon ê - 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 \_\_\_\_\_

*pp*  
Qu'à mes yeux \_\_\_\_\_ charmés \_\_\_\_\_

*pp*  
Qu'à mes yeux \_\_\_\_\_ charmés \_\_\_\_\_

*mf*  
yeux char - més \_\_\_\_\_ Les

tu fasses pa - raî - \_\_\_\_\_ - tre \_\_\_\_\_ Les

tu fasses pa - raî - \_\_\_\_\_ - tre \_\_\_\_\_ Les

tu fasses pa - raî - \_\_\_\_\_ - tre \_\_\_\_\_ Les

*cresc.*  
tu fasses pa - raî - \_\_\_\_\_ - tre \_\_\_\_\_ Les

pla\_ges du Rê\_ \_ ve et l'ardent E\_

pla\_ges du Rê\_ \_ ve et l'ardent E\_

pla\_ges du Rê\_ \_ ve et l'ardent E\_

pla\_ges du Rê\_ \_ ve et l'ardent E\_

pp cresc.

- té Où fleurit

- té Où fleurit

- té Où fleurit

- té Où fleurit

mf dim. retenez. cresc.

Ped. pp

Animez peu à peu.

*cresc.*

le Ver - be, où dressent leurs faî - tes

*cresc.*

le Ver - be, où dressent leurs faî - tes

*cresc.*

le Ver - be, où dressent leurs faî - tes

*cresc.*

le Ver - be, où dressent leurs faî - tes

*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

soirs Brillant

soirs Brillant

soirs Brillant

soirs Brillant

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.*

*doux.*

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

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

1<sup>re</sup> Sop. *p* Pa - ys in - con - nus *mf* Ils s'of - frent, et  
 2<sup>de</sup> Sop. à l'â - me é - blou - i - e, *cresc.*  
*p* Pa - ys in - con - nus à l'â - me é - blou - i - e, Ils s'of - frent, et  
 Pa - ys in - con - nus *cresc.*  
 Pa - ys *f* in - con - nus à mon â - me. *cresc.*  
 1<sup>re</sup> Basses. *mf* Pa - - - ys in - connus à mon â - - - *cresc.*  
 2<sup>des</sup> Basses. Pa - - - ys in - connus à mon â - - - *cresc.*  
 O Pa - - - ys in - connus à  
 Animez.

1<sup>re</sup> et 2<sup>de</sup> Sop. *f cresc.* Tempo 1<sup>re</sup>  
 l'om - - - bre est é - va - nou - i - - - e.  
 l'om - - - bre est é - va - nou - i - - - e.  
 Ah! *f*  
 - - - me é - - blou - - - i - - - e.  
 l'â - - - me é - - blou - - - i - - - e.  
 Tempo 1<sup>re</sup>

Brillant éclair, Folle étincelle,

Brillant éclair, Folle étincelle,

Brillant éclair, Folle étincelle,

1<sup>res</sup> et 2<sup>des</sup> Basses.

Ab! folle étincelle,

The first system consists of three 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. The lyrics are 'Brillant éclair, Folle étincelle,'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand.

*rall.*  
Du grand Ether Sainte parcelle.

*rall.*  
Du grand Ether Sainte parcelle.

*rall.*  
Du grand Ether Sainte parcelle. Pure lumière.

Ab! Pure lumière.

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are 'Du grand Ether Sainte parcelle. Pure lumière.'. The tempo marking 'rall.' (rallentando) is present above the first and second vocal staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand.



Plus lent.

Div. pp

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

pp

- ne. Viens! flam - me  
- ne. Viens! flam - me  
pp  
pp  
cresc.  
cresc.

pp

Unis. *mf* **Animez.**  
 di - vi - - - ne. Que mon cœur  
 Div. *mf*  
 di - vi - - - ne. Que mon cœur

*p* *pp*  
 Vieni! Vieni!

*cresc.* *mf* **Animez.**  
 Ped. ☆

*cresc.* *f* **Retenez.**  
 d'ex - ta - ses s'il - lumi - ne!  
 d'ex - ta - ses s'il - lumi - ne!

*pp*  
 S'il - lumi - ne!  
 S'il - lumi - ne!

*pp* **Retenez.**  
 Ped. ☆ Ped. ☆ Ped. ☆

Tempo. *pp* *< sf >*

Flam \_ me di - vi - - - ne.

*pp* *< sf >*

Flam \_ me di - vi - - - ne.

*pp* *pp*

Viens! — Viens! —

*pp*

Viens! — Viens! —

Tempo.

*m.d.* *p* *dim.* *pp*

Unis. *ppp* *rall.* Tempo 1<sup>o</sup> un peu élargi.

Viens! — Viens! — Viens! —

Unis. *ppp*

Viens! — Viens! — Viens! —

Unis. *ppp*

Viens! — Viens! — Viens! —

*ppp*

Viens! — Viens! — Viens! —

*rall.* Tempo 1<sup>o</sup> un peu élargi.

*pp*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains two staves. The upper staff features sixteenth-note chords with fingerings '6' and '8', and triplet eighth notes. The lower staff features sixteenth-note chords with fingerings '6' and '8', and triplet eighth notes.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff features sixteenth-note chords with fingerings '6' and '6', and triplet eighth notes. The lower staff features sixteenth-note chords with fingerings '6' and '6', and triplet eighth notes.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff features sixteenth-note chords with fingerings '3' and '3', and triplet eighth notes. The lower staff features sixteenth-note chords with fingerings '3' and '3', and triplet eighth notes. The system concludes with the instruction *énergique.*

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff features sixteenth-note chords with fingerings '3' and '3', and triplet eighth notes. The lower staff features sixteenth-note chords with fingerings '3' and '3', and triplet eighth notes. The system includes the instruction *Furioso (en pressant)* and dynamic markings *crese.* and *ff (long.)*.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff features sixteenth-note chords with fingerings '3' and '3', and triplet eighth notes. The lower staff features sixteenth-note chords with fingerings '3' and '3', and triplet eighth notes. The system includes the instruction *Retenez.* and dynamic markings *mf*, *crese.*, and *f*.



Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns including triplets and a fermata.

Sop. *ff*  
Flam. - - - me!

Cont. *ff*  
Flam. - - - me!

Ténors. *ff*  
Flam. - - - me!

Basses. *ff*  
Flam. - - - me!

Vocal staves for Soprano, Contralto, Tenors, and Basses, each with the lyrics "Flam. - - - me!" and a fermata. Below them is the piano accompaniment for the second system.

*ff*  
Flam. - - - me!

*ff*  
Flam. - - - me!

*ff*  
Flam. - - - me!

*ff*  
Flam. - - - me!

*ff*  
Flam. - - - me!

Vocal staves for Soprano, Contralto, Tenors, and Basses, each with the lyrics "Flam. - - - me!" and a fermata. Below them is the piano accompaniment for the third system.

The musical score is arranged in three systems. Each system contains four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is two sharps (F# and C#), and the time signature is 4/4.

**System 1:** All vocal parts begin with a long note followed by the lyric "Ah!". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

**System 2:** The vocal parts continue with "Ah!". The piano accompaniment maintains the triplet pattern. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

**System 3:** The vocal parts continue with "Ah!". The piano accompaniment includes a section marked *f* *élargi.* (ritardando) and another section marked *p* *cresc.* (crescendo). Pedal markings are present at the bottom: "Ped. ☆ Ped. ☆".

**Animé.**

*ff* *sf*

Ah!

*ff* *sf*

Ah!

*ff* *sf*

*mf*

Ah!

Viens!

Viens!

*ff* *sf*

*mf*

Ah!

Viens!

Viens!

**Animé.**

*f* *largo.*

*p* **Tempo.**

*cresc.*

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 the first four staves of the musical score. The top two staves are vocal parts, each with the lyrics "Viens!". The next two staves are piano accompaniment, also with "Viens!" lyrics. The piano part includes a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. A *cresc.* marking is placed above the piano part.

*cresc.* flam - me, flam - me!

*cresc.* flam - me, flam - me!

*cresc.* Viens! Viens!

*cresc.* Viens! Viens!

*cresc.*

This system contains the next four staves. The top two staves are vocal parts with the lyrics "flam - me, flam - me!". The next two staves are piano accompaniment, also with "Viens!" lyrics. The piano part continues with the triplet accompaniment. A *cresc.* marking is placed above the piano part.

*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 -

*Unis.*

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

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

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

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

*ff*

AU PAYS DU RÊVE.

SOPRANO SOLO  
et  
TÉNOR SOLO

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Tempo 1<sup>o</sup>

*ff*

Voix de mon â - - me, Splen -

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

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

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

Unis.

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

Tempo 1<sup>o</sup>

PIANO.

*ff*

8- 6 6 3 3

Ped. ☆ segue.

S.  
T.

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

- moi de ta puis - - san - - ce! Al - lons, nais -

- moi de ta puis - san - - ce!

- moi ta puis - san - - ce!

- moi ta puis - san - - ce!

8- 6 6 3 3 3 3

Ped. ☆

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 -

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



SOPRANO SOLO  
avec les 1<sup>rs</sup> Sop.

- té Se lè - ve Mon Rè - - - - - ve!

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

TÉNOR SOLO  
avec les 1<sup>rs</sup> Ténors.

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

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

Trompettes.

Ped. \*

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

*f*

*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* *f*

3 3 6

Ped.

\*

*ff* sans trè - ve, Brill - le, éclair di\_vin! \_\_\_\_\_

*ff* sans trè - ve, Brill - le, éclair di\_vin! \_\_\_\_\_

*ff* sans trè - ve, Brill - le, éclair di\_vin! \_\_\_\_\_

*ff* sans trè - ve, Brill - le, éclair di\_vin! \_\_\_\_\_

*ff* *ff*

3 3

Ped.

Animez peu à peu jusqu'à la fin.

1<sup>re</sup> Sop. *p*  
 Ô flamme im - men - se — — — — — Ac - ca - ble - moi de / ta puis -

2<sup>de</sup> Sop. *p*  
 Ah! moment di -

Contr. *p*  
 Ah! le ciel est dans mon

1<sup>er</sup> Ténors. *p*  
 Ô flamme im - men - — — — — — se Montre - moi — — — — — ta puis -

2<sup>de</sup> Ténors. *p*  
 Ah! le ciel est dans mon

1<sup>er</sup> Basses. *p*  
 Ô flamme im - men - — — — — — se Montre - moi — — — — — ta puis -

2<sup>de</sup> Basses. *p*  
 Quel - le puis -

Animez peu à peu jusqu'à la fin.

*p*



- san - - - ce! Ah! bientôt nais - sez - - Rouges vi - si -  
 - vin de tout mon ê - - - tre.  
 ê - - - tre.  
 - san - - - ce. Ah! nais - sez Rouges vi - si -  
 ê - - - tre.  
 - san - - - ce. Al - lons nais - sez - - vi - si -  
 - san - - - ce!

Musical score for a vocal piece, page 43. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two parts: a soprano part and a bass part. The piano accompaniment is in the right and left hands. The lyrics are in French and describe a scene of wine being drunk from a barrel.

*f* *expressif.*

ons des Pas sés! Ah! le ciel est dans mon être...

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

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

ons des Pas sés!

*p* Quel le puis sance.

ons pas sés es.

*p* Ah! le ciel est dans mon être...

SOPRANO SOLO. *f* Ah! \_\_\_\_\_

TÉNOR SOLO. *f* Ah! \_\_\_\_\_

1<sup>rs</sup> Sop. *f* Et l'éclair fait ap - pa - raî - - - tre, —

2<sup>ds</sup> Sop. *f* ê - - - tre... Et l'é - clair \_\_\_\_\_

Contr. *f* ê - tre... Et l'éclair fait ap - pa - raî - tre, Ah! \_\_\_\_\_

Unis. *f* Ah! le ciel est dans mon ê - - - tre... —

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

*m. d.* *crise.*

avec les 1<sup>rs</sup> Ténors.

Dans un é - clair

avec les 1<sup>rs</sup> 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 -

plus animé.

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

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 Rê - - - - -

du Rê - - - - -

du Rê - - - - -

du Rê - - - - -

*ff* 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 Rê' followed by a long dash. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef, starting with a whole rest and then playing a series of chords in 3/4 time. A dynamic marking of *ff* (fortissimo) is placed above the piano part, along with the word 'Cloches'.

- ve.

- ve.

- ve.

- ve.

*string.*

*ff* 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.' followed by a long dash. The piano accompaniment continues in the bass clef. In the final measure of the piano part, there is a section for strings, indicated by the word 'string.' in italics, and a dynamic marking of *ff* (fortissimo) with the word 'Fanfares' below it.

A musical score for voice and piano. The score is written in G major (one sharp) and 7/8 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "A moi le Rythme, à moi le Verbe, à moi le Ré-vel!". The piano accompaniment features triplet patterns and dynamic markings like *ff* and *8*. The second system continues the vocal and piano parts, with lyrics: "Rythme et le Ré-vel!" and "moi le Verbe, à moi le Ré-vel!". The piano accompaniment includes a *cresc.* marking and ends with a *sec.* (secco) instruction. The score is marked with various musical notations including triplets, slurs, and dynamic markings.

## Acte Deuxième.

## DOUTE.

## SCÈNE I.

## LA NUIT SPLENDIDE.

Lentement.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 3/4 time signature. The music begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. The treble clef continues with a melodic line, while the bass clef provides harmonic support with chords and eighth notes.

Third system of piano introduction. The treble clef continues with a melodic line, and the bass clef features a *pp* (pianissimo) dynamic. A *cresc.* (crescendo) marking is present in the final measure.

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 -

Piano accompaniment for the vocal entry. It features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Dynamics include *mf*, *p*, and *dim.* (diminuendo). There are triplets in the bass line.



- me? \_\_\_\_\_

- me? \_\_\_\_\_

- me? \_\_\_\_\_

- me? \_\_\_\_\_

8-

*pp*

*ppp*

*p*

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

*p*

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

*p*

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

*p*

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

8-

ten - - - - dre?

ten - - - - dre?

ten - - - - dre?

ten - - - - dre!

*p*

*pp*

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

*pp*

E 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

*p* Il n'est

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

1<sup>res</sup> Basses. *p* Unis. *p*

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

Detailed description: This system contains four staves. The top two staves are vocal lines for the first and second voices, both marked *p*. The third staff is for the first basses, also marked *p*, with the instruction 'Unis.' above it. The bottom two staves are for the piano accompaniment, with dynamics *pp* and *mf* indicated. The piano part features arpeggiated chords and some triplet figures.

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

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

*cresc.* *f* *pp*

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

*cresc.* *f* *pp*

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

*cresc.* *f* *pp*

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

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

Detailed description: This system contains four staves. The top two staves are vocal lines for the first and second voices, both marked *f*. The third staff is for the first basses, marked *f*. The bottom two staves are for the piano accompaniment, with dynamics *cresc.*, *f*, and *p* indicated. The piano part includes a *rit.* (ritardando) section and a *Tempo.* section. The vocal lines end with a triplet of notes.

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. *cresc.*

*dim.*

Ped.

*\**

3

Contralti. *pp* Jà le vent du soir

Basses. *pp* Jà le vent du soir

*pp* léger et tranquille.

Sop.

Cont.  
se dis\_ pose à ten\_ dre,

Ténors.  
Jà le vent du soir

Basses.  
se dis\_ pose à ten\_ dre,

*cresc.* *dimin.* *pp*

*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,

*morendo.* **En ralentissant.** *pp*

Se fait terne et doux, \_\_\_\_\_ Voi -

*pp*

Voi -

*morendo.* *pp*

Se fait terne et doux, \_\_\_\_\_ Voi -

*morendo.* *pp*

de couleur gris cen - dre. Voi -

**En ralentissant.**

*morendo.*

Tempo 1<sup>o</sup>

*pp*

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

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

*pp*

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

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

Tempo 1<sup>o</sup>

*expressif*

*pp*

## CONTRALTO SOLO.

*p*

Comme un

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

*pp*

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

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

*pp*

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

*pp*



C. *3* *crese.* *dim.*

long soupir de vi.o.lon.cel - le, E - cou - te s'en - fler, sur l'eau qui ruis -

*pp*

C. *expressif.* *pp* *crese.*

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

*pp*

SOPRANO SOLO. *p*

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

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

*mf*

S. cherche et te frô - le?...

1<sup>re</sup> Sop. Div. *pp* Ah! L'accompagne -

*p* bouches fermées

Contr. Div. *pp* Ah! L'accompagne -

*p* bouches fermées

Ténors Div. *pp* Ah! L'accompagne -

*p* bouches fermées

Basses Div. *pp* Ah! L'accompagne -

*p* bouches fermées

*ppp*

*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,

- 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<sup>re</sup>

Se fait terne et doux, ———

Basses. Div. 2<sup>des</sup>

de couleur gris cen - -

*morendo.*

Unis. *p* Tempo 1<sup>o</sup>

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<sup>o</sup>

*p*

Ped.

SOPRANO SOLO.

*p* *cresc.* *sf* *pp*

Ah!

*cresc.* *sf* *pp*

ten - dre

*cresc.* *sf* *pp* Unis.

ten - dre

*cresc.* *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*

7 8

*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<sup>res</sup> Basses.* *p* L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est

Unis. *p*

*cresc.* *f* retenez. *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.

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

Tempo.

ten - - - - dre.

ten - - - - dre.

ten - - - - dre.

ten - - - - dre.

8

Tempo.  
ppp

cresc.

En\_tends - tu la nuit cal - - me,

En\_tends - tu la nuit cal - - me,

8

dim.

mf

ppp

*pp*  
 la nuit calme et ten - dre?  
*pp*  
 la nuit calme et ten - dre?

*ppp*  
*pp en ralentissant.*  
*ppp*

*pp dim.*  
 Entends-tu?\_\_\_

*pp dim.*  
 Entends-tu?\_\_\_

*pp dim.*  
 Entends-tu?\_\_\_

*res pp dim.*  
 Entends-tu?\_\_\_

*ppp*



## SCÈNE II.

LE POÈTE - LA NUIT.

**Andante.**

**PIANO.** *p* *expressif.*

*ppp*

*cresc.*

*mf dim.* *ppp*

2 Ped.

*cresc.*

**LE POÈTE.** *f* *p* *rall.*

Que me réserves - tu, ——— Nuit? ———

**Élargissez.** *f* *p dim.* *suivez.* *rall.*

**Très lent, soutenu.**

*p*

Nuit mys\_té\_ri - euse et trou - blan - - - - te OÙ ma frère É -

**Très lent.**

*ppp*

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

*rit.*

*rit.*

**Tempo.**

*pp* - - - - - te? - - - - - *mf* OÙ vogues-tu *p* dans la nuit, - - - - -

**Tempo.**

*Ped.* \*

*mf* - - - - - Mys\_té\_ri - euse et trou - blan - - - - - te, Stella du Fu - tur - - - - - qui

*pp*

*mf*

rit. Tempo.

*dimin.*

fuit, \_\_\_\_\_ Blan\_ che dans l'ombre flot\_ tan\_ te? \_\_\_\_\_

*ppp* *surez.* Ped.

*p*

Que me ré\_serves - tu, \_\_\_\_\_ Nuit? \_\_\_\_\_

*pp*

*pp* *p*

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

Contr *pp*

Ténors *pp*

Que veux-tu, \_\_\_\_\_ toi,

Que veux-tu, \_\_\_\_\_ toi,

Que veux-tu, \_\_\_\_\_ toi,

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

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

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

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

*p* *dim.* *ppp*

Animez peu à peu.

*f* *m.g.* *m.d.* *crsc.*

2 Ped.

LE POÈTE. *ff* *plus animé.*

Élargissez. O nuit où mon

*f* *m.g.* *Tempo animé.*

*bien déclamé.* *Retenez.* *p*

cœur - s'é - 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*

Élargissez.

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

Élargissez.

*crese.*

*avec grandeur.*

*ff*

Élargissez.

Tempo.

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

Tempo.

Lent

Élargissez.

*ff*

*sf*

*dim.*

*en dehors.*

*p*

*f*

*p*

l'accompagnement imperceptible

2 Ped.

The first system of music consists of two staves. The treble staff begins with a quarter rest, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5). The bass staff features a continuous eighth-note accompaniment with a slur over the first three measures.

The second system is marked *lontain.* in the treble staff. It continues the eighth-note accompaniment in the bass staff. The treble staff has a series of chords and melodic lines, with a slur over the first two measures.

The third system is also marked *lontain.* in the treble staff. It features a sixteenth-note triplet in the treble staff and continues the eighth-note accompaniment in the bass staff.

The fourth system continues the musical piece with a triplet of eighth notes in the treble staff and the eighth-note accompaniment in the bass staff.

The fifth system features dynamic markings *p* and *mf*. It includes a triplet of eighth notes and a sixteenth-note triplet in the treble staff, and concludes with the instruction *m.d.* (morendo).

*Tempo.* *retenez.*

*pp*

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

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

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

*f*

# Acte Troisième.

## 1<sup>er</sup> Tableau.

### IMPUISSANCE.

All<sup>o</sup> agitato.

PIANO.

*sf* — *sombre.*

*sf*

This system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a continuous eighth-note accompaniment. The lower staff is in bass clef with the same key signature and time signature, containing sparse notes and rests. The word 'PIANO.' is written to the left of the staves. The dynamic marking *sf* (sforzando) is placed above the first measure of the upper staff, followed by the instruction *sombre.* (sombre). A second *sf* marking appears at the end of the system.

This system continues the musical piece with two staves. The upper staff has a melodic line with some rests and a fermata. The lower staff continues the eighth-note accompaniment. A fermata is present over a note in the upper staff towards the end of the system.

This system continues the musical piece with two staves. The upper staff has a melodic line with some rests and a fermata. The lower staff continues the eighth-note accompaniment. A fermata is present over a note in the upper staff towards the end of the system.

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This system continues the musical piece with two staves. The upper staff has a melodic line with some rests and a fermata. The lower staff continues the eighth-note accompaniment. A fermata is present over a note in the upper staff towards the end of the system.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The bass line consists of a steady eighth-note accompaniment. The treble line has a few notes, including a half note and a quarter note.

Second system of musical notation. The treble line features a melodic line with slurs and ties, while the bass line continues with the eighth-note accompaniment.

Third system of musical notation. The treble line has chords and rests, while the bass line continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble line has chords and rests, while the bass line continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble line has chords and rests, while the bass line continues with the eighth-note accompaniment. The system ends with a *mf* dynamic marking.

Sixth system of musical notation. The treble line has chords and rests, while the bass line continues with the eighth-note accompaniment. The system begins with a *dim.* dynamic marking.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

Second system of musical notation. The right hand continues with a melodic line, including a triplet. The left hand accompaniment features some chords marked with 'x'. A dynamic marking of *f* (forte) is present. The system concludes with a *dim.* (diminuendo) marking.

Third system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment includes a *mf* (mezzo-forte) marking and a *cresc.* (crescendo) instruction. The system ends with a *ff* (fortissimo) marking and the instruction *Élargissez.* (Broaden).

Fourth system of musical notation. The right hand features a melodic line with a triplet. The left hand accompaniment includes a *dim.* (diminuendo) marking. The instruction *Un peu plus lent.* (A little slower) is written above the system.

Fifth system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment includes a *expressif.* (expressive) marking and a *Large.* (Large) tempo instruction. The system concludes with a fermata over the final measure.

*long.* **a Tempo.**

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano) and a *ff* (fortissimo) marking. The bass clef staff contains a supporting bass line. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, continuing the piece. It features similar melodic and bass lines with various dynamic markings and articulation marks.

Third system of musical notation. The treble clef staff has a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The bass clef staff continues the bass line.

*le chant en dehors.*

Fourth system of musical notation. The treble clef staff has a dynamic marking of *ff* (fortissimo) and a *pp* (pianissimo) marking. The bass clef staff continues the bass line. The phrase "le chant en dehors." is written above the treble staff.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *f* (forte). The bass clef staff continues the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand plays a melodic line with eighth-note patterns and slurs, while the left hand provides harmonic support with chords and single notes.

Second system of musical notation. The right hand continues with melodic patterns. The left hand features a dynamic change from *mf* to *pp* (pianissimo) in the final two measures, with a corresponding change in the texture of the accompaniment.

Third system of musical notation. The right hand has a more active melodic line. The left hand includes a dynamic marking of *sf* (sforzando) in the third measure, indicating a strong accent.

Fourth system of musical notation. The right hand features a melodic line with a *ff* (fortissimo) dynamic marking in the first measure. The left hand also has a *ff* marking in the final measure, with a crescendo hairpin leading up to it.

Fifth system of musical notation. The right hand has a melodic line with a *mf* dynamic marking. The left hand features a *pp* dynamic marking in the second measure, with a long slur covering the entire system, suggesting a sustained or decaying sound.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and an accent (>). The bass clef staff begins with a dynamic marking of *ppp*. The key signature has two sharps (F# and C#).

Second system of musical notation. The bass clef staff has a dynamic marking of *pp*. The key signature remains two sharps.

Third system of musical notation. The treble clef staff has a dynamic marking of *f* and an accent (>). The bass clef staff has a dynamic marking of *f*. Both staves have a dynamic marking of *cresc.* (crescendo).

Fourth system of musical notation. The treble clef staff has a dynamic marking of *fff*. The bass clef staff has a dynamic marking of *fff*. The system ends with the instruction *segue.*

Fifth system of musical notation. The treble clef staff has a dynamic marking of *dim.* (diminuendo). The system concludes with the instruction *Un peu retenu.*

*Traquille.*

First system of musical notation. The treble clef staff contains a complex texture of chords and arpeggios. The bass clef staff features a simple accompaniment of quarter notes. The dynamic marking *ppp* is present in both staves, with the word *mystérieux.* written above the treble staff.

Second system of musical notation. The treble clef staff continues with complex textures. The bass clef staff has a few notes. The dynamic marking *ppp* is centered below the system. The French text *Animez peu à peu.* is written above the treble staff, and the word *cresc.* is written above the bass staff.

Third system of musical notation. The treble clef staff has a more active melody with slurs. The bass clef staff has a steady accompaniment. The dynamic marking *> p* is written above the treble staff. The tempo marking *a Tempo 1<sup>o</sup>* is written above the system.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. The dynamic marking *mf* is written above the treble staff. The word *cresc.* is written above the bass staff, and *m. d.* is written above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. The dynamic marking *pp* is written above the treble staff. The word *dim.* is written above the bass staff.

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 similar notation and dynamic markings.

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 *cresc.*

ppp  
rall. peu à peu.  
sf  
dimin.

This system shows a piano accompaniment with a treble clef staff containing chords and a bass clef staff with a melodic line. The tempo is marked 'Lento' and includes the instruction 'rall. peu à peu.' with a deceleration line. Dynamics range from 'ppp' to 'sf' and 'dimin.'.

Lento. une noire du Lento vaut 3 noires du Tempo 1<sup>o</sup>

ppp  
Orgue lointain.

This system continues the piano accompaniment. The bass clef staff features a melodic line with a 'x' mark at the end. The dynamic is 'ppp' and the texture is described as 'Orgue lointain.'.

This system continues the piano accompaniment with chords in the treble clef and sustained notes in the bass clef.

Andante. une noire de l'Andante vaut 2 noires du Tempo 1<sup>o</sup>

Lento.

Orch.  
pesante.  
p  
Orgue.

This system introduces an orchestral part ('Orch.') in the treble clef staff, marked 'pesante.' and 'p'. The piano accompaniment continues in the bass clef. The texture is labeled 'Orgue.'.

This system continues the orchestral and piano accompaniment parts.



**Andante.**  
Orch.

Musical score for the first system, labeled "Andante. Orch." It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings such as *p*.

**Lento.**  
Orgue.

Musical score for the second system, labeled "Lento. Orgue." It consists of two staves with musical notations and dynamic markings including *dim.* and *cresc. peu à peu.*

Musical score for the third system, continuing the organ part from the second system. It consists of two staves with musical notations and dynamic markings.

**Andante.** (avec fureur)

**VOIX DE MALÉDICTION.**

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

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

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

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

Vocal score for four voices (Soprano, Contralto, Tenors, Basses) with lyrics. The tempo is marked "Andante." and the instruction "(avec fureur)" is present. The lyrics are: "Si l'esprit dans le vi - de Tourne et crie é - per - du,".

**Andante.**

Musical score for the fourth system, continuing the organ part from the second system. It consists of two staves with musical notations and dynamic markings including *ff* and *dim.*

*mf* *dim.*  
 Sois maudit, Dieu per-fi-del C'est toi qui l'as voulu.

*mf* *dim.*  
 Sois maudit, Dieu per-fi-del C'est toi qui l'as voulu.

*pp*

*dim*

*pp*

*crese.*

Animez.

Élargissez.

Sop. **Tempo.**

*ff*

Si l'es-prit dans le vi - de Tourne et crie

Contre.

*ff*

Si l'es-prit dans le vi - de Tourne et crie

Ténors.

*ff*

Si l'es-prit dans le vi - de

Basses.

*ff*

Si l'es-prit dans le vi - de Tourne et crie

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

*mf* *cresc.*

*rall.* - de!  
 - de!  
 - de!  
 - de!

*rall.* **Tempo 1<sup>o</sup>**  
*pp* *mysterieux.*

**Basses** **Plus lent.** *p* *expressif.*

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

**Plus lent.**

*m. d.* *f*

**Tempo 1<sup>o</sup>**

- leurs,

*pp* **Tempo 1<sup>o</sup>**

**Plus lent.** **Tempo 1<sup>o</sup>**

**Sop.**

**Contre.** *p*

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

**Ténors.** *p*

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

**Basses.**

**Plus lent.** **Tempo 1<sup>o</sup>**

*m. d.* *f*

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

Contr. *mf* *p* *retenez.*  
 Si — fà — me, dont le son — ge

*Plus lent.* *retenez.*  
*mf* *p*

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

bouches fermées.  
 Div. *pp*

bouches fermées.  
 Div. *pp*

**Moderato.** *ppp*

2 Ped à chaque mesure.

pp bouches fermées.

The first system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest for four measures, followed by a melodic line: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff is a vocal line with a treble clef, containing a whole note chord (F#4, C#5) for the first two measures, followed by a whole note chord (F#4, C#5, G4) for the next two measures. The third staff is a vocal line with a bass clef, containing a whole note chord (F#3, C#4) for the first two measures, followed by a whole note chord (F#3, C#4, G3) for the next two measures. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a continuous eighth-note triplet pattern in both hands.

The second system consists of two staves, both piano accompaniment. The top staff is a grand staff (treble and bass clefs) with a continuous eighth-note triplet pattern in both hands. The bottom staff is a grand staff (treble and bass clefs) with a continuous eighth-note triplet pattern in both hands. There are some markings like 'x' and '6' in the first two measures of the top staff.

The third system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest for four measures, followed by a melodic line: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff is a vocal line with a treble clef, containing a whole note chord (F#4, C#5) for the first two measures, followed by a whole note chord (F#4, C#5, G4) for the next two measures. The third staff is a vocal line with a bass clef, containing a whole note chord (F#3, C#4) for the first two measures, followed by a whole note chord (F#3, C#4, G3) for the next two measures. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a continuous eighth-note triplet pattern in both hands.

The fourth system consists of two staves, both piano accompaniment. The top staff is a grand staff (treble and bass clefs) with a continuous eighth-note triplet pattern in both hands. The bottom staff is a grand staff (treble and bass clefs) with a continuous eighth-note triplet pattern in both hands. There are some markings like 'x' and '6' in the first two measures of the top staff.



Animez peu à peu.

*mf*  
Si l'a - me, dont le songe  
Ah!  
Ah!  
Ah!  
*mf*  
Animez peu à peu.

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The piano part includes triplets and a sextuplet. The lyrics are 'Si l'a - me, dont le songe' and 'Animez peu à peu.'.

Est d'ex - pri - mer le ciel  
*mf*  
Animez peu à peu.  
*crusc.*

Detailed description: This system contains the second vocal entry and piano accompaniment. It features four vocal staves and a grand staff for piano. The piano part includes a sextuplet and a crescendo marking. The lyrics are 'Est d'ex - pri - mer le ciel' and 'Animez peu à peu.'.

*cresc.*  
Sé - paise au vain men - son - - ge

*cresc.*  
Ah!

*cresc.*  
Ah!

*cresc.*  
Ah!

**Plus vite.**  
*f*  
Qui Pa - breu - ve de fiel, Sé - paise au

*f*  
Sé - paise — au

*f*  
Sé - paise — au

*f*  
Sé - paise — au

*f*  
Sé - paise — au

**Plus vite.**

Ped. ☆

*cresc.* *retenez.* **Pressez.**

vain menson - ge Qui l'a - breu - ve de fiel; —

*cresc.*

vain menson - ge Qui l'a - breu - ve de fiel; —

*cresc.*

vain menson - ge Qui l'a - breu - ve de fiel; —

*cresc.*

vain menson - ge Qui l'a - breu - ve de fiel; —

8 *retenez.* **Pressez.**

*mf* *ff*

*retenez.* \*

*cresc.*

**Élargissez.**

*f* *cresc.*

1<sup>re</sup> Sop. **Grandiose animé.**

*ff*  
Vé - ri - té, san - té, rè - - ve,

Contre. *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*  
 Sois mau - dit! oh! sans trè -

*ff*  
 Sois mau - dit! oh! sans trè -

*ff*  
 Sois mau - dit! oh! sans trè -

- ve.  
 - ve.  
 - ve.  
 - ve.

*ff*  
 Sois mau - dit!  
*ff*  
 Sois mau - dit!

*ff*  
 Sois mau - dit!

*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! \_\_\_\_\_

sois maudit!

sois maudit!

sois maudit!

sois maudit!

*retenez.* **Plus lent.**

*fff* *avec fureur.*

**Élargissez.** *avec grandeur.*

*rall.* **Lento.**

*dimin.* *p*

*m. d.*

**Contr.** **Animé.** *p*

Sois mau\_ dit, oh! sans trè\_ ve,

**Tén.** *p*

Sois mau\_ dit, oh! sans trè\_ ve,

**Animé.**

*mf* *mf* *mf* *dim.* *expressif.* *retenez.*

*ralentissez peu à peu jusqu'au Lento.*

Dieu trompeur, Dieu ha\_ i...

Dieu trompeur, Dieu ha\_ i...

*ralentissez peu à peu jusqu'au Lento.*

Lento

*p* *Orgue.* *ppp*

Sop. *pp* Sois mau - dit! —  
 Contr. *p* Sois mau - dit! —  
 Tén. *dim.* *pp* 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

*très long.* **Tranquille.**  
*bien soutenu.*
*cresc.*

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

cris — et notre a-go-ni — e!.

*anime.* *Tempo.*

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

Dans — l'a — bi — me si — len — ci — eux — Vai — ne —

*p* *crese.*

— ment — l'homme souffre et pleu — re!

*rit.* *Tempo.* *expressif.*

*suivez.* *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.**

*cresc.* *ff*

**Pressez.**

*avec rage.*

Sois — mau dit!

**Élargissez.**

*en houleulade.*

**Large.**

Fin du 1<sup>er</sup> Tableau  
1<sup>er</sup> 3<sup>er</sup> Acte.

## IVRESSE.

SCÈNE I. — LE POÈTE seul.

Gai.

PIANO.

*f*

Ped. ☆ Ped.

☆ Ped.

☆ Ped.

☆ Ped.

☆ Ped. ☆

*dimin.*

Ped. \*

*mf* *dimin.*

*légér.*

*3* *3*

Ped. \*

*légér.*

*p*

*mf*

*Ped.* \*

*légér.*

*mf*

*p*

*mf*

*p*

First system of a musical score. It consists of a treble clef staff with a melody of eighth notes and a grand staff (treble and bass clefs) with a bass line of eighth notes. A piano dynamic marking *ff* is present in the grand staff. A 'Ped.' (pedal) marking is located below the grand staff.

Second system of the musical score. It features a treble clef staff with chords and a grand staff with a bass line. A dynamic marking *m.d.* is placed above the grand staff. A 'Ped.' marking is located below the grand staff.

Third system of the musical score. It includes a treble clef staff with chords and a grand staff with a bass line. The grand staff contains triplets marked with a '3' and a star symbol. The number '12' is written above the grand staff.

Fourth system of the musical score. It features a treble clef staff with chords and a grand staff with a bass line. The grand staff contains triplets marked with a '3'. The numbers '6', '12', and '12' are written above the grand staff.

8

6. 12 9.

This system contains the first two staves of music. The top staff features a melodic line with eighth-note patterns. The bottom two staves (treble and bass clef) contain a complex accompaniment with dense chords and rhythmic patterns. A measure number '8' is at the start, and '6.', '12', and '9.' are placed above the staff.

8

*sec.* **Agité.**

*ff p*

This system contains the third and fourth staves. The top staff has a melodic line with triplets. The bottom two staves have a bass line with triplets. A measure number '8' is at the start. The tempo marking **Agité.** is present, along with dynamic markings *ff* and *p*.

**Tempo.** **Agité.**

*pp* *p*

This system contains the fifth and sixth staves. The top staff has a melodic line with triplets. The bottom two staves have a bass line with triplets. The tempo marking **Tempo.** is at the start, and **Agité.** is at the end. Dynamic markings *pp* and *p* are present.

*cresc.*

This system contains the seventh and eighth staves. The top staff has a melodic line with triplets. The bottom two staves have a bass line with triplets. The marking *cresc.* is present.

**Tempo.** *ff*

This system contains the ninth and tenth staves. The top staff has a melodic line with triplets. The bottom two staves have a bass line with triplets. The tempo marking **Tempo.** and dynamic marking *ff* are present.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff features a rhythmic accompaniment with slurs and accents. 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 with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and accents. 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 slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and accents. A dynamic marking of *mf* is present in the middle of the system. The word *sec.* is written above the treble staff.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and accents. A dynamic marking of *pp* is present in the middle of the system. The word *tr* is written above the treble staff.

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



First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with chords and triplets. The dynamic marking *mf* is present.

Second system of a piano score. The right hand continues with melodic lines and slurs. The left hand has a more active accompaniment. The dynamic marking *> pp* is present.

Third system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The dynamic marking *pp* is present.

Fourth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The dynamic marking *très léger.* is present. A *Ped.* marking and a star symbol are at the end of the system.

Fifth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. A *Ped.* marking and a star symbol are at the end of the system.

*mod. sempre pp*

*f* *pp*  
*dim.*

This system contains two staves of music. The upper staff features a series of chords and moving lines, while the lower staff has a more melodic line with some rests. Dynamics include *f* and *pp*, with a *dim.* marking.

*mod. sempre pp*

*f* *pp*  
*dim.*

This system continues the musical piece with similar notation to the first system, including *f*, *pp*, and *dim.* markings.

*mod. sempre pp* **en animant.**

*mf* *p* *3*  
*dim.*

This system introduces the instruction **en animant.** and features a triplet of eighth notes in the lower staff. Dynamics include *mf*, *p*, and *dim.*

*cresc.*  
Ped.

This system shows a *cresc.* marking and a *Ped.* (pedal) instruction. The music continues with complex textures in both staves.

*f* *ff*

This system features a *f* marking followed by a *ff* (fortissimo) marking. The music reaches a more intense and dynamic level.

\*

Élargissez.

*mf* *cresc.*

a Tempo.

VOIX D'AUTRES VOIS

Ténors. *ff* 2<sup>o</sup>  
 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<sup>o</sup> 1<sup>o</sup> *ff*  
 Dieu ha\_ï! — Sois maudit! —

Dieu ha\_ï! —

6

3

Dieu per-fi - - de, Dieu trompeur, \_\_\_\_\_

Dieu per-fi - - de, Dieu trompeur, \_\_\_\_\_

Dieu per-fi - - de, Dieu trompeur, \_\_\_\_\_

Dieu ha-il \_\_\_\_\_ Sois maudit! \_\_\_\_\_

Dieu ha-il \_\_\_\_\_ Sois maudit! \_\_\_\_\_

Dieu ha-il \_\_\_\_\_ Sois maudit! \_\_\_\_\_

Sois maudit! \_\_\_\_\_

*ff*

*ff*

A.C.

Oh! sans trê - - ve, Dieu trom - peur, ———

Oh! sans trê - - ve, Dieu trom - peur, ———

Oh! sans trê - - ve, Dieu trom - peur, ———

Oh! sans trê - - ve, Dieu trom - peur, ———

*dim.* *rall.*

**Tempo plus tranquille.**

Dieu ———

Dieu ha - il ———

Dieu ha - il ———

*dim.* *rall.*

**Tempo plus tranquille.**

*Solo.* *pp*

*dim.* *trem.* *mystérieux.*

Sop. *retenez. ppp* **Tempo 1<sup>o</sup>**

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<sup>o</sup>**

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

cal - - me, ——— la nuit cal - - -

cal - - me, ——— La nuit cal - *cresc.*

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

*tremolo.*

*cresc.*

me et ten - - - dre. Entends -

me et ten - - - dre. Unis. pp

me et ten - - - dre. Entends -

la nuit cal - - - me et ten - - - dre

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). Dynamics include *mf*, *pp*, and *pp Unis.* The lyrics are: "me et ten - - - dre. Entends -", "me et ten - - - dre. Unis. pp", "me et ten - - - dre. Entends -", and "la nuit cal - - - me et ten - - - dre".

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

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

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

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

The second system continues the vocal and piano parts. The vocal parts are in treble clef, and the piano part is in bass clef. Dynamics include *pp* and *pp Unis.* The lyrics are: "-tu la nuit, la nuit cal - - - me,", "En - tends-tu la nuit cal - - me,", "-tu la nuit, la nuit cal - - me,", and "En - tends-tu la nuit cal - - me, Unis.". The piano accompaniment includes markings for *pp* and *m.g.*

la nuit ten - dre, Pen - tends - tu?

la nuit ten - dre, Pen - tends - tu?

la nuit ten - dre, Pen - tends - tu?

la nuit ten - dre, Pen - 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.**

*mf* — *dim.* *pp*  
En - tends - tu - la nuit

*mf* — *dim.* *pp*  
En - tends - tu - la nuit

*mf* — *dim.* *pp*  
En - tends - tu - la nuit

*mf* — *dim.* *pp*  
En - tends - tu - la nuit

**Plus large.**  
*f* *dim.* *pp*  
Ped. ☆

**Tempo 1<sup>o</sup>**

ten - dre?

ten - dre?

ten - dre?

ten - dre?

**Tempo 1<sup>o</sup>**  
*p*

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and a *dim.* (diminuendo) hairpin. Each vocal line has the text "Ah!" written below it. The piano accompaniment features a complex texture with chords and moving lines in both hands.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal parts are marked with a *pp* (pianissimo) dynamic. Each vocal line has the text "Ah!" written below it. The piano accompaniment continues with a similar complex texture, including chords and moving lines in both hands.

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

*ppp*

*m.d.*

The musical score is arranged in two systems. The first system contains four vocal staves and two piano staves. The vocal staves are marked 'Bouches fermées.' and 'ppp'. The piano staves feature a section marked 'ppp' and another marked 'm.d.'. The second system contains four vocal staves and two piano staves. The piano accompaniment continues with various textures, including chords and melodic lines.

morendo.

morendo.

This system contains the first two systems of the score. The top system has three staves: two vocal staves and one piano staff. The vocal staves have a melodic line with a long note value. The piano staff has a bass line with triplets and other rhythmic patterns. The second system continues the vocal and piano parts, with the piano part featuring more complex rhythmic figures and triplets.

UN BAL.  
Dans la coulisse.

morendo.

pp

This system contains the third and fourth systems of the score. The top system has three staves: two vocal staves and one piano staff. The vocal staves have a melodic line. The piano staff has a bass line with triplets and other rhythmic patterns. The third system continues the vocal and piano parts, with the piano part featuring more complex rhythmic figures and triplets. The fourth system includes the text "UN BAL. Dans la coulisse." and the piano part features a change in dynamics to "pp".

UNE RETRAITE PASSE.

mf

pp

This system contains the fifth system of the score. The piano staff has a bass line with triplets and other rhythmic patterns. The fifth system continues the piano part, with the piano part featuring more complex rhythmic figures and triplets. The system includes the text "UNE RETRAITE PASSE." and the piano part features a change in dynamics to "mf".

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a bass line with eighth notes. A dynamic marking of *mf* is present below the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a dynamic marking of *p*. A section of the left hand is marked *Orch.* and *expressif.* with a hairpin crescendo.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a dynamic marking of *mf*.

Fourth system of musical notation. The right hand has a melodic line with a hairpin crescendo. The left hand has a dynamic marking of *pp* and later *mf*.

Fifth system of musical notation. The right hand has a melodic line with a hairpin crescendo. The left hand has a dynamic marking of *ff*.

Sixth system of musical notation. The right hand has a melodic line with a hairpin crescendo. The left hand has a dynamic marking of *pp*.

ff mf

tr

cresc.

Élargissez.  
pesante.

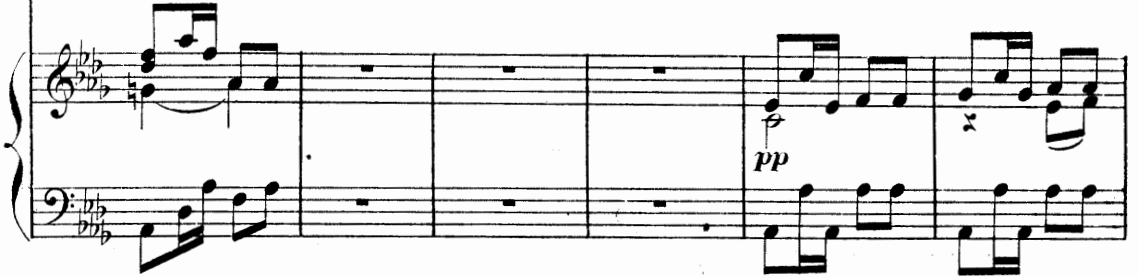
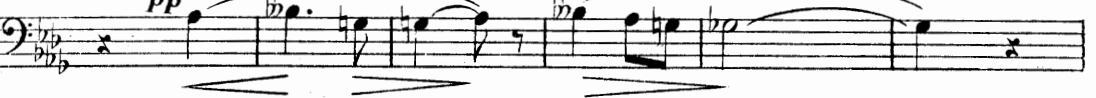
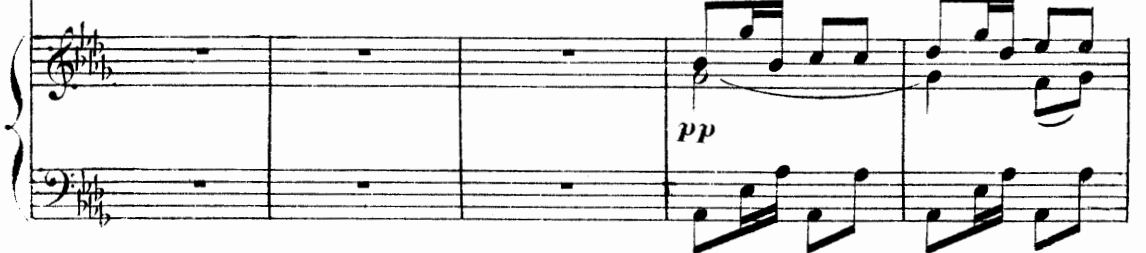
rall.  
dim.  
Tempo di Polka.  
léger.

Tempo.  
dim.  
cédez.

Sop. Contretén (Bouches fermées)



Basses. (Bouches fermées)

*retenez.* Tempo.*retenez.* Tempo.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and melodic lines, while the bass staff features a steady eighth-note accompaniment. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. It includes a 'Ped.' (pedal) marking in the bass staff. A star symbol followed by 'segue.' is placed between the staves, indicating a transition to the next section. The musical notation continues with similar patterns to the first system.

Third system of musical notation. A 'cresc.' (crescendo) marking is present in the right-hand staff, indicating a gradual increase in volume. The notation shows a progression of chords and melodic fragments.

Fourth system of musical notation. A 'mf' (mezzo-forte) dynamic marking is present in the right-hand staff. The notation continues with a mix of chords and moving lines in both staves.

Fifth system of musical notation. A 'f' (forte) dynamic marking is present in the right-hand staff. The notation shows a continuation of the musical themes with some more complex chordal structures.

Sixth system of musical notation. A 'f' (forte) dynamic marking is present in the right-hand staff. The notation concludes the page with a final series of notes and chords.



*animez un peu.*

*serrez peu à peu.*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment. Dynamics include *cresc.* and *ff*. The instruction *avec grandeur.* is written above the treble staff.

Tempo 1°

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring a *ff* dynamic marking in the bass staff.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, with a *dim.* dynamic marking in the bass staff.

Élargissez.

Sixth system of musical notation, concluding the page with a *rall.* instruction and a *p* dynamic marking. The piece ends with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature. The text "SCÈNE II." is written in the bottom right corner.

Moderato.

pp  
lontain.  
Tempo d Polka.  
rall.

This system contains two musical systems. The first system is in 3/4 time, marked *Moderato*, with dynamics *pp* and *lontain.*. The second system is in 2/4 time, marked *Tempo d Polka.*, with a *rall.* marking at the end.

Lent  
p expressif.  
cresc.  
Tempo di Polka.  
ppp  
Ped.

This system contains two musical systems. The first system is in 3/4 time, marked *Lent*, with dynamics *p expressif.* and *cresc.*. The second system is in 2/4 time, marked *Tempo di Polka.*, with dynamics *ppp* and a *Ped.* marking.

Moderato.  
p  
ppp  
\* Ped.

This system contains two musical systems. The first system is in 3/4 time, marked *Moderato.*, with dynamics *p* and *ppp*. The second system is in 3/4 time, marked *Moderato.*, with a *\* Ped.* marking.

Mouv de Polka.  
pp  
m.g.

This system contains two musical systems. The first system is in 3/4 time, marked *Mouv de Polka.*, with dynamics *pp* and *m.g.*. The second system is in 2/4 time, marked *Mouv de Polka.*, with dynamics *pp* and *m.g.*.

Lent.  
p expressif. cresc.  
Vif.  
f

This system contains two musical systems. The first system is in 3/4 time, marked *Lent.*, with dynamics *p expressif. cresc.*. The second system is in 2/4 time, marked *Vif.*, with dynamics *f*.

Tempo 1:

Pistons sur la scène.

8- *ff* pistons orch.

*m.g.* Ped. \*

*dimin.* *dim.*

*p*

First system of musical notation. The top staff contains a single melodic line. The bottom two staves are a grand staff with piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a complex texture with many beamed notes and rests. A dynamic marking *pp* is present in the right-hand piano part.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment in the bottom two staves is more active, with many sixteenth-note passages. The key signature remains two sharps.

Third system of musical notation. The top staff continues the melodic line. The piano accompaniment in the bottom two staves features a prominent sixteenth-note pattern in the right hand. A dynamic marking *cresc.* is placed in the right-hand piano part.

Fourth system of musical notation. The top staff contains a melodic line with some triplets and sixteenth-note runs. The piano accompaniment in the bottom two staves is highly rhythmic. Dynamic markings *f* and *mf* are present.

Fifth system of musical notation. The top staff continues the melodic line with triplets and sixteenth-note runs. The piano accompaniment in the bottom two staves is very active. Dynamic markings *f* and *mf* are present.

Piano introduction with treble and bass staves. The music features a complex texture with many beamed notes and rests. The key signature has two sharps (F# and C#).

LE POÈTE. *a Tempo 1<sup>o</sup>* *f*

Trille, ô fille en gue -

*a Tempo 1<sup>o</sup>*

Musical score for the Poet. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a prominent trill in the right hand and a steady bass line. Dynamics include *ff* and *p*.

LA FILLE. *ff* Rire canaille.

Ah! .....

-nil - les, ton ri - re fou. \_\_\_\_\_

Musical score for the Girl. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a rhythmic accompaniment with triplets. Dynamics include *ff* and *f*.

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

*pp*

Musical score for the Girl's second part. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a rhythmic accompaniment with triplets. Dynamics include *pp*.

LA FILLE.

Bire *ff*

*lourd.* La la la la Ah! " " " "

-te, que je suis saou!l

*cresc.* *mf*

" " " "

Rogne, be - sogne, ma cha - ro - gne, gentil démon

*p*

vi - de, a - vide et li - vi -

- de jusques au fond.

le P. *p* *rall.*  
 Sè - ves et Ré - ves...  
*pp* *rall.*  
 Ped. \*

le P. **Tempo.** *cresc.*  
 Cœurs et  
**Tempo.** *lontain.*  
 Timb.

LA FILLE. *f*  
 la la la la  
 le P. pleurs...  
*f*

la F. *f*  
 la la la la la  
*f*



First system of the musical score. The vocal line (treble clef) begins with a rest, followed by a series of notes with the lyrics "la la la la la la la". The piano accompaniment (grand staff) features a bass line with triplets and chords in the right hand. Dynamics include *f* and *pp*.

Second system of the musical score. The vocal line continues with "la la la la la la la". The piano accompaniment includes a *p* dynamic and a section marked "Agité." with triplets. Dynamics include *p*, *pp*, and *pp*.

Third system of the musical score. The vocal line has two "Ah!" exclamations, each with "(cri)" above it. The piano accompaniment features a *cresc.* marking and triplets. Dynamics include *f* and *cresc.*

Fourth system of the musical score. The vocal line has an "Ah!" with "(Cri) la note indiquée est approximative" above it. The piano accompaniment includes a *ff* dynamic and triplets. Dynamics include *ff* and *pp*.

LA FILLE, *(cri)* *(cri)*

Ah! Ah!

*crese.*

*ff*

Ah!

*ff*

*ff*

Ah!

*mf*

*ff* *(en râlant)* *ff*

Ah! Ah!

*dimin.*

*bien rythmé.*

*mf* *p désordonné.*

This system contains the first two staves of music. The upper staff features a rhythmic melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'bien rythmé.' and the dynamic is 'mf'. The system concludes with a dynamic shift to 'p désordonné.'

*cresc. poco a poco.*

This system contains the third and fourth staves. The upper staff continues with a dense, flowing melodic line, and the lower staff provides a steady accompaniment. The instruction 'cresc. poco a poco.' is placed between the staves.

This system contains the fifth and sixth staves. The upper staff continues with a dense, flowing melodic line, and the lower staff provides a steady accompaniment.

*ff*

This system contains the seventh and eighth staves. The upper staff continues with a dense, flowing melodic line, and the lower staff provides a steady accompaniment. The dynamic 'ff' is marked at the end of the system.

*de plus en plus désordonné.*

*fff*

This system contains the ninth and tenth staves. The upper staff continues with a dense, flowing melodic line, and the lower staff provides a steady accompaniment. The instruction 'de plus en plus désordonné.' is placed above the staves, and the dynamic 'fff' is marked below the lower staff.

*tr* *ff*

This system contains the eleventh and twelfth staves. The upper staff features a trill ('tr') in the first measure, followed by a melodic line. The lower staff provides a steady accompaniment. The dynamic 'ff' is marked below the lower staff.

*fff*

*fff*

*sf* *tr* *strident.* *sf* *8*

*sf* *tr* *sf* *8*

*pp* *pistons scène.* *pistons orch.* *8*

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

## VOIX D'AUTREFOIS.

Sop.

*mf*

ô flam - - -

Contr.

*mf*

ô flam - - -

Tempo 1°

Tén.

*crese.*

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

Basses

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

Tempo 1°

*p*

- mel

- mel

è - - - re.

Troublant mys - tè - re D'un di - vin

è - - - re

Vers ton mys - tè - re, O di - vin

*p**mf*

Tén. div. jour, Au-be pre - miè - re!

Au-be pre - miè - re!

Basses div. jour, Au-be pre - miè - re!

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.

flam - me di - vi - ne!

div. Cé-les-te é-clair, fol-le é-tin -

- cel - le.

*erese.*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'div. Cé-les-te é-clair, fol-le é-tin -'. The second staff continues the vocal line with '- cel - le.'. The third staff is a vocal line with lyrics 'flam - me di - vi - ne!'. The fourth staff is a vocal line with lyrics 'div. Cé-les-te é-clair, fol-le é-tin -'. The fifth staff is a vocal line with lyrics '- cel - le.'. The piano accompaniment is shown in the bottom two staves, with a dynamic marking of *erese.* in the right hand.

- cel - le.

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

flam - me di -

- cel - le.

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

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '- cel - le.'. The second staff is a vocal line with lyrics 'Du pur E-ther, sainte par - cel - le.'. The third staff is a vocal line with lyrics 'flam - me di -'. The fourth staff is a vocal line with lyrics '- cel - le.'. The fifth staff is a vocal line with lyrics 'Du pur E-ther, sainte par - cel - le.'. The piano accompaniment is shown in the bottom two staves.

*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 É - ther, sain - te par - cel - le.

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

*f* folle é - tin - cel - - - - - le!

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

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



Du pur E - ther!

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

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

Cé - leste é - clair, 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 DEMAIN.

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

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

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

flam - me im - 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 -

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

8

*m.d.*

Ped.

Vous, qui ja - dis berciez mon ê - - - tre, Quelle

Vous, qui ja - dis berciez mon ê - - - tre, Quelle

Vous, qui ja - dis berciez mon ê - - - tre, Quelle

Vous, qui ja - dis berciez mon ê - - - tre, Quelle

*p* *cresc.*

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

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

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

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

*p* *cresc.*

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

Rê - ves mer - veil - 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...  
 Maî - - - tre!  
 Maî - - - tre!  
 Maî - - - tre!  
 Maî - - - tre!

Maî - - - tre!

**Animé.**

**Large (sans lenteur)**

*ff* *m.g.*  
 Ped. *\** Ped.

**Tempo.**

Chan - te, bac - chan - - te dé - li -  
**Tempo.**  
*ff* *\** Ped.

**Très vite.**

- ran - - - te.  
**Très vite.** *dim.* *\**

**Tempo.**

le P. *f*

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

**Mouv! de Polka.**

le P. *p*

- gne, gen - til dé - mon

**Mouv! de Polka.**

Ped. \*

**Tempo.**

le P. *f*

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

*trairer.*

**Tempo.**

*mf*

**Mouv! de Polka.**

le P. *p*

fond. sans sombrer, poétique

**Mouv! de Polka.**

*pp*

**Tempo.**

*p*

Ped. \*



*rall.*

*pp*

ves et Rê ves....

*dim.*

*ppp* Ped.

*rall.*

\*

**Mouv! de Polka.**

sombre chancelant

*p* Cœurs.... *f*

étéint, sans expression

et

**Mouv! de Polka.**

*ppp*

Timb.

**LA FILLE.**

rire canaille

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

pleurs....

8<sup>va</sup> bassa.

*pp*

Pleurs....

8<sup>va</sup> bassa.

8<sup>va</sup> bassa.

*morendo.*

VOIX INTERIEURES.

Sop. *rall. Plus lent. ppp*  
 Ah!

Contr. *ppp*  
 Ah!

Ténors. *ppp*  
 Ah!

Basses. *ppp*  
 Ah!

*rall. Plus lent. ppp*  
 8<sup>va</sup> bassa.

*rall. diminuez jusqu'à extinction.*

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

*rall.*