

5^e TABLEAU

LES MURAILLES DE POURPRE

L'Île du Phare d'Alexandrie.— Une foule grouille autour du Phare, roule de la jetée dans l'île et reflue de l'île vers la jetée. Ce sont des courtisanes, des éphèbes, des philosophes, des marchands etc...

Mousarion, Philotis, Rhodis et Myrto entourent Sésou qui péroré au milieu d'eux.

Allegro (192 = ♩)

PIANO

f

mp

8

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with triplets. A dashed line with the number 8 is positioned above the right staff.

8

Second system of musical notation. The right hand continues the melodic line. The left hand features a triplet pattern. A dashed line with the number 8 is positioned above the right staff.

8

Third system of musical notation. The right hand includes a five-fingered scale-like passage marked with a '5'. The left hand continues with triplet accompaniment. A dashed line with the number 8 is positioned above the right staff.

8

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a triplet accompaniment. A dashed line with the number 8 is positioned above the right staff.

8

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a triplet accompaniment. A dashed line with the number 8 is positioned above the right staff.

Piano introduction for 'RIDEAU'. The music is in G major and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand plays a rhythmic accompaniment with triplets and slurs.

RIDEAU
 Mod.^{to} un poco (104 = ♩)

Continuation of the piano introduction for 'RIDEAU'. The right hand has more complex melodic passages with triplets and slurs, and the left hand continues with a steady accompaniment.

1^o Tempo

Continuation of the piano introduction for 'RIDEAU' at the first tempo. The right hand features a prominent five-note scale-like passage, and the left hand has a more active accompaniment.

D'autres femmes — 1^{er} Dessus

La

2^{es} Dessus

La

Quelques femmes n'ayant pas assisté au banquet de Bacchis

1^{er} Dessus

Quoi, vraiment? — Le mi-roir de Bac-chis est vo-lé?

2^{es} Dessus

Quoi, vraiment? — Le mi-roir de Bac-chis est vo-lé?

Piano accompaniment for the vocal entry. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs.

SÉSO

J'étais là!

M.
chose est-el le bien cer - tai - - ne?

R.
chose est-el le bien cer - tai - - ne?

S^o
nous soupions chez el - - le... On a

S^o
pris son mi - roir, le mi - roir de Rho -

S^o
- do - pe dont elle é - fait si fiè - - re!

S^o Elle a cru le sa -

1^{er} Dessus LES FEMMES

Sait - on qui l'a vo - lé?

S^o voir.

MOUSARION

On ne la plain_dra guè - re, elle a tant d'en.ne...

molto piu moderato (104=♩)

SESO

Elle é - tait fu - ri -

M^u mi - es!

RHODIS

Qu'a-t'el - le dit?

Un poco largo (84=♩)

Soprano: - eu - se; Elle é - cumait; Elle a mis une esclave en

Piano: *Un poco largo*

Soprano: croix. Je n'a - vais ja - mais

Piano: *accelerando*

Poco piu animato

Soprano: ri de si bon cœur, je crois! Son beau mi -

Mousarion: (en riant) Bac - chis!

Philotis: Son beau mi -

Soprano: - roir! per - du - vo - lé! C'est bien fait, par les deux Dé -

1^o Tempo

Elles éclatent de

es - - - - - ses! Très bien fait! _____

SÉSO, MOUSARION, MYRTO
Très bien fait! _____

RHODIS
Très bien fait! _____

1^{rs} Dessus
Très bien fait! _____

2^{ds} Dessus
Très bien fait! _____

1^o Tempo

rire et remontent en continuant de papoter.

De la foule qui reflue vers l'île un murmure confus s'échappe; les gens ont l'air consterné.

1^{rs} & 2^{ds} Dessus (dans la coulisse)

Oh! _____

Ténors (dans la coulisse) *f* Oh! _____ Oh! _____

Basses (dans la coulisse) *mf* Oh! _____

p

Detailed description: This system contains the vocal and piano parts for the first section. It features five staves. The top staff is for the 1st and 2nd Treble Clefs (Dessus), the second for Tenors, and the third for Basses. All three vocal parts have a long, sustained 'Oh!' note. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *p*. The piano part includes several triplet figures in the right hand and a steady bass line in the left hand.

MOUSARION, PHILOTIS, MYRTO

D'où vient cet te ru - meur? Qu'est-ce donc qui se pas - se?

RHODIS

D'où vient cet te ru - meur? Qu'est-ce donc qui se pas - se?

Detailed description: This system contains the vocal and piano parts for the second section. It features five staves. The top two staves are for the vocal parts of Mousarion, Philotis, Myrto and Rhodis, with their respective lyrics. The bottom three staves are for the piano accompaniment. The piano part includes triplet figures in the right hand and a steady bass line in the left hand.

Entrée de Timon du côté de la jetée

SÉSO

1^{rs} & 2^{ds} Dessus (dans la coulisse)

Voi-ci Timon,

il vanous en ins - trui - re.

Oh!

Ténors

Oh!

on l'entoure

Timon, qu'est-il donc ar - ri -

Meno Allegro

- vé?

TIMON (sans vigueur)

Allegro molto

Un crime af - freux! — un forfait ex - é -

suivez

ff Allegro molto

Mouvement de la foule

Tⁿ

-hle!

Tⁿ

On a tu - é Tou - ni, _____ la fem - me du grand -

Allegro (168 = ♩)

Tⁿ

-pré - tre, Pour lui vo - ler le peigne an - ti - que de la rei - ne Ni - ta - ou -

Tⁿ

-crit, Qu'elle por - tait dans ses che - veux! _____ Depuis deux

T^{no}

jours elle a - vai - t dis - pa - ru. On vient de la trou -

T^{no}

- ver dans la fo - rêt sa - cré - e, Au près du tem - ple d'A - phro -

T^{no}

- di - - - te. L'as - sas -

T^{no}

- sin, dans son som - meil, l'au - ra sur - pri - se, Il l'a tu -

Tⁿ

- ée en lui perçant le sein Avec l'épingle d'or qui bril -

Tⁿ

- lait sur son front!

1^{er} Dessus

f

Hor_reur! A_voir com_mis ce cri - me mons_tru -

2^{de} Dessus

f

Hor_reur! A_voir com_mis ce cri - me mons_tru -

Ténors

f

Hor_reur! Hor_reur! A_voir com_mis ce

Basses

f

Hor_reur! Hor_reur! A_voir com_mis ce

COURTISANES

ÉPÈRES, PHILOSOPHES, MARCHANDS

TIMON

La fête est suspen - du - - e!

- eux Au mi lieu de la fê - - te!

- eux Au mi lieu de la fê - - te! *mp* Ah! le courroux des

crime Au mi lieu de la fê - - te!

crime Au mi lieu de la fê - - te! Ah! le courroux des

Ah! le courroux des Dieux va tom ber sur nos tê - - - tes!

Dieux va tom ber sur nos tê - - - tes!

Ah! le courroux des Dieux va tom ber sur nos tê - - - tes!

Dieux va tom ber sur nos tê - - - tes!

Molto meno All^o (116 = ♩)

MYRTO
 Au tem-ple nous a - vions por-té deux tour-te - rel - - les ——— La dé -

RHODIS
 Au tem-ple nous a - vions por-té deux tour-te - rel - - les ——— La dé -

M. — es - se dai-gne-ra-t-el - le s'en sou-ve - nir? Son cœur est tel-lement ir-ri - té!

R. — es - se dai-gne-ra-t-el - le s'en sou-ve - nir? Son cœur est tel-lement ir-ri - té!

1^o Tempo

1^{rs} Dessus
 Ah! ———

2^{ds} Dessus
 Ah! ———

Ténors
 Ah! ——— Ah! ———

Basses
 Ah! ——— Ah! ———

1^{er} Dessus

Cependant Chrysis est arrivée par la jetée — Elle est toujours enveloppée jusqu'aux cheveux, de son manteau, de sa grande cyclas écarlate —

Ah! _____

Ah! _____

Moderato (100= ♩)

M.G.

Detailed description: This system contains the first vocal entries for the first and second sopranos, both marked 'Ah!'. Below them is the piano accompaniment, starting with a 'Moderato' tempo of 100 beats per minute. The piano part features a complex texture with triplets and a 'M.G.' (Messa di Voce) section.

Myrto et Rhodis l'aperçoivent, vont à elle.

CHRYSIS

Je la con_nais! Mais vous

MYRTO

Chry_sis! tu con_nais la nou_vel_le?

RHODIS

Chry_sis! tu con_nais la nou_vel_le?

Chr. autres vous ne sa_vez pas tout en_co_re! Tout_s'est ac_compli! _____

Detailed description: This system continues the vocal dialogue. Chrysis sings 'Je la connais! Mais vous', while Myrto and Rhodis respond with 'Chrysis! tu connais la nouvelle?'. Chrysis then concludes with 'autres vous ne savez pas tout encore! Tout s'est accompli!'. The piano accompaniment continues with similar rhythmic patterns and triplets.

Rhodis & Myrto la regardent avec surprise

Chr. tout est fait! Rien... Taisez-vous!

M. Comment dis - tu?

R. Comment dis - tu?

CHRYISIS (se parlant à elle-même)

Que fait Dé - mé - tri - os, que fait - il à cette heu - - re? Peut-

(toujours à elle-même)

Chr. - être il pense à moi... Il craint peut - é - tre que je

MYRTO
Qu'as-tu, Chry - sis?

poco rit.

Poco largo (72=♩)

Chr. manque au ser-ment que j'ai fait: Qu'il se ras - su - re

(Haut, à Myrto et Rhodis)

Chr. il se - ra sa - tis - fait! Re - gar - de bien, Myr - to, re - gar - de bien, Rho -

Chr. - dis! Vous al - lez voir, tout à l'heu - re, u - ne

Chr. cho - se Que les yeux humains n'ont pas vu - e Depuis le jour où la dé -

Poco piu lento

1° Tempo

Chr. - es - se Des.cen - dit sur le mont I - da Et que jusqu'à la

Chr. *allargando* Elle pose un doigt sur sa bouche et s'éloigne
fin du mon.de Plus jamais — on ne re.ver - ra!

Tempo

de quelques pas. De leur côté Myrto et Rhodis reculent étonnées. Toutes deux se regardent et s'interrogent.

RHODIS (à Myrto)

Qu'a-tel-le donc?

Allegro

mp

MYRTO

Des clameurs lointaines se font entendre .

El - le semble é - ga - ré - e Et ses pa - ro - les sont é -

Tén. (rumeurs au loin) (dans la coulisse)

Oh!

mp

M.D.

Tout le monde se tourne du côté d'où viennent les clameurs. On entend le bruit d'une course précipitée.

M^o - tran - ges...

1^{rs} & 2^{ds} Dessus (dans la coulisse) *f*

Oh!

(dans la coulisse) *f*

Oh!

Basses (dans la coulisse) *f*

Oh!

8

1^{rs} & 2^{ds} Dessus
(Toutes les Femmes en scène)

Tout le monde s'élance vers la jetée, Chrysis pro-

Qu'y a-t-il donc? Qu'arri-ve-t-il en -

DANS LA COULISSE

1^{rs} & 2^{ds} Dessus
Oh!

Tén.
Oh!

Basses
Oh!

fite du mouvement général pour se diriger vers le phare. Elle pousse la porte de bronze et disparaît dans le monu-
ment, dont elle referme la porte sur elle.

- co - re? Les Hié - ro - dou - les! Les Courti - sa - nessacré -

Oh! Oh!

Oh! Oh!

Oh! Oh!

- - - es!

8-

ff

sanes sacrées entrent précipitamment. Les Courtisanes sont échevelées, leurs vêtements sont souillés de poussière.

LES HIÉRODOULES

Tén. *f* $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$
On a vo-lé le collier d'Aphro-

Basses *f* $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$
On a vo-lé le collier d'Aphro-

LES COURTISANES

1^{rs} & 2^{ds} Dessus $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$
On a vo-lé le collier d'Aphro - di - - - te! On a vo-lé les per-les

- di - - - te On a vo-lé les per-les sain - - - tes!

- di - - - te On a vo-lé les per-les sain - - - tes!

sain - - - tes!

1^{rs} Dessus
Oh!

Tén.
Oh!

Basses
Oh!

8

Tous, sans exception.

1^{rs} Dessus *ff*
A - bomi - nati - on!

2^{ds} Dessus *ff*
A - bomi - nati - on!

Tén. *ff*
A - bomi - nati - on!

Basses *ff*
A - bomi - nati - on!

8

fff

La Foule, y compris tous les personnages en scene

O malheur ef - froy -

O malheur ef - froy -

Le col - lier d'Aphro - di - - te!

Le Temple est pro - fa - né!

All^o un poco mod^{to}

- a - - - - ble!

- a - - - - ble!

O malheur ef - froy - a - - - ble! Est - il

O malheur ef - froy - a - - - ble! Connait - on le coupa - ble?

Non! Les O-lympi - ens nous ont a - ban - donnés!

Non! Les O-lympi - ens nous ont a - ban - donnés!

à la tortu - re? Ah!_

Ah!_

The first system consists of two vocal staves and a piano accompaniment. The vocal staves feature a melody with triplet markings and lyrics in French. The piano accompaniment includes a bass line with triplets and a right-hand part with chords and triplets. The key signature has two flats, and the time signature is 3/4.

D'un châ - ti - ment ter - rible nous se - rons tous frap -

D'un châ - ti - ment ter - rible nous se - rons tous frap -

C'en est fait de nous!_ C'en est fait de nous!

C'en est fait de nous!_ Ah!

The second system continues the musical piece with similar vocal and piano parts. The lyrics are repeated and conclude with an exclamation. The piano accompaniment features a consistent rhythmic pattern of triplets. The key signature changes to one flat, and the time signature remains 3/4.

Pendant que la foule se lamente,

- pès pour ce crime i - nou - ï!

- pès pour ce crime i - nou - ï!

Ah! Nous som - mes per - dus! Cet.te

Nous som - mes per - dus! Cet.te

The first system consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "- pès pour ce crime i - nou - ï!". The third and fourth staves are vocal lines for two voices, with lyrics "Ah! Nous som - mes per - dus! Cet.te" and "Nous som - mes per - dus! Cet.te" respectively. The piano accompaniment is shown in the bottom two staves, featuring complex rhythmic patterns with triplets and quintuplets.

Chrysis reparait au 1^{er} étage du phare sur la galerie extérieure. Elle n'est plus vêtue que d'une tunique. Les

Cet.te ville est maudite et nous som - mes maudits!

Cet.te ville est maudite et nous som - mes maudits!

ville est maudite et nous sommes mau - dits!

ville est maudite et nous sommes mau - dits!

The second system consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "Cet.te ville est maudite et nous som - mes maudits!". The third and fourth staves are vocal lines for two voices, with lyrics "ville est maudite et nous sommes mau - dits!" and "ville est maudite et nous sommes mau - dits!" respectively. The piano accompaniment is shown in the bottom two staves, featuring complex rhythmic patterns with triplets and quintuplets.

cheveux flottent sur son dos, ornés du peigne d'ivoire; elle tient le miroir de Rhodope à la main et autour

Poco largo

ff
Grâce, ô Déesse!

ff
Grâce, ô Déesse!

ff
Grâce, ô Déesse!

ff
Grâce, ô Déesse!

Poco largo (84 = ♩)

de son cou brille le collier de la Déesse. Lentement elle gravit la rampe qui ceint d'une spirale la haute tour.

E-pargne-nous!

E-pargne-nous!

E-pargne-nous!

E-pargne-nous!

rit. molto

Prends pi-tié de ton peu - ple, A-pai-se ton cour-

Prends pi-tié de ton peu - ple, A-pai-se ton cour-

Prends pi-tié de ton peu - ple, A-pai-se ton cour-

Prends pi-tié de ton peu - ple, A-pai-se ton cour-

rit. molto

Des nuages envahissent le ciel, le jour a presque disparu. Toute la foule est à genoux, les mains jointes et les yeux vers le ciel.

1^o Tempo

-roux!

-roux!

-roux!

-roux!

1^o Tempo

ff

Un éclair sillonne la nue. A sa clarté on voit Chrysis qui continue à monter

The musical score is arranged in three systems. The first system consists of four staves: three vocal staves (soprano, alto, and tenor) and one piano accompaniment staff. The vocal staves contain rests, while the piano accompaniment features intricate rhythmic patterns with triplets and sixteenth-note runs. The second system is a grand staff (treble and bass clefs) with the label "(Eclairs)" above it. It continues the piano accompaniment with similar rhythmic complexity. The third system is also a grand staff, continuing the piano accompaniment. A section labeled "A" is marked with a double bar line and a repeat sign, indicating a transition to page 302. The score includes various musical notations such as slurs, ties, and dynamic markings.

(Eclairs)

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system contains several measures with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. There are slurs over groups of notes, and a bracket labeled '5' under a group of five notes in the upper staff. A bracket labeled '6' is under a group of six notes in the lower staff. A bracket labeled '8' is under a group of eight notes in the upper staff. The system ends with a double bar line and a 3/4 time signature.

(Eclairs)

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats, and the time signature is 4/4. The system contains several measures with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. There are slurs over groups of notes, and brackets labeled '3', '5', and '6' are present. A bracket labeled '8' is under a group of eight notes in the upper staff. The system ends with a double bar line and a 3/4 time signature.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats, and the time signature is 3/4. The system contains several measures with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. There are slurs over groups of notes, and brackets labeled '3' are present. The system ends with a double bar line and a 4/4 time signature.

(Eclairs)

poco rit.

Piu mod^{to} un poco largo

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats, and the time signature is 4/4. The system contains several measures with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. There are slurs over groups of notes, and brackets labeled '5' and '6' are present. A bracket labeled '8' is under a group of eight notes in the upper staff. The system ends with a double bar line and a 4/4 time signature.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats, and the time signature is 4/4. The system contains several measures with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. There are slurs over groups of notes, and brackets labeled '5', '6', and '3' are present. A bracket labeled '8' is under a group of eight notes in the upper staff. The system ends with a double bar line and a 3/4 time signature.

A la clarté des derniers éclairs, plusieurs de ceux

Moderato non troppo (112 = ♩)

1^{er} Dessus

2^{es} Dessus

Ténors

Basses

Re-gar -

Ah! voy-ez! _____

Re-gar-dez! _____

Ah! voy-ez! _____

allargando

qui sont là voient Chrysis.

dez _____

Aphrodi - te!

Aphrodi - te!

A - phrodi - te! O mi-ra-cle! C'est la Dé-es -

A - phrodi - te! O mi-ra-cle! C'est la Dé-es -

O miracle! c'est la Dé.es - - - se!

O miracle! c'est la Dé.es - - - se!

- - - se Elle a le saint collier! les perles de la

- - - se Elle a le saint collier! les perles de la

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves contain the lyrics "O miracle! c'est la Dé.es - - - se!". The piano accompaniment includes a right-hand part with triplets and an eighth-note figure, and a left-hand part with chords and a bass line. The key signature is one sharp (F#) and the time signature is 3/8.

Elle a le saint collier! les perles de la mer!

Elle a le saint collier! les perles de la mer!

mer!

mer!

The second system of the musical score continues the vocal and piano parts. The vocal staves contain the lyrics "Elle a le saint collier! les perles de la mer!". The piano accompaniment continues with similar rhythmic patterns, including triplets and eighth-note figures. The key signature and time signature remain the same as in the first system.

Les nuages redoublent—Obscurité complète pendant une seconde—Quand elle se dissipe, on ne voit plus la

Un poco largo (84 = ♩)

A

Musical score for the first system, featuring piano accompaniment. The right hand has a 12-measure arpeggiated figure, and the left hand has triplet patterns. The tempo is marked 'Un poco largo' (84 = ♩).

jetée ni le sol de l'île, on ne voit plus que le phare qui descend étage par étage, jusqu'à son sommet, tandis

Musical score for the second system, continuing the piano accompaniment with similar arpeggiated and triplet patterns.

que Chrysis continue à graver la rampe extérieure

Musical score for the third system, continuing the piano accompaniment.

Musical score for the fourth system, continuing the piano accompaniment.

Musical score for the fifth system, continuing the piano accompaniment.

The first system of music consists of two staves. The treble staff begins with a 12-measure arpeggiated figure, indicated by a bracket with the number '12'. This is followed by a quarter rest. The bass staff contains a series of triplets, with brackets and the number '3' above each group. The system concludes with eighth-note patterns in the treble, marked with a bracket and the number '8' and a dashed line above, and quintuplets in the bass, marked with brackets and the number '5'.

The second system of music follows the same structure as the first. The treble staff features a 12-measure arpeggiated figure, a quarter rest, and eighth-note patterns marked with a bracket and the number '8' and a dashed line. The bass staff contains triplets and quintuplets, with brackets and the numbers '3' and '5' respectively.

The third system of music continues the piece. The treble staff has a 12-measure arpeggiated figure, a quarter rest, and eighth-note patterns marked with a bracket and the number '8' and a dashed line. The bass staff features quintuplets and triplets, with brackets and the numbers '5' and '3' respectively.

The fourth system of music shows a more complex bass line. The treble staff contains eighth-note patterns marked with a bracket and the number '8' and a dashed line, and quintuplets marked with brackets and the number '5'. The bass staff features triplets and quintuplets, with brackets and the numbers '3' and '5' respectively.

The fifth and final system of music on this page. The treble staff contains triplets and a 'rit.' (ritardando) marking. The bass staff features triplets and a final triplet, with brackets and the number '3' above each group.

On ne voit plus que la mer et le panorama d'Alexandrie...les voix viennent d'en bas

Tempo

B (exclamations)

Ah!
Ah!
Ah!
Ah!

(la foule extasiée)

A - phro - di - te! le jour re - nait!
A - phro - di - te! le jour re - nait!
A - phro - di - te! le jour re - nait!
A - phro - di - te! le jour re - nait!

Nous som - mes par - don - nés! Dé - es - se, gloire à

Nous som - mes par - don - nés! Dé - es - se, gloire à

Nous som - mes par - don - nés! Dé - es - se

Nous som - mes par - don - nés! Dé - es - se

allargando

toi! Gloi - re à toi! Gloi -

toi! Gloi - re à toi! Gloi -

Gloire à toi! Gloire à toi! Gloi -

Gloire à toi! Gloire à toi! Gloi -

allargando *allarg.*

Allegro

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - re!

Allegro

allargando

Piano accompaniment for the first system, featuring a forte (*ff*) dynamic and a tempo change from **Allegro** to **allargando**. The music includes triplets and arpeggiated chords.

Moderato quasi largo (76 = ♩)

Piano accompaniment for the second system, marked **Moderato quasi largo (76 = ♩)** and *p*. It features complex arpeggiated patterns with fingerings 6, 7, and 7.

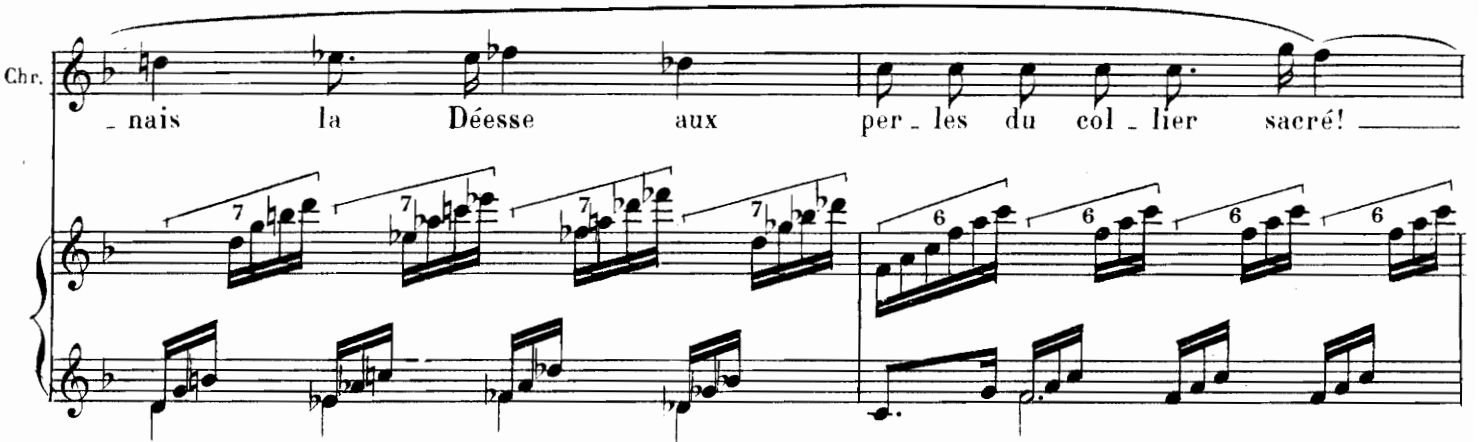
CHRYSIS du haut du Phare

Vocal and piano accompaniment for the third system. The vocal line includes the lyrics: A - phrodi - - te! Je suis l'im - mortelle A - phro-
The piano accompaniment features arpeggiated patterns with fingerings 6, 7, 7, 7, 7, 7, 7.

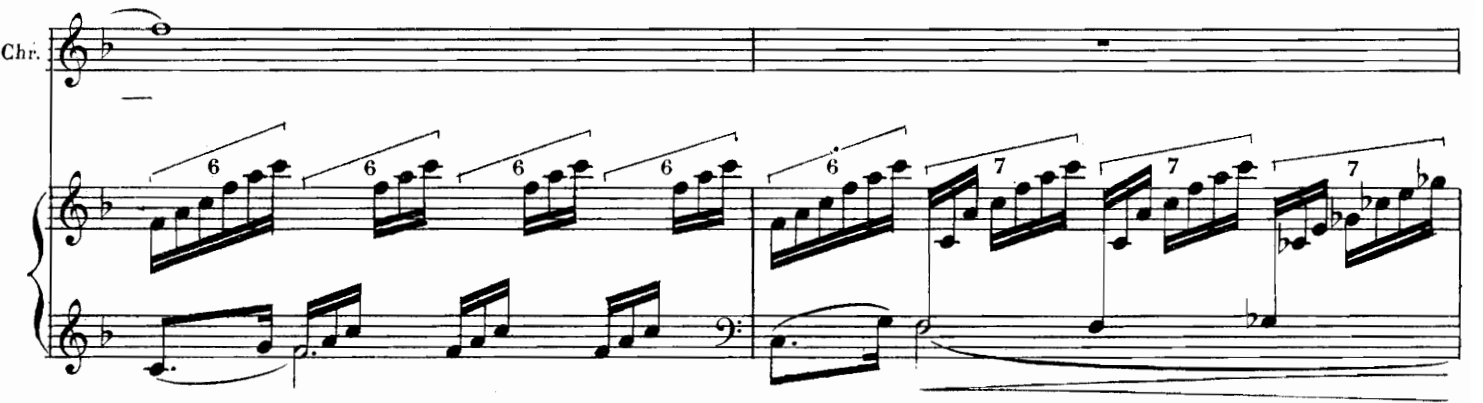
Chr. *di - - - te! Peu - - - ple! re - - con-*



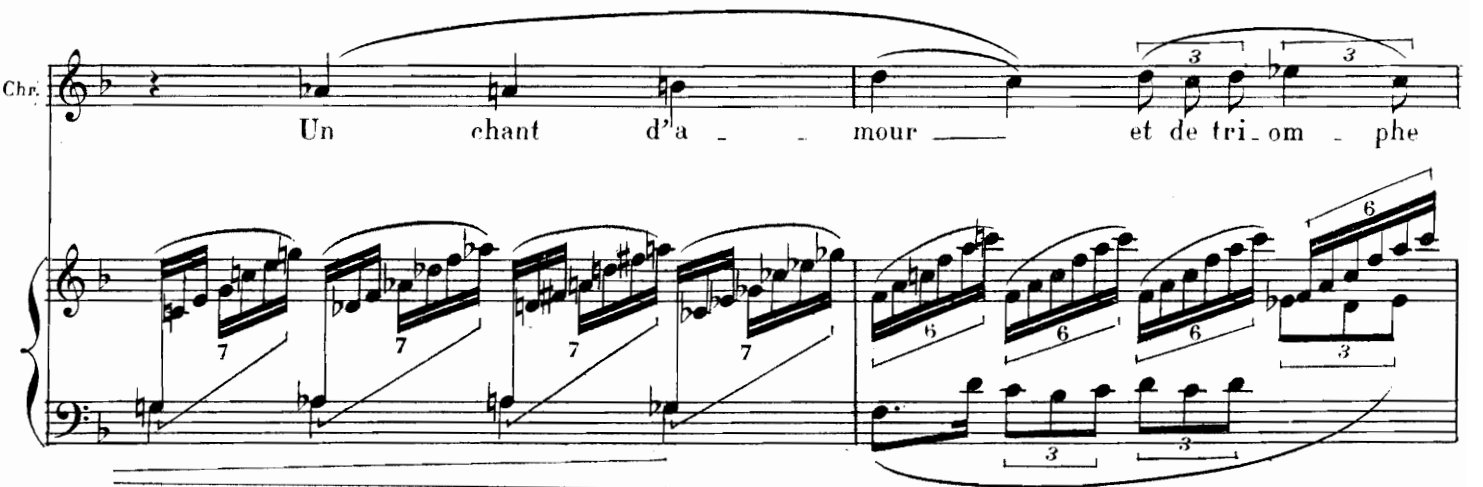
Chr. *- nais la Déesse aux per - les du col - lier sacré!*



Chr.



Chr. *Un chant d'a - - mour et de tri - om - phe*



Chr. mon - te vers moi des pro - fon - deurs!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "mon - te vers moi des pro - fon - deurs!". The piano accompaniment features a complex texture with triplets and sixths in both hands, and an 8-measure rest in the right hand.

Chr. Et je m'é - lè - ve sur - hu - mai - ne

poco allarg. **Tempo**

The second system continues the vocal line and piano accompaniment. The lyrics are "Et je m'é - lè - ve sur - hu - mai - ne". The tempo marking changes from "poco allarg." to "Tempo". The piano accompaniment features sixths in the right hand and triplets in the left hand.

Chr. Vers la clar - - té,

poco allargando

The third system continues the vocal line and piano accompaniment. The lyrics are "Vers la clar - - té,". The tempo marking is "poco allargando". The piano accompaniment features a series of seventh chords in the right hand and a rhythmic pattern in the left hand.

Chr. vers la splen - - deur!

Tempo

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "vers la splen - - deur!". The tempo marking is "Tempo". The piano accompaniment features sixths in the right hand and a quintuplet in the left hand.

Istesso tempo

Chr. Ma che - - ve - - lure est une au - ré -

Chr. - o - le de flam - me, que mon

Chr. pei - - gne d'i - voire a peine à con - te - nir!

Chr. Et - - le met un rouge in - cen -

Chr. *di - e Dans l'or-be du mi - roir d'ar - gent;*

Chr. *Piu animato poco a poco*
Et sur ma chair qui s'y re - flè - - te Mes

Chr. *per - - les sem - blent des ru-bis Et jet - tent des lu -*

Chr. *- eurs sanglan - - tes!*

poco rit.

1° Tempo

Chr. Je suis la com - bat - tante aux vic - toi - res sans

Chr. nom - - - bre En qui la

Chr. mer a mis sa force et sa beau - té!

Chr. Ma pru - nel - le sem - ble dans

Chr. l'om - bre un glaive au tranchant a - - cé - ré...

Chr. **Piu animato poco a poco**
 Peu - - - ple! - - - vois ma nu - di - té ro - - - se Et

Chr. dans l'im - mense a - zur sa - cré Con - tem - ple mon a -

Chr. rit.
 - po - thé - o - - - se!

B 1^o Tempo

Chr. A - phro - di - - - te! Je suis l'im - mortelle A - phro -

Chr. - di - - - te! Peu - - - ple! re - con -

Chr. - nais la Déesse aux per - les du col - lier sacré

Chr.

Chr. Un chant d'a - - - - - mour et de tri-om - phe

Chr. mon - te vers moi des pro - fon - deurs!

poco allarg. Chr. Et je m'é - lè - ve sur - hu - mai - - - - - ne

Tempo

Chr. Vers la clar - - - - - té

poco allargando

Tempo

Chr. vers la splen - deur!

1^{rs} Dessus *ff* Gloire à toi!

2^{ds} Dessus *ff* Gloire à toi!

Ténors *ff* Gloire à toi! — Aphro - di - te,

Basses *ff* Gloire à toi! —

allargando

Gloire à toi! Ah!

Gloire à toi! Ah!

Gloi - re! Aphro - di - te! Gloire à toi!

Gloire à toi! — Aphro - di - te! Gloire à toi!

Gloire à toi! _____

Gloire à toi! _____

Gloire à toi! _____

Gloire à toi! _____

La foule peu à peu reconnaît la

Une VOIX

Mais non! Ce n'est pas

Allegro (138 = ♩)

mp

p

courtisane Chrysis

1^{er} Dessus

C'est Chrysis!

Tous les Ténors

El-le! C'est u-ne cour-ti - sa - ne! C'est Chry - sis! C'est Chry -

Basses

C'est Chry -

1^{er} Dessus (avec fureur)

In-fâ-me cri-mi - nel - - - le! _____

2^{es} Dessus

In-fâ-me cri-mi - nel - - - le! _____

Tén.

- sis! In-fâ-me cri-mi - nel - - - le! _____

Bass.

- sis! In-fâ-me cri-mi - nel - - - le! _____

Piu Allegro

On entend une poussée furieuse de la foule contre la porte de bronze.

1^{es} Basses

2^{es} Basses

ff Amort! A mort! A

ff Amort! A mort! A

ff Ah

8

5

3

Detailed description: This system contains the first vocal and piano parts. It features two vocal staves (1^{es} Basses and 2^{es} Basses) and a grand piano accompaniment. The vocal parts enter with the lyrics "Amort! A mort! A" in a forceful *ff* dynamic. The piano accompaniment includes a prominent eighth-note pattern in the right hand and a more complex bass line with triplets and a quintuplet.

mort! A mort! A mort! A mort!

mort! A mort! A mort! A mort!

ff A mort! A mort! A mort! A mort! A mort! A mort! A

Ah! Ah! Ah!

8

3

3

3

Detailed description: This system continues the vocal and piano parts. The vocal parts repeat the phrase "mort! A mort! A mort! A mort!". The piano accompaniment continues with its characteristic rhythmic patterns, including triplets and eighth-note figures. The dynamic remains *ff*.

A mort! A mort! A mort!

A mort! A mort! A mort!

mort! A mort! A mort!

Ah! Ah! Ah!

A mort! A mort! A mort!

This system contains six staves. The top two staves are vocal lines with lyrics 'A mort!' repeated. The third staff is another vocal line with lyrics 'mort!', 'A mort!', and 'A mort!'. The fourth staff is a bass line with lyrics 'Ah!' repeated. The fifth and sixth staves are piano accompaniment, featuring triplets and sixteenth-note patterns.

Sur la galerie apparaissent des hommes, des femmes, des

mort! A mort!

mort! A mort!

A mort! A mort!

A mort! A mort!

A mort! A mort!

8

6 6 6

This system continues the musical score with six staves. The top two staves are vocal lines with lyrics 'mort!' and 'A mort!'. The third staff is another vocal line with lyrics 'mort!' and 'A mort!'. The fourth staff is a bass line with lyrics 'A mort!' and 'A mort!'. The fifth staff is a bass line with lyrics 'A mort!' and 'A mort!'. The sixth staff is piano accompaniment, featuring a section marked '8' and a section with sixteenth-note patterns marked '6 6 6'.

archers qui viennent pour s'emparer de Chrysis. Celle-ci reste impassible.

The musical score consists of several systems of staves. The top five systems are vocal staves for five voices, each containing a single note with a fermata. The sixth system is a piano accompaniment with a treble and bass clef. The treble clef part features a complex sixteenth-note pattern with sixteenth-note triplets, marked with '6' and '8'. The bass clef part has a similar rhythmic pattern. The seventh system continues the piano accompaniment, with the treble clef part having sixteenth-note triplets marked '6' and '8', and the bass clef part having a more melodic line. The text 'Le rideau tombe rapidement.' is written in the right-hand side of the seventh system. The eighth system shows the piano accompaniment concluding with a final chord in the bass clef and a fermata in the treble clef.

6^e TABLEAU

LA PRISON

Une prison — Fenêtre grillée au dessus du lit — Couloir — Grille au fond

PIANO

Moito lento (66 = ♩)

p

p

mf

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a tempo marking of 'Moito lento' and a metronome marking of 66 = ♩. The first two systems feature a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of music is a piano accompaniment. The right hand features a melodic line with slurs and ties, while the left hand provides a steady bass line with chords and eighth notes.

RIDEAU

The second system of music begins with the word "RIDEAU". The piano accompaniment continues with similar melodic and harmonic textures as the first system.

The third system of music shows the piano accompaniment continuing its melodic and harmonic development.

The fourth system of music continues the piano accompaniment with consistent melodic and harmonic patterns.

CHRYSIS à demi couchée sur le lit, ses cheveux sont épars, elle est appuyée sur le coude et tient sa

The fifth system of music features a vocal line and piano accompaniment. The vocal line includes lyrics and musical notation with triplets and a "rit." marking. The piano accompaniment is marked "p" and includes dynamic markings.

"J'irai te voir de main dans ta pri son." Il l'avait dit, mais il n'est pas ve -

tête dans une de ses mains

1^o Tempo

Chr. - nu. Mais il ne viendra pas sans dou - te...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, starting with a half rest followed by a quarter note. It features two triplet markings over eighth notes. The piano accompaniment is in the same key and time, starting with a half rest followed by a quarter note. Dynamics include *pp* and *p*. A long slur covers the piano accompaniment from the second measure to the end of the system.

Chr. Ah! pourquoi l'ai-je rencontré? Et pourquoi m'a-t-il écouté - e?

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a quintuplet marking over eighth notes. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp* and *p*. A long slur covers the piano accompaniment from the second measure to the end of the system.

Chr. Pourquoi me suis-je à mon tour laiss_é pren - dre? Et pour -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a triplet marking over eighth notes. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp*, *p*, and *piu f*. A long slur covers the piano accompaniment from the second measure to the end of the system.

Chr. - quoi faut-il à présent qu'il m'ou - bli - e et qu'il m'a - ban - don - ne?

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line features a triplet marking over eighth notes. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp*, *p*, and *f*. A long slur covers the piano accompaniment from the second measure to the end of the system.

Chr. Ah! mal - heu-reu-se! mal - heu -

f
ff

Chr. - reu - se que je suis!

poco rit.

poco rit.

p

Chr. C'était ma des-ti - né - e No

(avec mélancolie et gravité) *Piu animato* (76 = ♩)

p
f

Chr. pas ai - mer — ou ne pas vi - vre. Voi - là quel

Chr. choix m'a don - né l'E - ter - nel! Je ne re -

poco piu Allegro **1^o Tempo**

Chr. - grette pas d'avoir ai - mé — Il est é - crit: —

rit. **Moderato (72 = ♩)**

accelerando *mf*

Chr. *Ré - jou - is - toi dans ta jeu - nes - se,

Chr. Li - vre ton cœur à l'al - lé - gres - - se, Et



Chr. mar - che se - lon les vi - si - ons de tes yeux, — A - vant que la cor - de se



Chr. rom - pe, — A - vant que la lam - pe s'é - tei - gne, Et que la pous -

suivez



Chr. - siè - re re - tour - ne A — la — ter - re

Tempo



poco rit. **1^o Tempo**

Chr. — dont el le vient!»

très expressif

f

Le géolier paraît à la porte du fond. Il tient une coupe à la main et se dirige vers le lit.

Molto largo e pesante (76 = ♩)

CHRYSIS

Cette cou-pe ?

Le GEÔLIER (à Chrysis)

Cet-tecoupeest pour toi, Chry-sis. Prends! Prends,te dis-je: c'est la ci-

Moderato (69 = ♩)

p

Chr. Dieu! La cigu-è!

le G. - gu - è Al_lons! bois, il le faut Nous devons o - bé - ir à l'ordre que la

Allegro

Chr. Mourir, dé - ja! Non!

le G. Rei_ne Vient dem'envoy.er à l'instant.

Chr. non, ce n'est pas l'heure en - co - re! Ac - cor - de - moi, de

1^o Tempo

Chor. grà - - ce un ré - pit...

Le GEÔLIER

Je ne puis. L'ordre est for - mel et ne souffre pas de re -

Istesso tempo

1^o G. - tard — Mais, bien loin de maudire ainsi ta des - ti -

marcato

1^o G. - né - e, Tu dois re - mer - ci - er les dieux! — Si quelqu'autre eût commis tes

1^o G. cri - mes, Tes sacrilèges o - di - eux, On eût pour le punir é - puisé les sup -

Molto piu Allegro

1^e G. *pli - ces! On l'aurait mis en croix ou sur le che-va - let,*

(88 = ♩)

1^e G. *Et l'on eût dé-chi-ré sa chair avec des crocs!*

1^o Tempo

1^e G. *Toi, l'on t'accorde u - ne mort douce et sans souf - fran - ce.*

p

1^e G. *Pourqu'on te traite a-vec tant d'indul - ce N'as-tu*

molto piu lento

pp

CHRYSIS

(ironique et amère)

le G. *3* *3*

Oui, sans doute un a - mi

pas au pa - lais un a - mi tout puis - sant?

p

Chr. *3* *3* poco rit.

Et j'aurais bien vou - lu Qu'il vint me dire a - dieu. Mais il n'est pas ve -

poco rit.

pp

Chr. - nu...
Le GEÔLIER

1^o Tempo

Crois-moi, ne tarde pas, de peur que le Grand-

1^o Tempo

f *f* *f*

8^o bassa

le G. *3* *3* *3* *3*

- Prê - tre n'ail - le trou - ver la Rei - ne, et qu'il n'ex - i - ge d'elle un plus dur châ - ti -

f

CHRYSIS

Oui, ce.lapourrait ê - tre. Donne-moidonc la cou - pe et le mortel breu -

-ment!

piu animato e crescendo

- va - - - ge: Je le boirai d'un

accelerando *poco rit.* **1^o Tempo**

p

Elle prend la coupe, la vide lentement,

trait.

pp *ppp*

puis la remet au Geôlier.

ppp *ppp*

CHRYSIS
C'est fait...

Le GEOLIER
La coupe est vi. de. Bien!

rit.
pp

Chr.
Que va-t-il ar.ri.ver, ré.ponds? Que dois-je fai. re?

le G.
Lorsque tu commen.ce.

Lento (58 = ♩)
pp

le G.
-ras à sen.tir tes jam - bes pe - san - tes,

le G. *p*
 Tu vien - dras t'è - ten - dre sur ce lit, — Et tu t'en - dor - mi - ras

CHRYISIS

Un poco piu lento

Oui, je m'endormirai!
 - ras dou - cement sans souf - frir.

Un poco piu lento

(se dirigeant vers la porte)

Il sort lentement

Bon coura - ge, Chry - sis.

Molto mod^{to} (66 = ♩)

MYRTO (dans la coulisse)
 Quand vient pour toi l'affreuse é-preu-ve,

RHODIS (dans la coulisse)
 Quand vient pour toi l'affreuse é-preu-ve,

Istesso tempo

CHRYISIS reconnaissant les voix de Myrto et de Rhodis.
 Ces voix... ces plain-tes in-gé-

M^o
 La douleur nous é-treint, impla-cable et fa-rou-che!

R.
 La douleur nous é-treint, impla-cable et fa-rou-che!

Chr.
 Chrysis monte sur le lit, et s'accroche aux barreaux de la fenêtre pour voir au dehors.
 -nu-es...

M^o
 La mort, la pâ-le mort qui de lar-mes s'a-breuve, Bien-tôt va baiser tes yeux et ta

R.
 La mort, la pâ-le mort qui de lar-mes s'a-breuve, Bien-tôt va baiser tes yeux et ta

Chr. Ce sont mes deux jeunes a - mi - es, Qui, pour medire a -
 M^o bou - - - che...
 R. bou - - - che...

Chr. - dieu, sous ces murs sont ve - - nu - es...
 M^o
 R.

M^o Mais dans la tombe en - co - re il faut pen - ser à nous —
 R. Mais dans la tombe en - co - re il faut pen - ser à nous
 cédez un peu T^o

M^o Quand sur toi gé - mi - ra la flû - te, voix tou - chan - - te Qui

R. Quand sur toi gé - mi - ra la flû - te, voix tou - chan - -

M^o ber - ce l'à - - - me, heu - reu - se qu'on lui

R. - te Qui ber - ce l'à - me heu - reu - se qu'on lui

M^o chan - - - te Des ac - cents dou - loureux, des ac - cents dou - loureux

R. chan - te, qu'on lui chan - te Des ac - cents dou - loureux, des ac - cents dou - loureux

rit.

Chr. Ah! pour cette pensée, en-fants, soy-

M^o Dououreux et — doux!

R. Dououreux et — doux!

Chr. - ez bé - ni - es...

M^o Chry-

Poco meno lento

Battez à 4 Temps

Chr. Myr-to, Rho - dis, A -

M^o - sis... A - dieu!

RHODIS Chry-sis... A.dieu!

1^o Tempo

Battez à 8 Temps

Meno lento

Chr. - dieu! _____ Ah! voici qu'on les chasse

Meno lento

Chr. elle retombe sur le lit **Lento** *p* Je sens déjà le froid de la mort dans mes vei - nes,

Chr. Et je n'ai plus que peu d'ins-tants à vi - vre! Hélas!

Chr. Pourquoi n'a-t-il pas te-nu sa pro - messe! Pourquoi n'est-il pas ve - nu?

(d'une voix s'éteignant peu à peu)

Chr. *pp* Ah! voi - ci le sommeil... un voi - le sur mes yeux com -

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and features a triplet of eighth notes. The piano accompaniment is characterized by a steady stream of triplets in both the right and left hands.

Chr. - mence à se répan - dre. Dé - mé - tri - os...

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment continues with triplets, showing some phrasing changes in the right hand.

Chr. **Tranquillo** *pp* Je suis la ro - se de Sa - ron... —

Tranquillo 8- *ppp* rit.

The third system introduces the tempo marking **Tranquillo** and the dynamic *pp*. The vocal line continues with the lyrics. The piano accompaniment features a *ppp* dynamic and includes a section marked **Tranquillo** with a fermata over the eighth measure, followed by a *rit.* (ritardando) marking.

DÉMÉTRIOS (il entre avec précipitation, suivi du geôlier)

All^o molto *ff* Chrysis!

All^o molto *f* 7

8^a bassa

The fourth system introduces a new character, DEMÉTRIOS, with the instruction "(il entre avec précipitation, suivi du geôlier)". The tempo is marked **All^o molto** and the dynamic is *ff*. The vocal line has the exclamation "Chrysis!". The piano accompaniment is marked **All^o molto** and *f*, featuring a rapid sixteenth-note pattern in the right hand and a more active bass line. A fermata is placed over the seventh measure of the piano part.

en apercevant Chrysis étendue, pâle et les yeux clos, Démétrios recule avec effroi.

Le GEÔLIER (à Démétrios)

Lento

Tu viens trop tard elle a bu le poi-

p

CHRYSIS

Tranquille

pp rit.

Je suis le lys de la val-lé - e...

Le Geôlier sort lentement

- son.

Tranquille

rit.

ppp

elle meurt.

DÉMÉTRIOS

Mod^{to}

(douloureusement)

Je t'apportais l'a-mour, c'est la mort qui m'ac-

Mod^{to}

ppp

(avec révolte)

All^o moderato

- cueil - le Hor- reur! Tout s'accomplit!...

All^o moderato

mf

se souvenant de la prédiction
 Tou - tes nos desti - né - es... "Le sang d'u - ne fem - me et le

rit. **Mod^{to}**

sang d'une au - tre fem - me Et puis le mien un peu plus tard...»

rit. **poco largo**

(halluciné)
 Là... je vois... ces clartés qui bril - lent dans la nuit... Les

p **8^a bassa**

yeux... les sombres yeux d'Aphrodite ir - ri - té - e Elle ap -

D.  - pro - - che Elle est là Le Mi - roir à la

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'pro', followed by a quarter rest, then a quarter note 'che'. This is followed by a half note 'Elle est' and a quarter note 'là'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. There are triplets of eighth notes in both parts. The system concludes with a half note 'Le Mi - roir' and a quarter note 'à la'.

D.  main, Le Peigne en - se - che - veux, le Col - lier sur le

The second system continues the vocal line with a half note 'main,' followed by a quarter rest, then a quarter note 'Le Peigne'. This is followed by a half note 'en - se - che - veux,' and a quarter note 'le Col - lier'. The piano accompaniment continues with similar patterns, including triplets. The system ends with a half note 'sur le' and a quarter note.

D.  sein! mes cri - - - mes... Non! les

The third system features a vocal line with a half note 'sein!' followed by a quarter rest, then a quarter note 'mes cri -'. This is followed by a half note 'mes...' and a quarter note 'Non!'. The piano accompaniment includes a triplet of eighth notes in the left hand. The system ends with a half note 'les' and a quarter note.

D.  tiens, Dé - es - se! Tu nous as ren - dus fous

The fourth system continues the vocal line with a half note 'tiens,' followed by a quarter rest, then a quarter note 'Dé - es - se!'. This is followed by a half note 'Tu nous as' and a quarter note 'ren - dus fous'. The piano accompaniment includes a triplet of eighth notes in the left hand and a septuplet of eighth notes in the right hand. The system ends with a half note and a quarter note.

D. *des fureurs qui t'ex - al - tent! Cruel - le, cruelle A.phro-*

allargando
D. *- di - - te, C'est toi qui m'as per - du, C'est toi*

A peine ce mot est-il prononcé que Démétrios recule tout à coup, épouvanté par le geste de la vision qui va le frapper

D. *qui l'as tu - é - - e!* *Le Rideau tombe lentement*

allargando

Enchaînez

7^e TABLEAU

LE JARDIN D'HERMANUBIS

Une nécropole ruinée, sous le petit jour pâle et gris. — Des sycomores, des cyprès, des touffes d'asphodèles. — Une sépulture ouverte près de la statue d'Hermanubis.

Lento

PIANO *pp*

ppp

Tempo *rit* *p*

The musical score is written for piano and consists of five systems of staves. The first system is marked 'Lento' and 'PIANO' with a dynamic marking of 'pp'. The second system has a dynamic marking of 'ppp'. The third system is also marked 'Lento'. The fourth system is marked 'Tempo' and 'rit' (ritardando), with a dynamic marking of 'p'. The fifth system continues the 'Tempo' section. The score includes various musical notations such as slurs, ties, and triplets. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

First system of musical notation. It consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4/4. The first measure has a dynamic marking *p*. There are two triplet markings (3) in the first two measures. The system ends with a double bar line.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4/4. There are two triplet markings (3) in the first two measures. A dynamic marking *p* appears in the third measure. The system ends with a double bar line.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4/4. A dynamic marking *pp* is present. There are two triplet markings (3) in the first two measures. The upper staff has a section labeled "Von Solo" starting in the third measure. A dynamic marking *p* is present in the third measure. The system ends with a double bar line and a *ppp* marking.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4/4. There is a triplet marking (3) in the first measure. A dynamic marking *pp* is present in the third measure. The system ends with a double bar line.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4/4. A dynamic marking *rit.* is present in the third measure. The system ends with a double bar line.

First system of a piano score. It consists of two staves, treble and bass. The music is in a minor key and 3/4 time. The first measure is marked with a piano (*p*) dynamic. The piece features a complex texture with many chords and some triplets. There are several slurs and accents throughout the system.

Second system of the piano score. It begins with the instruction "poco rit. Tempo". The music continues with similar complexity. There are three instances of "sillo." (silence) markings in the bass staff, each followed by a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line.

Third system of the piano score. It features a prominent triplet in the treble staff. The bass staff has a "sillo." marking at the beginning. The system ends with a double bar line.

Fourth system of the piano score. It contains several triplet markings in the treble staff. The system concludes with a double bar line.

Fifth system of the piano score, starting with the instruction "RIDEAU". It features multiple triplet markings in the treble staff. The system concludes with a double bar line.

Myrto et Rhodis paraissent portant le corps de Chrysis

1^{rs} & 2^{ds} Dessus

(dans le lointain)

MYRTO

p Sans tor_ches et sans char fu - nè - - bre, Pau_vre Chry-sis nous t'ap_por -

RHODIS

p Sans tor_ches et sans char fu - nè - - bre, Pau_vre Chry-sis nous t'ap_por -

pp

- tons Sous les ray_ons froids de la lu_ne, Dans la paix de ce bois sa - cré.

- tons Sous les ray_ons froids de la lu_ne, Dans la paix de ce bois sa - cré.

1^{rs} & 2^{ds} Dessus

MYRTO

Elles déposent le corps

O Chry - sis, tu fus la plus.

rit. Tempo

pp

M. belle na-guè-re et la plus a-do-ré-e.

RHODIS

Et si sem - bla - - ble à la dé -

pp

M. Jamais fruit ne fut aus-si doux Aus-si sa-vou -

R. - es - se que le peuple te prit pour el - le

M. *reux que ta bou che.* *Quand tu dé-nou-*

R. *Sur toi la vo-lup-té flottait Comme une o-deur per-pé-tu-el-le.*

M. *-ais tes cheveux Tous les désirs s'en échap-paient! —*

R. *Et quand tu refermaistes bras on pri-ait les*

pp

M. *Dé-po-sons-la, puis qu'on nous l'a per-*

R. *dieux pour mou-ri-r! —*

pp

M. *mis, A l'om-bre de ces grands cy - près Dans cet-te tom-be a-ban-don - né-e, A-vec une o-bole en sa*

M. *main —*

RHODIS

Sinon, son ombre in - for-tu - né - e, Res-te - rait er-rante à ja - mais Au

R. *Elles portent Chrysis dans la sépulture*

bord du fleu - ve des En-fers! —

1^{rs} & 2^{ds} Dessus (dans le lointain)

pp

ouverte, au milieu des fleurs.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in 3/4 time, marked with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A *ppp* dynamic marking is present in the piano part.

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment features a triplet in the right hand and a bass line with a triplet. A *ppp* dynamic marking is also present.

The third system includes a vocal line and piano accompaniment. The vocal line has a *rit.* marking and a *p* dynamic marking. The piano accompaniment has a *rit.* marking and a *pp* dynamic marking. The text "Le Rideau tombe très lentement" is written above the vocal line.

The fourth system shows the piano accompaniment. It features a *pp* dynamic marking and an *allargando* tempo marking. The right hand has a triplet and a fermata, while the left hand has a steady bass line.