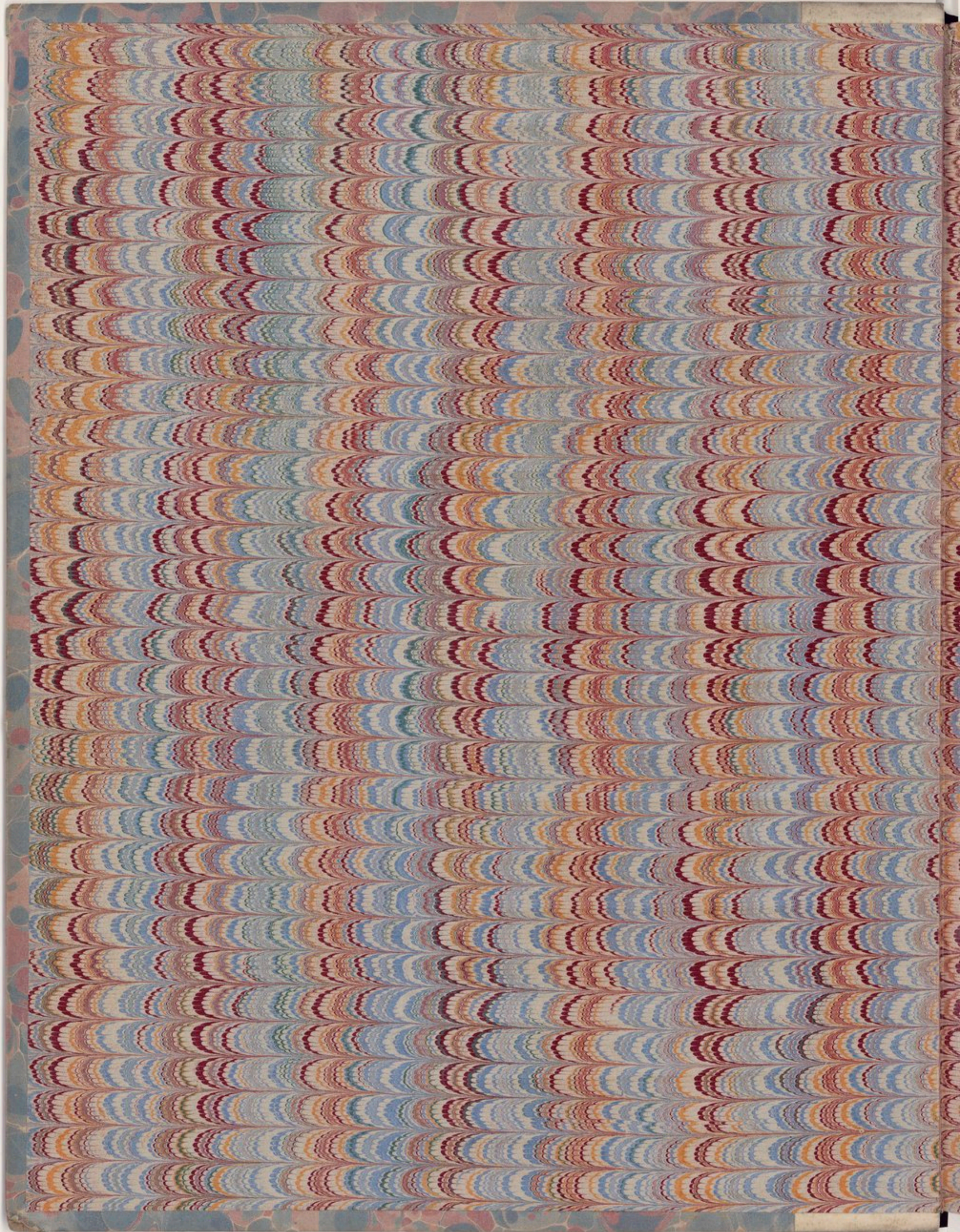


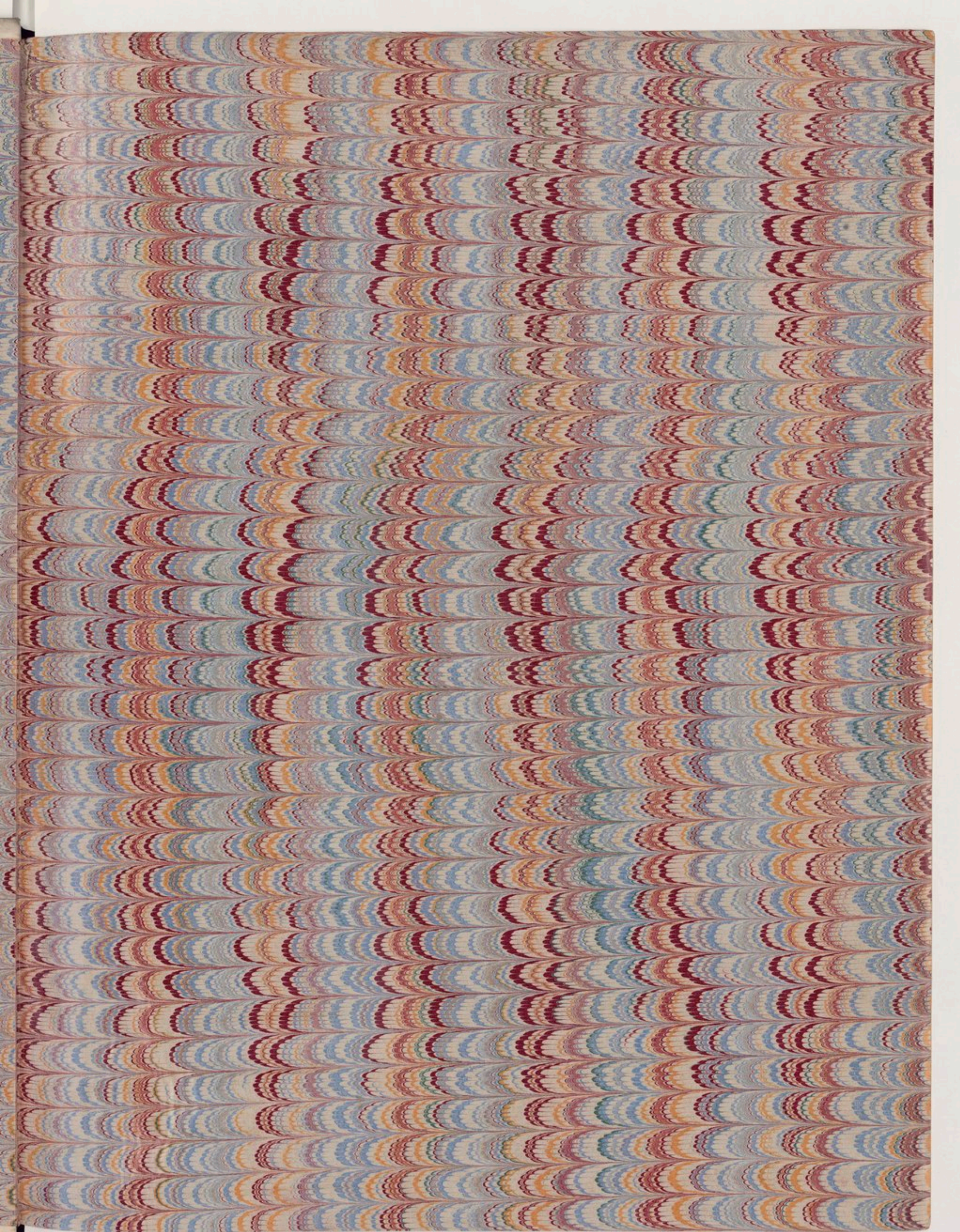
THAÏS

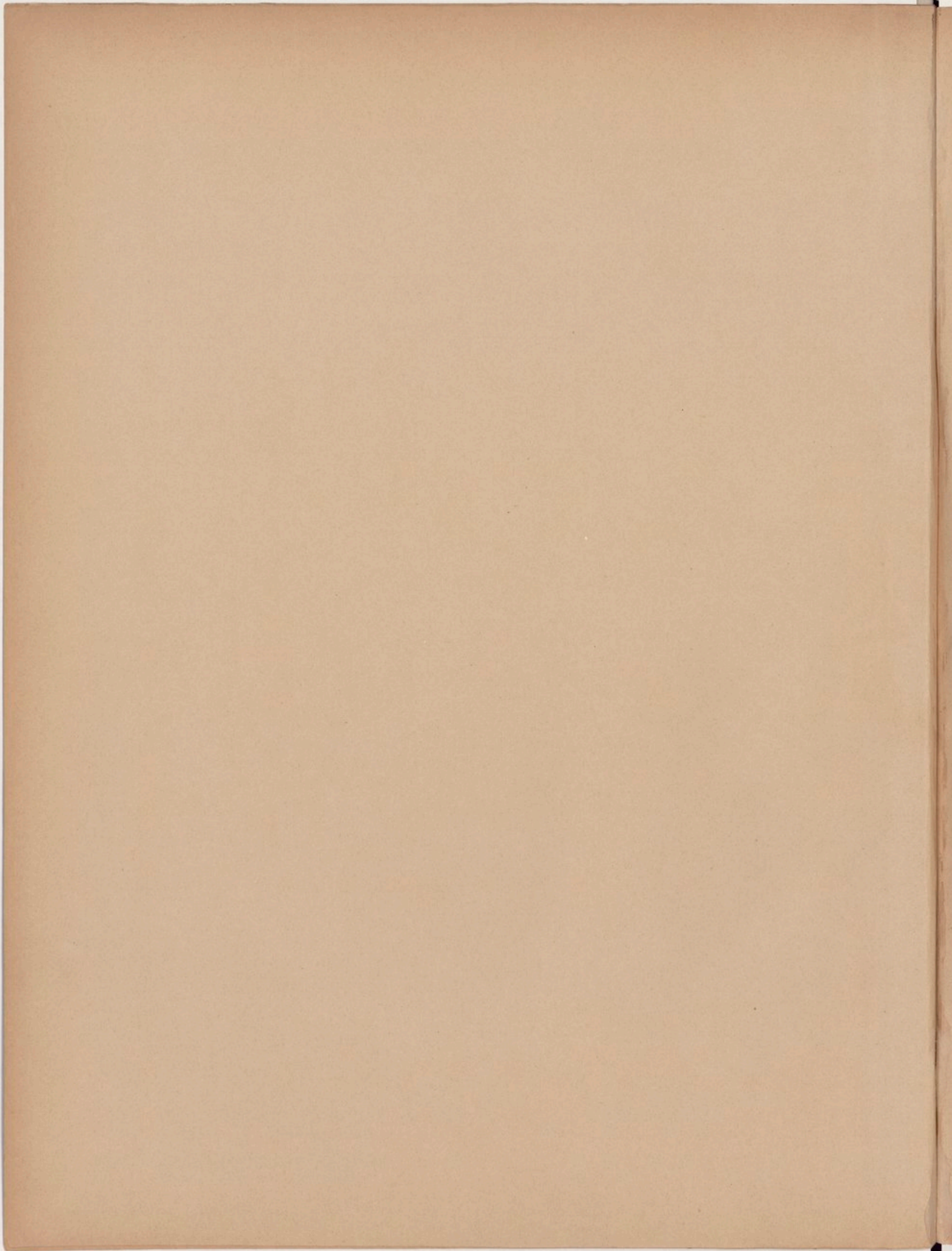
PARTITION D'ORCHESTRE

(MANUSCRIT)

1^{ER} ACTE

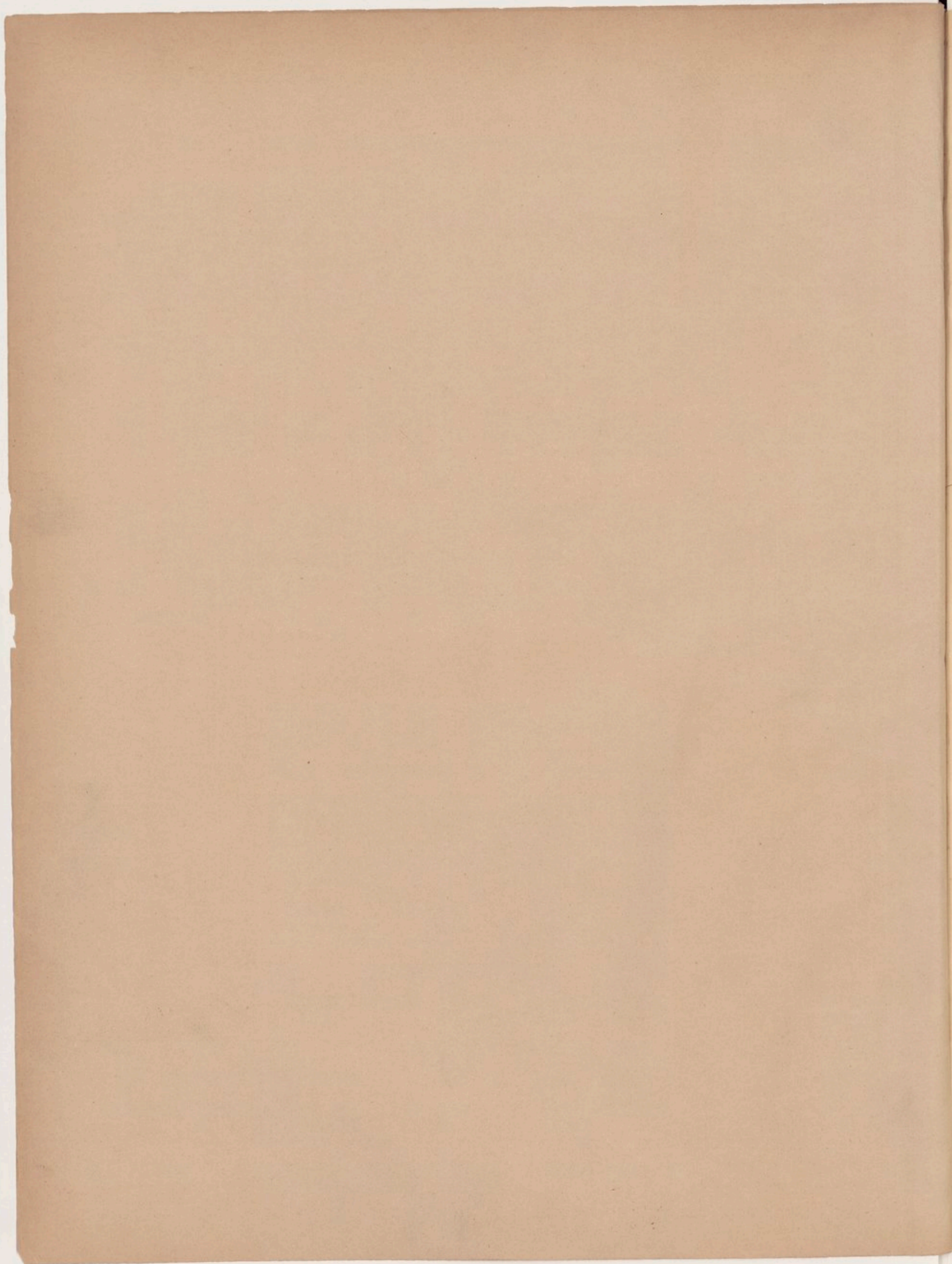








A. 665 a. [I]
Rés.





Andante très calme.

acte I^{er}

2^{es} flûtes $\text{F} \frac{6}{8}$

2 Hautbois $\text{F} \frac{6}{8}$

1 Clarinette en Si^b $\text{F} \frac{6}{8}$

1 Clarinette basse en Si^b $\text{B} \frac{6}{8}$

2 Bassons $\text{B} \frac{6}{8}$

1 Contre-basson en ut⁴ (Cassino) $\text{B} \frac{6}{8}$

4 Cors chrom: en fa⁴ $\text{F} \frac{6}{8}$

2 trompettes chrom: en fa⁴ $\text{F} \frac{6}{8}$

3 trombones $\text{F} \frac{6}{8}$

~~1 ténor en ut⁴~~

1 paire de timbales lab = 2^{es} $\text{F} \frac{6}{8}$

~~1 tambourin~~

Violon^{1^{er}} $\text{F} \frac{6}{8}$

Violon^{2^{es}} $\text{F} \frac{6}{8}$

altos $\text{F} \frac{6}{8}$

Andante très calme.

orchestre dans les coulisses.

1 9^{de} flûte solo $\text{F} \frac{6}{8}$

1 cor anglais solo $\text{F} \frac{6}{8}$

1 clarinette solo en Si^b $\text{F} \frac{6}{8}$

une ou deux Harpes $\text{C} \frac{6}{8}$

un Harmonium $\text{C} \frac{6}{8}$

La Thébaine. Les Cabanes des Cénobites au bord du Nil.

Andante très calme.

Athanaël $\text{G} \frac{6}{8}$

Palimon $\text{G} \frac{6}{8}$

12 Cénobites $\text{G} \frac{6}{8}$

Andante très calme.

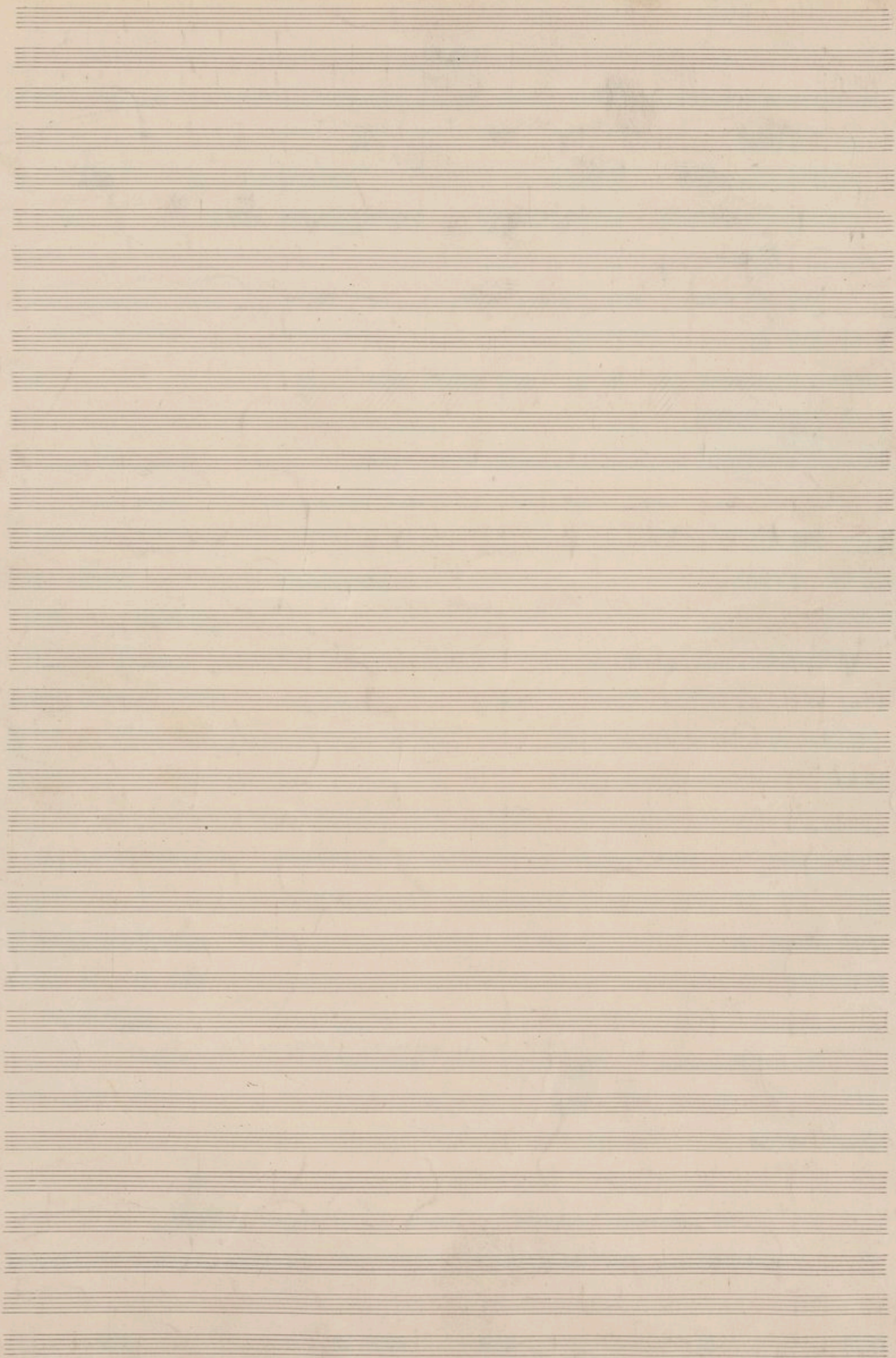
Vcl^{es} $\text{G} \frac{6}{8}$

C^{on}tr^o Basson $\text{G} \frac{6}{8}$

Paris. Th. l'op. 3 sept. 1892.



A. 665 a. II

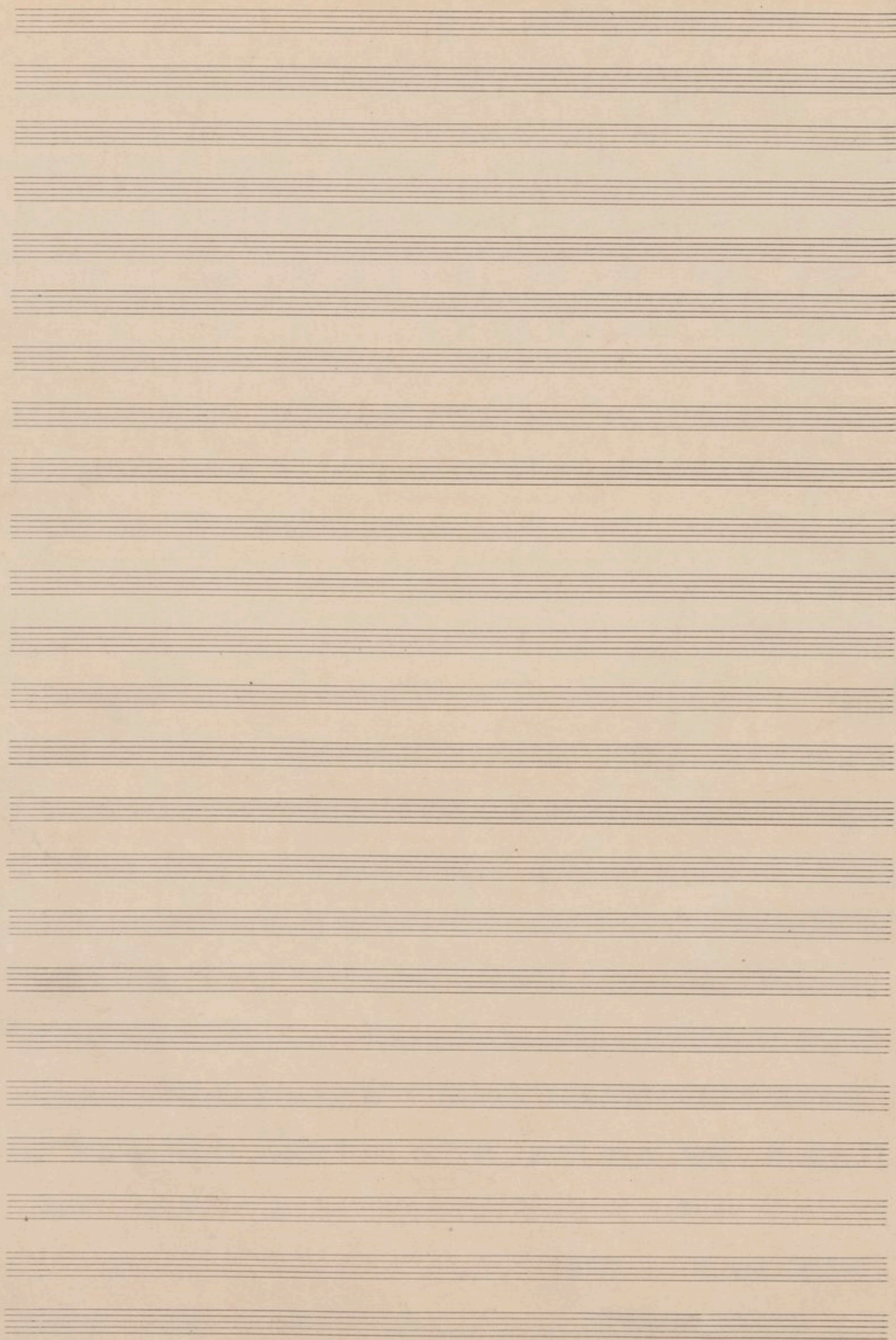


① *grand*

Handwritten musical score for various instruments. The score is organized into staves for different instruments, with dynamic markings and performance instructions.

- 2 Fl.**: *dim:* (diminuendo)
- 2 H.**: *dim:* (diminuendo)
- 1 Cl. Sib**: *dim:* (diminuendo)
- 1 Cl. B. Sib**: *dim:* (diminuendo)
- 2 Basson**: *dim:* (diminuendo)
- 1 CB.**: *dim:* (diminuendo)
- 1 2° Cors**: *dim:* (diminuendo)
- 3 4° Cors**: *dim:* (diminuendo)
- Timbales**: *pp q.* (pianissimo, quarter note), *tr q.* (trill, quarter note), *dim: (sourdine)* (diminuendo, muted)
- V.**: *pp q.* (pianissimo, quarter note), *dim: (sourdine)* (diminuendo, muted)
- A.**: *pp q.* (pianissimo, quarter note), *dim: (sourdine)* (diminuendo, muted)
- P.**: *q.* (quarter note)
- 12 Cén.**: *q.* (quarter note)
- Yells**: *pp q.* (pianissimo, quarter note), *dim:* (diminuendo)
- B.**: *pp q.* (pianissimo, quarter note), *dim:* (diminuendo)

Additional markings include *tr* (trill), *pp* (pianissimo), *q.* (quarter note), and *très Calme, soutenu* (very calm, sustained).

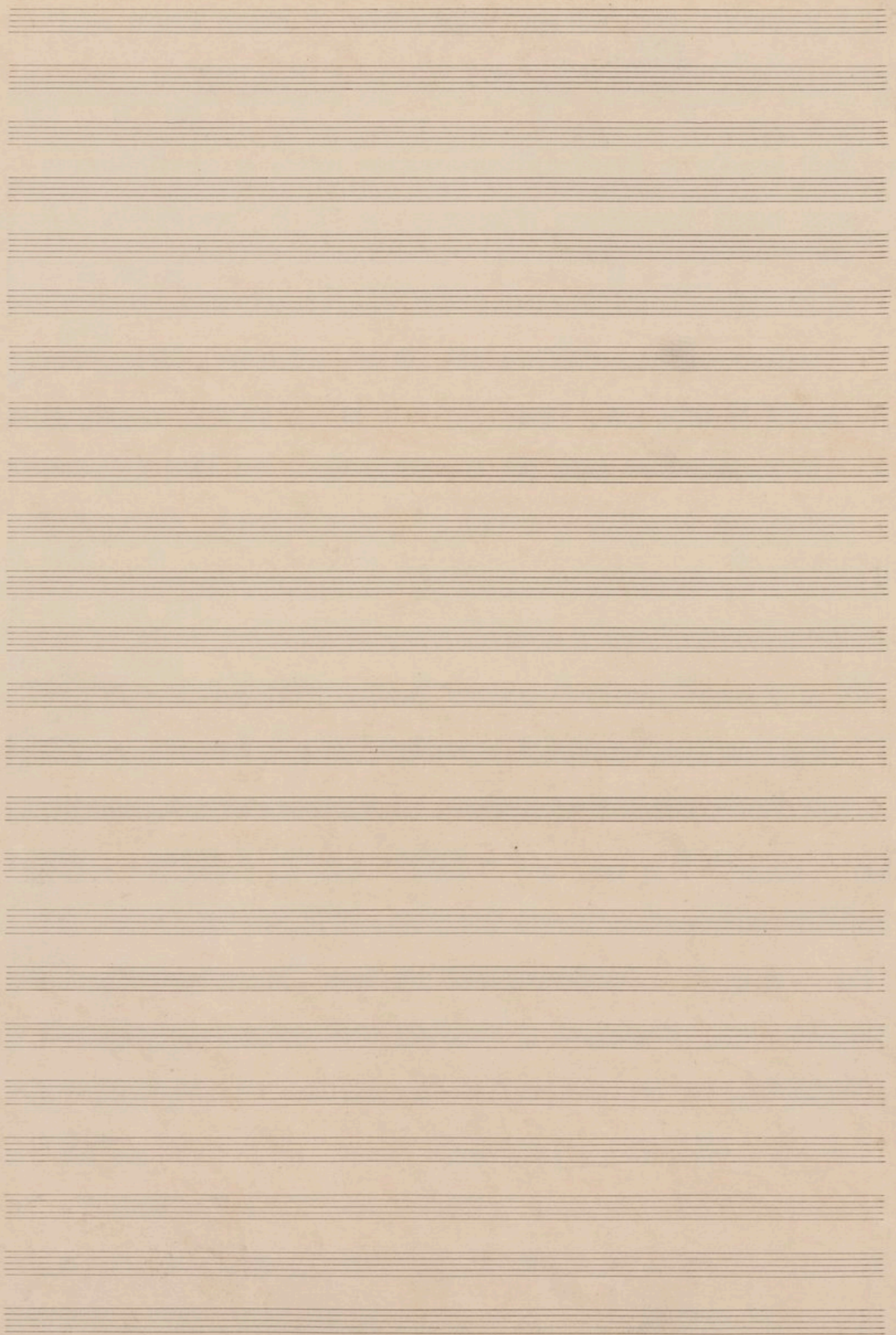




Handwritten musical score for various instruments. The score is organized into staves with the following labels on the left:

- 2^o flu.
- 2 H
- 1 Clar. sib
- 1 Clar. B. sib
- 2 Basson
- 1- C. B.
- 1^o Cor
- timbales
- V.
- A.
- P.
- 12
- Cin.
- Vlles
- Ps

The score features several measures of music, with dynamic markings such as *fp* (fortissimo) and *très calme, soutenu* (very calm, sustained). The notation includes notes, rests, and slurs across the various staves.

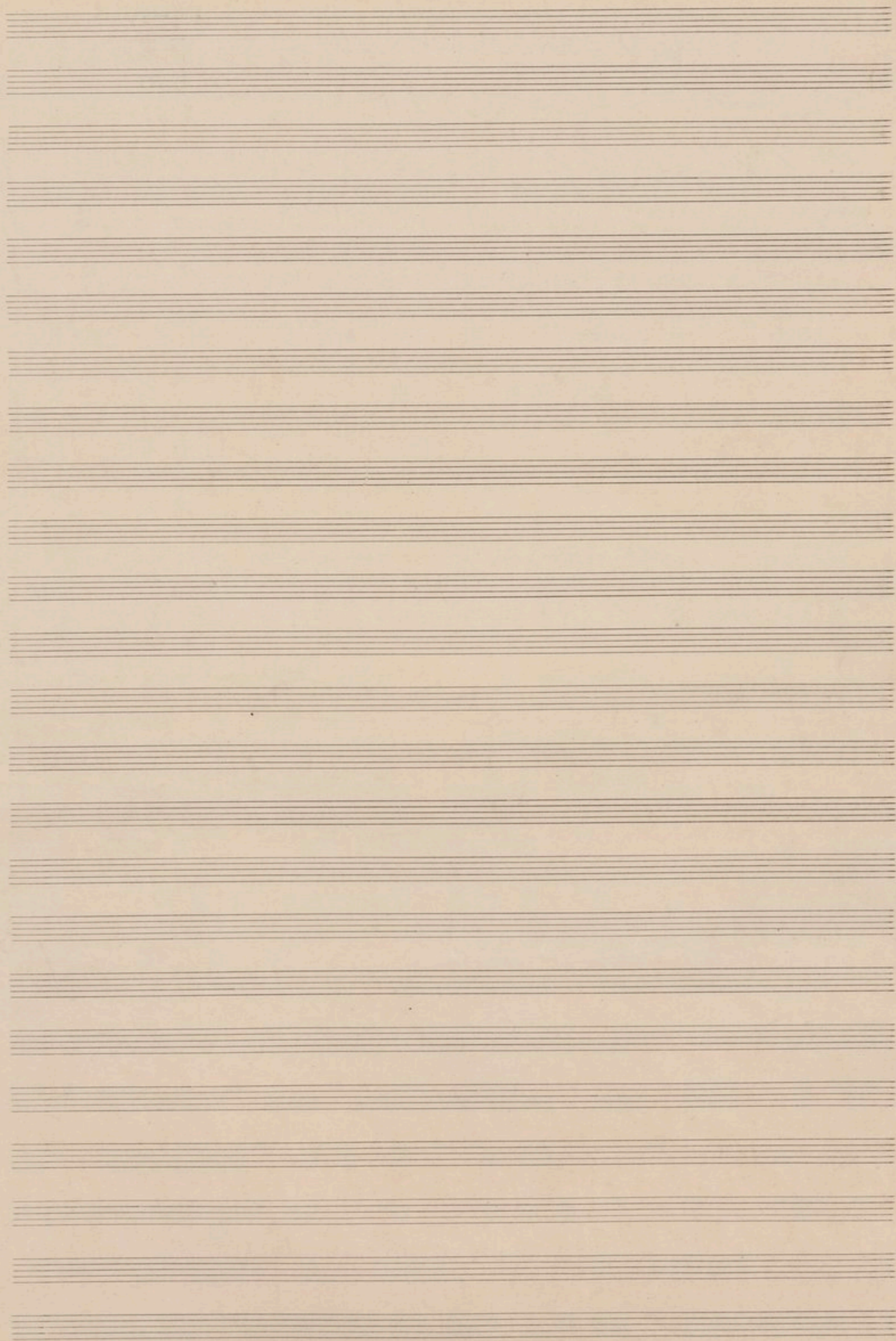


(2)

Handwritten musical score for a symphony orchestra. The score is written on 18 staves, with the following instruments listed on the left:

- Flutes (Fl.)
- 2 Horns (H.)
- Clarinet in B-flat (Clar. sib.)
- 1. Clarinet in B-flat (1. Cl. B.)
- 2 Bassoons (2 Bassons)
- 1 Contrabass (1 C. B.)
- Cornets (Corns)
- Timpani (timb.)
- Violins (V.)
- Violas (a.)
- Cello (C.)
- 12 Cellos (12 Cén.)
- Violoncello (Vcllo)
- Double Bass (C. B.)

The score includes various musical notations such as notes, rests, and dynamic markings. The first staff shows a treble clef with a key signature of one flat. The second staff shows a bass clef with a key signature of one flat. The third staff shows a treble clef with a key signature of one flat. The fourth staff shows a treble clef with a key signature of one flat. The fifth staff shows a bass clef with a key signature of one flat. The sixth staff shows a bass clef with a key signature of one flat. The seventh staff shows a bass clef with a key signature of one flat. The eighth staff shows a bass clef with a key signature of one flat. The ninth staff shows a bass clef with a key signature of one flat. The tenth staff shows a bass clef with a key signature of one flat. The eleventh staff shows a bass clef with a key signature of one flat. The twelfth staff shows a bass clef with a key signature of one flat. The thirteenth staff shows a bass clef with a key signature of one flat. The fourteenth staff shows a bass clef with a key signature of one flat. The fifteenth staff shows a bass clef with a key signature of one flat. The sixteenth staff shows a bass clef with a key signature of one flat. The seventeenth staff shows a bass clef with a key signature of one flat. The eighteenth staff shows a bass clef with a key signature of one flat.



3

2^a Fl.

2 H.

Clar. (sib)

C. B. (sib)

2 Basses

1 C. B.

1^a 2^a

Cory

3^a 4^a

tumb.

V.

2.

P.

12

Cen.

2^a Vclles

C. B.

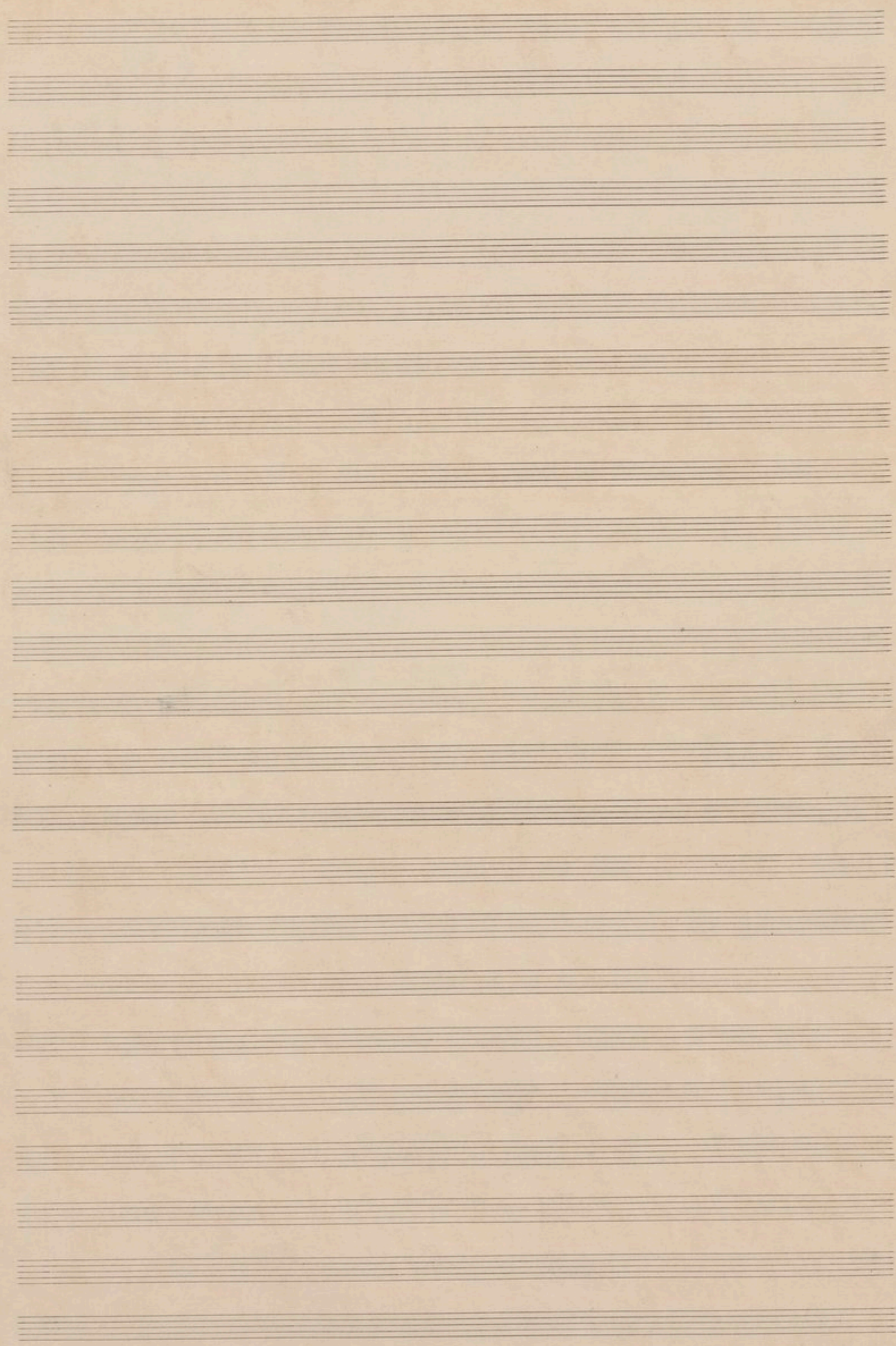
arco

rit^o

1^o Solo

1^o Solo

Rideau



2. Fl. Alt.

2 Fl.

Cl. (sib)

Cl. B. (sib)

2 Bassons

1. C. B.

Corn

Tromb.

V.

a.

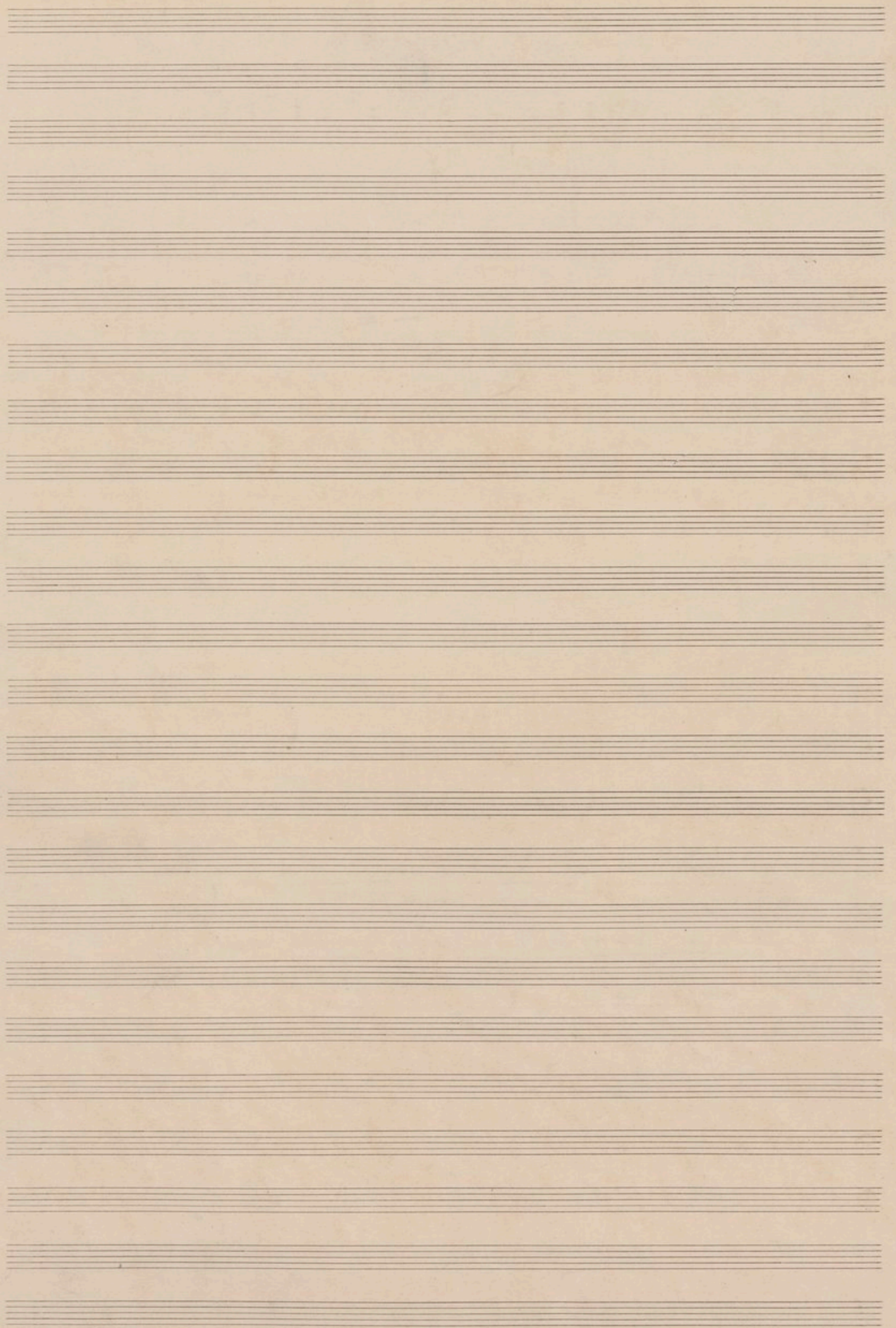
P.

12 Cén.

Vcllo

B.

Ce n'est pas encore la fin du jour. douze cénobites et le Vieux Palémon
 sont assis autour d'une longue table de pierre.
 au milieu, Palémon préside le frugal et paisible repas -
 une place est vide, celle d'Athanaël -

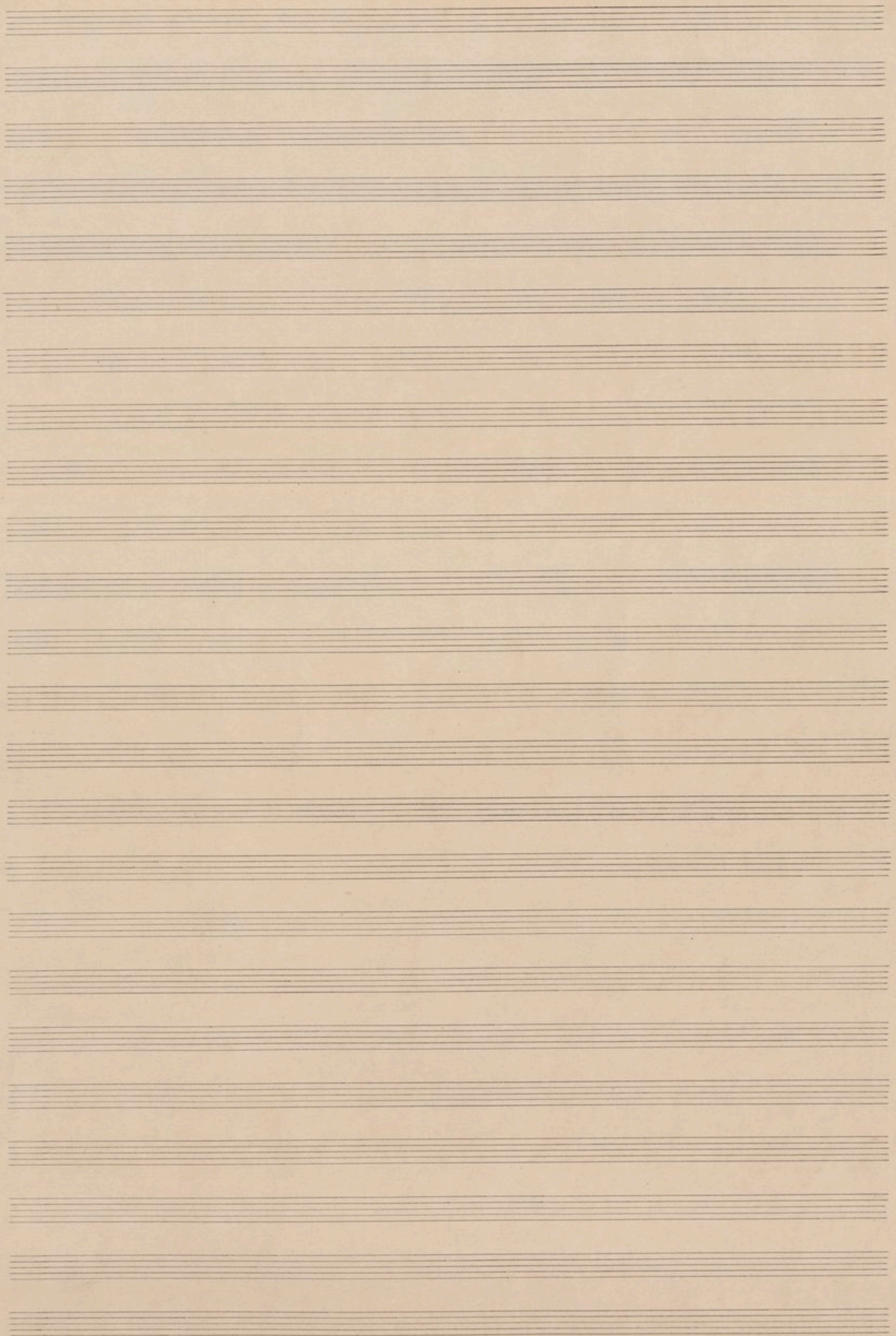


(3) bis

Gales fl.
 2 H.
 1 Clar.
 1 Cl.
 2. Basson
 1. C. B.
 Cors
 timb.
 V.
 a.
 P.
 12 Cén:
 Vclles
 Db.

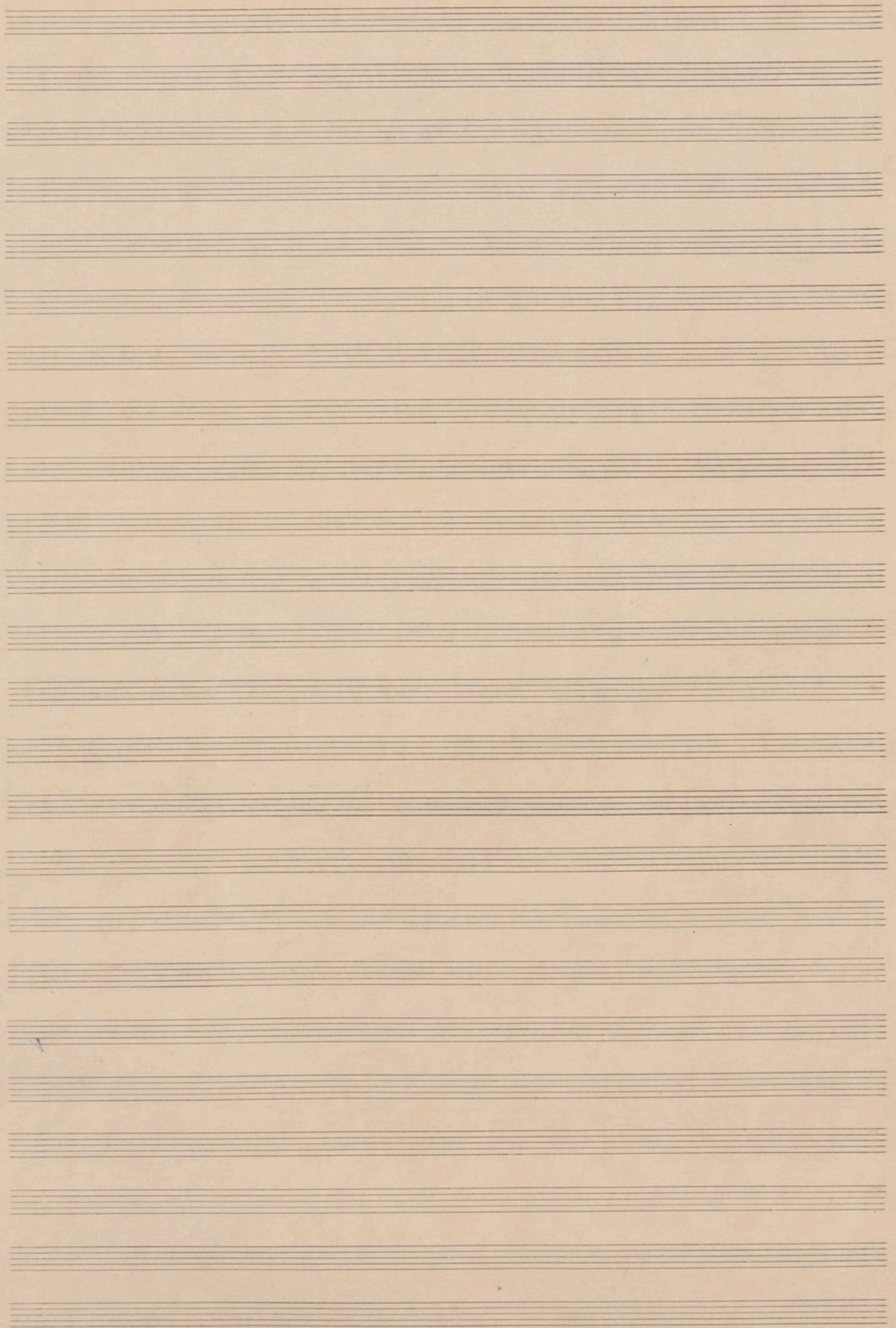
1^{re}
 2^{de}
 1^{re}
 2^{de}

une cénobite
 Voici le pain,
 un autre
 et le sel,
 un autre
 et l'hyso-pe!



2 G² fl.
 2 Fl.
 1 Cl. (s.b.)
 1 Cl. B.
 2 Basses
 1 C. B.
 Cors
 timb.
 V.
 A.
 P.
 12 Cén.
 Violles
 B.

un autre
 et voici l'eau!
 un autre
 Voici le miel,



4

2. g. fl.

2. H

1. cl. (sib)

E. B.

2. Bassons

1. C. B.

Cors

timb.

V.

A.

Salomon (Se levant avec onction)

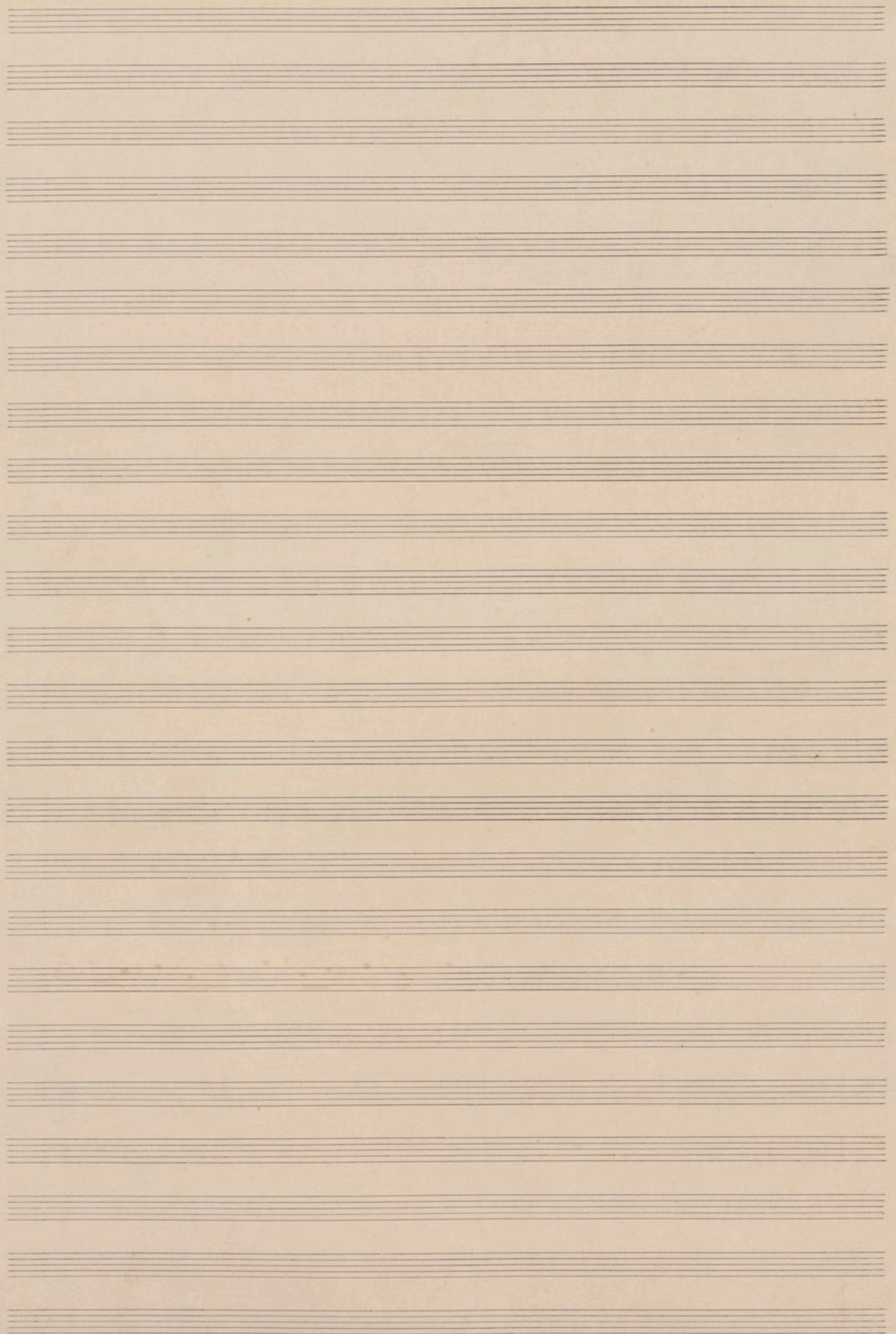
Salomon

celles

ob.

mp

Chaque matin le ciel répand sa
Sanctus



2. Fl. *ff*

2 H.

1 Cl. (sib)

1. Cl. B.

2 Bassons

1. Cl. B.

Cory

timb.

V.

a.

P.

Vclls

B.

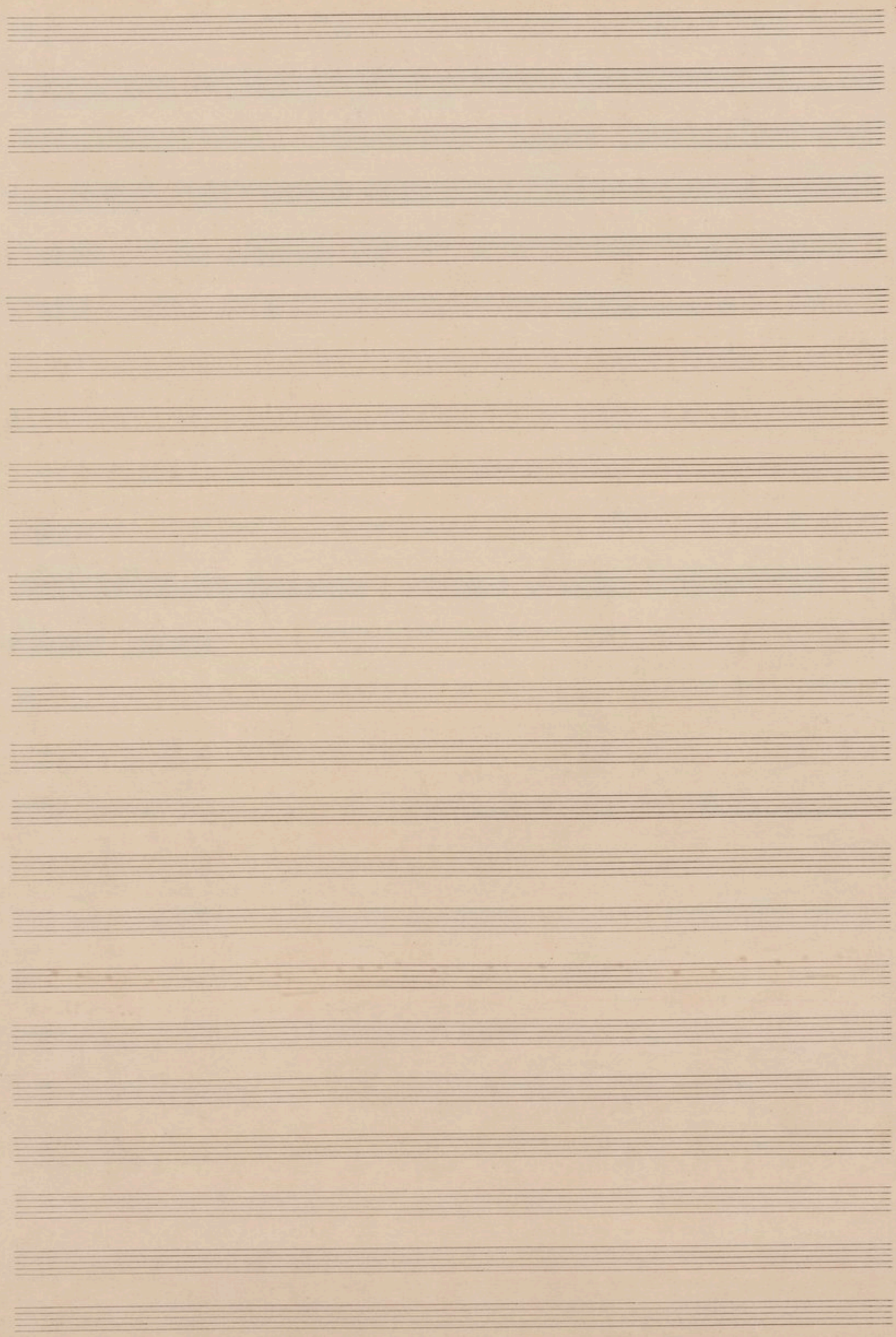
1^{er} solo *fp*
bien chanté

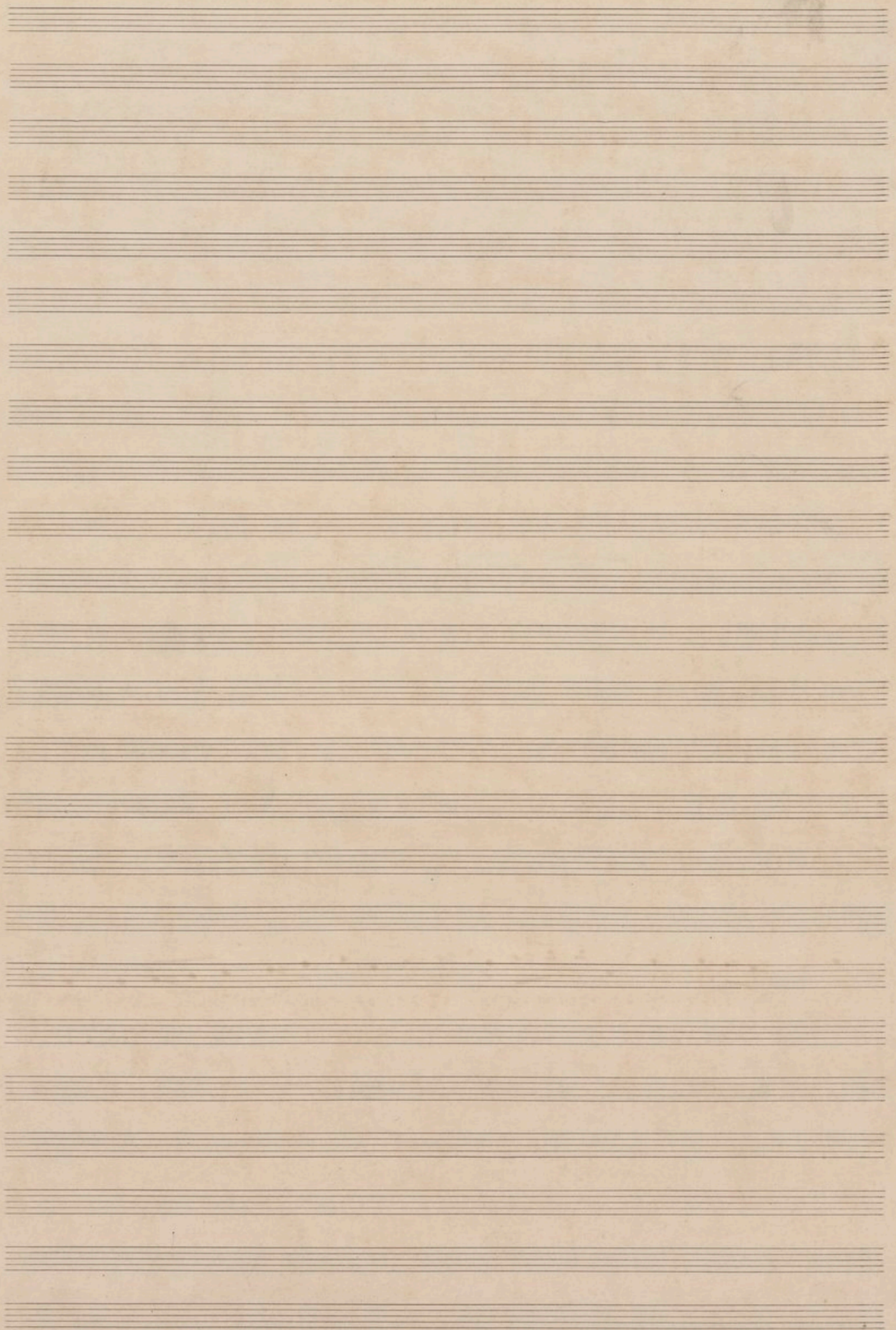
div: *fp*

dolc:

grâ - ce sur mon jar - din, — ain - si qu'une ro - se - e. — Bénissons

div: *fp*





5

gdes fl.

H.

1. Cl. (pi b)

1. Cl. B \flat

2. Basson

1. C. B.

Cors

Timb.

V.

A.

P.

12

Cim.

Vlls

ds

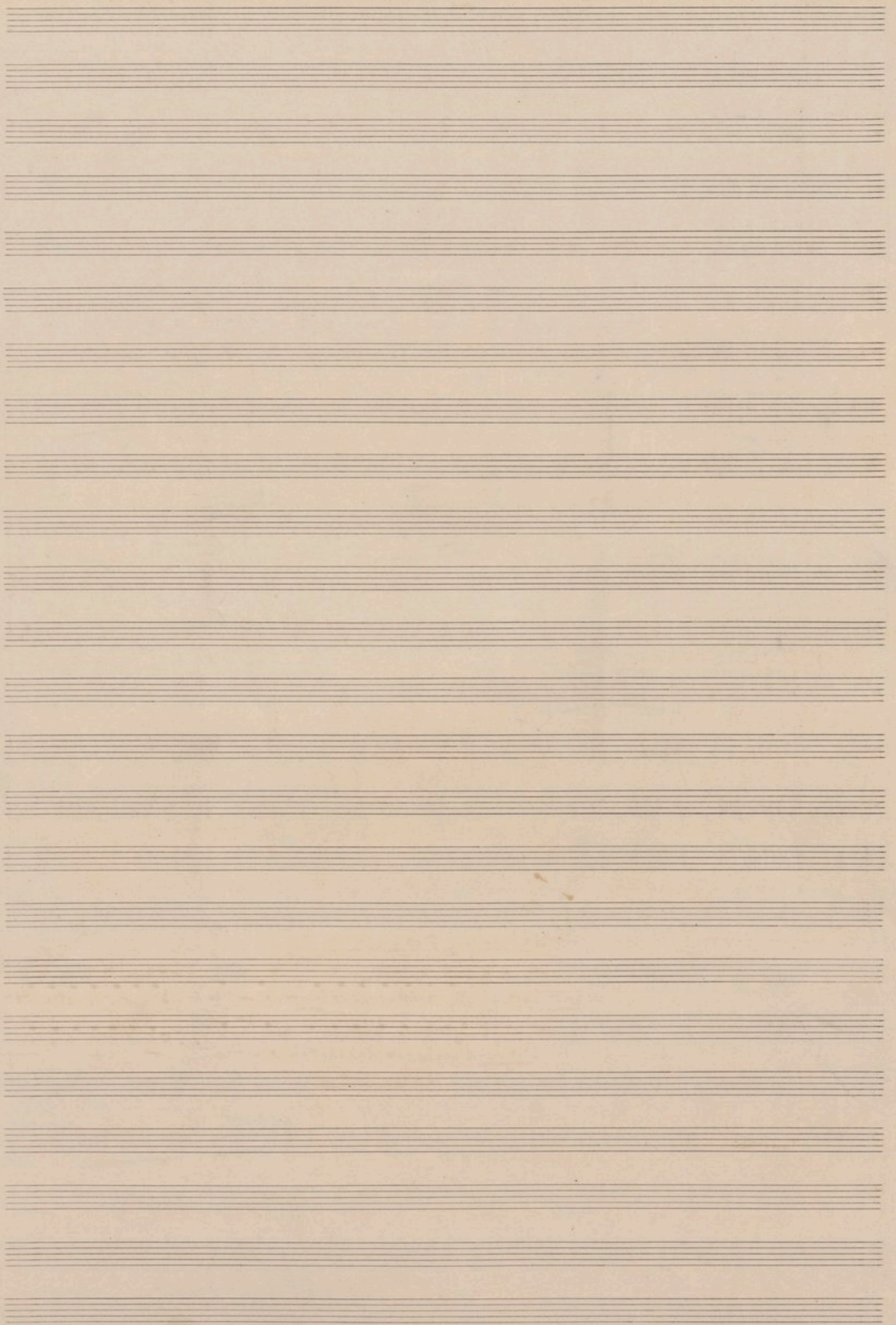
paix!

(Six ténors) presque murmuré

(Entre eux) que les noirs démons de l'a - bi - me s'écarteront de notre che -

(Six basses) que les noirs démons de l'a - bi - me

avec



2. Fl. 2. fl.

2. H.

1. Cl. (si b)

1. cl. B₁ (en sib)

2. Bassons

E. Os.

Cory 3/4

timb.

V.

a.

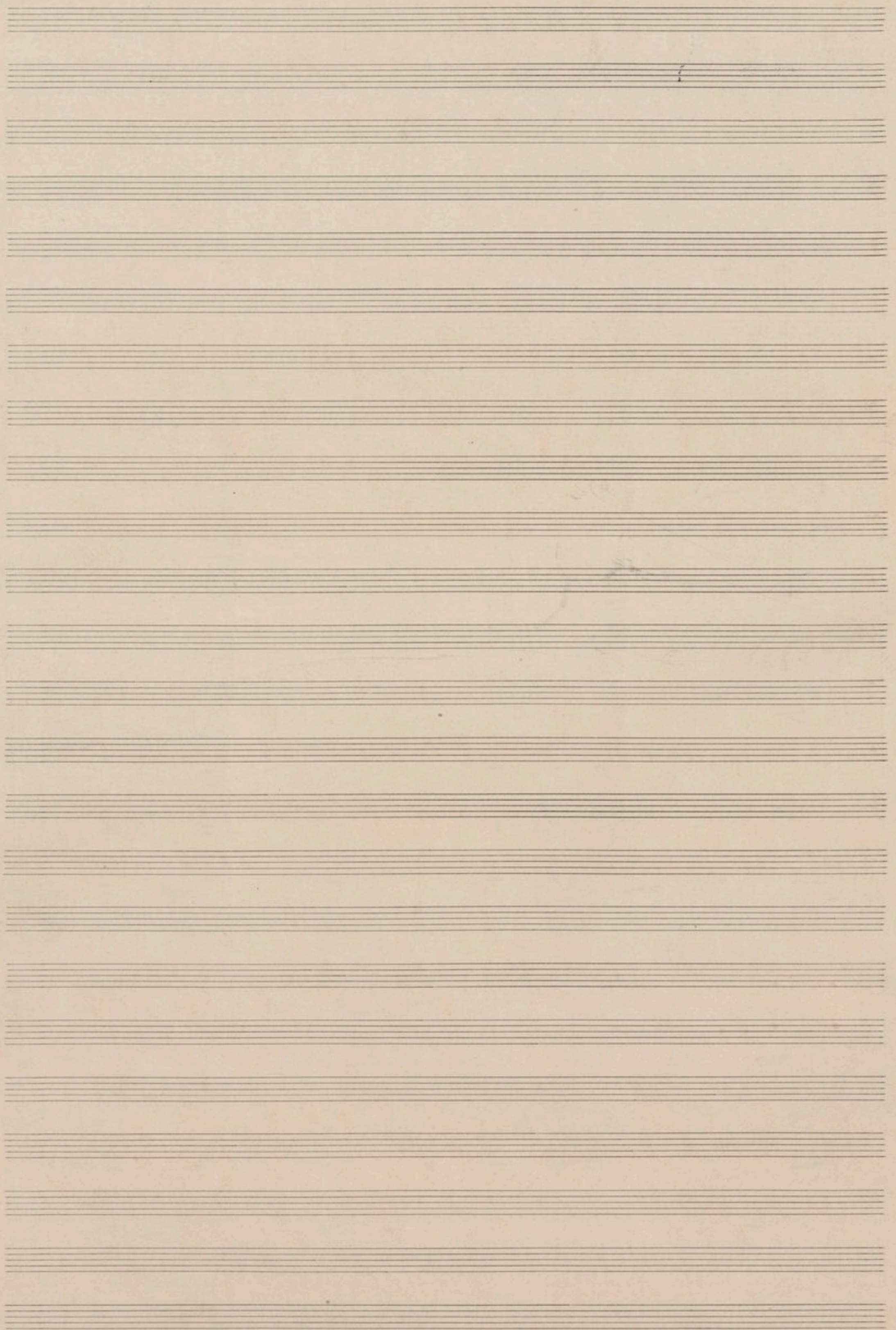
12 Cén: - min!

Flles

Ob.

un Cénobite (coupant le silence)

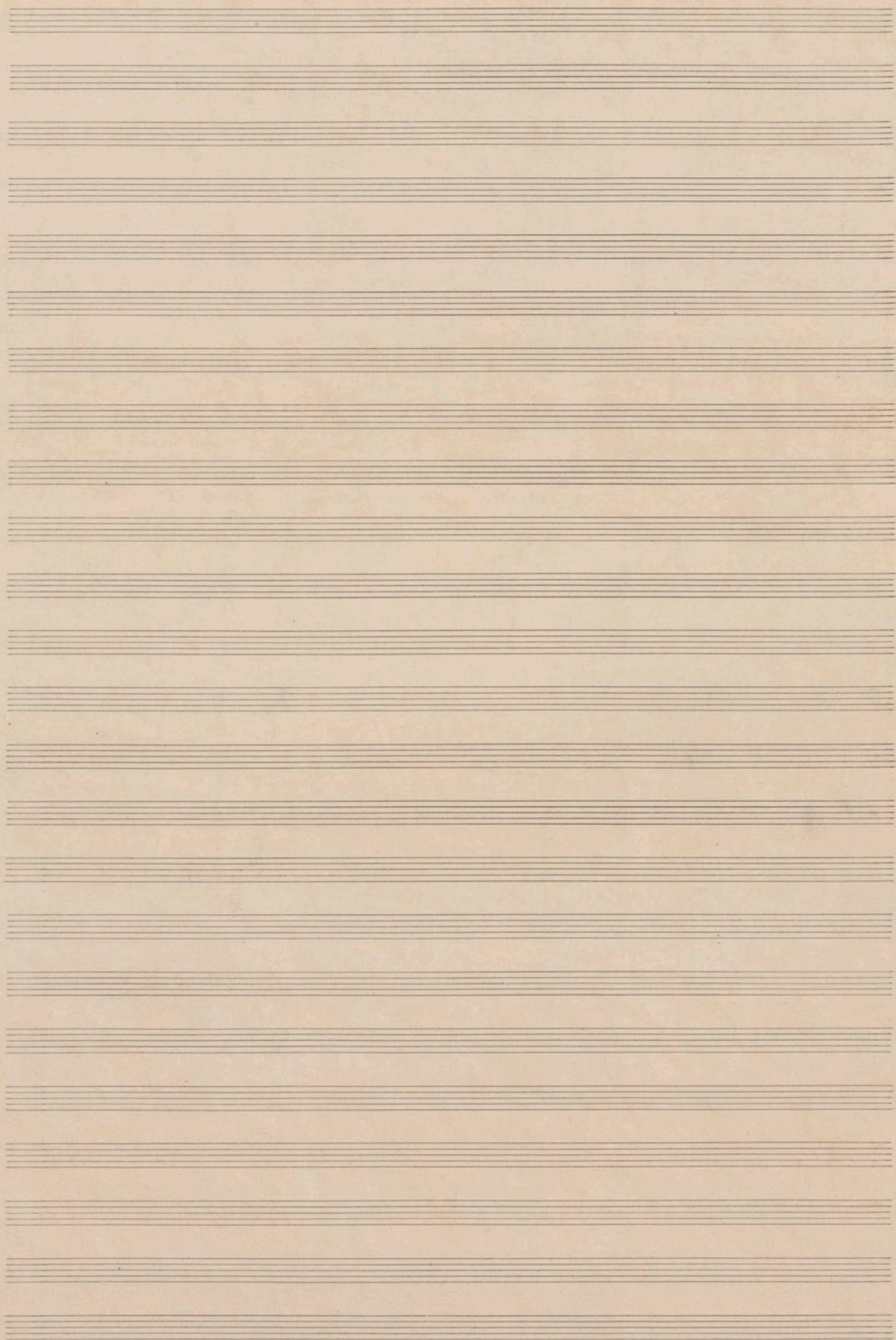
mf
Sur Athanaël, notre frère, étends, Sei



6

Fl. *Des flu.*
 H.
 Cl.
 Cl. B.
 Bassons
 C. B.
 Cors
 timb.
 V.
 A.
 12 Cén.
 Vcll.
 C. B.

un cenobite
 gneur la for-ce de ton bras! plusieurs (avec respect) athanaël! plusieurs
 athana-ël! bien



g^o fl.

H.

Cl. (sib) *isolato* *crus:* *mf* *f*

Cl. B.

Basson.

E. B.

Cory

timb.

V. *(enlever la sourdine)*

a.

12

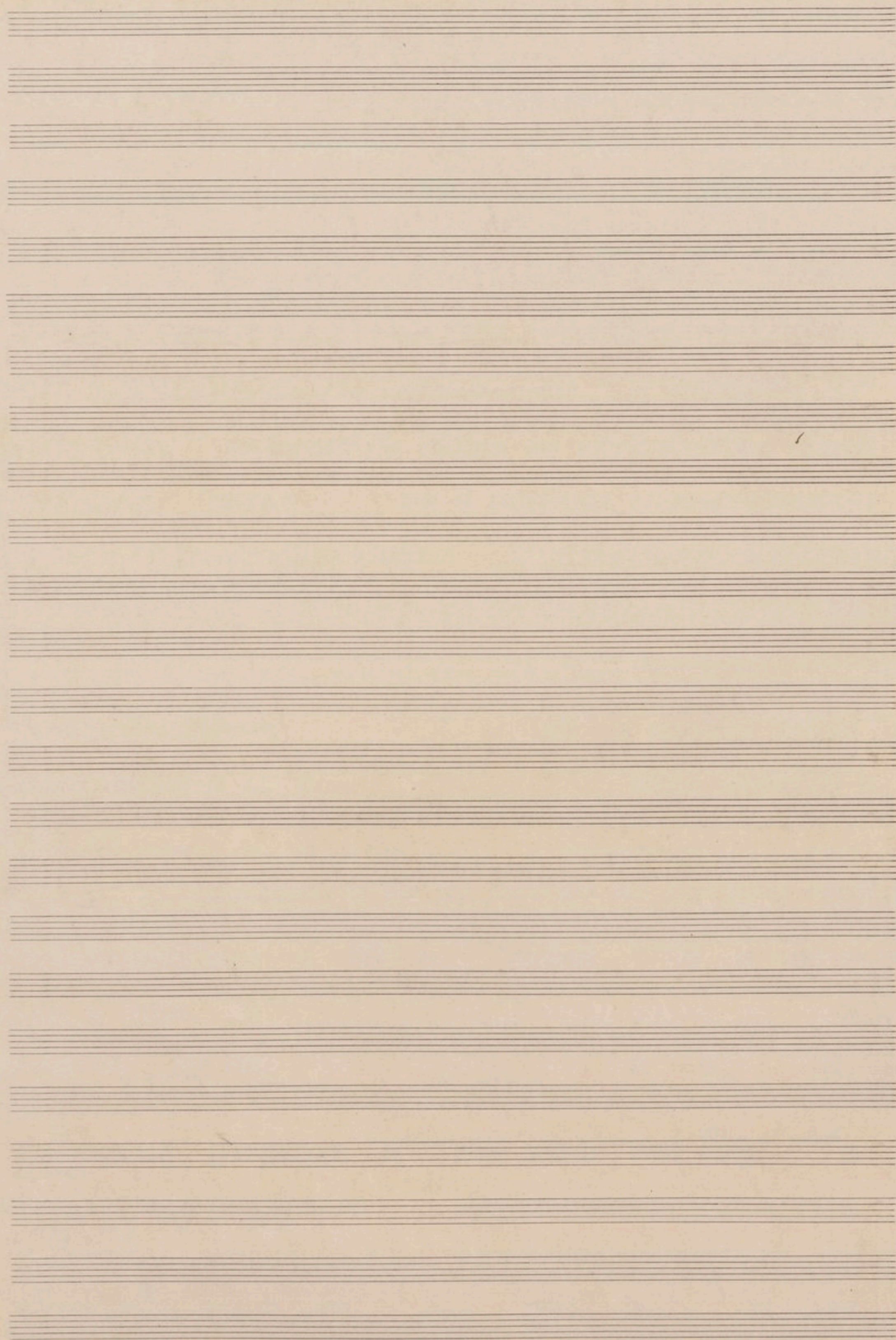
Cin: *plusieurs*
longue est son absence!...

g^o fl.

Cl. B.

plusieurs
mf *f* *fff* *f* *mf*
 - quand donc reviendra-t-il? *plusieurs*
 - quand donc?...

(enlever la sourdine)



g² fl.

H.

Cl. (sib) *p* *dim:* *pp*

Cl. (sa)

Basson

E. (sa)

Cory *1^o Solo*

timb.

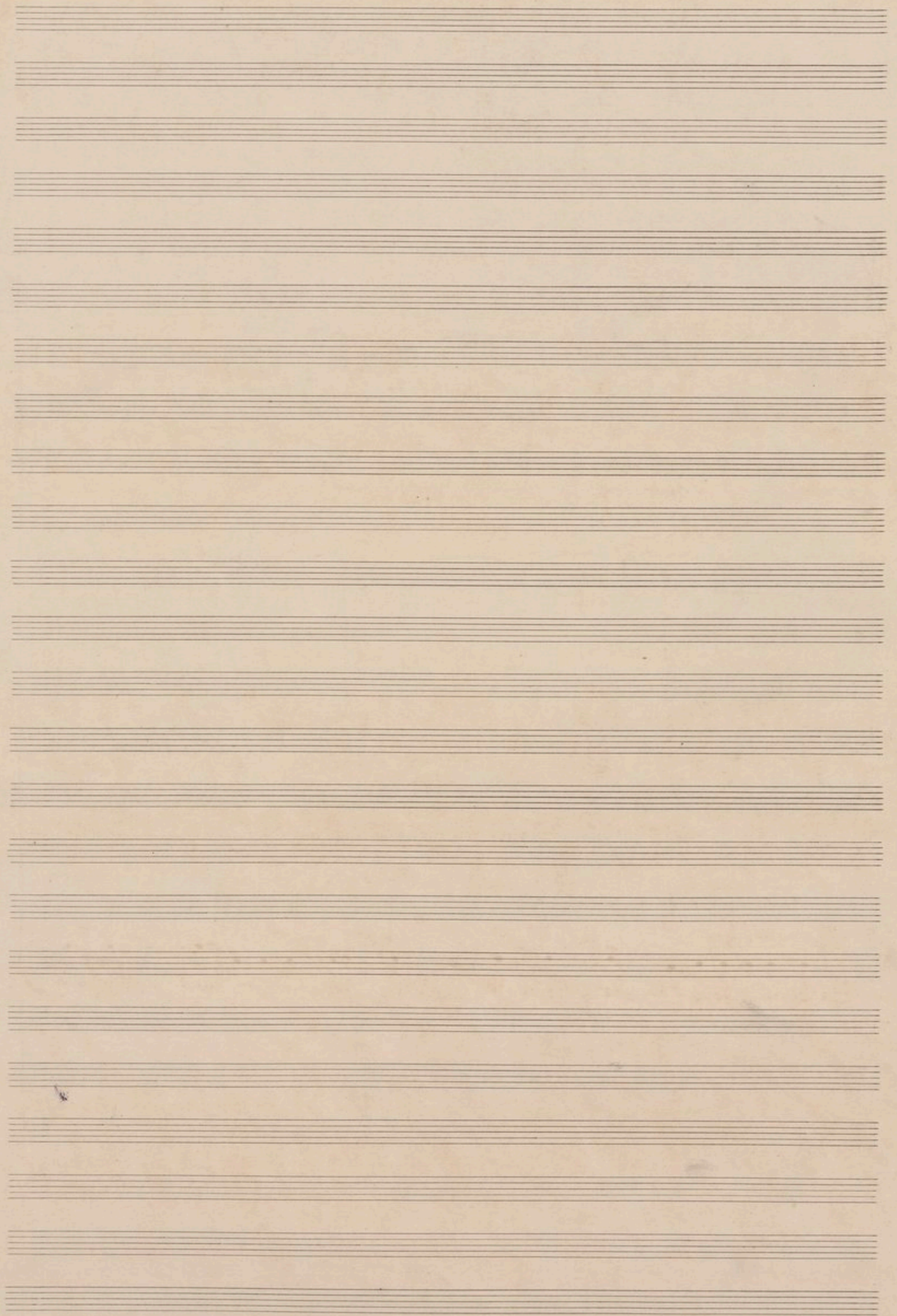
V. *p* (enlever la sourdine)

a. *p* (enlever la sourdine)

Palemone *p* (*mysterieux*)
 El beune de son re-tan est pro-che -- un son-ge cette nuit, mella mon --

vlles

vi



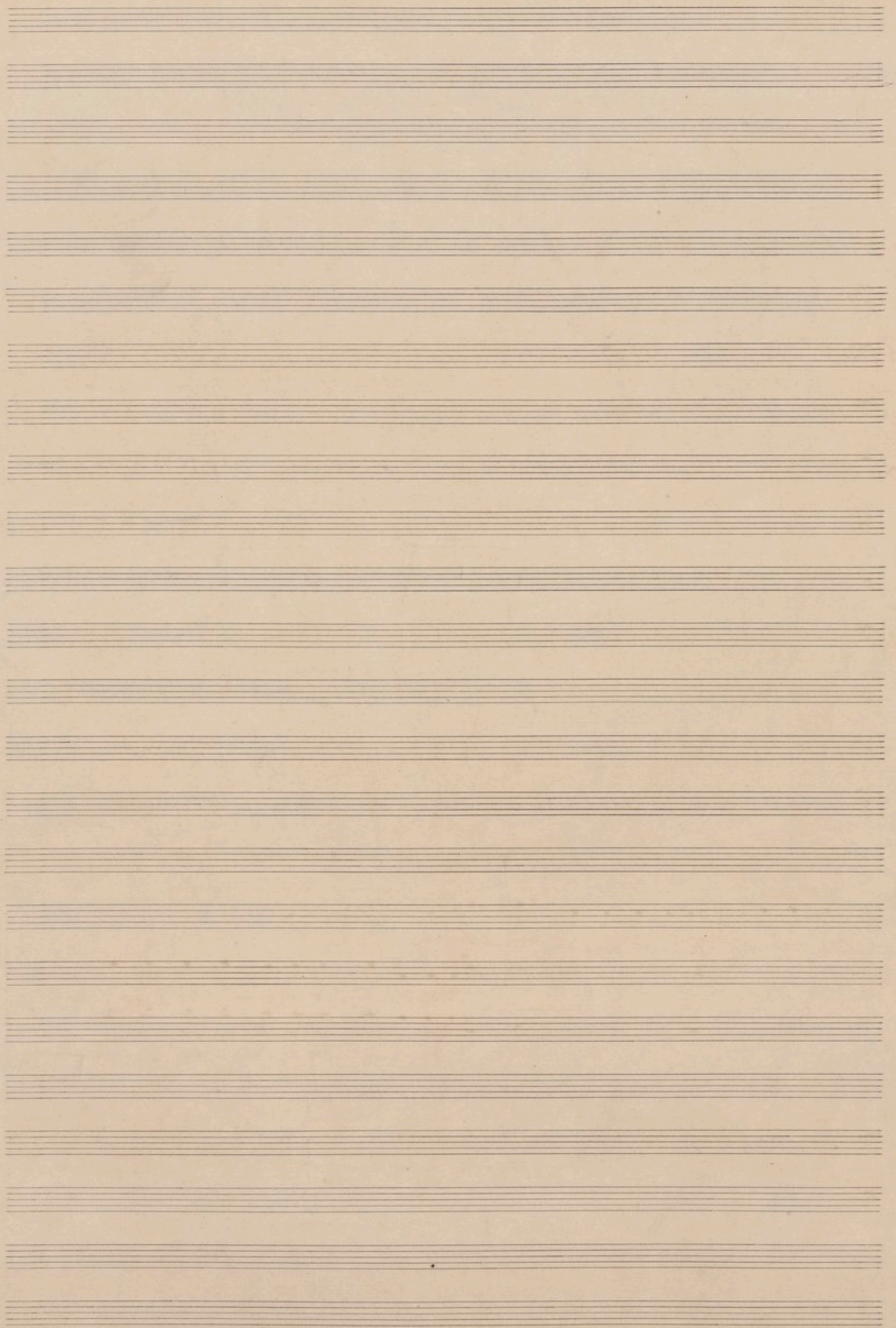
7

Handwritten musical score for various instruments and voices. The score includes parts for Flute (Fl.), Horn (H.), Clarinet (Clav.), E-flat Oboe (E.-Ob.), Bassoon (Basson), E-flat Bassoon (E.-Ob.), Horns (Cory), Timpani (timb.), Violins (V.), Viola (V.), Cello (C.), Bass (B.), and Piano (P.).

The score is written in a system with multiple staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics such as *p*, *f*, *crus:*, and *tr.* (trills). There are also performance instructions like *(avec foi)* and *(très accentué)*.

The vocal parts (P., 12 Cén.) include the following lyrics:

-tré vraiment, Hâtant vers nous sa mar-che-...
 (avec foi) - Abanaël est un é-lu de Dieu!
 - Abanaël est un é-lu de Dieu!



8

And^{te} = Lento

Handwritten musical score for orchestra and choir. The score is divided into several systems of staves.

Instrumental Parts:

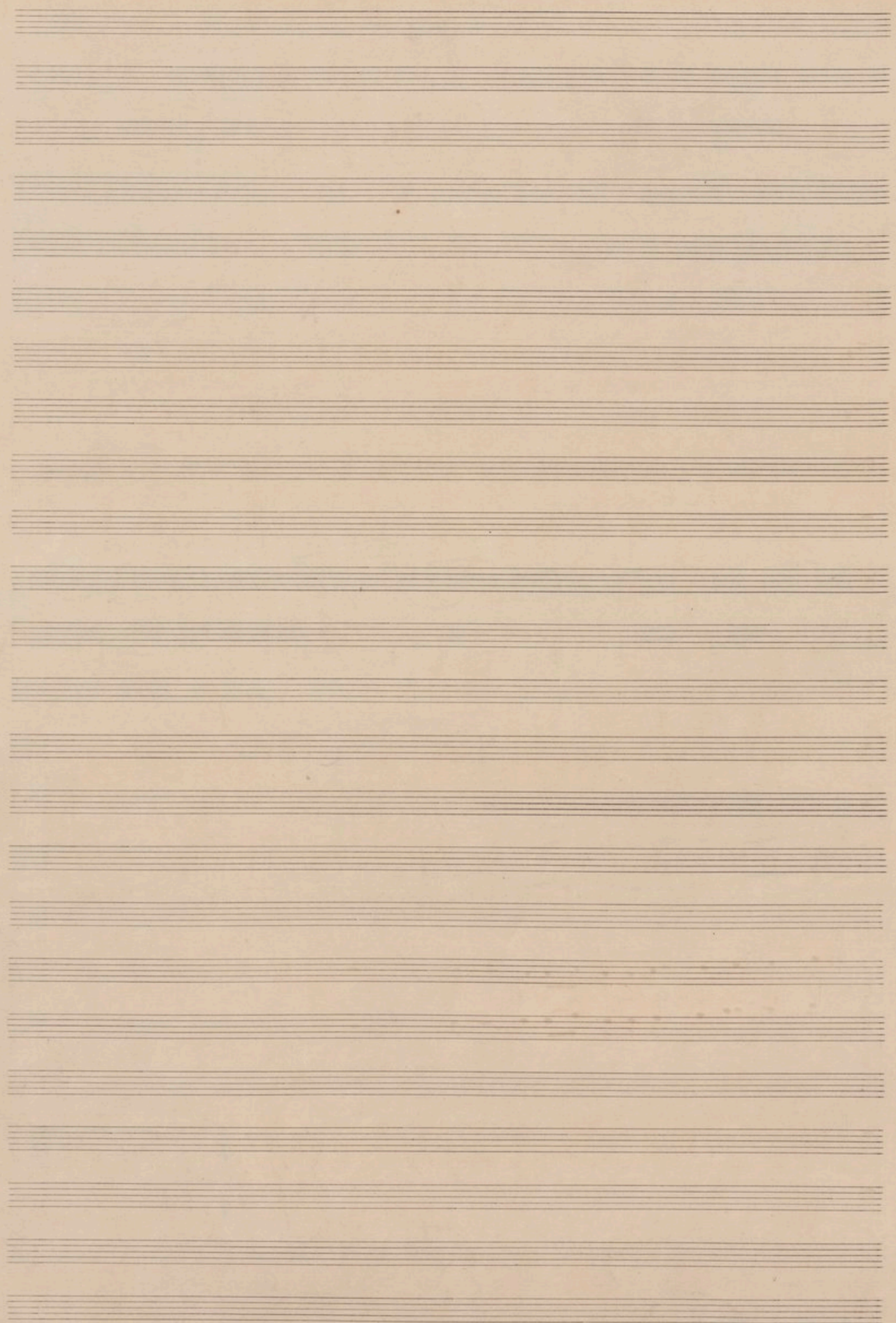
- Woodwinds:** Flute (fl.), Oboe (H.), Clarinet (Cl.), Bassoon (C. B.), Contrabassoon (C. B.).
- Cornets:** Cors.
- Timpani:** timb.
- Violins:** V.
- Violas:** V.
- Cello/Double Bass:** C. B.
- Percussion:** 12 Cin.
- String Ensemble:** Vlls, Cs.

Choir Part: 12 Cin. (Soprano and Alto parts).

Lyrics (Choir):
 il se ré-ve - le dans les son - ges!...

Performance Instructions:

- très expressif* (multiple instances)
- très rythmi* (multiple instances)
- And^{te} = Lento* (multiple instances)
- pp*, *p*, *f*, *mf*, *sf*, *sfz* (dynamic markings)
- 3^o solo* (Corns)
- (un peu en dehors)* (Corns)
- dir:* (Violas)
- mais (en dehors)* (Violas)
- très rythmi* (Vlls)
- (en dehors)* (Cs)
- And^{te} = Lento* (bottom right)



g² = fl.

H.

Clav.

Cl. B.

Basson

e. B.

Corn

Timb.

V.

A.

Athanaël paraît - il s'avance lentement comme épuisé de fatigue et de chagrin.

Athanaël

Palemon

12

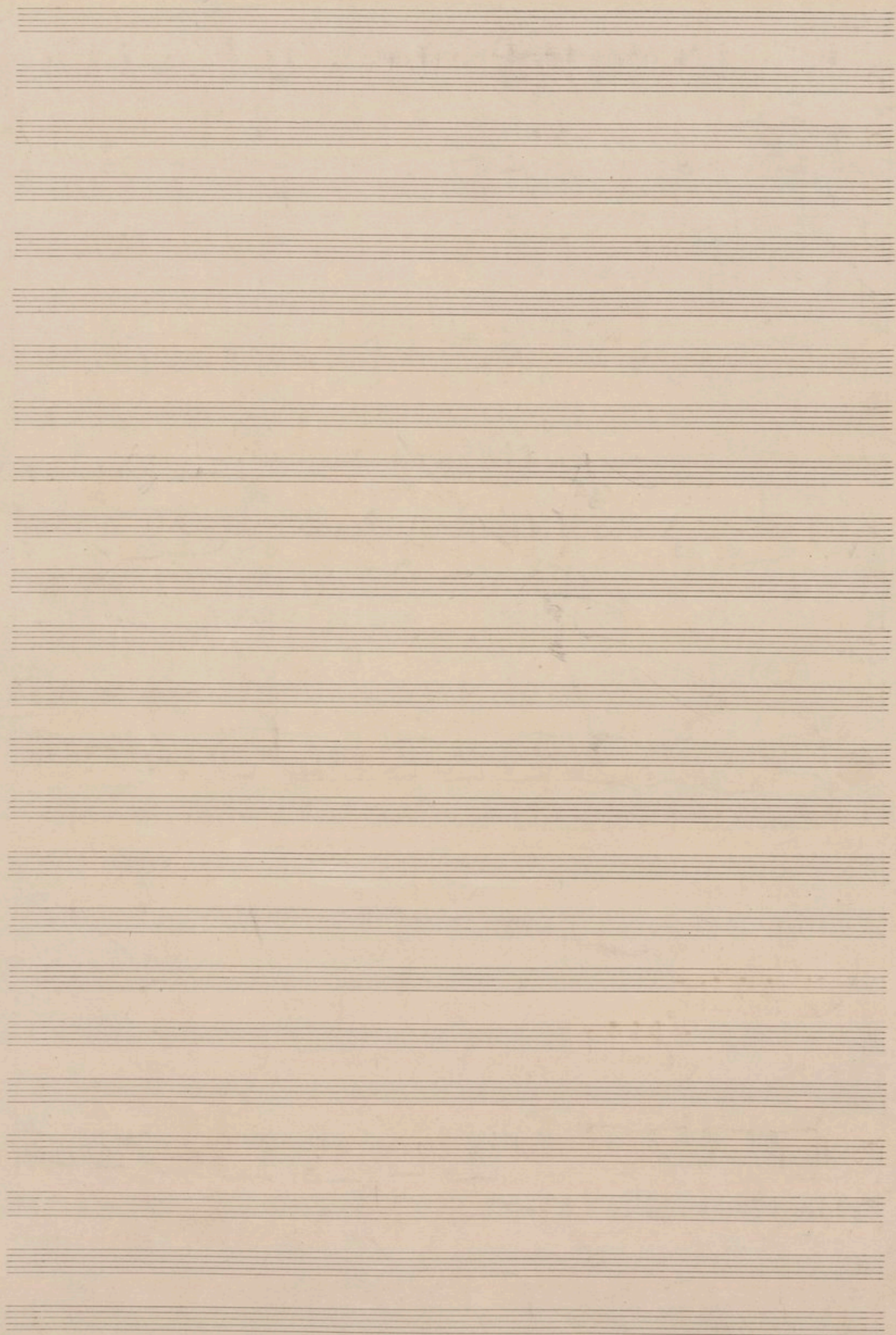
Cin:

avec respect le voi-ci!

le voi-ci!

Violle

e. B.



Grandes flûtes

H

Cl. (s. b.)

Cl. (s. b.)

Bassons

C. b.

Cors

timb.

V.

a.

Atbanaiel (au milieu d'ore)

mf (douloureux) *dim.*
 la paix soit a vec vous!

a.

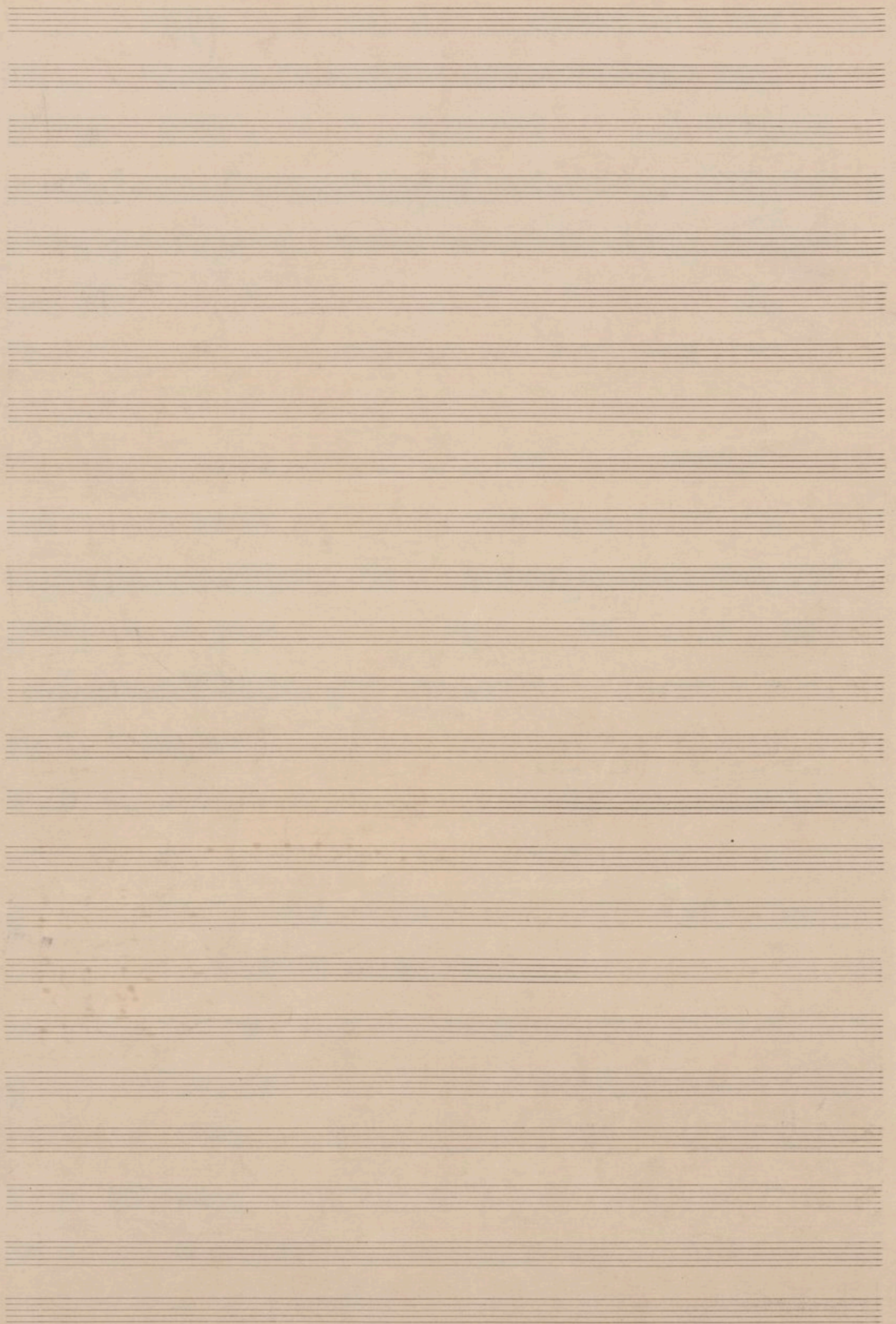
P.

12

Cen'

Org.

Org.



en animant un peu

gds fl.

H.

Cl. Sib.

Cl. B.

Basson

Cor.

Cor.

Timb.

V.

a.

en animant un peu

a.

P. -lut! la fa - ti - que t'acca - ble ... la poussie - re cou - vre ton

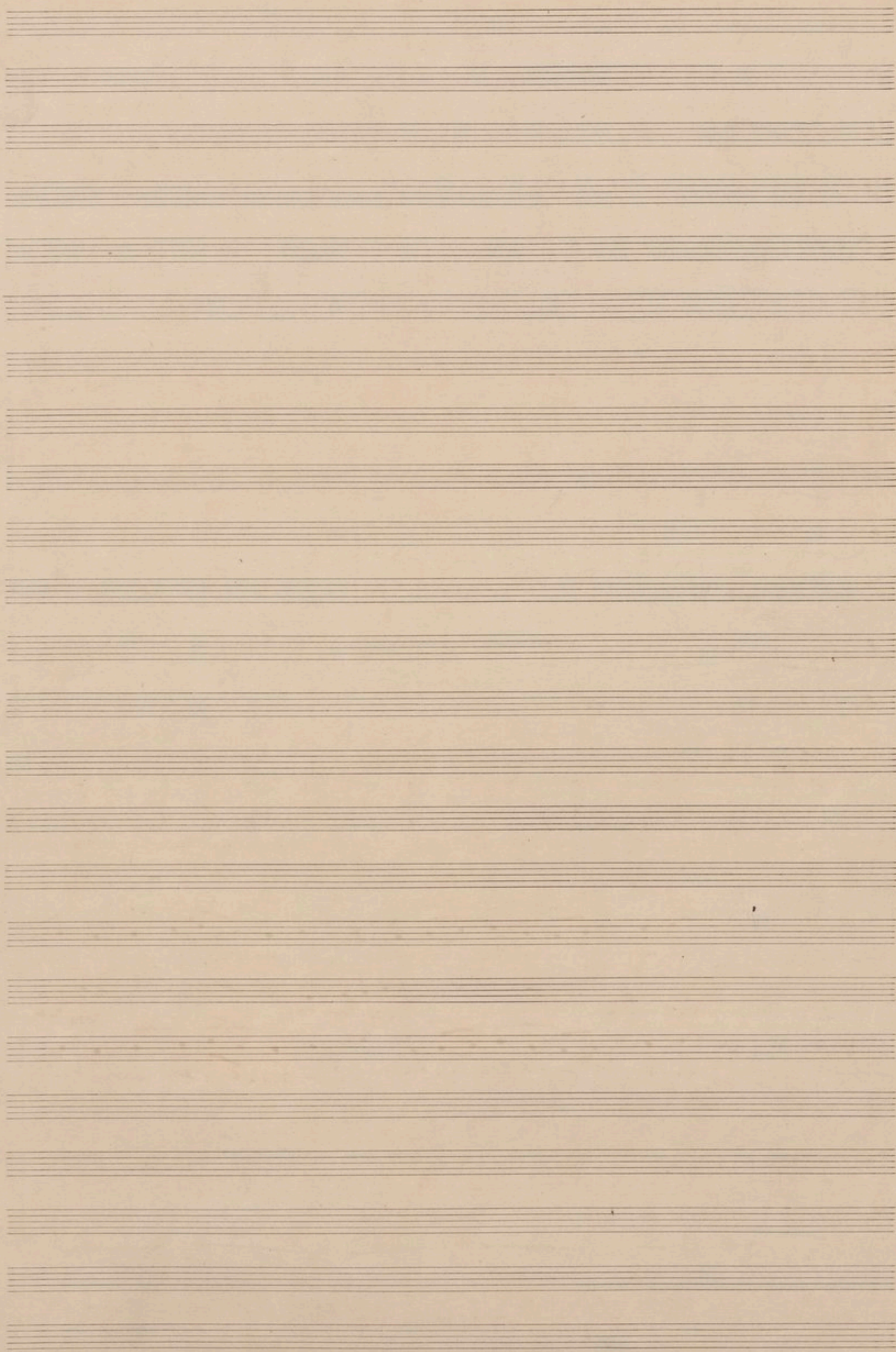
12 -lut! (Fous d'empresont autou selu) repo - se - toi ... repren ds ta

Cen: -lut! la fa - ti - que t'acca - ble ... la poussie - re couvre ton

Colly

B.

en animant un peu



1^o Tempo - and^{te}

gdes fl.

H.

Cl.

E♭

Barrou

E♭

Cor

Timb.

V.

A.

Q.

P.

Les

l²

Cen:

Vlls

Ob.

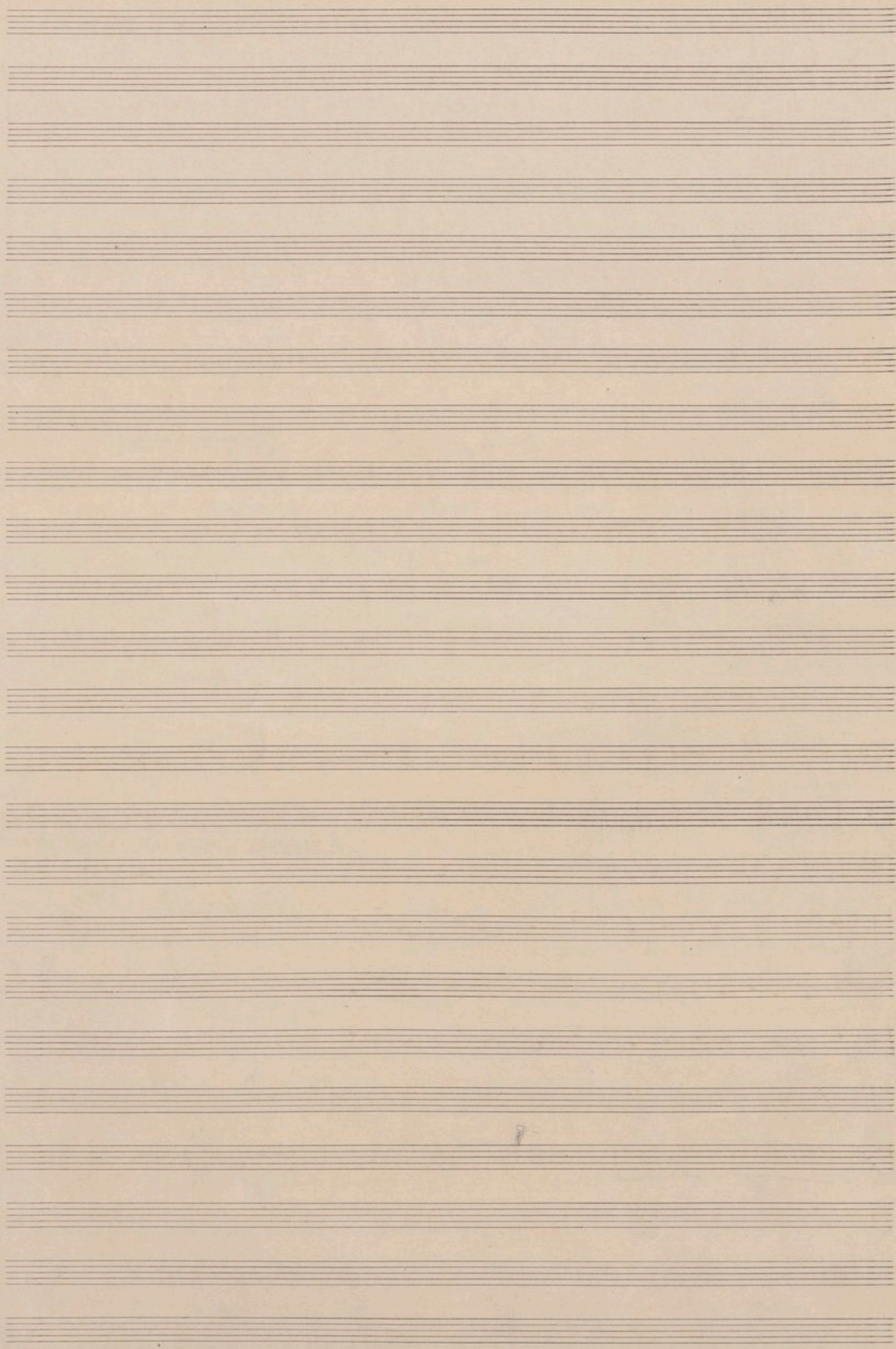
Handwritten musical score for woodwinds and strings. The score includes staves for gdes fl., H., Cl., E♭, Barrou, E♭, Cor, Timb., V., and A. The music features various dynamics such as *crus:*, *f*, and *très expressif*. There are also performance instructions like *solis* and *(sous bouches et cuivres)*. The score is written in a common time signature with a key signature of one flat.

*(Athanaël s'est assis avec accablement
et repousse doucement les mets qu'on lui
présente.)*

1^o Tempo - and^{te}

Handwritten musical score for voices and strings. The score includes staves for Q., P., Les, l², Cen:, Vlls, and Ob. The vocal parts have lyrics in French: *finit... reprends ta place... bois!*, *place parmi nous... mange... bois!*, and *front... reprends ta place... bois!*. The music features dynamics like *crus:*, *mf*, and *f*. The score is written in a common time signature with a key signature of one flat.

1^o Tempo - and^{te}



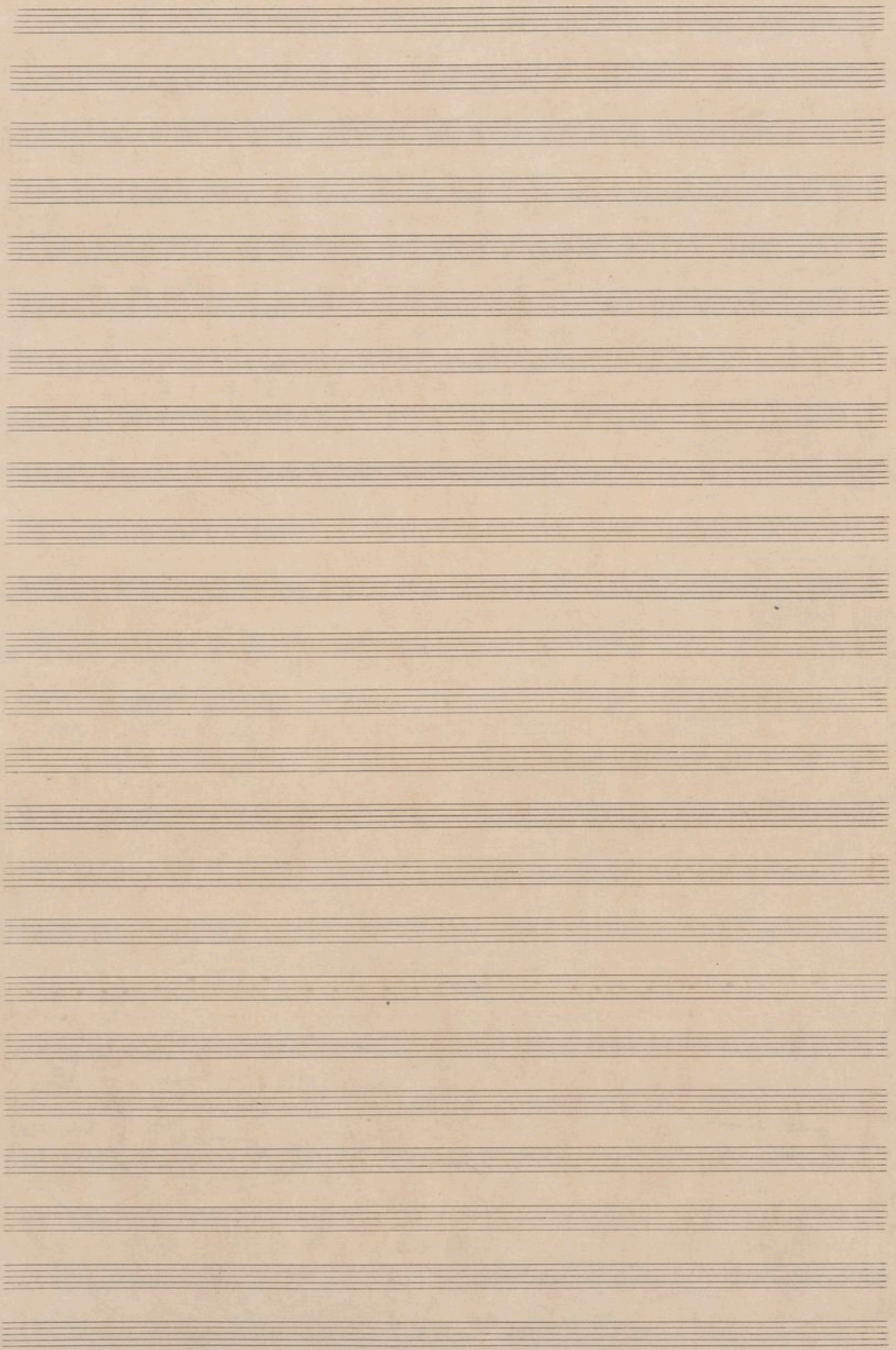
Handwritten musical score for orchestra and voice. The score includes staves for Flute (Fl.), Horns (H.), Clarinet (Cl.), Bassoon (C. B.), Oboe (Ob.), Cor Anglais (Cory), Trombone (Tomb.), Violin (V.), Viola (a.), and Cello/Double Bass (a.).

The vocal line (A.) contains the following lyrics: *Mon cœur est plein d'amour - tu me... je reviens dans le deuil... et dans l'affliction*

The Oboe part (Ob.) includes the instruction: *(de même)*

The Cello/Double Bass part (C.) includes the instruction: *Soli bien chanté et un peu en dehors*

The score features various musical notations including dynamics (e.g., *fp*, *p*), articulation (accents, slurs), and performance directions (e.g., *1^o*, *3*).

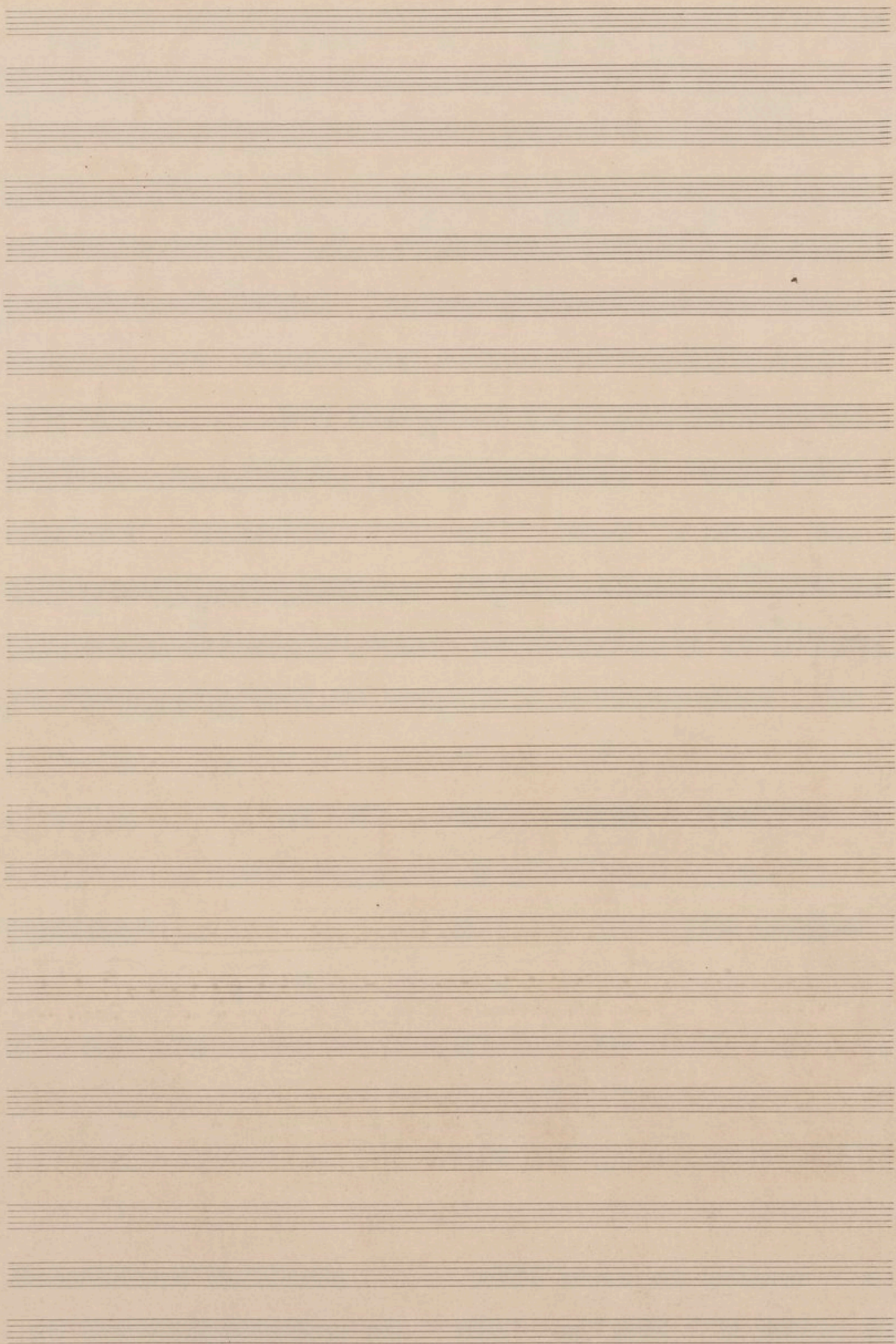


Handwritten musical score for a symphony orchestra and voice. The score includes staves for Flute (Fl.), Horns (H.), Clarinet (Cla.), Oboe (Ob.), Bassoon (Fag.), Trumpets (1. 2°), Trombones (3. 4°), Timpani (timb.), Violins (V.), Violas (Va.), Cello (C.), and Double Bass (Cb.).

The vocal part (A.) features the following lyrics:

(Sombre - comme bauté et se parlant à lui-même)
 ou! La Nille est livrée au péché!...
 Une femme... Tbaïs...

The score contains various musical notations including triplets, slurs, and dynamic markings such as *solé*, *forte*, *pp*, and *ff*. The bassoon part (Ob.) has a prominent melodic line with triplets and slurs. The vocal line (A.) is written in a lower register with some triplets and slurs. The string parts (V., Va., C., Cb.) are mostly silent in this section.

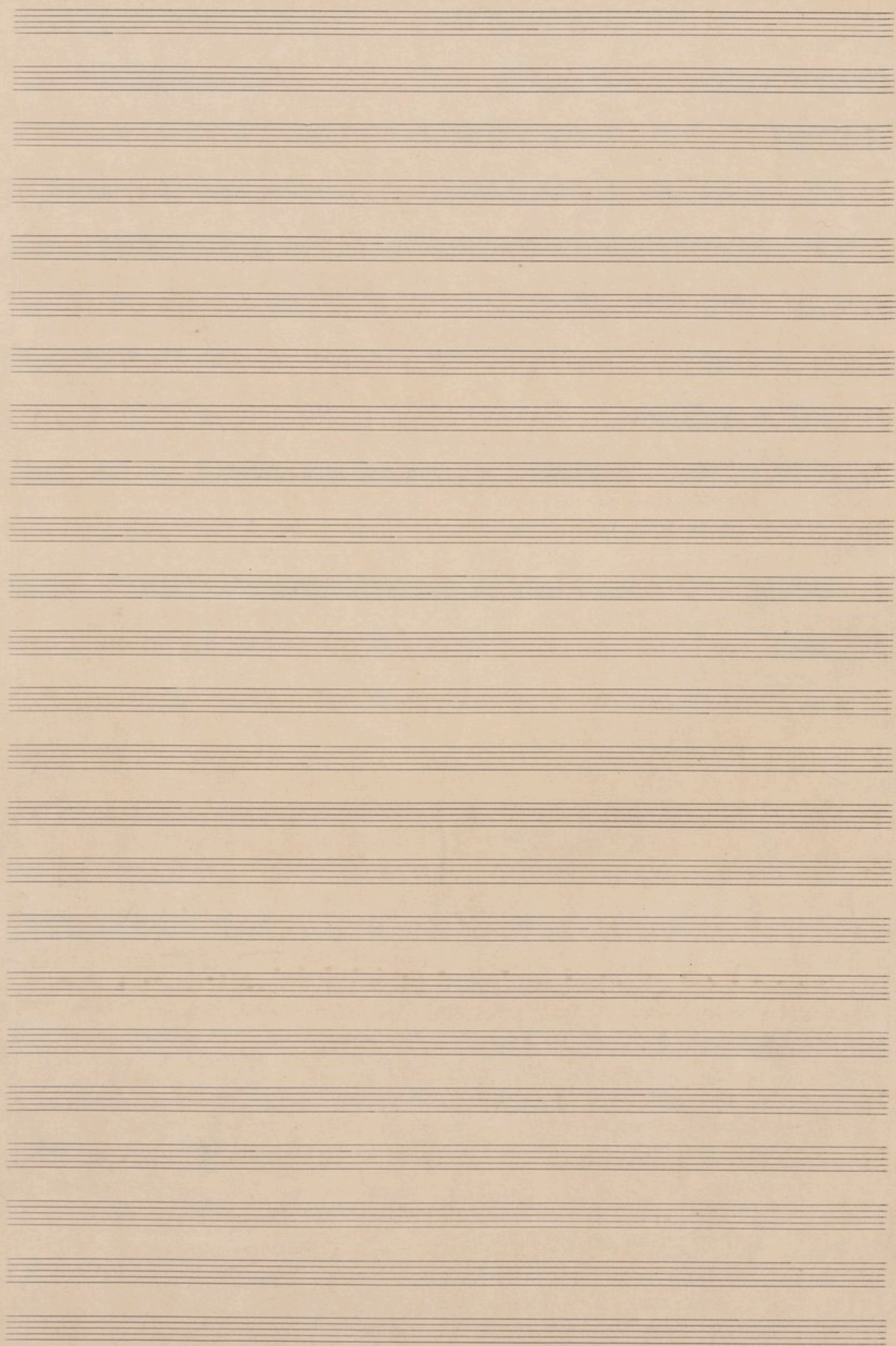




Handwritten musical score for various instruments including Gdes Fl., H., Cla., Cb., Basson, Cors, timb., V., and a. The score is mostly blank with some initial notes and rests.

a- *La remplit de scandale et par - el - le l'enfer y gouverne les hom - mes!*

Handwritten musical score for Violoncello (Vcll.) and Double Bass (Cb.). The Vcll. part includes dynamic markings like *f* and *expressif*.



Handwritten musical score for orchestra and voice. The score includes staves for Flute (Fl.), Clarinet (Clar.), Bassoon (Basson), Trumpet (Cor), Timpani (timb.), Violin (V.), Viola (a.), Cello (Cél.), Double Bass (B.), and Voice (A.).

Flute (Fl.): *mf* *dim:* *cris:*

Clarinet (Clar.): *mf* *dim:* *cris:*

Bassoon (Basson): *mf* *dim:* *cris:*

Violin (V.): *p* *fp* *dim:* *pp*

Viola (a.): *p* *fp* *dim:* *pp*

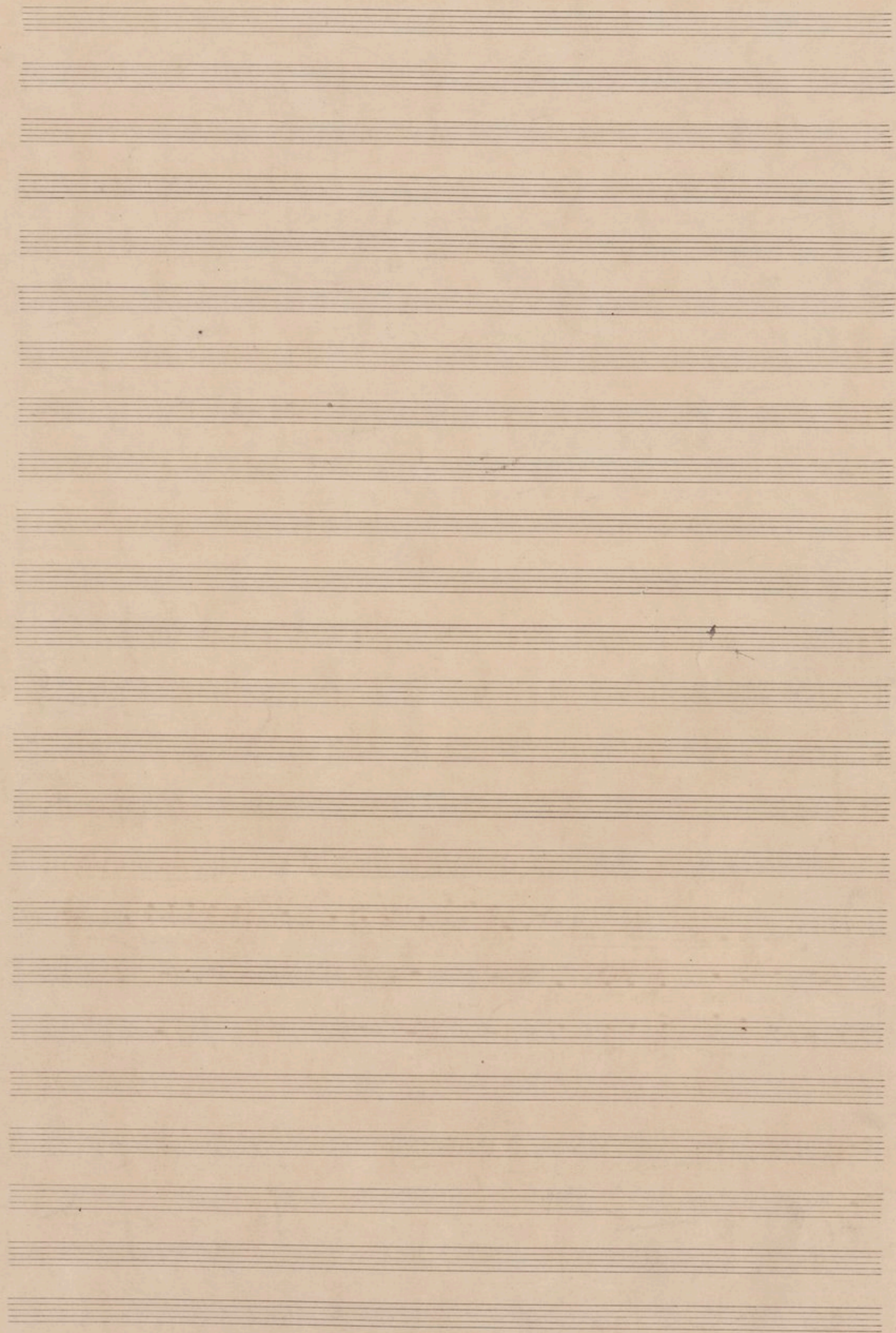
Violoncelle (Cél.): *f*

Contrebasse (B.): *f*

Voix (A.): *mf* *cris:*

Lyrics:
 (Avec une curiosité calme et simple)
 Quelle est cette tha-ïs?
 Quelle est cette tha-ïs?
 Une prêtresse infâme
 du culte de Vénus!

Performance Notes:
 (partant un peu de sa torpéur)
 (se relevant de suite)



11

poco rit: a Tempo

g^{da} fl.

H.

Cl.

Cl. b.

Pas. con.

Co.

Corr.

t. m. b.

V.

A.

A.

V. lras

C. B.

(un peu en dehors)

poco rit

a Tempo

ans:
 ans:
 ans:

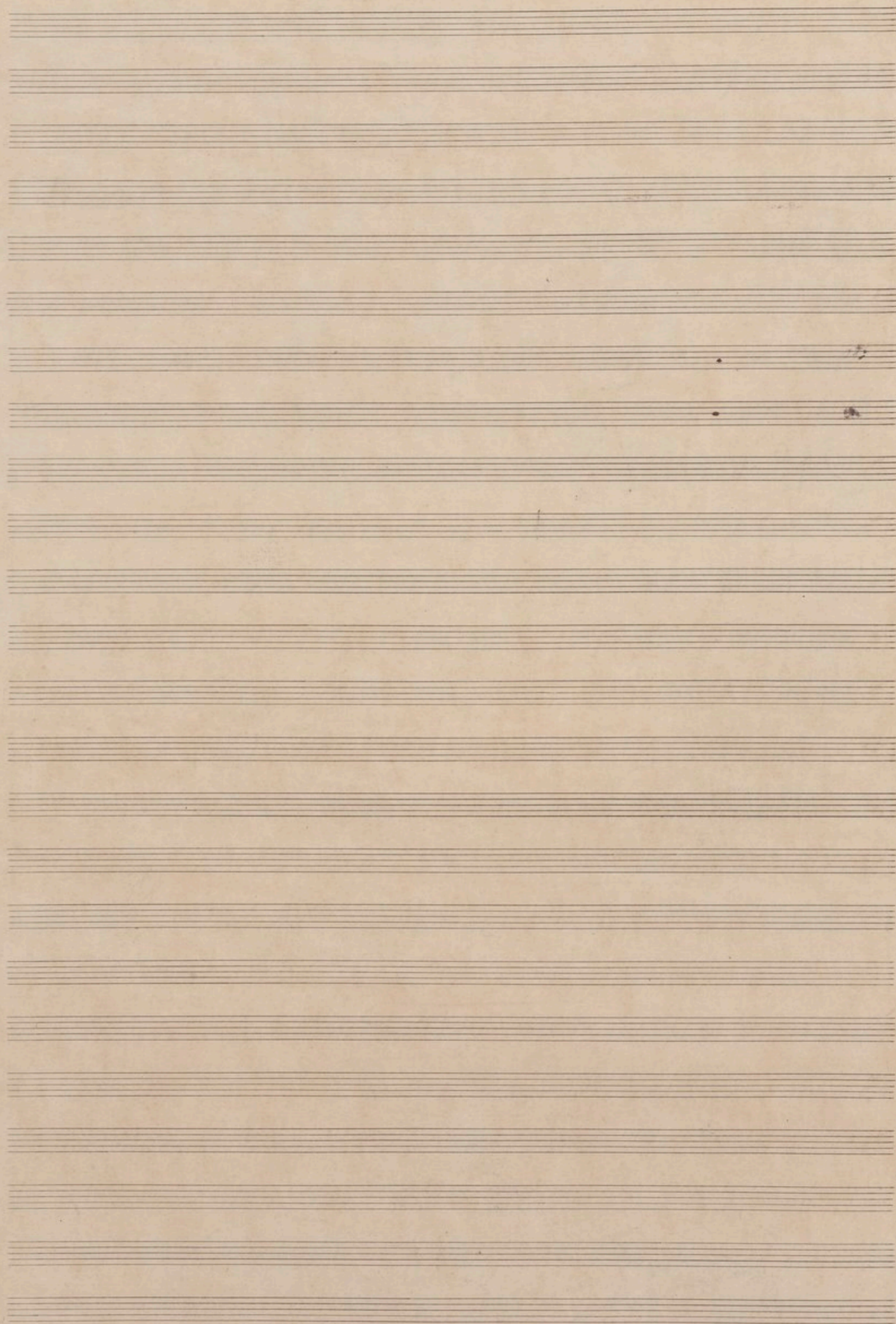
poco rit

a Tempo

(il se lève lentement
avant les premiers mots
qu'il va dire)

Hélas!...

poco rit: a Tempo



Fl.

H.

Clari.

Clari.

Basson

OB.

Cory

timb

V.

a.

avec beaucoup de charme et de douceur

(humblement, avec charme, et comme le souvenir d'un passé lointain)

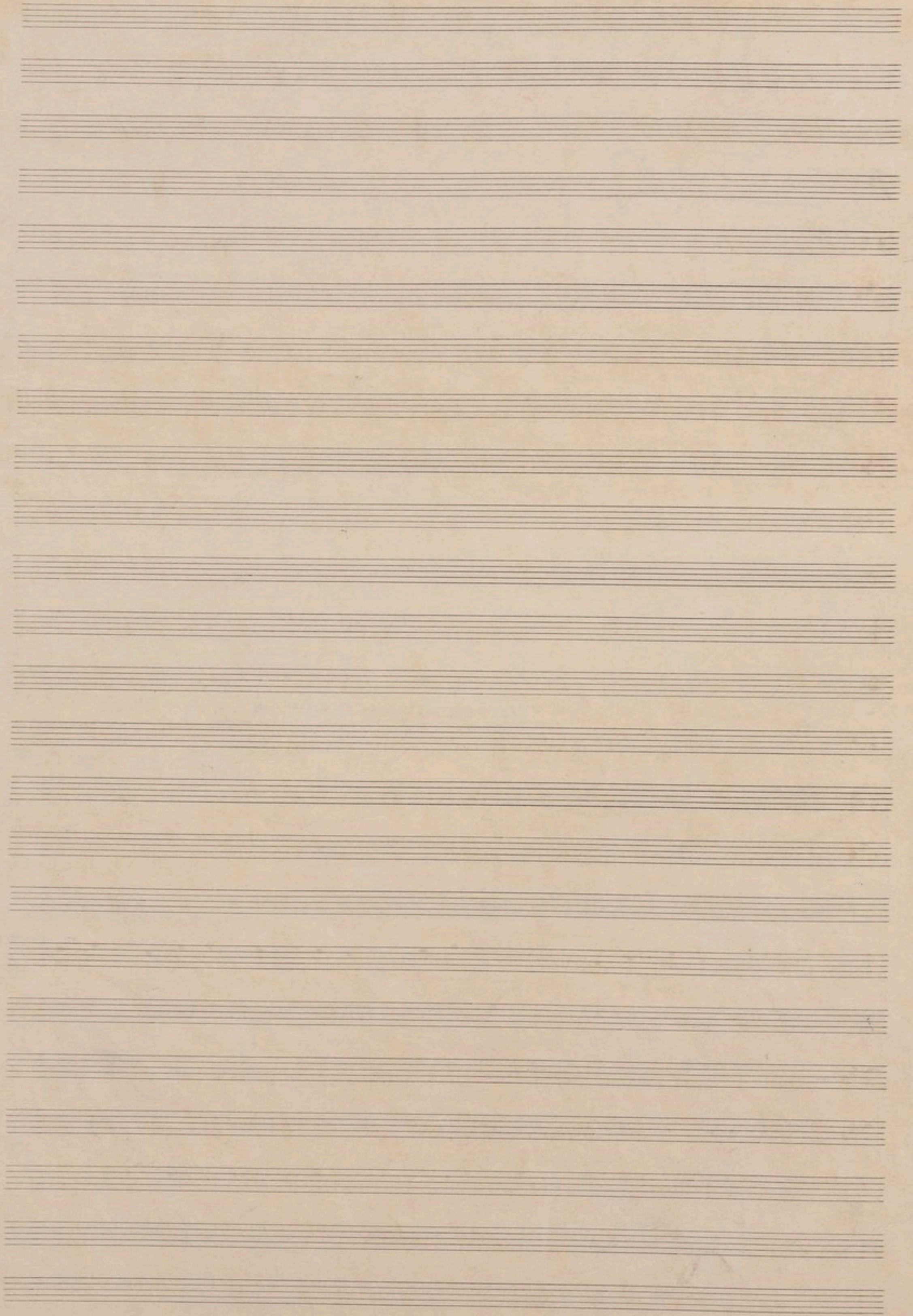
a.

en-fant en-co-re, a-vant qu'à mon cœur la
(bien chanté)

elles

es

pp



Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves with various instruments and vocal parts.

Instruments: Flutes (Fl.), Horns (H.), Clarinet (Cl.), Bassoon (Basson), Trumpets (C. Tr.), Trombones (T. Tr.), Timpani (tim), Violins (V.), Violas (Vlles), Cellos (Cb.), and Double Basses (Cb.).

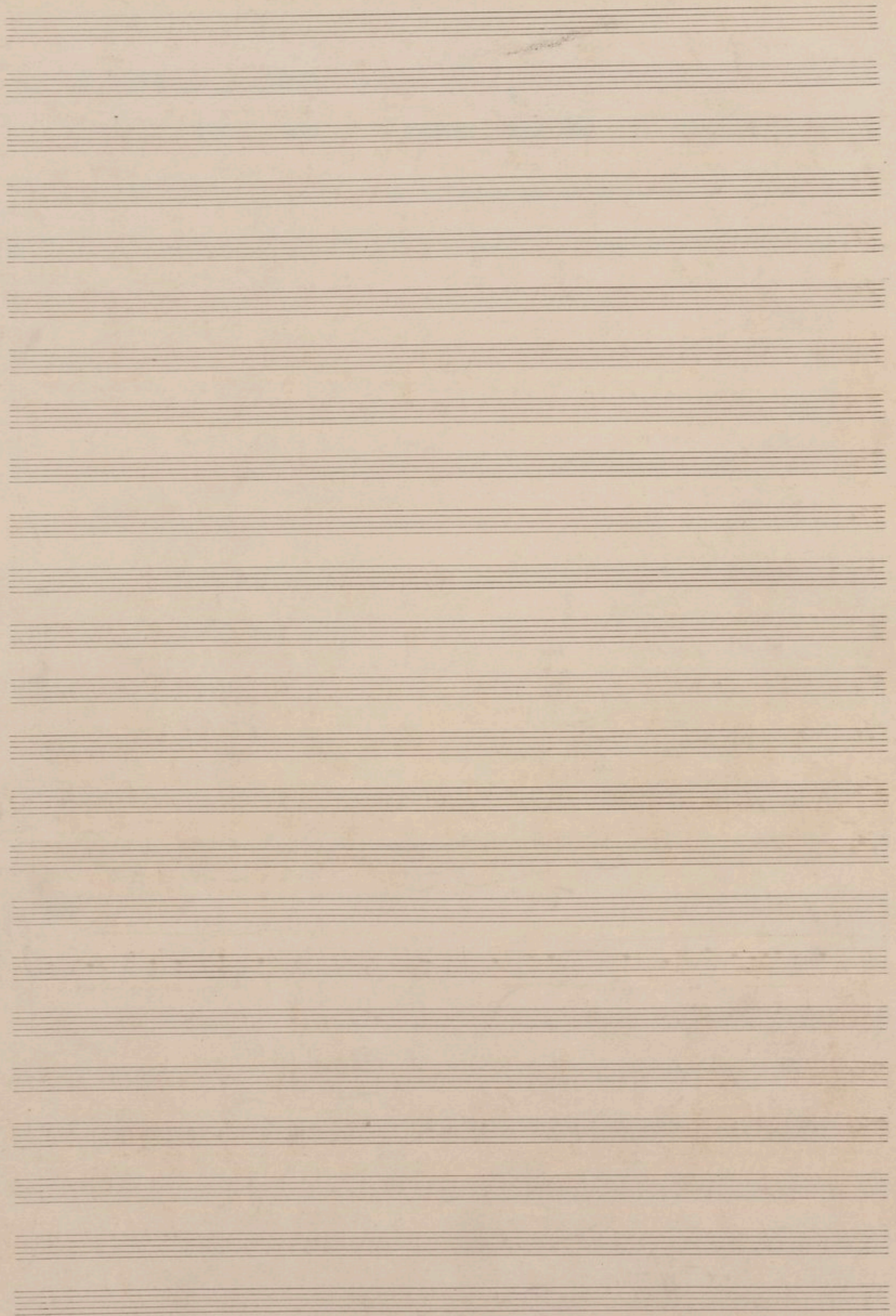
Key Signature: D major (two sharps).

Tempo/Character: *Andante* (A -).

Lyrics:
 A - *grā* — *ce dit par-lé,* *Ben à peu plus d'un bec, (plein agité)*
je l'ai connu — e...

Performance Markings: *Solo*, *pp^{tr}*, *f*, *p*.

Measure Numbers: 15, 16, 17, 18, 19.



12

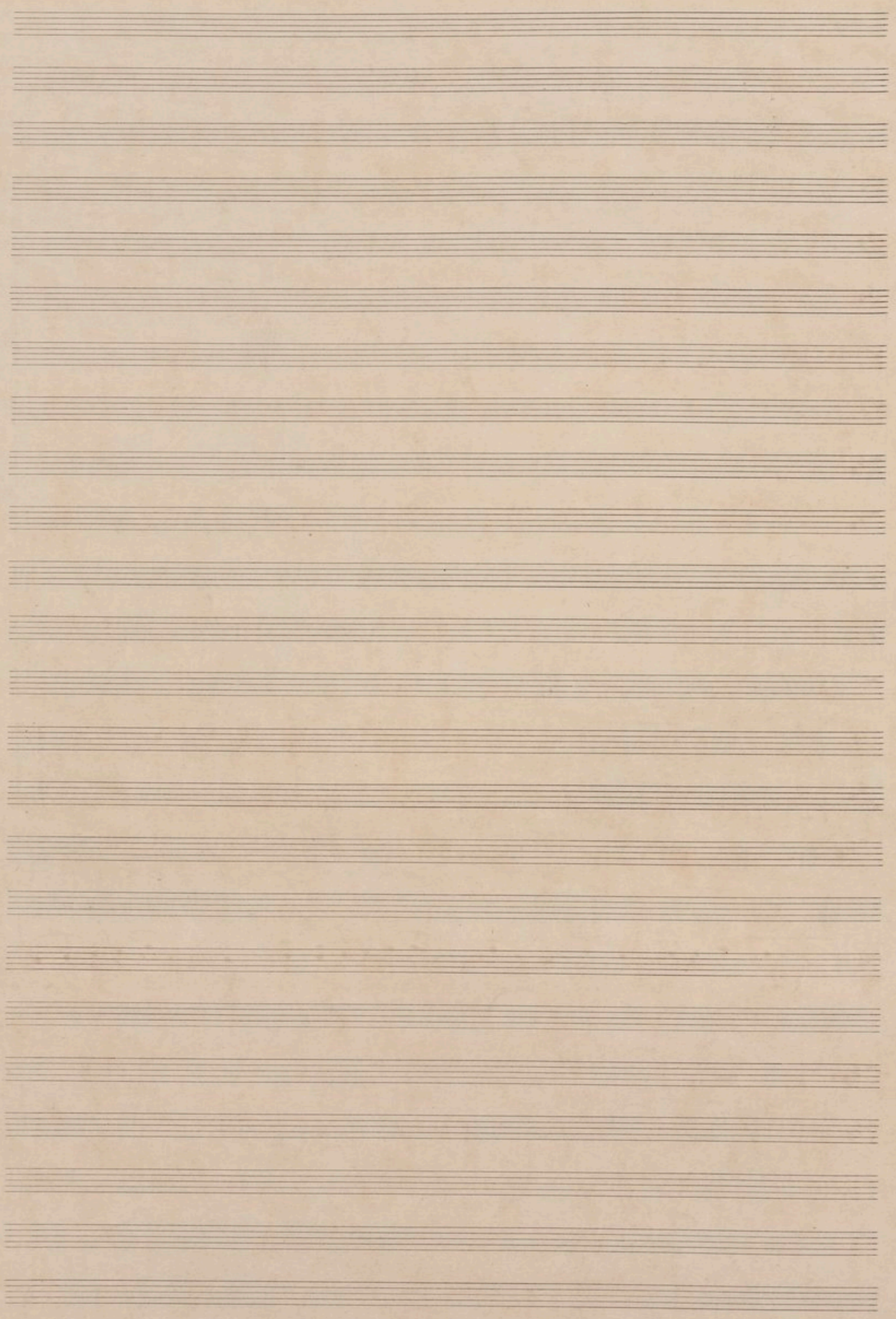
Handwritten musical score for various instruments and voice. The score is written on a system of staves with a treble clef and a key signature of two sharps (F# and C#).

Instruments: Flute (Fl.), Horn (H.), Clarinet (Clav.), Bassoon (Basson), Oboe (Ob.), Cor Anglais (Cor), Timpani (timb.), Violin (V.), Viola (Vi.), Cello (Cb.), Double Bass (Cb.), and Voice (A.).

Lyrics (Voice):
 plus agité.
 plus je l'ai connue - e -
 Un jour, je l'avais à ma bon - te -
 devant son sein man -

Performance Markings:
 - *mf* (mezzo-forte)
 - *f* (forte)
 - *crs:* (crescendo)
 - *pp* (pianissimo)
 - *mf* (mezzo-forte)
 - *f* (forte)
 - *crs:* (crescendo)
 - *pp* (pianissimo)
 - *mf* (mezzo-forte)
 - *f* (forte)
 - *crs:* (crescendo)
 - *pp* (pianissimo)
 - *mf* (mezzo-forte)
 - *f* (forte)
 - *crs:* (crescendo)

Other Annotations:
 - *très rythmé, bien rythmé* (written below the bassoon staff)
 - *soli (en dehors)* (written above the bassoon staff)
 - *3 3 3* (fingerings indicated above the vocal line)



Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves with various instruments and a vocal line.

Instruments and parts shown:

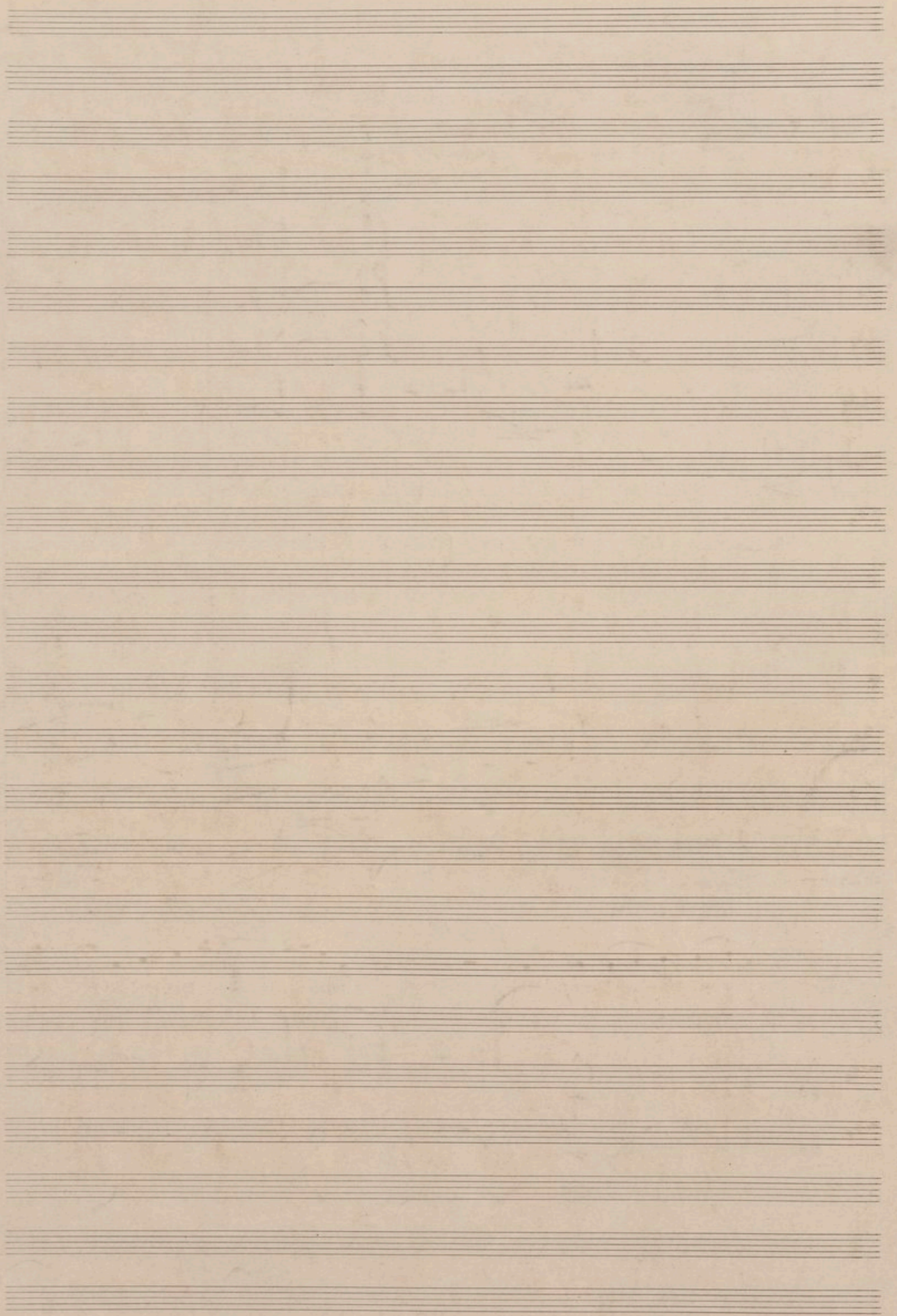
- Flutes (Fl.)
- Horns (H.)
- Clarinets (Clar.)
- Euphonium (Eup.)
- Bassoon (Basson)
- Cor Anglais (Cor.)
- Timpani (timb.)
- Violins (V.)
- Violas (a.)
- Celli (celles)
- Double Basses (Cob.)
- Vocal Soloist (a.)

Key musical features:

- Tempo/Character:** *Andante* (And.)
- Dynamic markings:** *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte).
- Performance instructions:** *solo* (for Euphonium), *expressif* (for Violins).
- Ornamentation:** Trills and grace notes are present in the vocal line and some instrumental parts.
- Lyrics:**

- dit
je me suis arrêté.
mais Dieu m'a préservé de

The score is written in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and articulation marks.



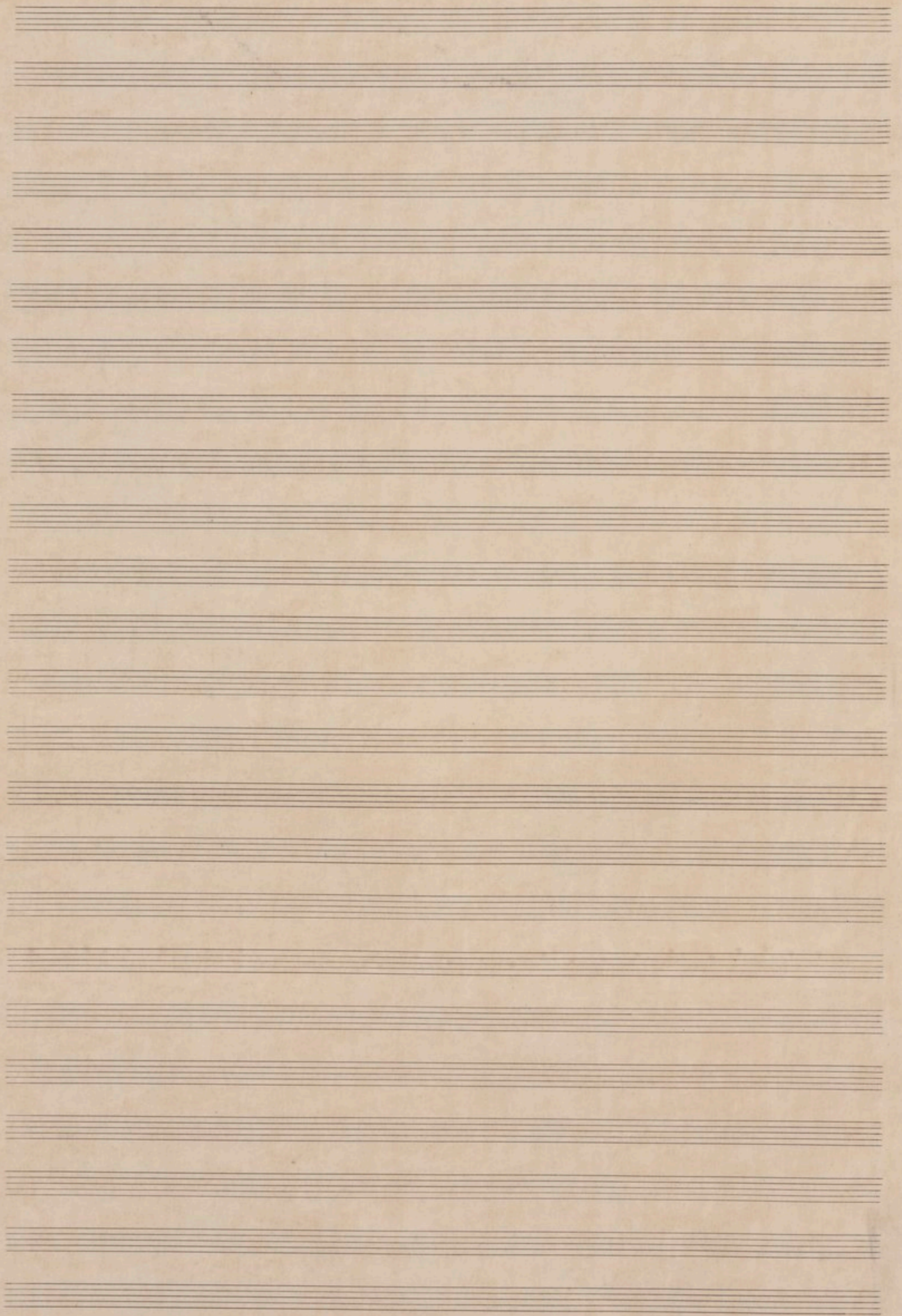
Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on a system of staves with the following parts labeled on the left:

- g^{do} Fl.
- H.
- Clar.
- Cl. B.
- Bassons
- Cl. B.
- Cor.
- timb.
- V.
- a.
- a.
- Viol.
- B.

The score is divided into three measures. The vocal soloist (a.) has the following lyrics:

Cet-te cour-te da - ne, et j'ai trou-vé le calme en ce dé-sert... Mau-dis-sant le pé-che que

The musical notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *inf* (infinitesimally soft). There are also markings for *ovcs* and *inf* above the vocal line. The key signature is one sharp (F#) and the time signature is 3/4.



13

Fl. 1 & 2

H.

Clar.

el. B.

Barrons

E-B

Cory

timb.

V.

a.

A.

Vcllo

S.

expressif

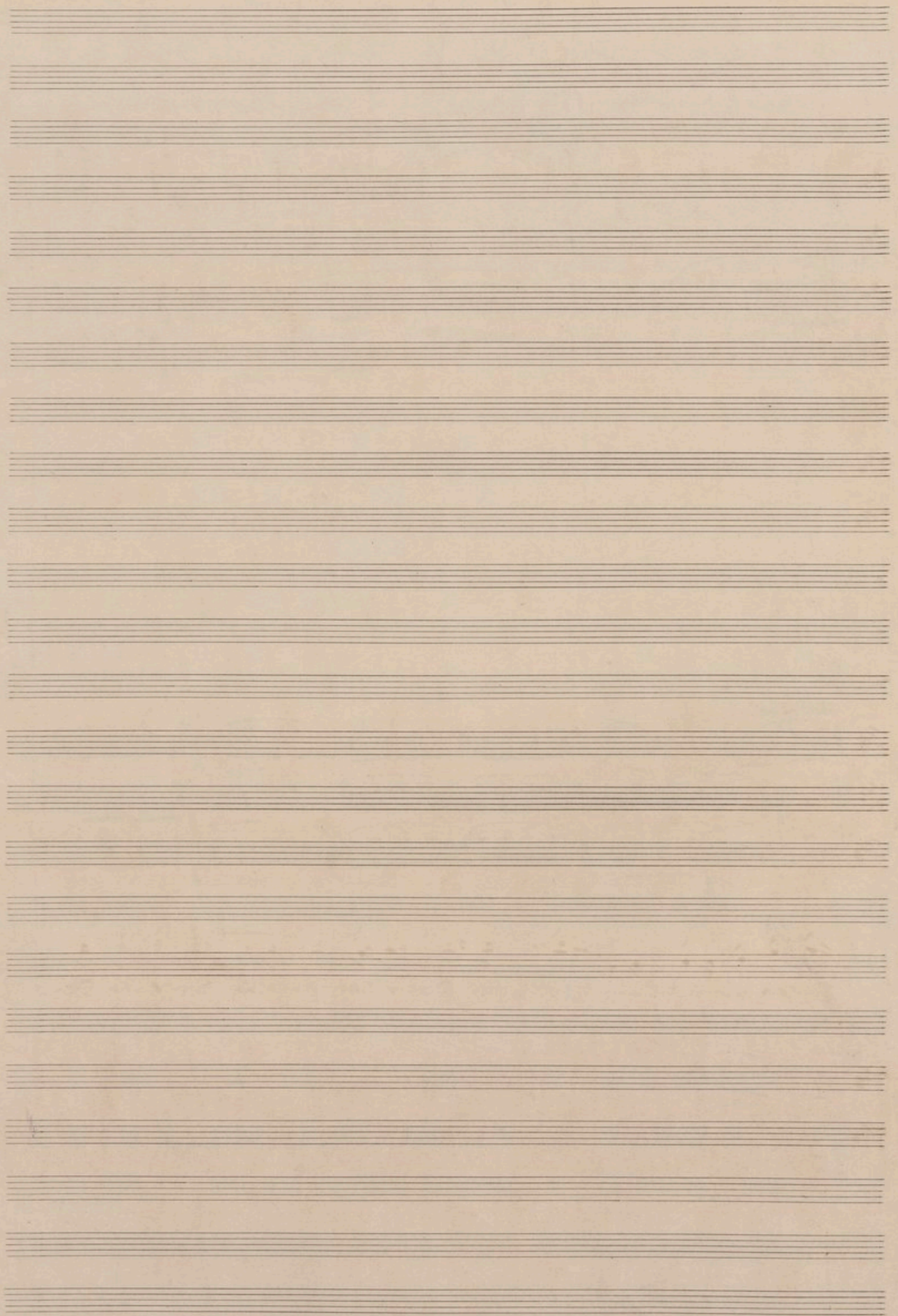
bien chanté

j'aurais pu commet-tre!

ab! mon âme est trou-ble-e! La hon-te de Tha-

12
13
14
15

18



Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in G major (one sharp) and 3/4 time. The instruments listed on the left are: Flute I (Fl.), Flute II (Fl.), Clarinet (Clar.), Bassoon (Basson), Cor Anglais (C. A.), Trombone (Cory), Timpani (timb.), Violin I (V.), Violin II (V.), Viola (A.), Violoncello (Vcl.), and Double Bass (B.).

The vocal soloist part (Soprano) has the following lyrics: *-is et le mal qu'elle fait me causent une peine amère*

The score includes dynamic markings such as *p* (piano), *f* (forte), *fp* (fortissimo), and *dim.* (diminuendo). There are also accents and slurs throughout the music.





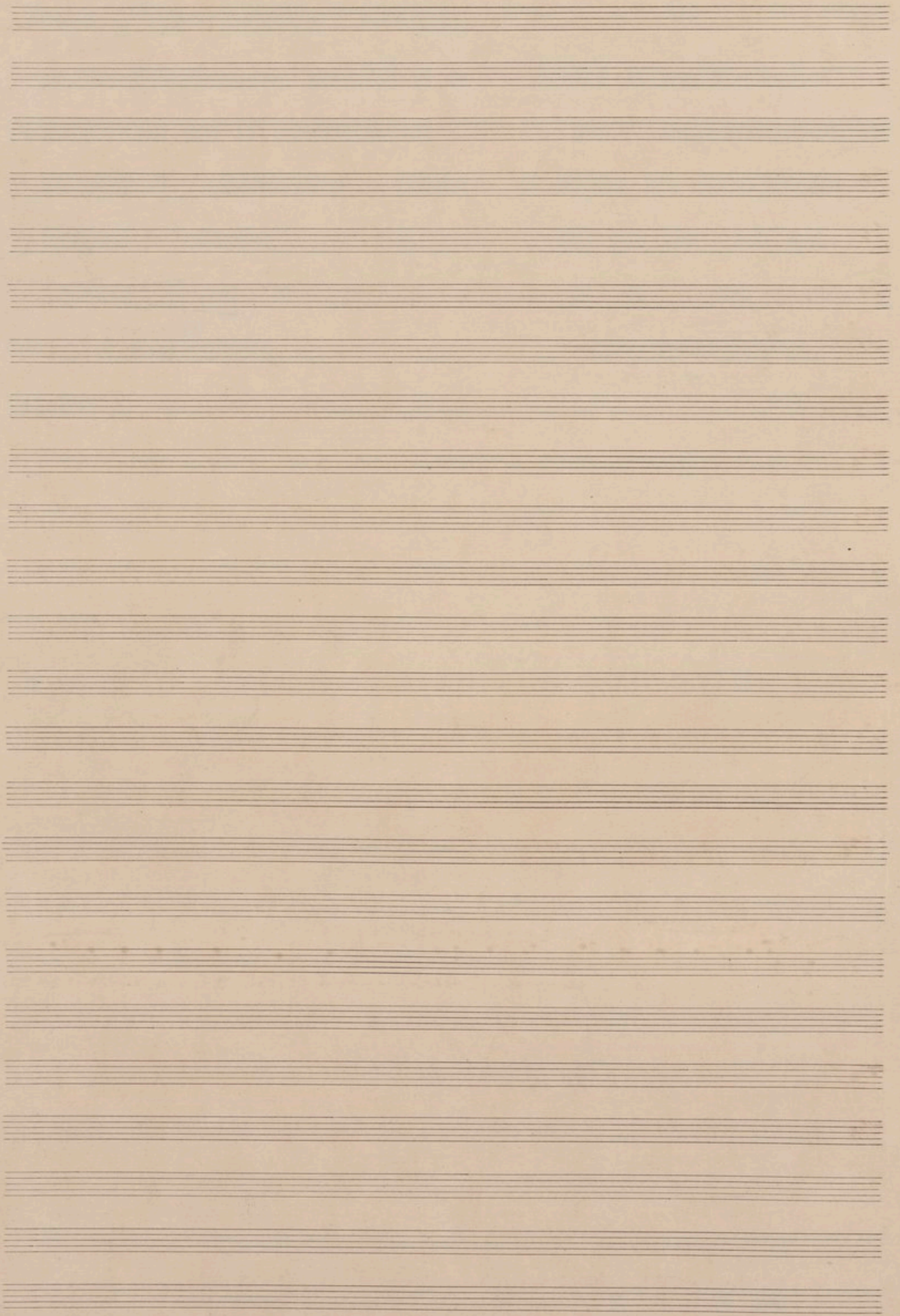
Handwritten musical score for various instruments and voice. The score is written on ten staves. The instruments listed on the left are: *Gdes fl.*, *H.*, *Clar.*, *Cl. B.*, *Basson*, *Cl. B.*, *Cors*, *timb.*, *V.*, *a.*, *A.*, *Flles*, and *B.*

Key markings and annotations include:

- mf* (mezzo-forte) and *très expressif, en dehors* (very expressive, out of the ordinary) written under the Clarinet staff.
- 1^{re}* (first ending) written above the Horn staff.
- très expressif en dehors* written under the Horn staff.
- très expressif* written above the vocal line.
- plus* written above the vocal line.

The vocal line (A.) contains the following lyrics: *-re, et je voudrais ga-gner cette â-â-â me â Dieu! Oui, je voudrais ga-*

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



Handwritten musical score for various instruments and voices. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings.

Instruments and Parts:

- Flutes:** Fl. 1 and Fl. 2 (partially labeled as *Fl. 1* and *Fl. 2*)
- Woodwinds:** H. (Horn), Cla. (Clarinet), Cl. B. (Clarinete Bass)
- Brass:** C. B. (Corni Bass), Cory (Corni), timb. (Trombe)
- Strings:** V. (Violini), a. (Violini), Vcl. (Violoncelli), Cs. (Contrabbassi)
- Voice:** a. (Soprano)

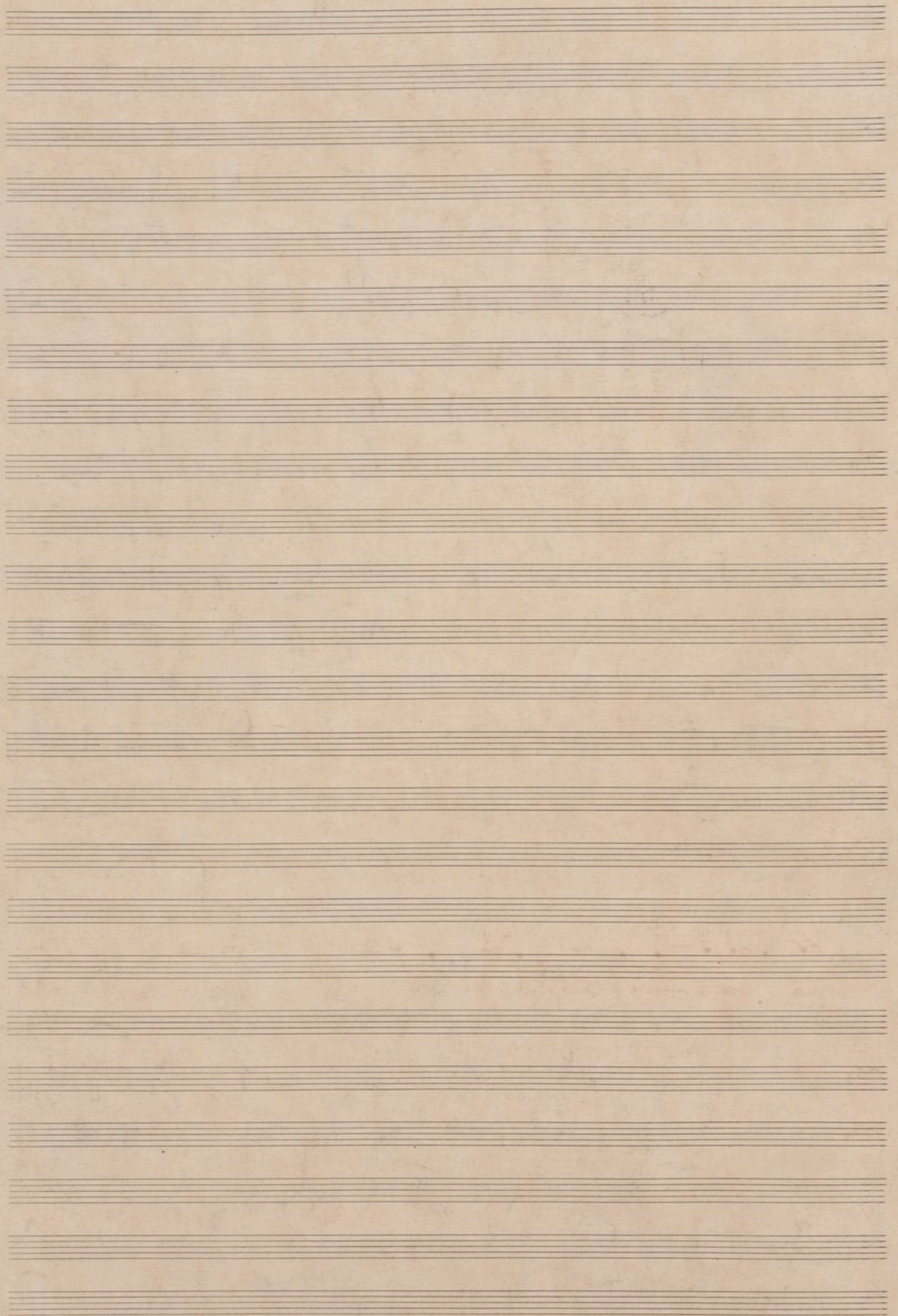
Key Signatures and Dynamics:

- Key signatures: $\text{F}\sharp\text{C}\sharp$ (three sharps), $\text{F}\sharp\text{C}$ (two sharps), $\text{F}\sharp$ (one sharp), and C (no sharps or flats).
- Dynamic markings: *f* (forte), *fz* (forzando), *mf* (mezzo-forte), *ff* (fortissimo), *mfz* (mezzo-forzando).
- Other markings: *ans.* (ansando), *az* (accelerando), *rit.* (ritardando).

Vocal Part (Soprano):

-gnor cette à — me à Dieu! à Dieu! à Dieu!

The score includes various musical notations such as slurs, ties, and accents, indicating phrasing and emphasis. The bottom of the page shows empty staves, suggesting the end of the page or a continuation on the next.



14

gdes fl. *AAA*

H.

Clar.

El. B.

Basson

C. B.

Cors

timb.

V.

a.

Palémon *9:##* *me nous mêlons ja-mais, mon fils,*

sur la touche

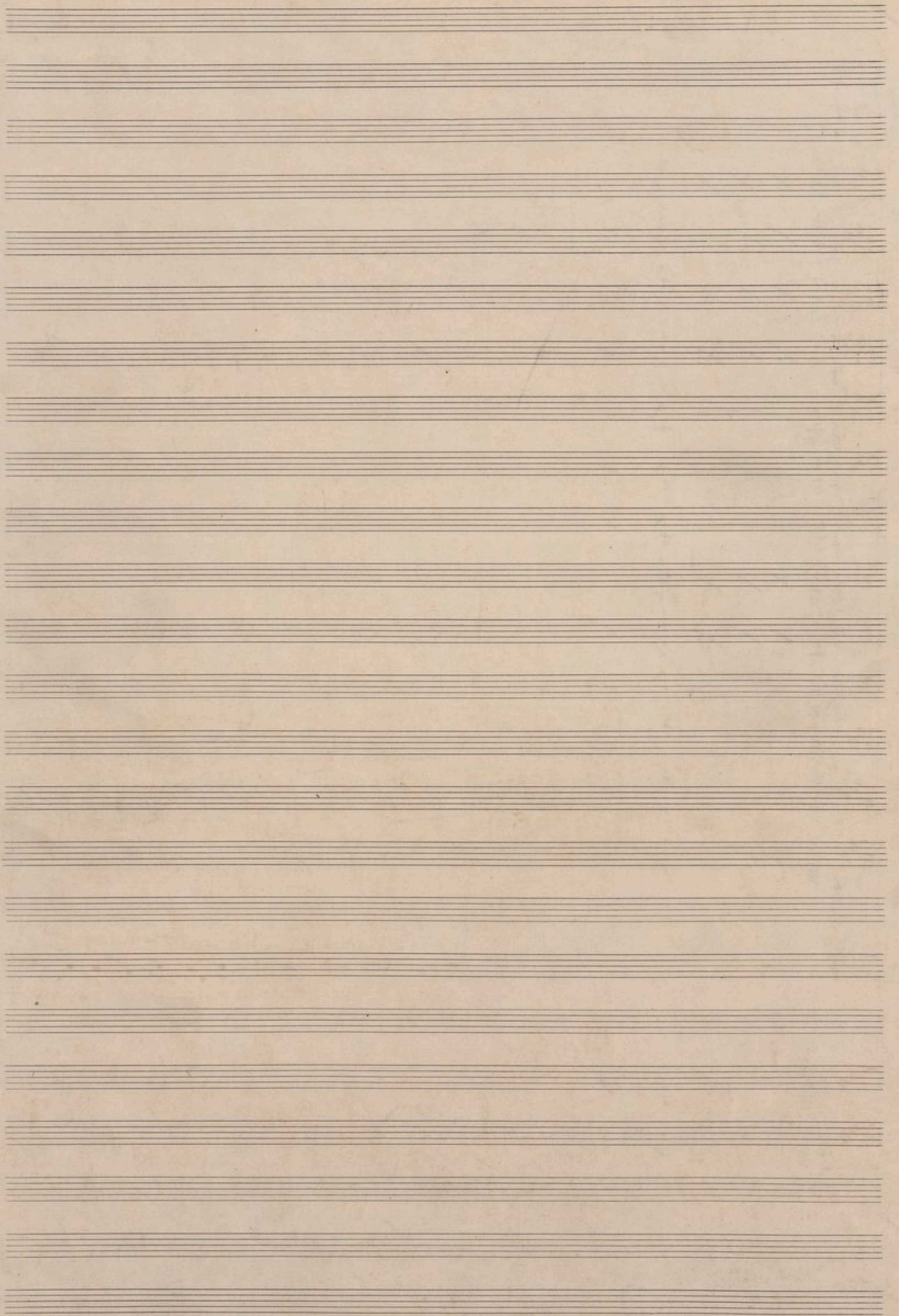
sur la touche

Palémon (dimplement - sagement)

me nous mêlons ja-mais, mon fils,

molto

molto



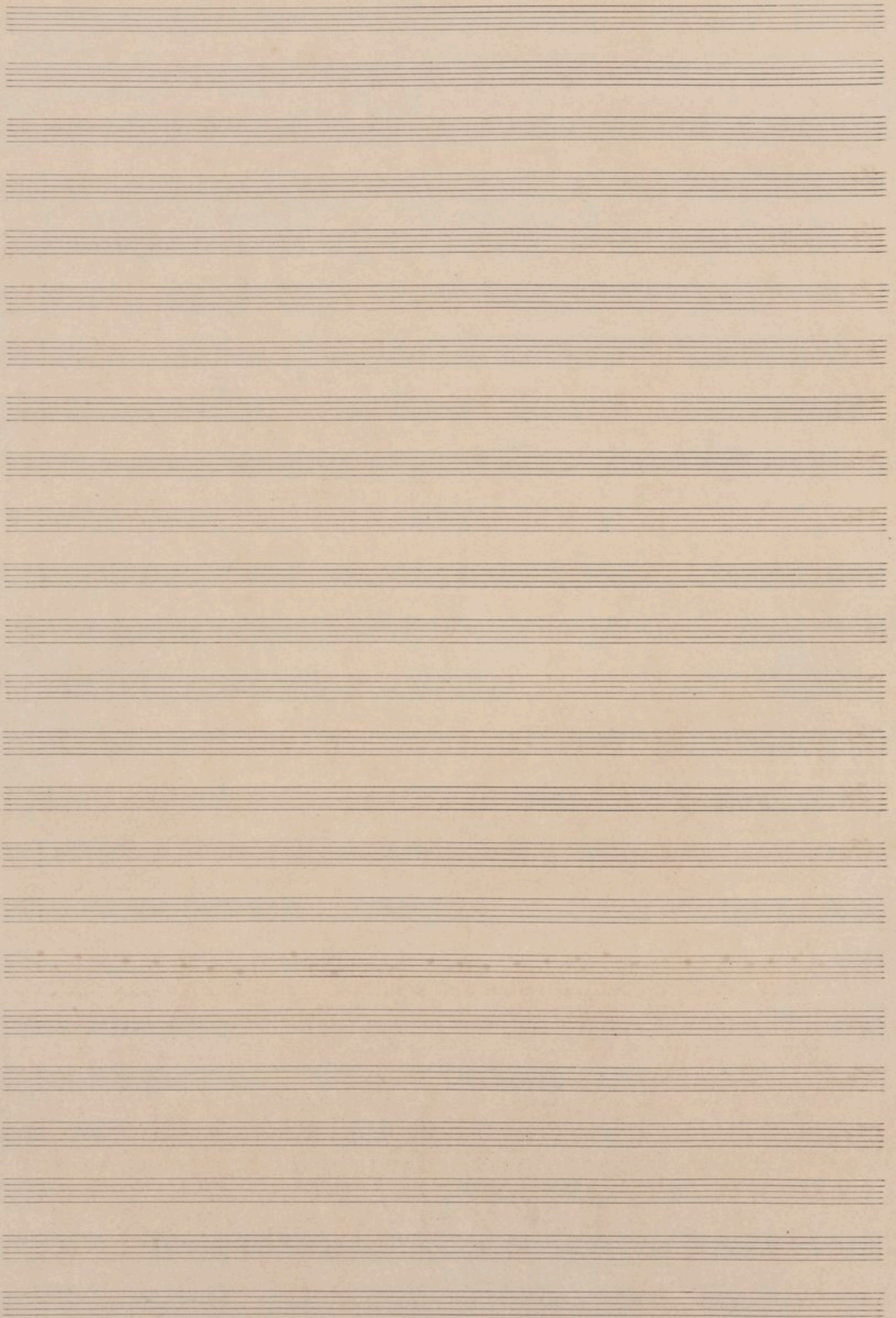
Handwritten musical score for orchestra and voice. The score includes staves for Flutes (Fl.), Horns (H.), Clarinet (Clar.), Bassoon (Basson), Trumpets (C. Tr.), Horns (C. Tr.), Trombones (Tromb.), Violins (V.), Viola (V.), Cello (C.), Double Bass (Cb.), and Voice (P.).

The key signature is D major (two sharps). The time signature is 9/8. The score is divided into measures by vertical bar lines.

The vocal part (P.) has the following lyrics:

aux gens du diè de j
 Craignons les pièges de l'Es- prit. — Voi - là ce que nous dit la sa -

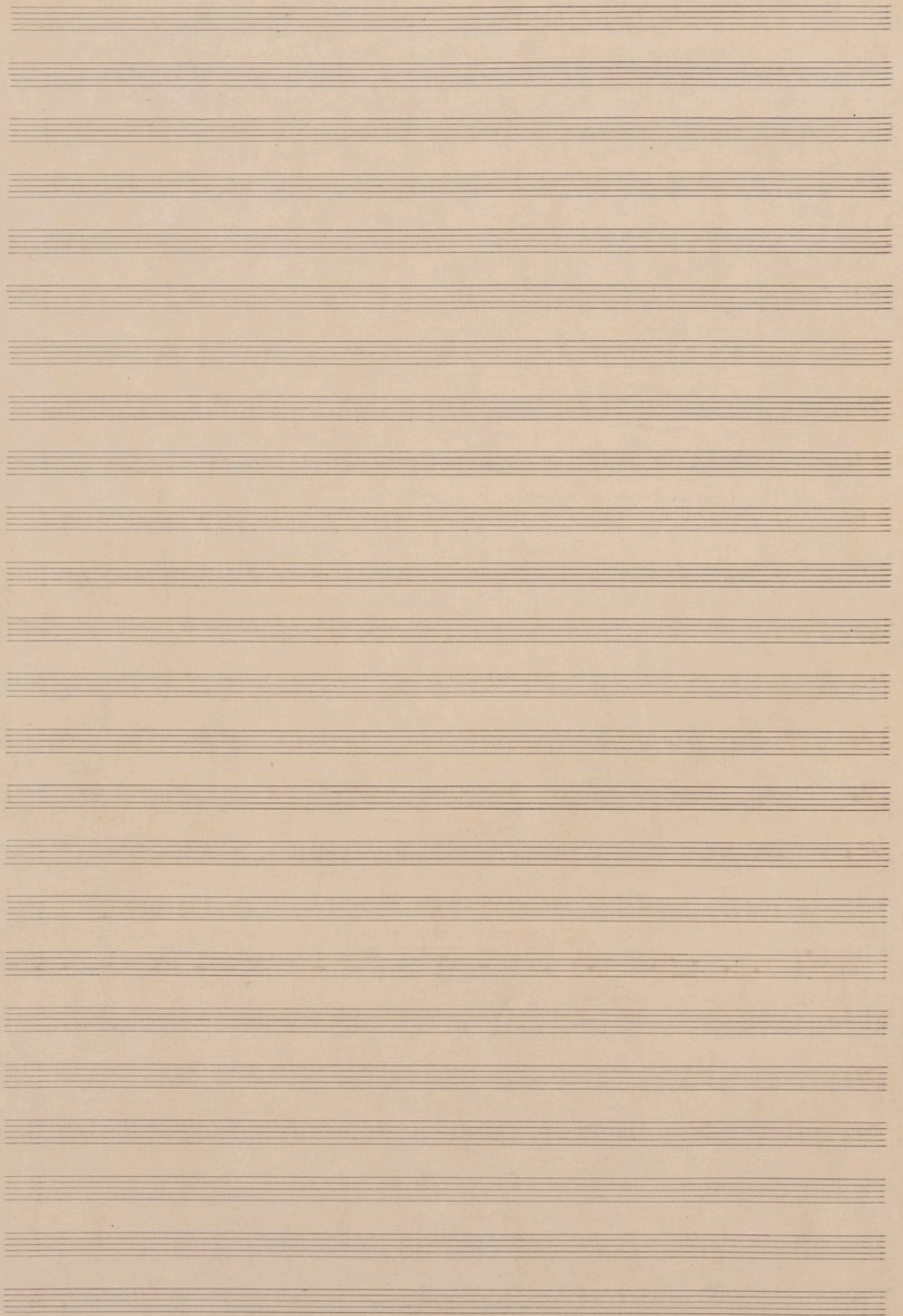
Other instruments include Flutes (Fl.), Horns (H.), Clarinet (Clar.), Bassoon (Basson), Trumpets (C. Tr.), Horns (C. Tr.), Trombones (Tromb.), Violins (V.), Viola (V.), Cello (C.), and Double Bass (Cb.).



Handwritten musical score for various instruments and voice. The score includes staves for Flute (Fl.), Horn (H.), Clarinet (Clar.), Clarinet in B-flat (Cl. B.), Bassoon (Basson), Contrabass (C. B.), Cor Anglais (Cory), Timpani (timb.), Violin (V.), Viola (a.), Piano (P.), Flutes (flles.), and Contrabass (C. B.).

The vocal line (P.) features the lyrics: *-cesse éter-nel — la. La nuit vient peu à peu — La nuit*

The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *pp* and *tr*. There are also some handwritten annotations and markings at the bottom right of the page, including a vertical line and the numbers 17, 18, and 21.



15

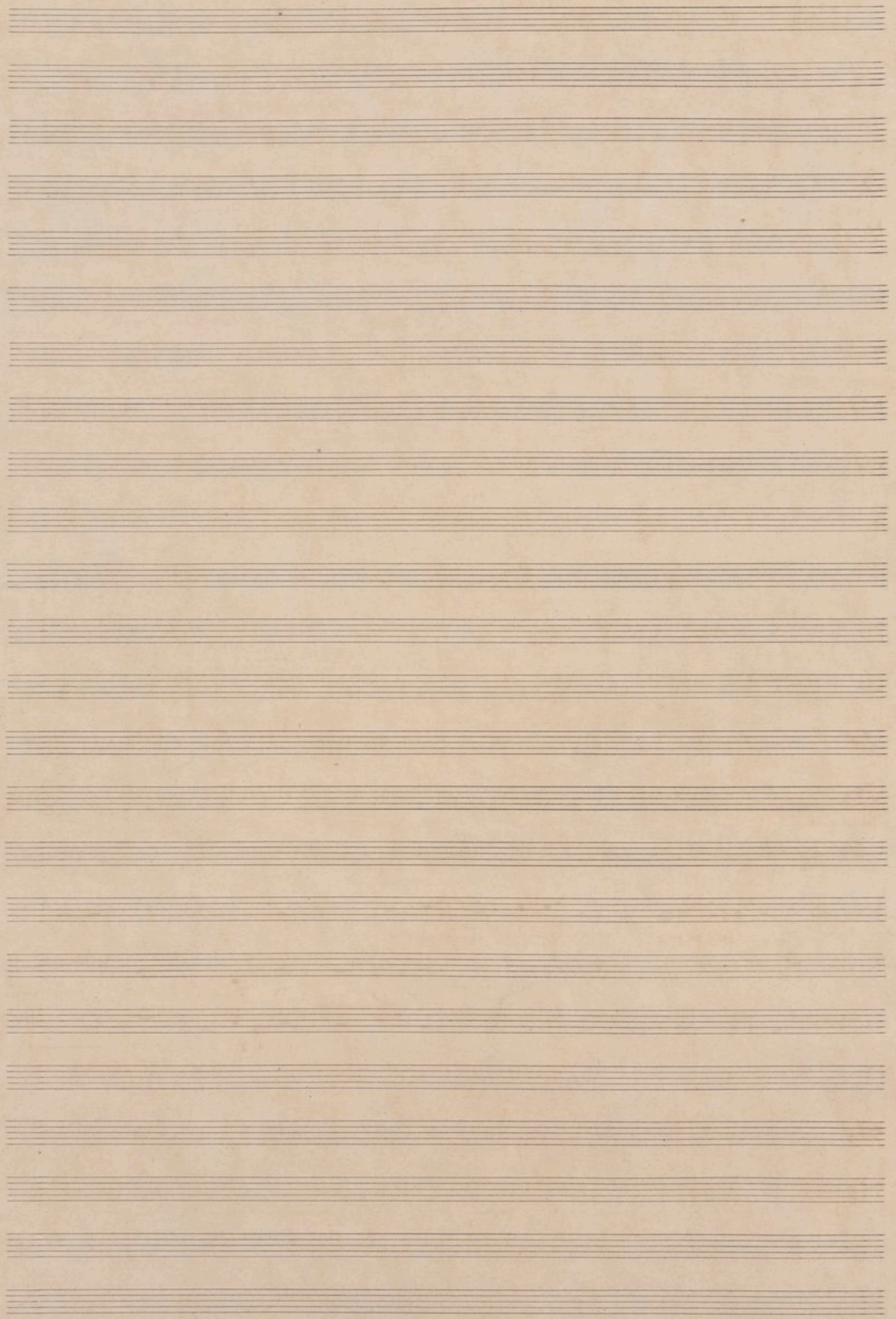
Handwritten musical score for various instruments and voices. The score includes staves for:

- Flute (Fl.)
- Horn (H.)
- Clarinet (Clar.)
- Alto Saxophone (Cl. B.)
- Bassoon (Basson)
- Contrabassoon (C. B.)
- Cor (Cory)
- Timpani (timb.)
- Violin (V.)
- Viola (V.)
- Cello (C.)
- Double Bass (B.)
- Piano (P.)
- Chorus (Chor.)
- Voices (Villes)
- Bass (B.)

The score features complex musical notation, including notes, rests, and dynamic markings. The lyrics for the vocal parts are:

vient - pri - ons et dor - mois -
 dévotement: - pri - ons.
 pri - ons.

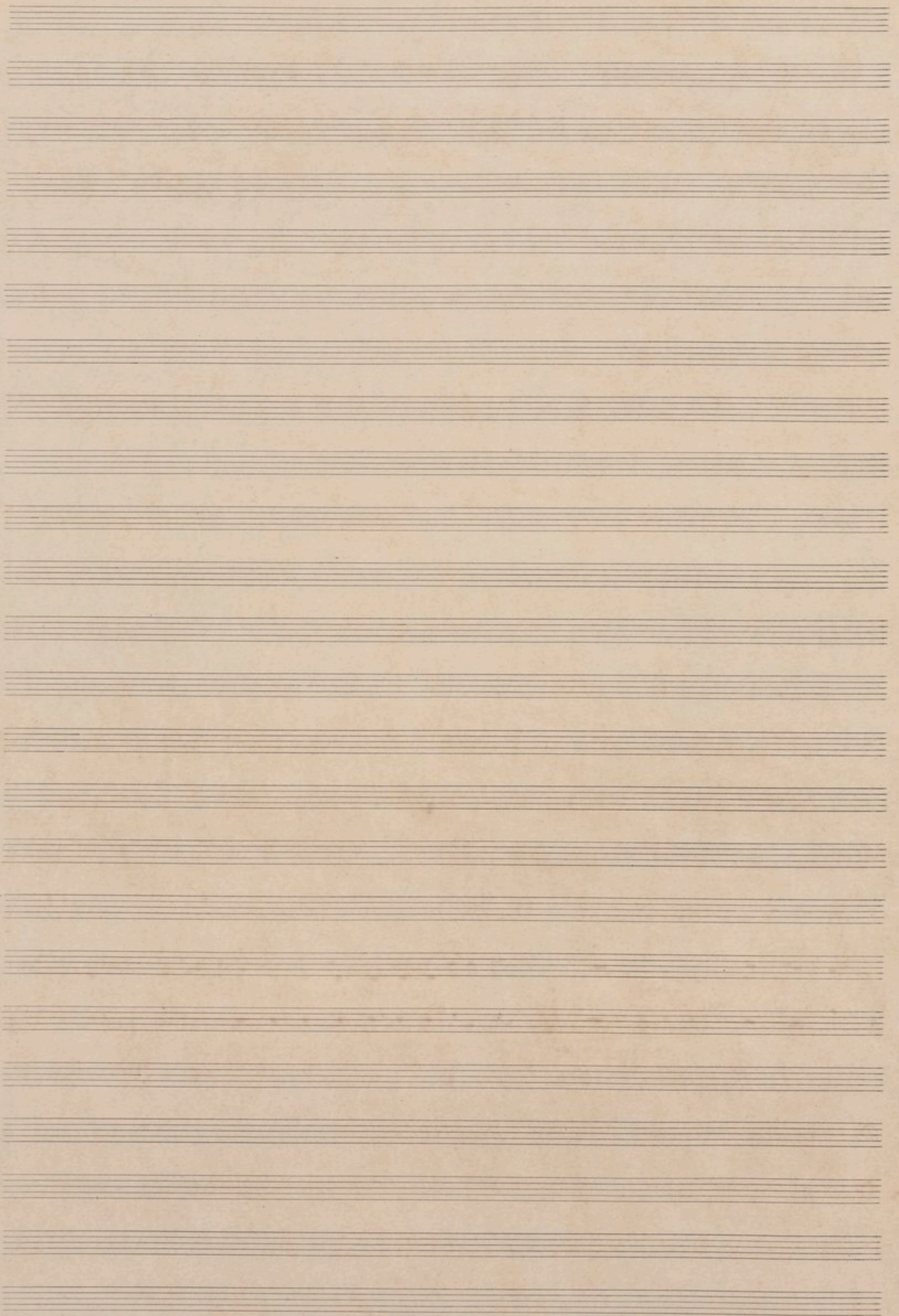
The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is arranged in a standard orchestral format with woodwinds, brass, strings, and vocal parts.



ff
 Fl.
 H.
 Clar.
 Cl. B.
 Basson.
 Cor.
 Timb.
 V.
 a.
 Lus
 Cin.
 Vclles.
 Cb. B.

tous
 avec une crainte mystérieuse,
 le front courbé et les
 mains jointes.)

que les noirs démons de l'a - bi - me
 que les noirs démons de l'a - bi - me



gros fl.

H.

Clav.

clar. B.

Pas.

cb.

Cor

Cor

Timb.

V.

V.

a.

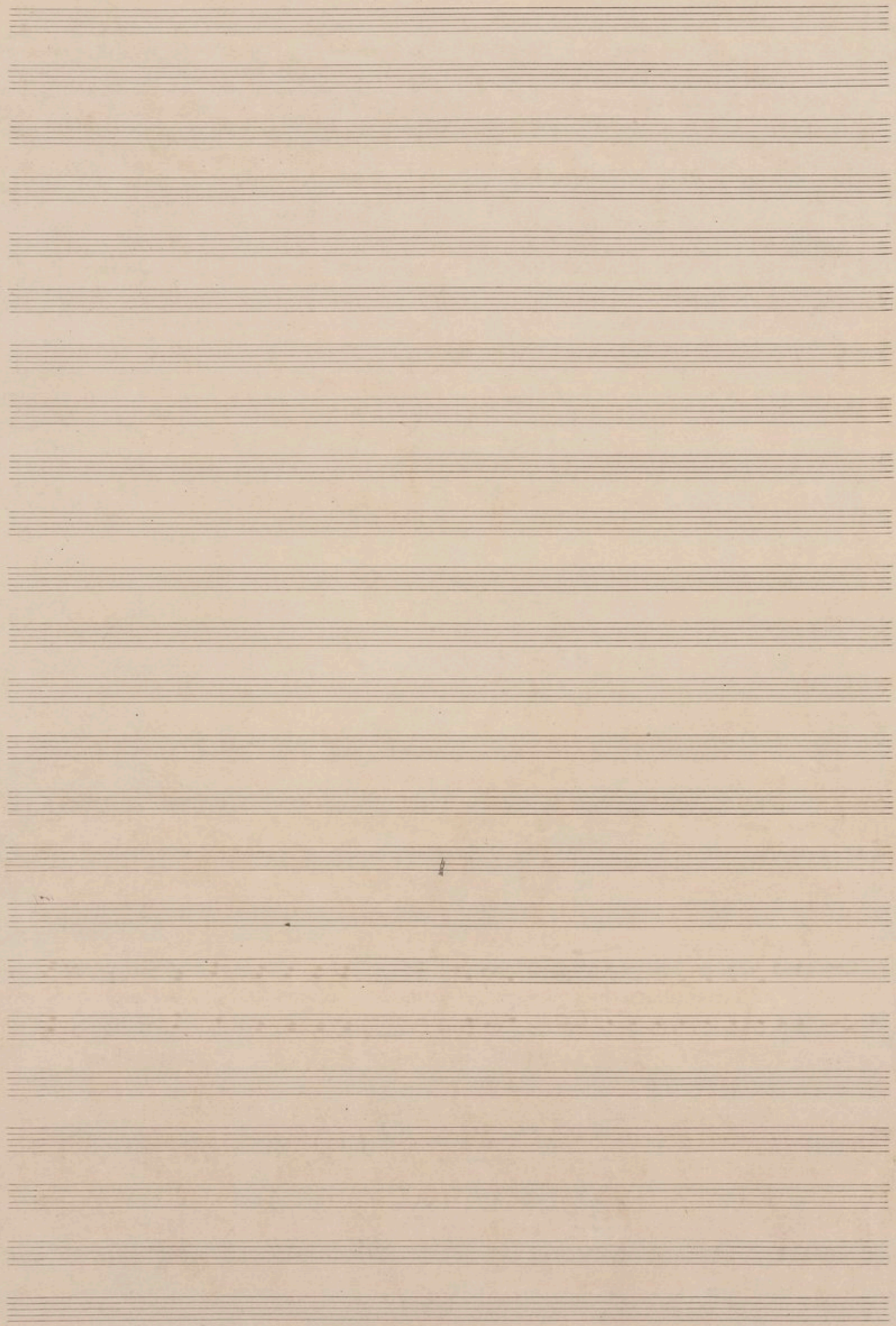
Dans la même posture ils s'éloignent lentement et

Les 12 Cén:

s'écarter de notre che-min. Sei-gneur bé-nis le pain et l'eau, bé-

Vcl.

cb.



gros fl. H. Clar. cl. b. Basson. Cor. timb. V. a.

se separent, tout en priant, pour se rendre chacun dans leur cabane

les 12 cin.

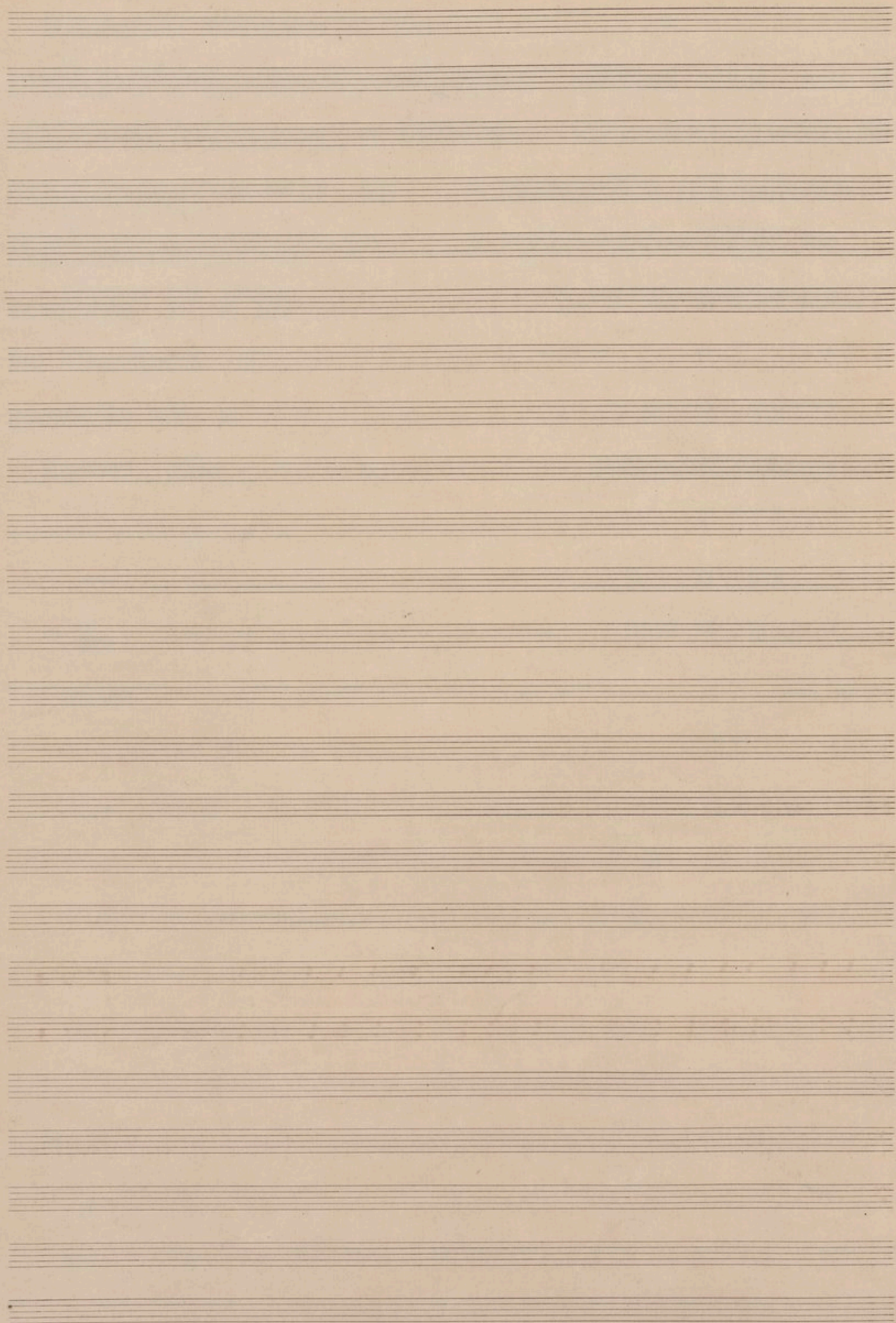
-nis les fruits de nos jar - dins. Bonne - nous le sommeil dans re - ves, et l'i -

V. lras. Co. b.

en l'hy

dim:

dim:



16

rall: un peu plus lent

gda fl.

H.

Clar. *f* Solo (expressif - bien chanté)

Cl. B. *pp*

Basoon *pp*

C. B.

1-2 Cors *pp*

timb.

U.

a.

rall: un peu plus lent

Ils ont disparu.

(Athanaël s'est étendu sur une natte devant sa Cabane, la tête appuyée sur un petit chevalet de bois; les mains jointes)

les 12 *pp* - naiti-ra - ble re - pos!

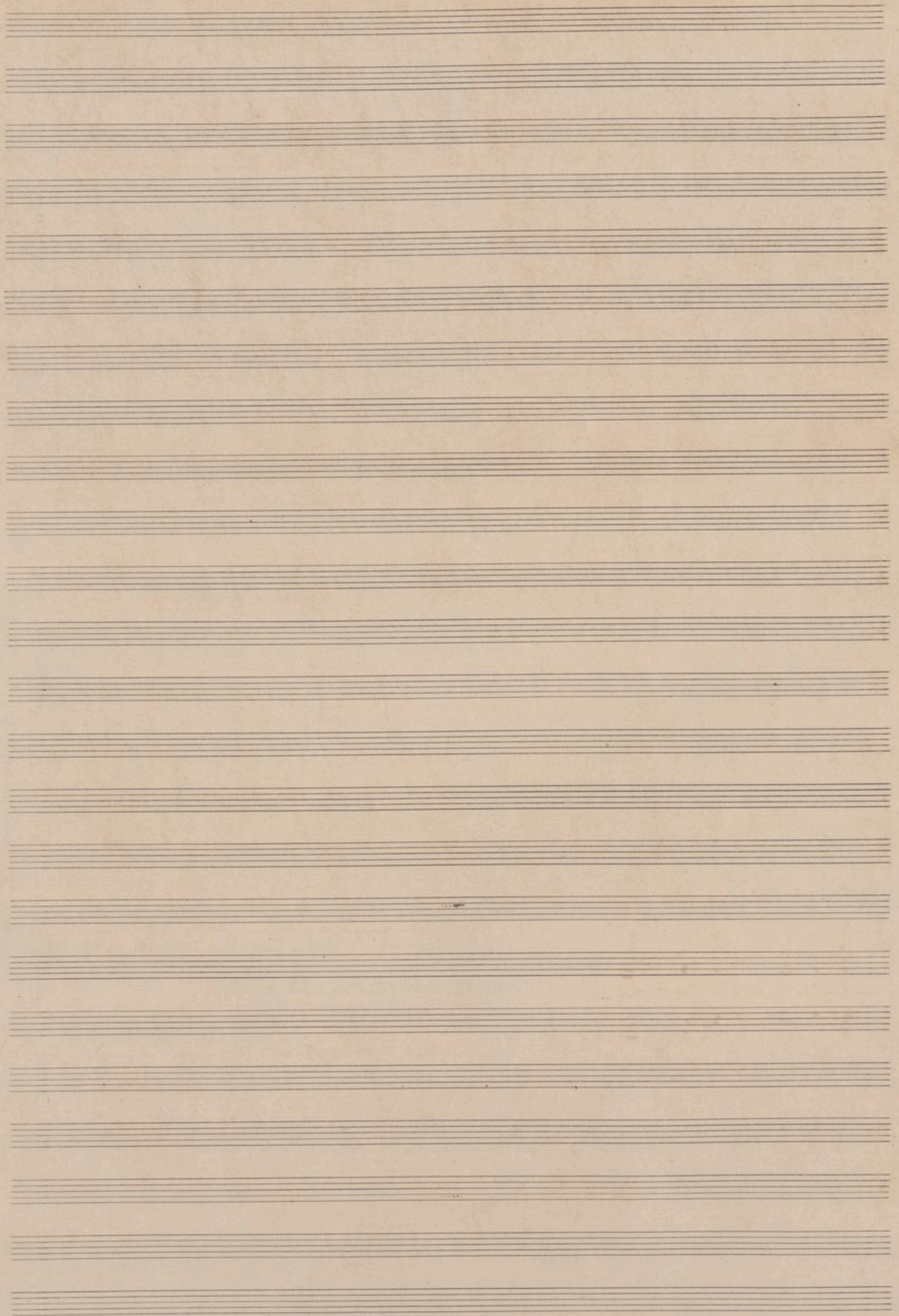
Gen: *pp*

rall: un peu plus lent

Villes *mf* *dim:*

B.

rall: un peu plus lent



en retenant peu à peu

g^{do} fl.

H.

Clar.

cl. B.

Bassons

c. B.

Cors

timb.

V.

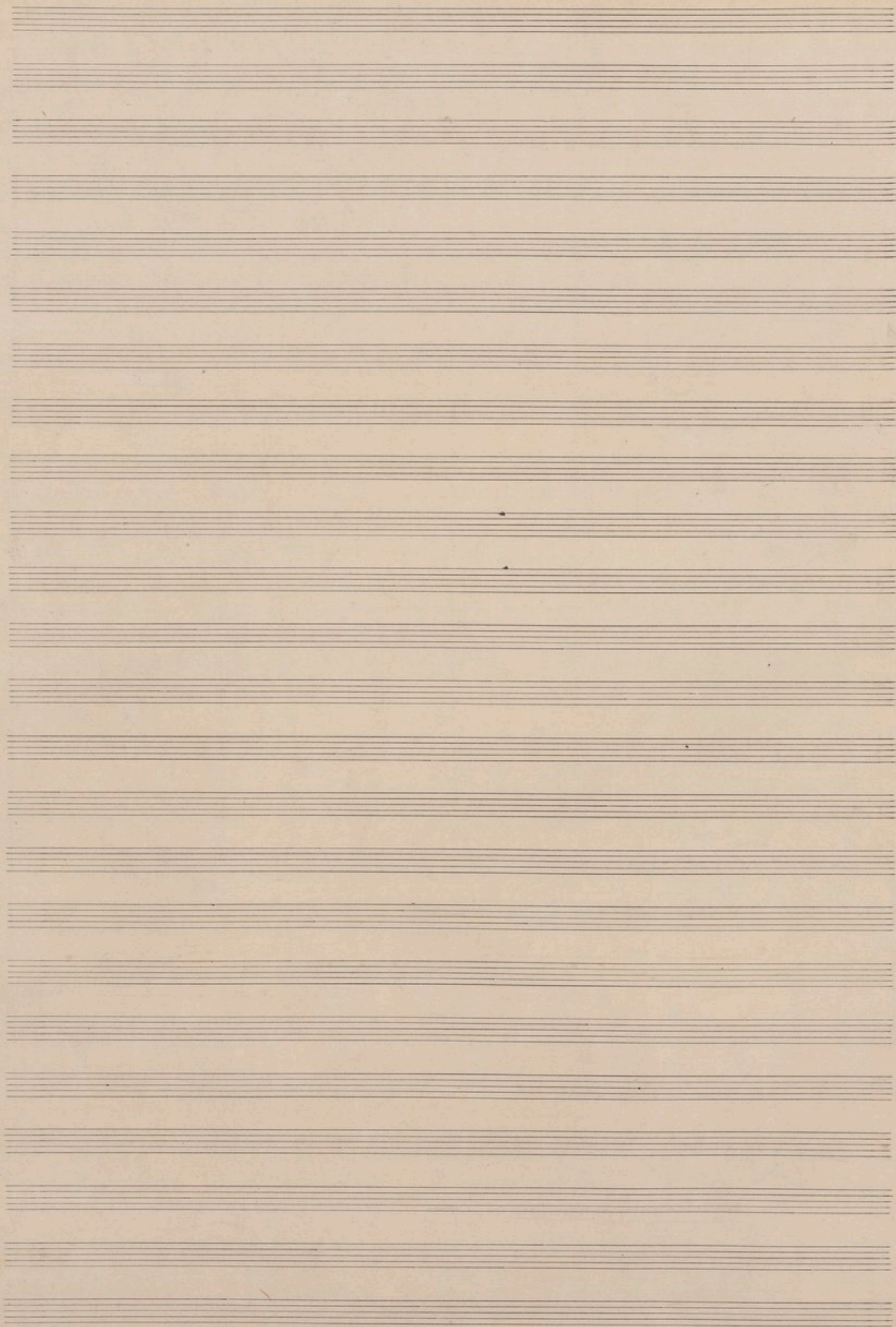
a.

a.

celles

Bas.

en retenant peu à peu



Lento cantabile

Fl. 1 & 2
 H.
 Clar.
 Cl. B.
 Basson
 C. B.

1^{re} solo (sons bouchés)

Lento cantabile

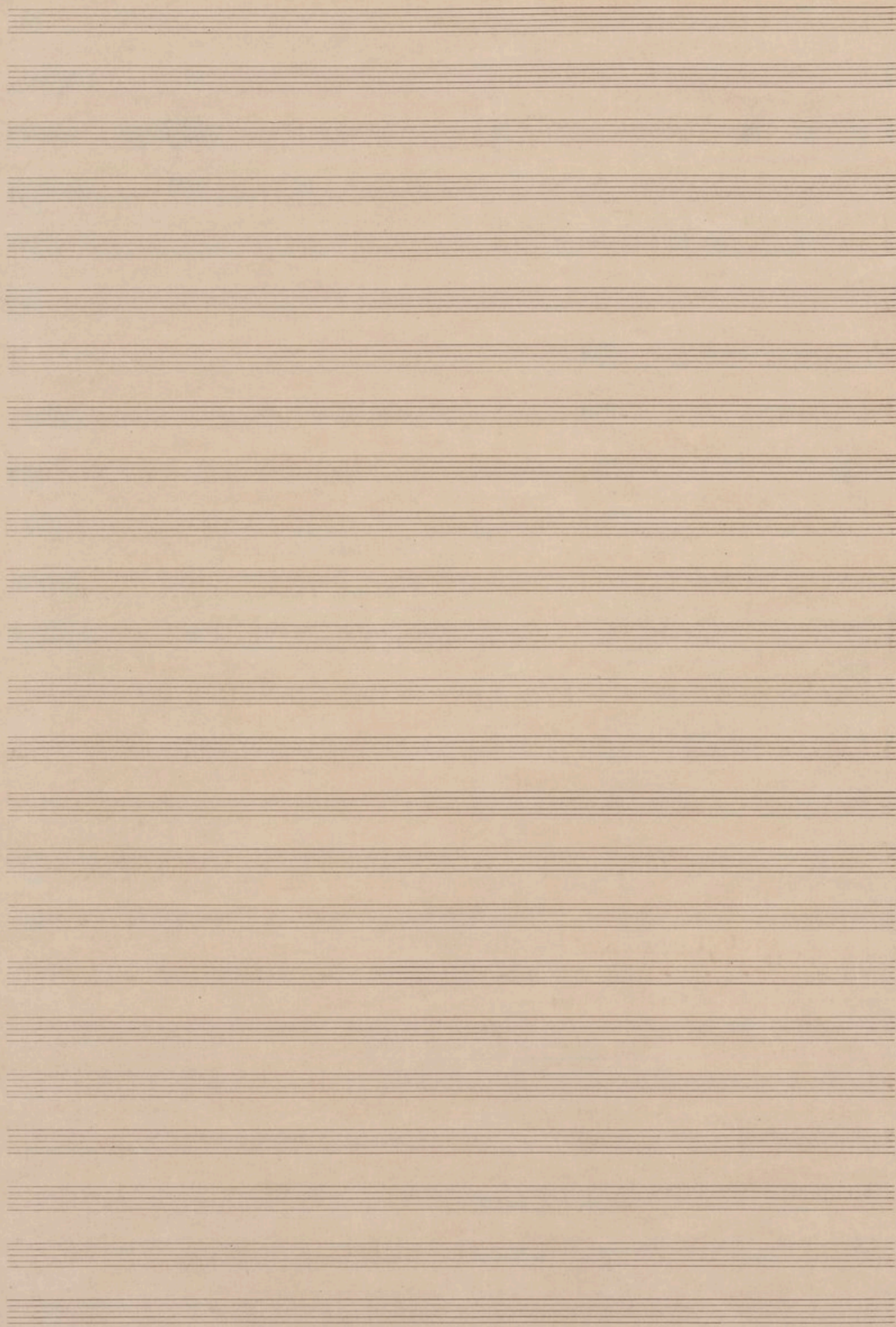
Nuit presque noire - La Terre semble endormie

A. *ppp* (en s'endormant)
 en tre tes mains ...

Vclles
 C. B.

arco *ppp* *3 vclles soli* *1^{re} violoncelle en dehors* *bien chanté*

Lento cantabile *ppp*



17

g^o Fl.

H.

Clar.

Ob.

Basson

Cb.

Corn

timb.

V.

a.

dans une douce béatitude.

mf soli
(très Expressif
bien chanté)

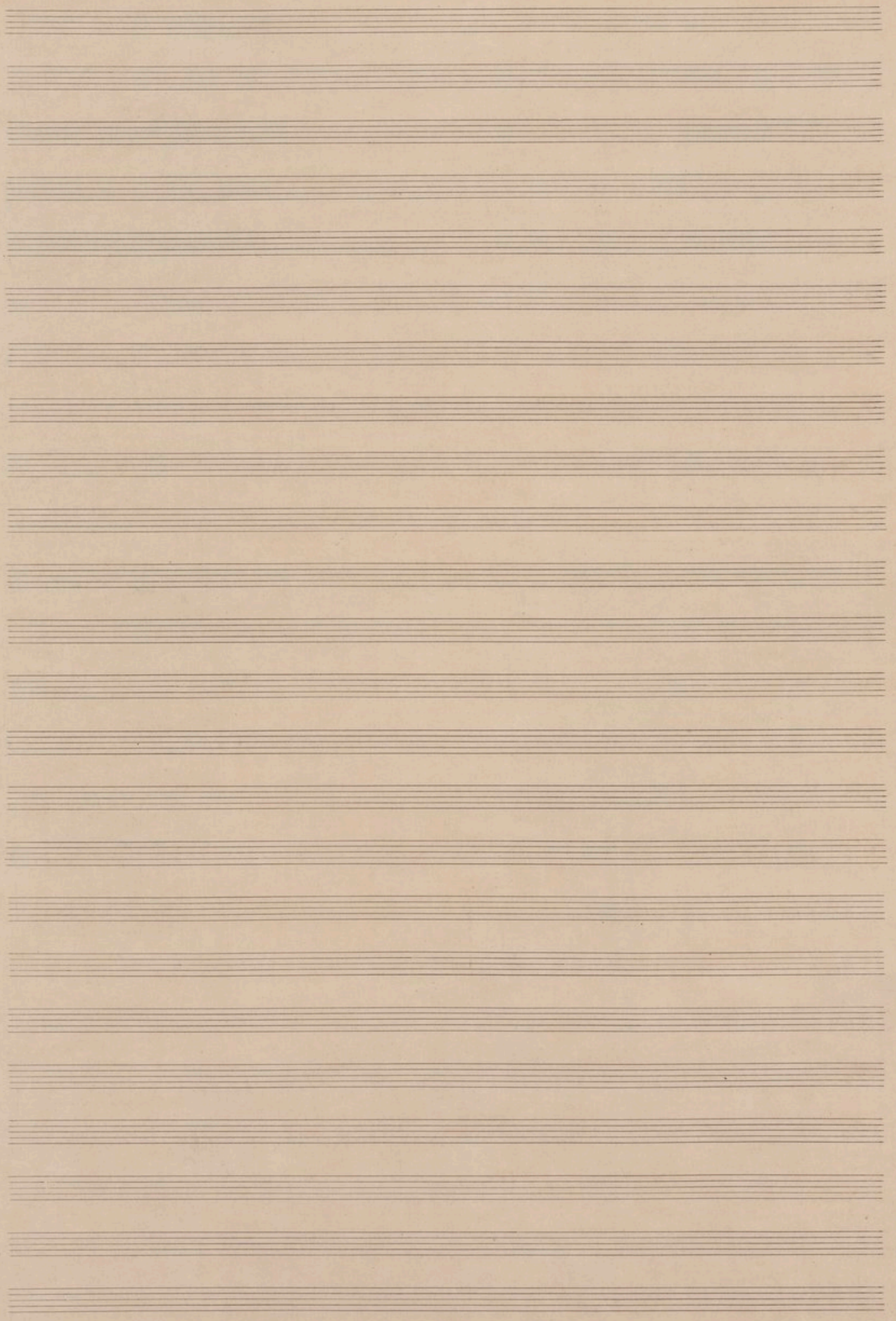
a.

Vclles

Cb.

mf

X



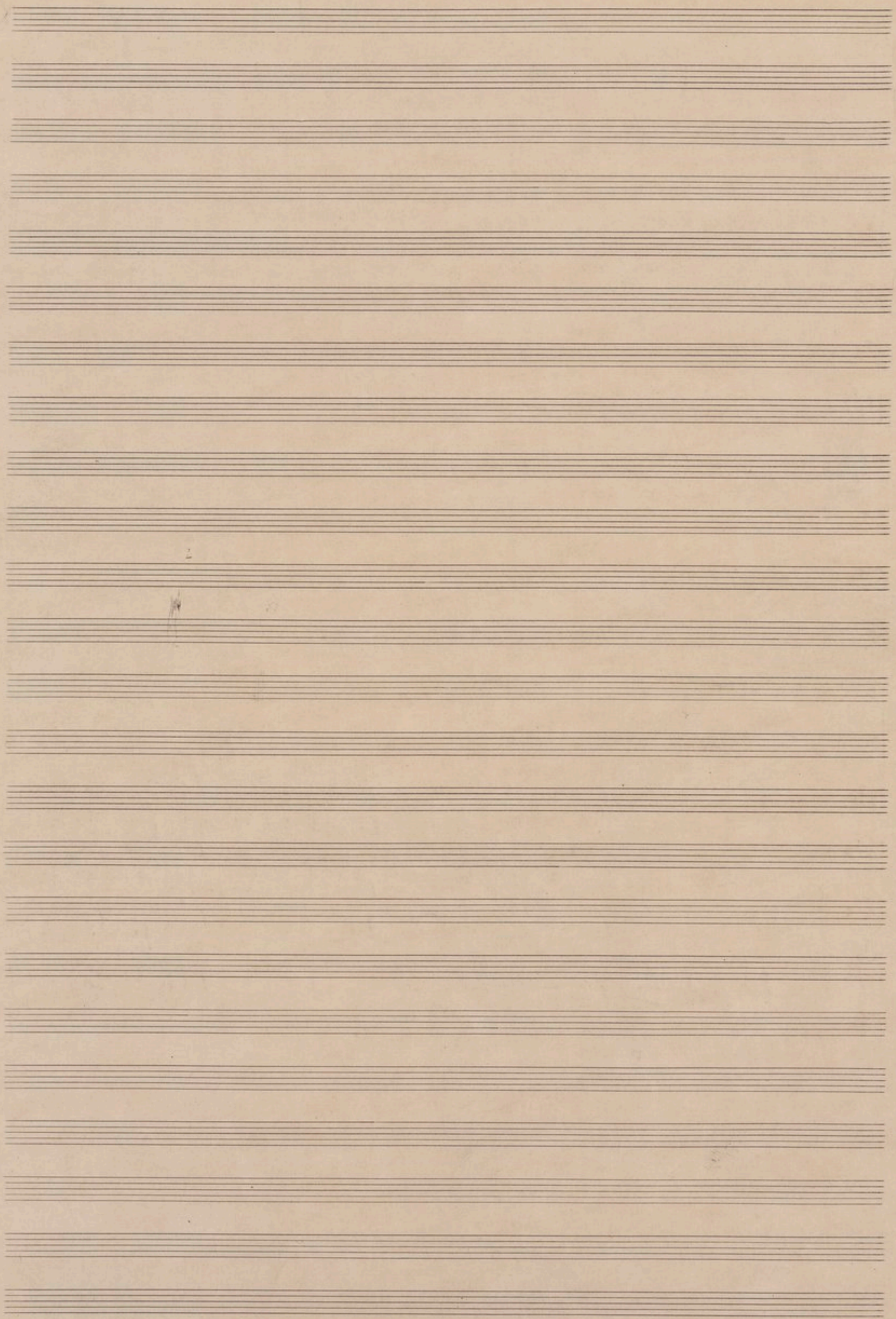
Handwritten musical score for a symphony orchestra. The score is written on ten staves, each with a different instrument label on the left:

- gda* (Violin I)
- H.* (Violin II)
- Clar.* (Clarinets)
- Cl. B.* (Clarinets in B)
- Basson* (Bassoons)
- C. B.* (Cello/Bass)
- Cor* (Cor Anglais)
- tomb.* (Trombones)
- V.* (Viola)
- a.* (Violoncello)
- Vcllo* (Violoncello)
- Co.* (Cello)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- arco* (arco) above the *V.* and *a.* staves.
- mf* (mezzo-forte) above the *a.* staff.
- f* (forte) above the *V.* and *a.* staves.
- ff* (fortissimo) above the *V.* and *a.* staves.
- pp* (pianissimo) above the *a.* staff.
- rit.* (ritardando) above the *a.* staff.
- mis* (mis) above the *a.* staff.
- f* (forte) above the *Co.* staff.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The music is arranged in a multi-measure rest format for the first three measures, followed by a melodic line in the fourth measure. The notation includes slurs, accents, and dynamic markings throughout.



All^o

gob. fl.

H.

Clar.

Cl. B.

Basson

Co. B.

Cors

timb:

V.

a.

(un peu en dehors)

all^o Vision

- 1^{re} Flute solo
- 1 Cor anglais solo
- 1 clar. en sib solo

dans les couloirs

- une ou deux Harpes
- un Harmonium

dans les couloirs

- dans un brouillard apparaît l'intérieur du théâtre à Alexandrie -

Violoncelles

Bass

dim:

all^o



orchestre dans
les coulisses

- foule immense sur les gradins - en avant, se trouve la scène sur laquelle

1^{re} flûte

1^{er} cor anglais

1^{er} clarin. sib

M. arpes

Harm.

*bien chanté,
expressif*

f

Thais (à demi vêtue, mais le visage voilé) mime les amours d'Aphrodite.

1^{re} cor anglais

1^{er} clarin. sib

Harpes

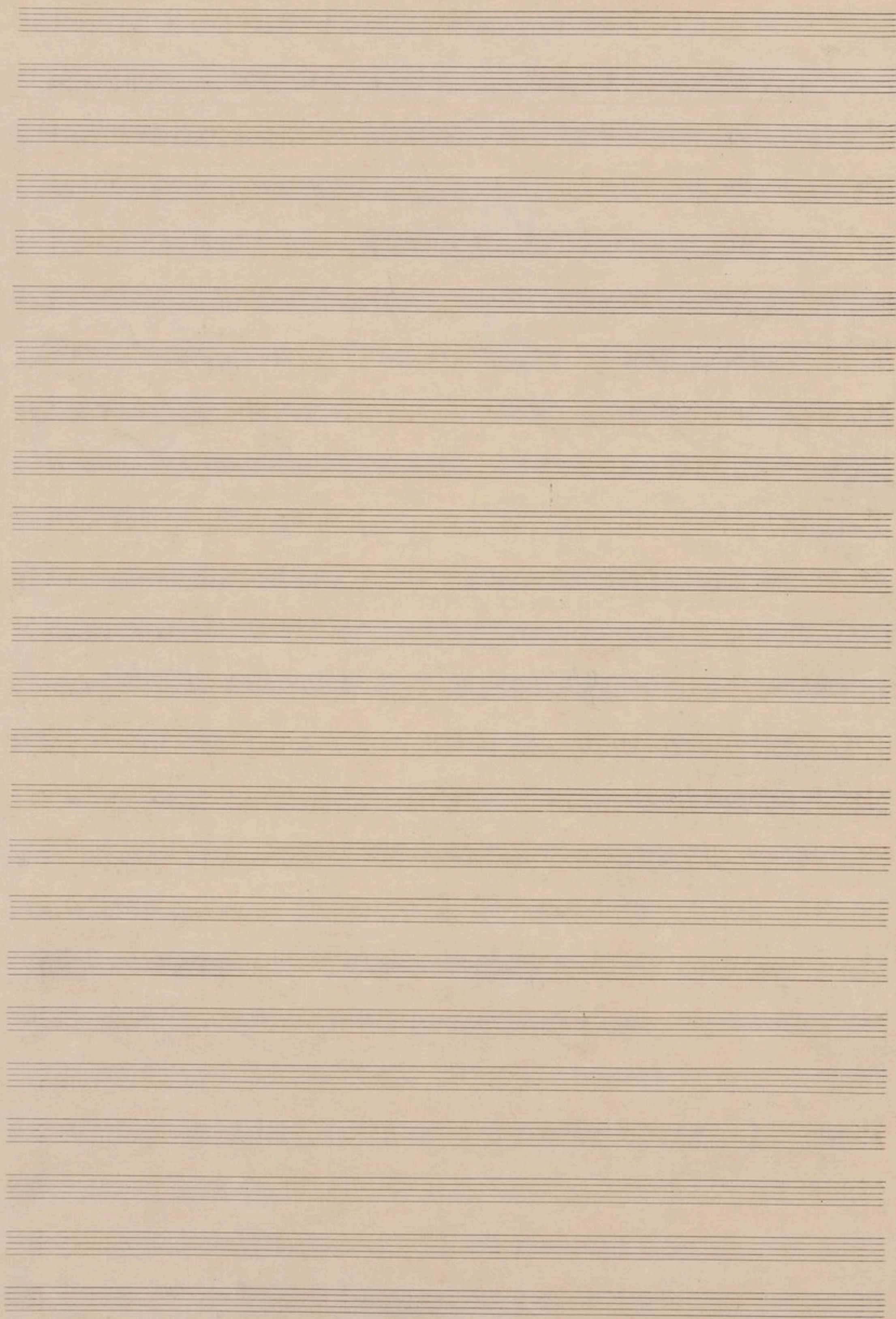
Harm.

*bien chanté
expressif*

f

p

bp



1^{re} Flûte

1^{er} Cor Anglais

1^{er} Clar. (sib)

Harpes

Harm.

1^{re} Flûte

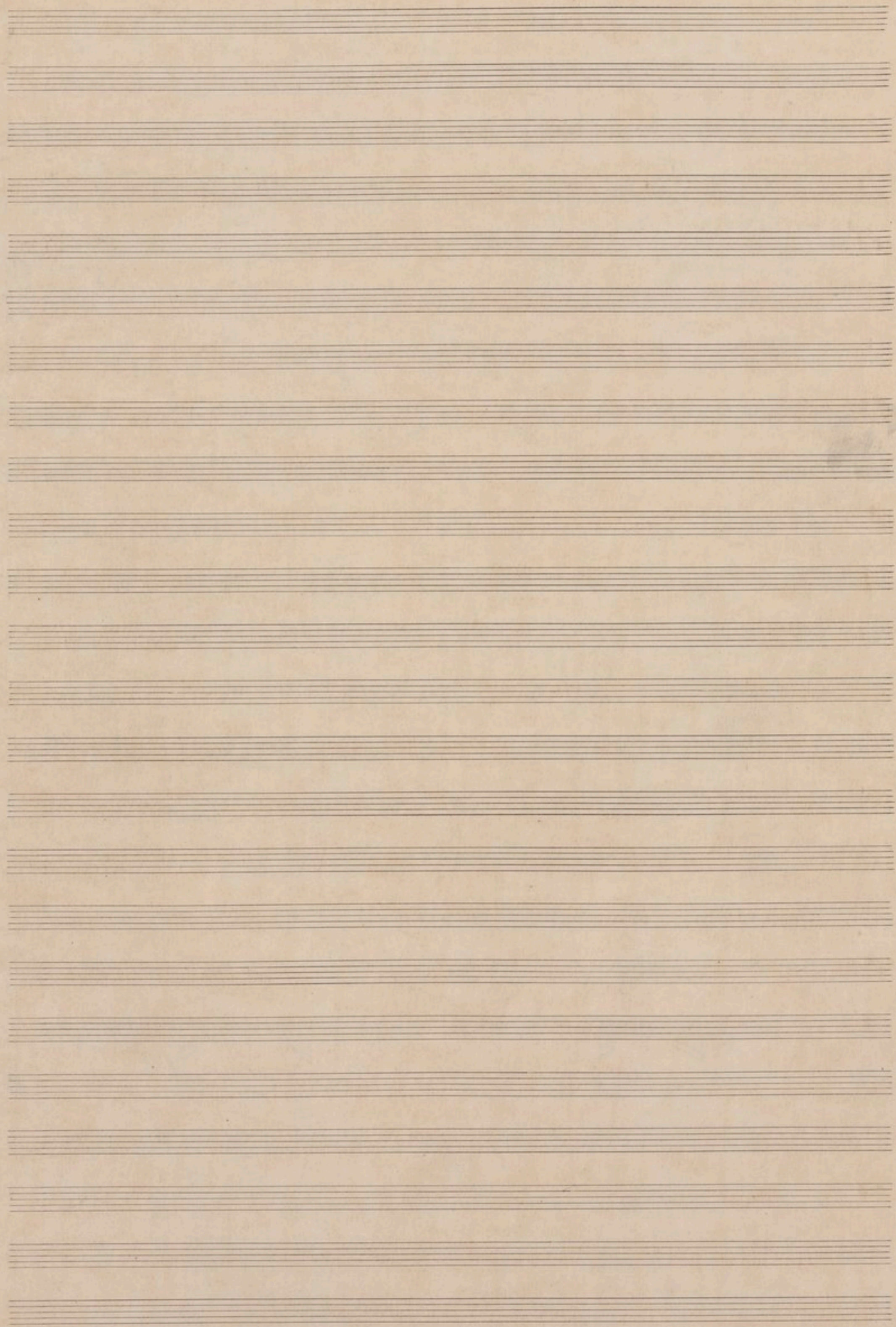
1^{er} Cor Anglais

1^{er} Clar. (sib)

Harpes

Harm.

19 *très expressif et passionné*



1^{re} Flûte
1^{er} Cor Anglais
1^{er} Clarin. (sib)

Harpes

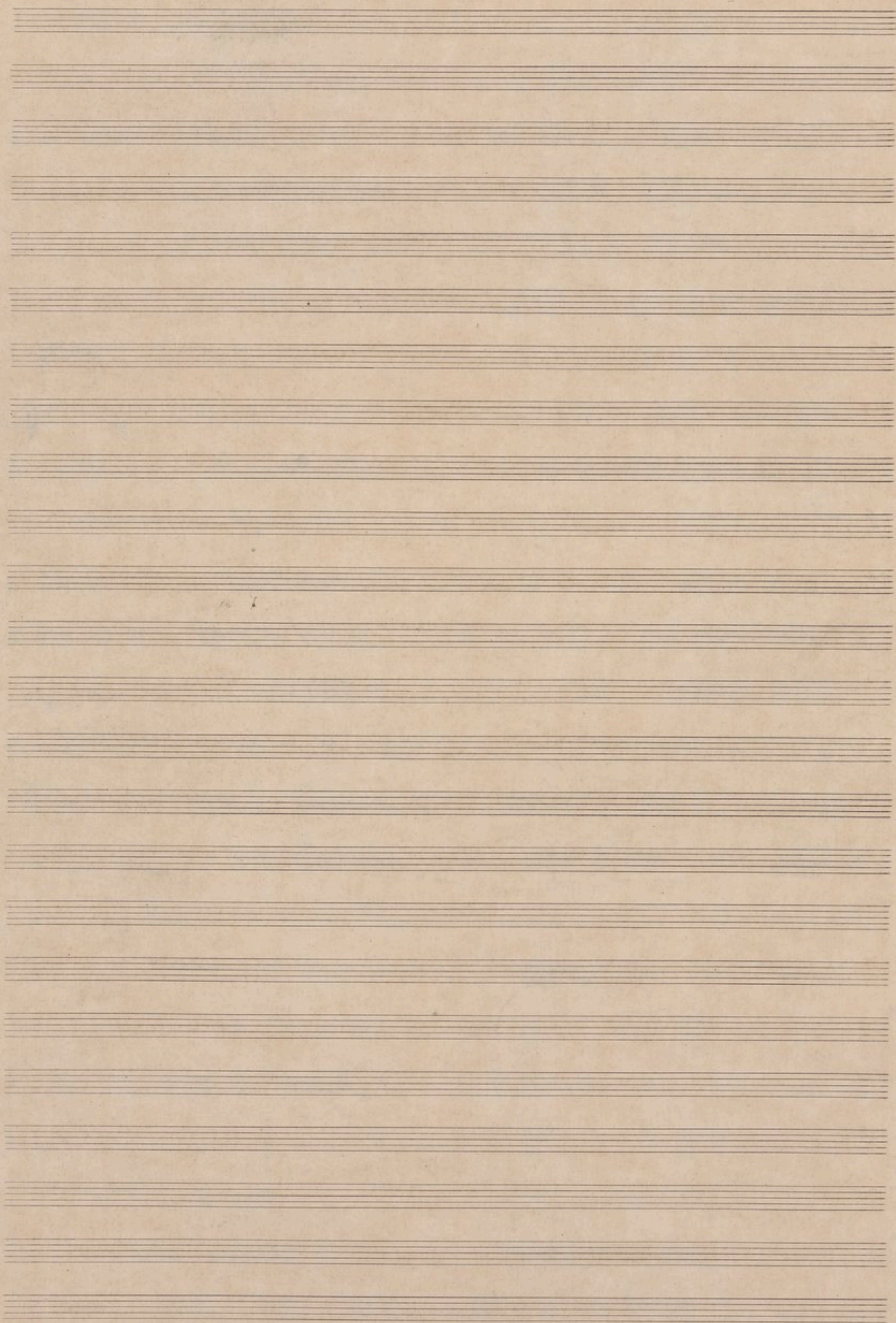
Harm.

14
29

1^{re} Flûte
1^{er} Cor Anglais
1^{er} Clarin. (sib)

Harpes

Harm.



(20)

53 57

*From the theatre of the ...
orchestra ...
altamente ...*

poco a poco piu appassionato

1^o Fl.
1^o Cor Anglais
1^o Clar. (sib)

Harpes

Harm.

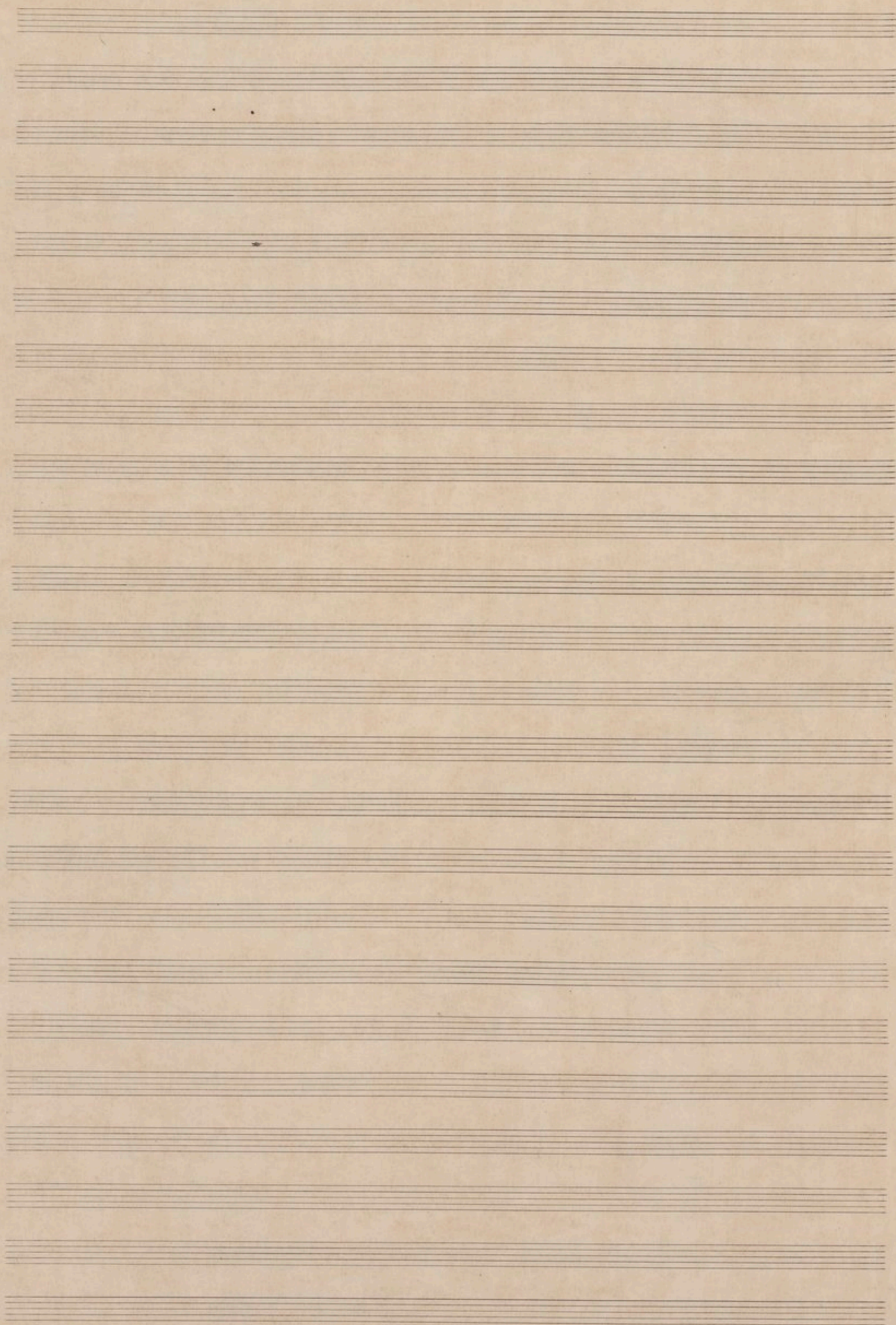
poco a poco piu appassionato

*On peut distinguer, mais vaguement,
apparaît, à son tour, trois fois par mesure.*

1^o Fl.
1^o Cor Anglais
1^o Clar. (sib)

Harpes

Harm.



in unison - cantabile

gdo fl.

Cor Anglais

Clari. (vib)

Harpe

Ham.

crus:

crus:

crus:

crus:

gdo fl.

Cor Angl.

Clari. (vib)

Harpe

Ham.

très expressif

2all:

ff

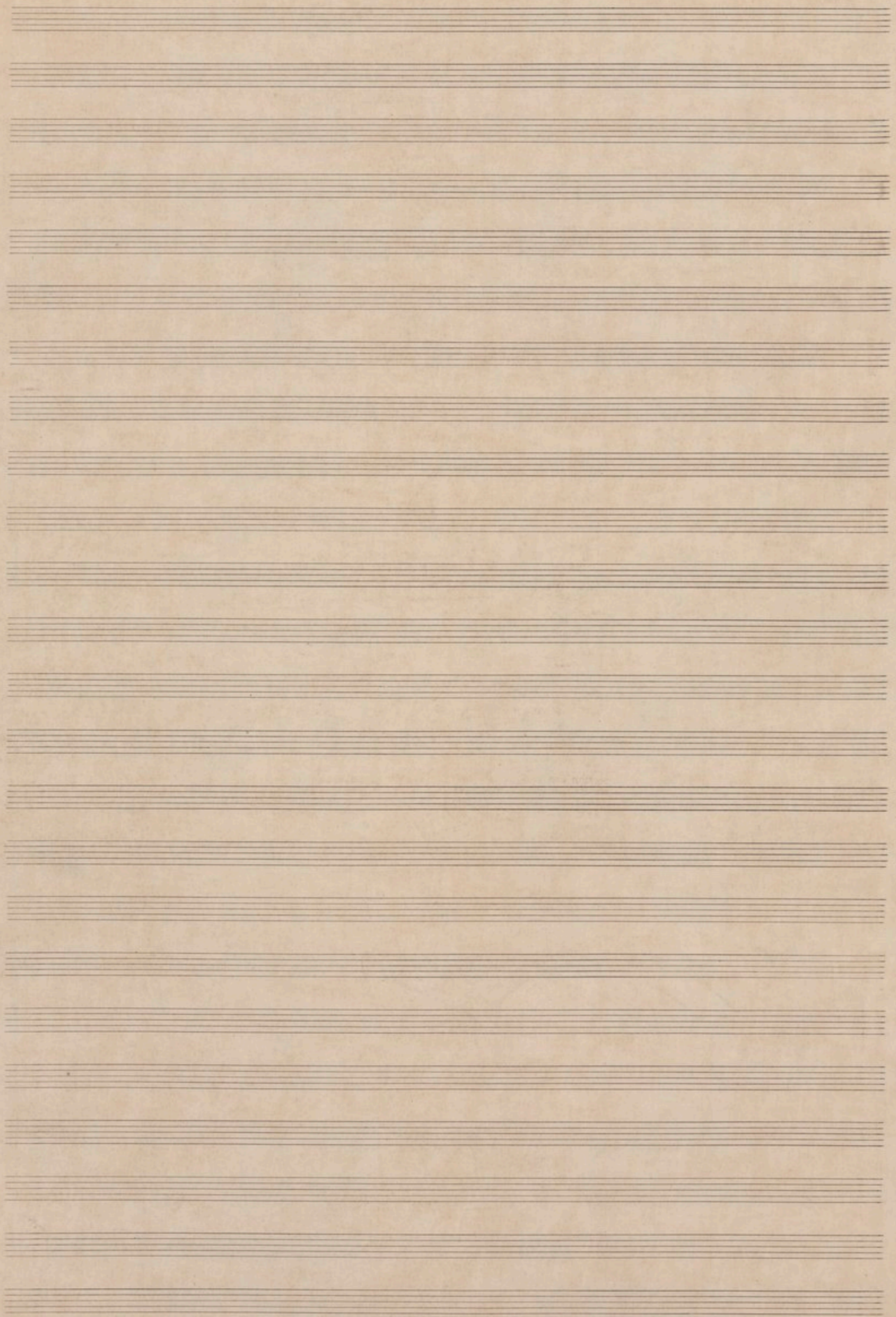
2all:

ff
ritto p

2all:

14/31

14/32



En acclamation croissante et augmentant jusqu'à la fin

a Tempo più appassionato

gob. Fl. Cor Anglin Clar. (Sib) Harp. Horn

a Tempo più appassionato

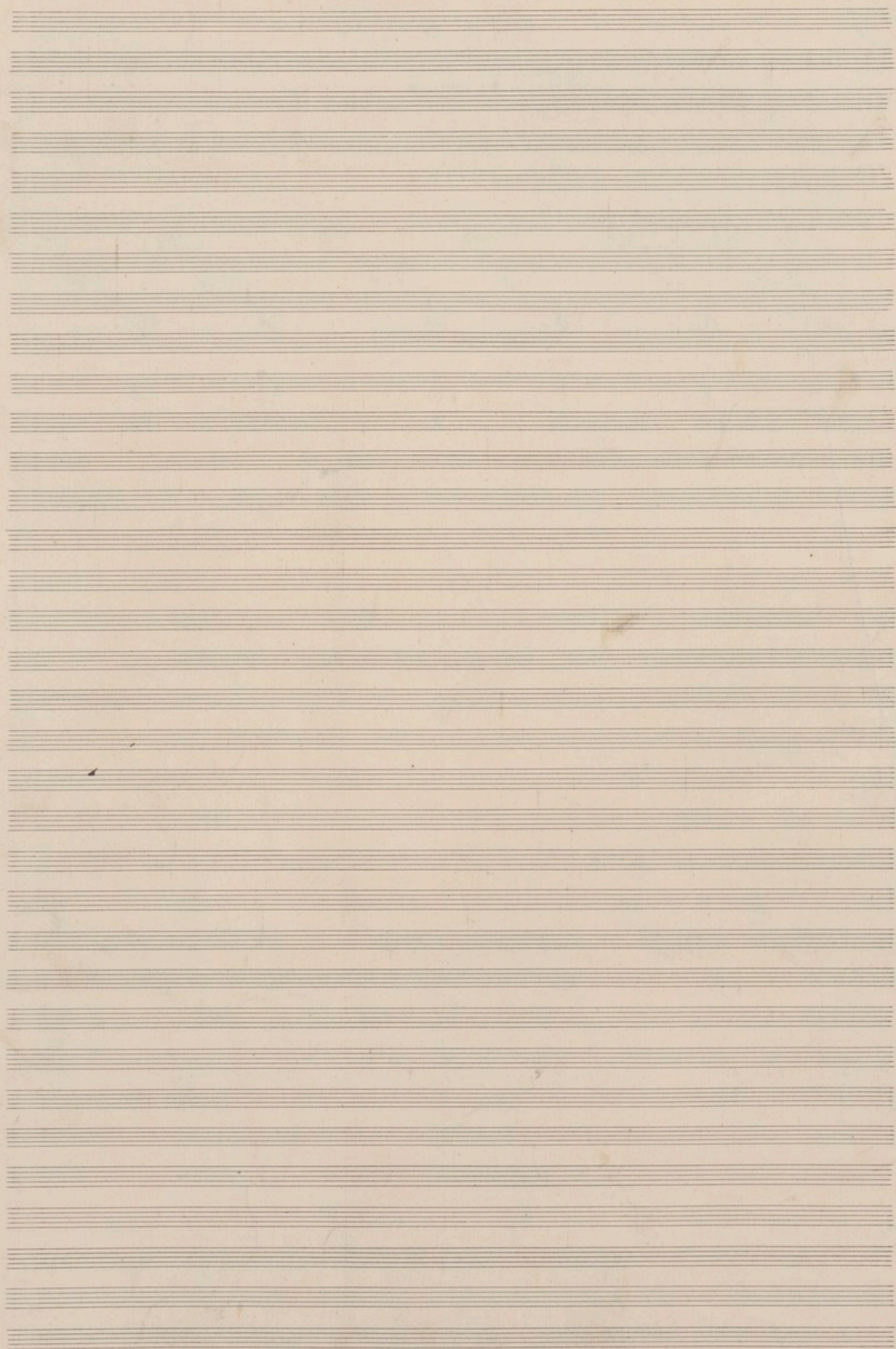
11/35

timb. V. a.

La musique s'accroît de plus en plus

tr. H. c.a. d. H. Horn. Vols. B.

a Tempo più appassionato



en retenant - - all^o agitato

G^{des} Fl.
 H.
 Clar.
 Cl. B.
 Basson
 C. B.
 4 Cors
 2 Trompettes
 Timb.
 V.
 a.

(prendre la petite flûte)
 à 2 (en forçant le son)
 f (très attaqué) (de même)
 ff (en forçant le son) (très attaqué) (de même)
 à 2 (en cuivré)
 f# (très attaqué) (de même)
 sur le chevalot toute la force possible
 sur le chevalot toute la force possible
 sur le chevalot toute la force possible
 all^o agitato

9th Fl. Solo
 C. a. Solo
 Cl. Solo

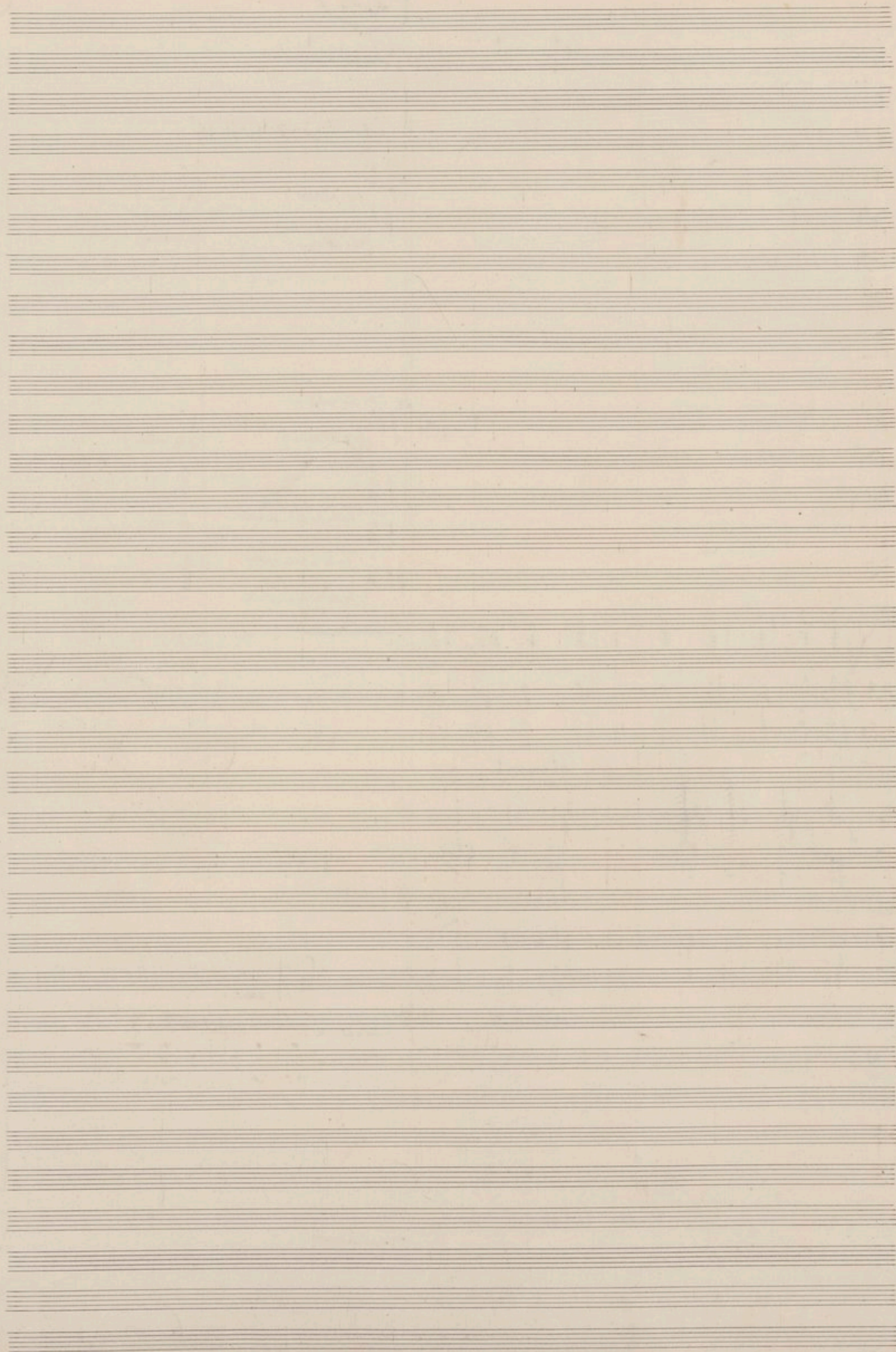
M.
 Mamm.

en retenant - -
 La Vision disparaît subitement.
 Le jour recourt peu à peu

Athanail
 Vls
 Cs.

en retenant - - all^o agitato
 Athanail all^o agitato (avec épanouissement et colère)
 - Honte! - Horreur!..

en retenant - - all^o agitato



9^{de} flûte

petite flûte

H. \hat{a}^2 $\hat{\#}^{\circ}$

Clar. $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$

Cl. B.

Bassons

C. B.

Cors

tromp. \hat{a}^2 $\hat{\#}^{\circ}$

tromb.

timb.

V. $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$

a. $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$

a. $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$

Tên - bres

è - ter - nel - les!...

Seigneur!

Seigneur,

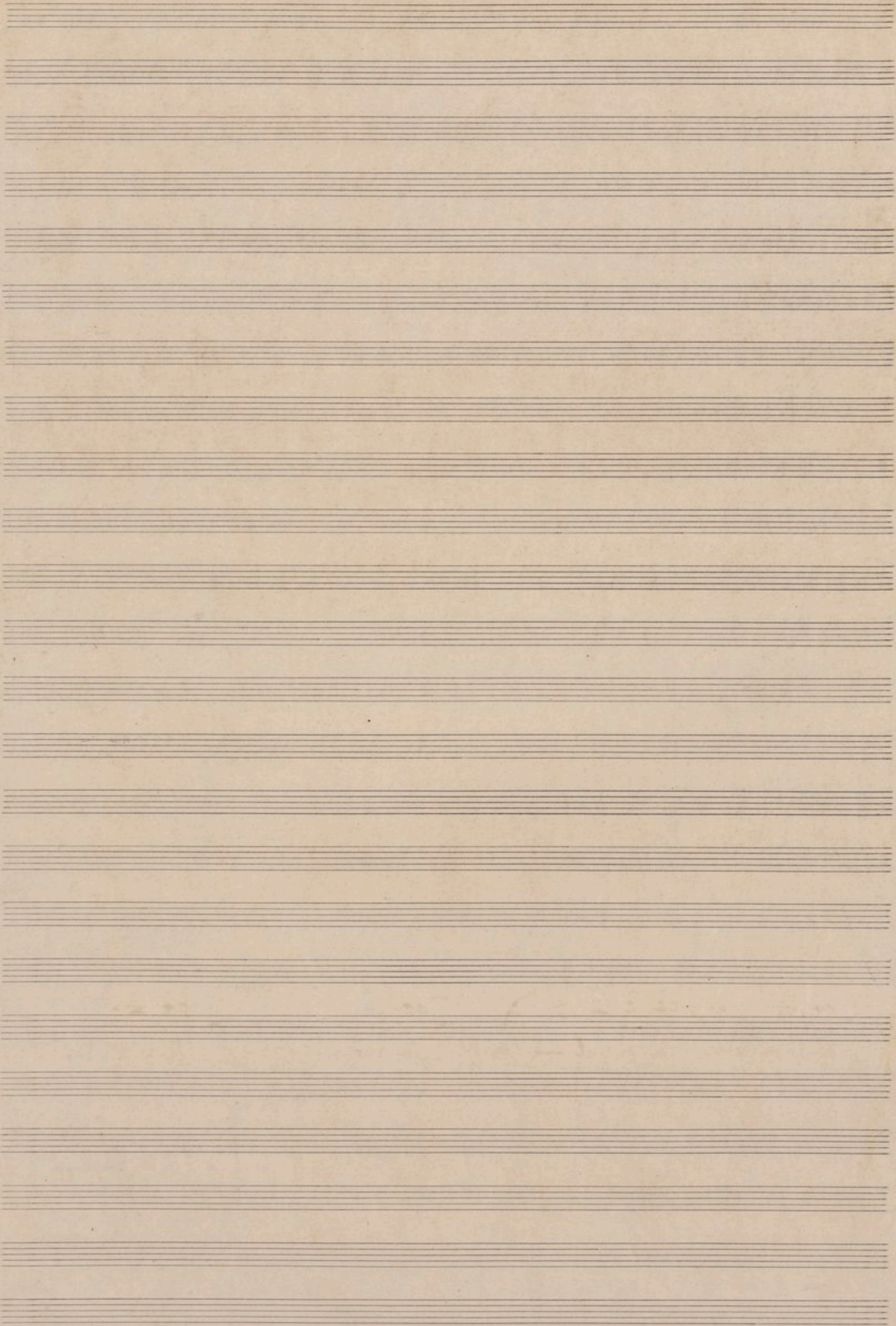
flles

C. B.

$\hat{\#}^{\circ}$ $\hat{\#}^{\circ}$

très attaqué

très attaqué

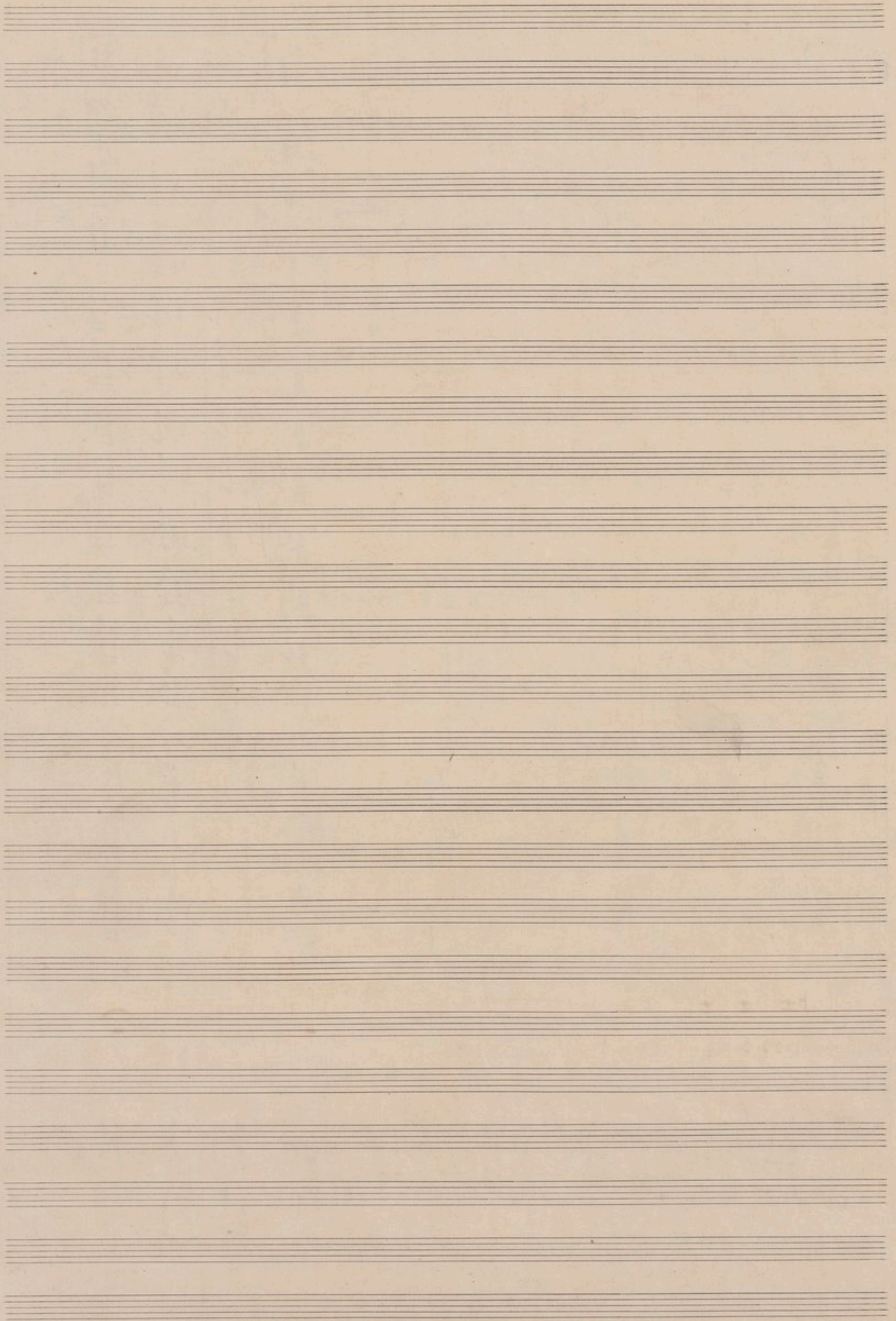


Handwritten musical score for orchestra and voice. The score includes staves for various instruments and a vocal line.

- g^{de} fl.:** Grand flute, staff 1.
- petite flüte:** Petite flute, staff 2.
- H.:** Horn, staff 3.
- Clar.:** Clarinet, staff 4.
- Cl. B.:** Clarinet in B-flat, staff 5.
- Basson:** Bassoon, staff 6.
- Cl. B.:** Clarinet in B-flat, staff 7.
- Cou:** Corno, staff 8.
- trump.:** Trumpet, staff 9.
- tromb.:** Trombone, staff 10.
- timb.:** Timpani, staff 11.
- V.:** Violin, staff 12.
- a.:** Viola, staff 13.
- a.:** Voice, staff 14.
- Violoncelles:** Violoncelles, staff 15.
- B.:** Bass, staff 16.

The vocal line (a.) contains the lyrics: *assis-te - moi!* and *Albanaël s'est jeté à terre et il y reste, prosterne.*

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *ff*.



23

All: mod: (sans lenteur)

g² fl. (reprandre la grande flûte)

H.

Clar. *sost.* f#^o p^o f^b p^o

Cl. B. *sost.* f#^o p^o f#^o p^o

Basson *sost.* f^b p^o f#^o p^o

C. B. f^o f^b

Corn *sost.* f#^o f^b ^{3^e} f^b ^{2^e} f^b

Timb. p^o

V.

A. *dir:* f^b mf p

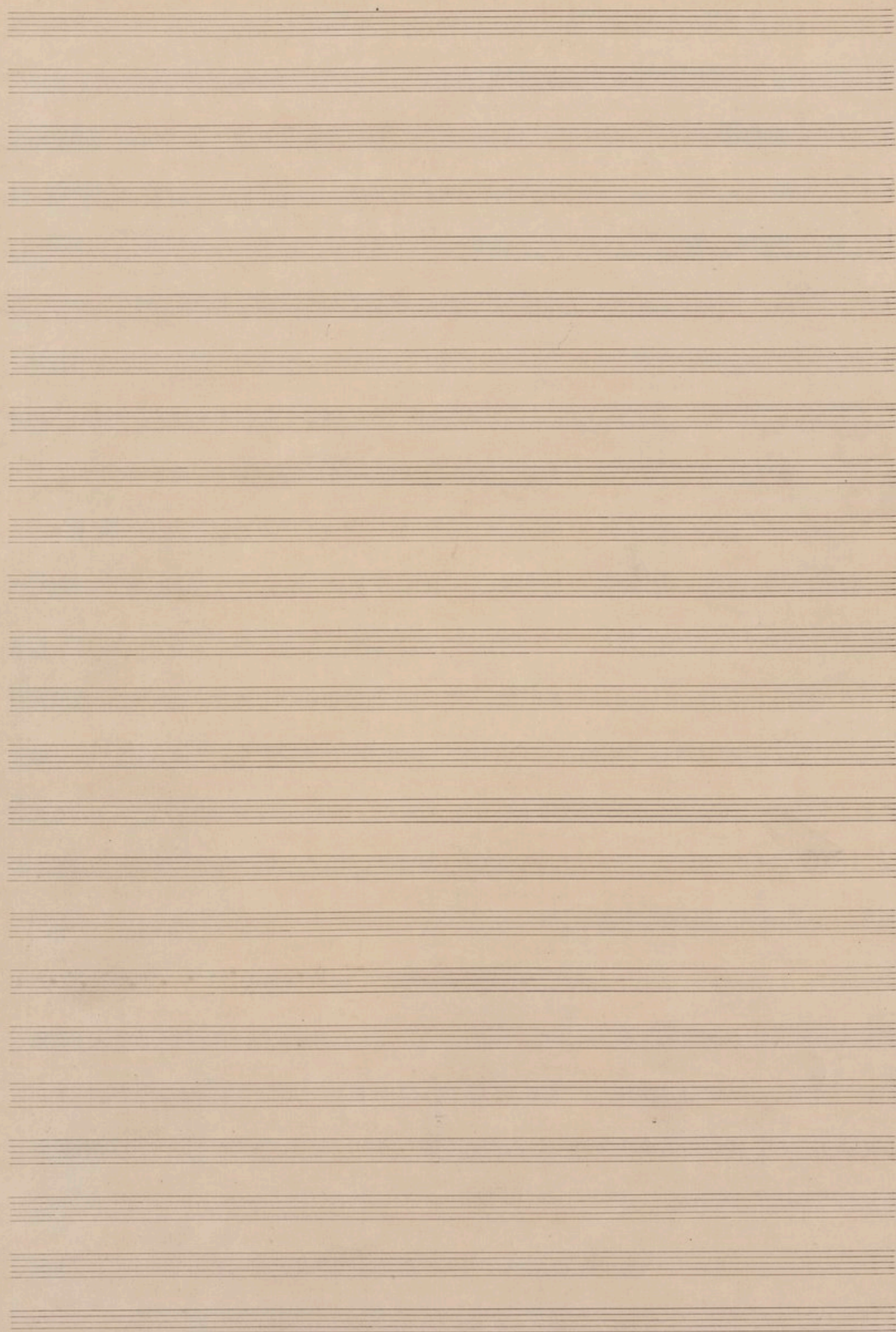
All: mod: (sans lenteur)

A. *mf* (prosterne)
 Toi qui mis la pi-tié dans nos

Org. *dir:* f mf p

C. B. *mf* f mf

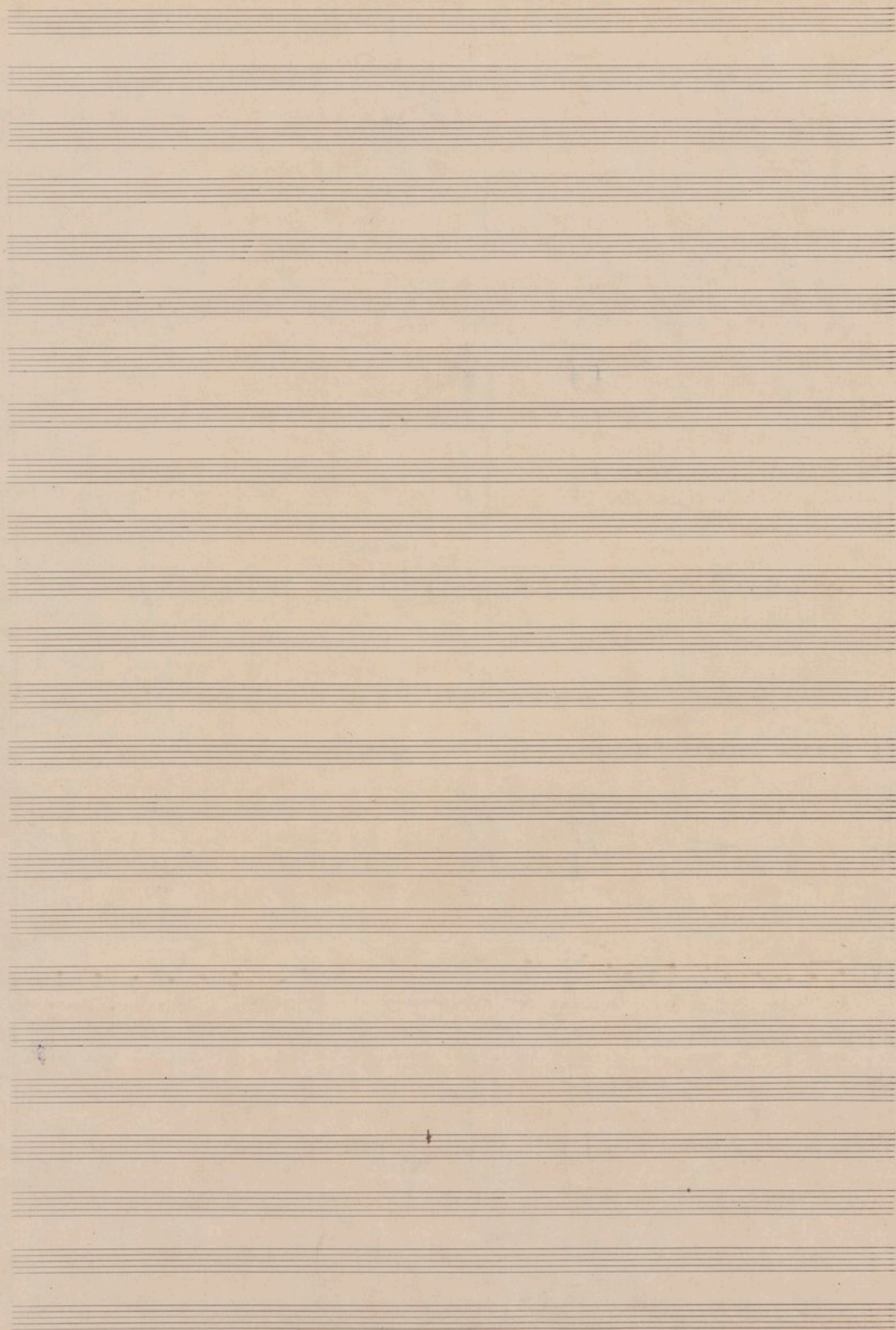
All: mod: (sans lenteur)



Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves. The instruments listed on the left are: Flutes (Fl.), Oboes (Ob.), Clarinet (Clar.), Bassoon (Basson), Horns (C.B.), Trumpets (Cors), Timpani (timb.), Violins (V.), Violas (a.), and Cello/Double Bass (a.).

The vocal soloist part (a.) includes the following lyrics: "à - mes, Dieu bon, louange à toi! — J'ai compris l'en dei - gne —".

Key musical notations include dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mfz* (mezzo-fortissimo). Performance instructions include *arco* (arco) and *en dehors* (en dehors). The score features various rhythmic values, including eighth and sixteenth notes, and rests.



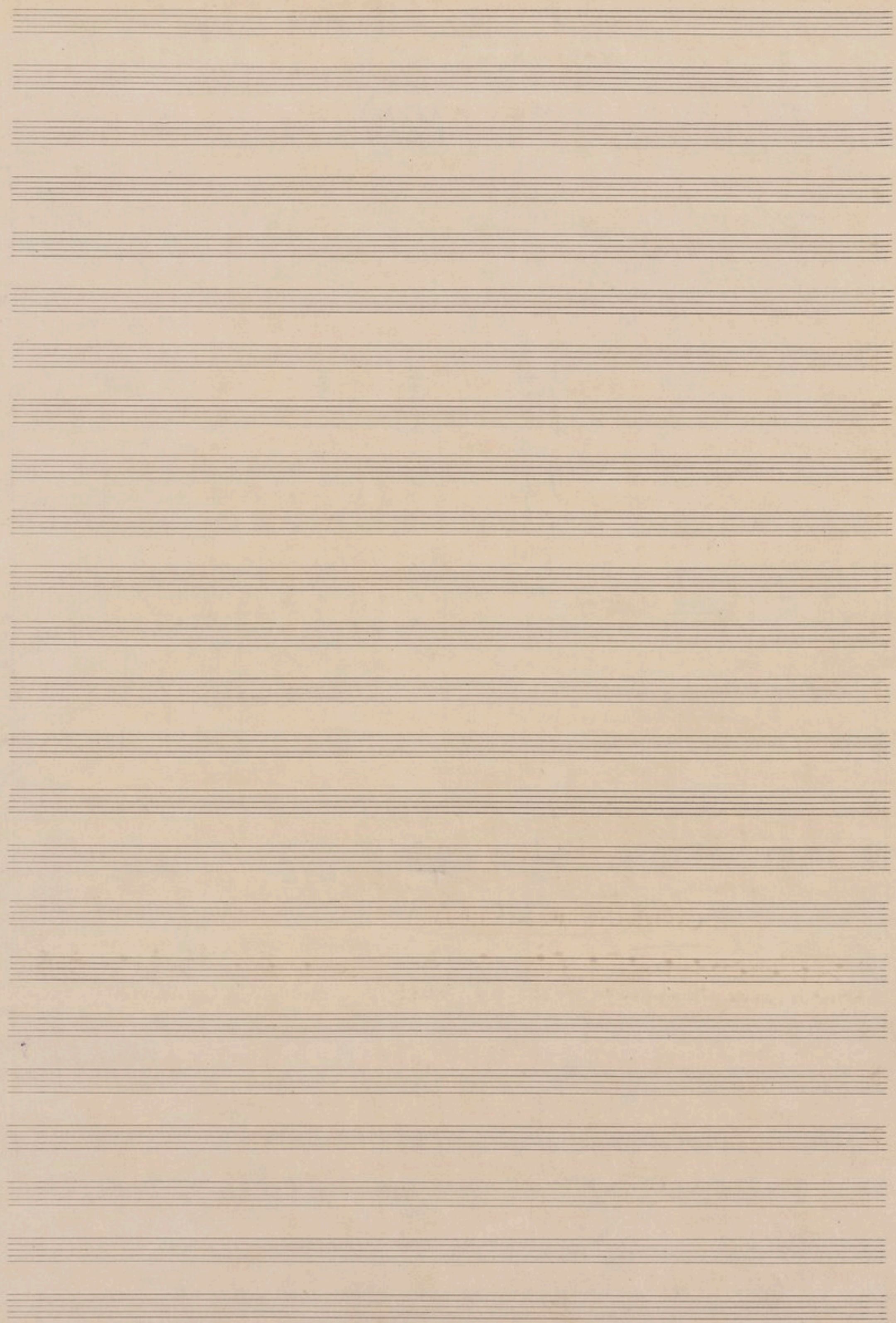
24

Handwritten musical score for a full orchestra and vocal soloist. The score is written on ten staves, with the vocal line at the bottom. The instruments listed on the left are: Flutes (Fl.), Horns (H.), Clarinet (Clar.), Bassoon (B.-s.), Bassoon (Bassons), Contrabass (Cb.), Cymbals (Crs.), Timpani (timb.), Violins (V.), Viola (a.), Cello (a.), Violoncello (Vclles), and Double Bass (B.).

The vocal line includes the following lyrics: *-ment de l'ombre, je me lève et je pars! Car je veux de livrer cette*

Performance instructions include: *(Il se relève avec enthousiasme)*, *sempre f e sot:*, and *avec*.

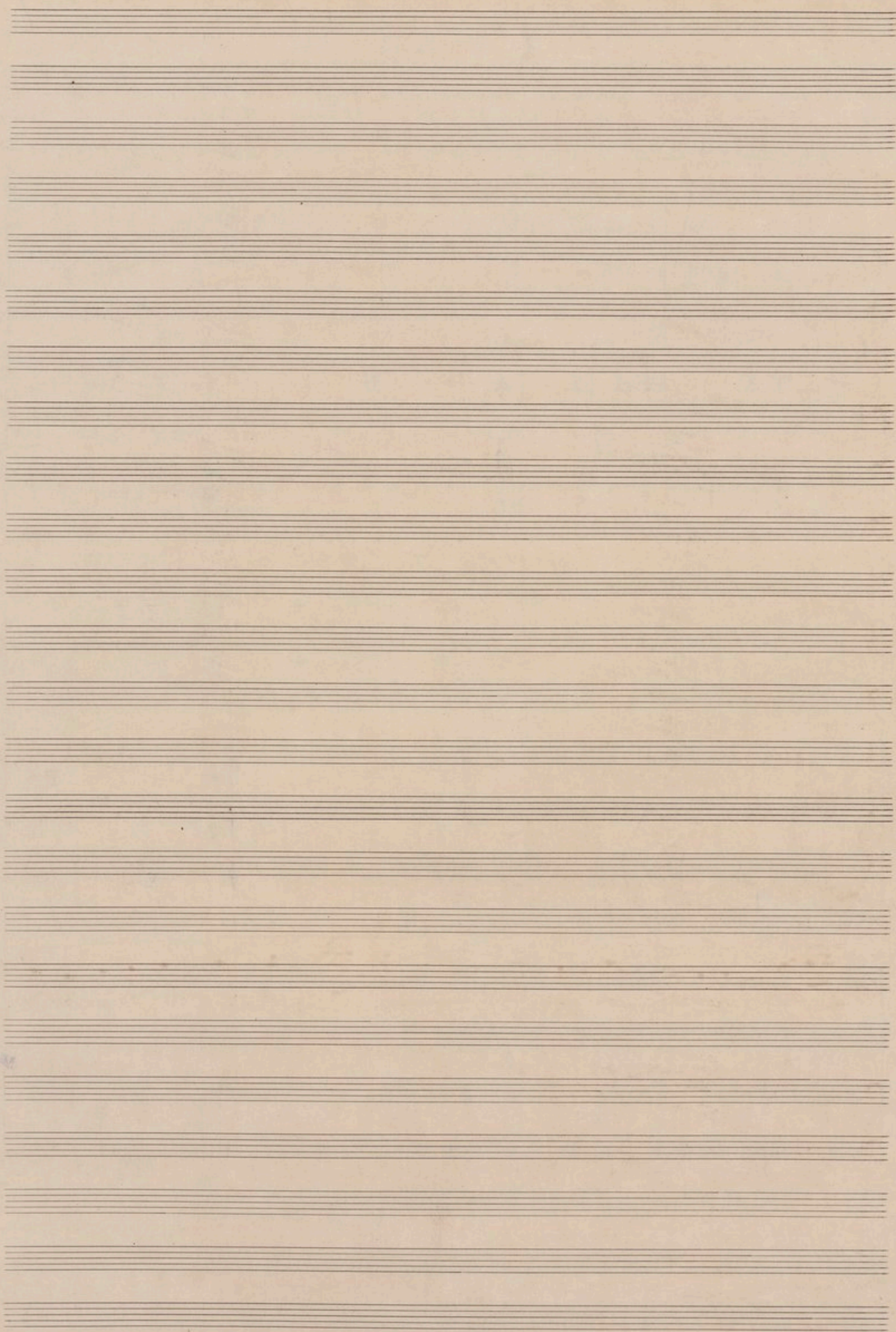
The score features various musical notations such as dynamics (p, f, sf), articulation (accents, slurs), and phrasing marks.



gdes fl.
H.
Clar.
Cl. B.
Basson.
Cor.
timb.
V.
a.
a.
Vll.
Cb.

(de plus en plus exalté)

femme des liens de la chair! Dans l'azur je vois, penchés vers



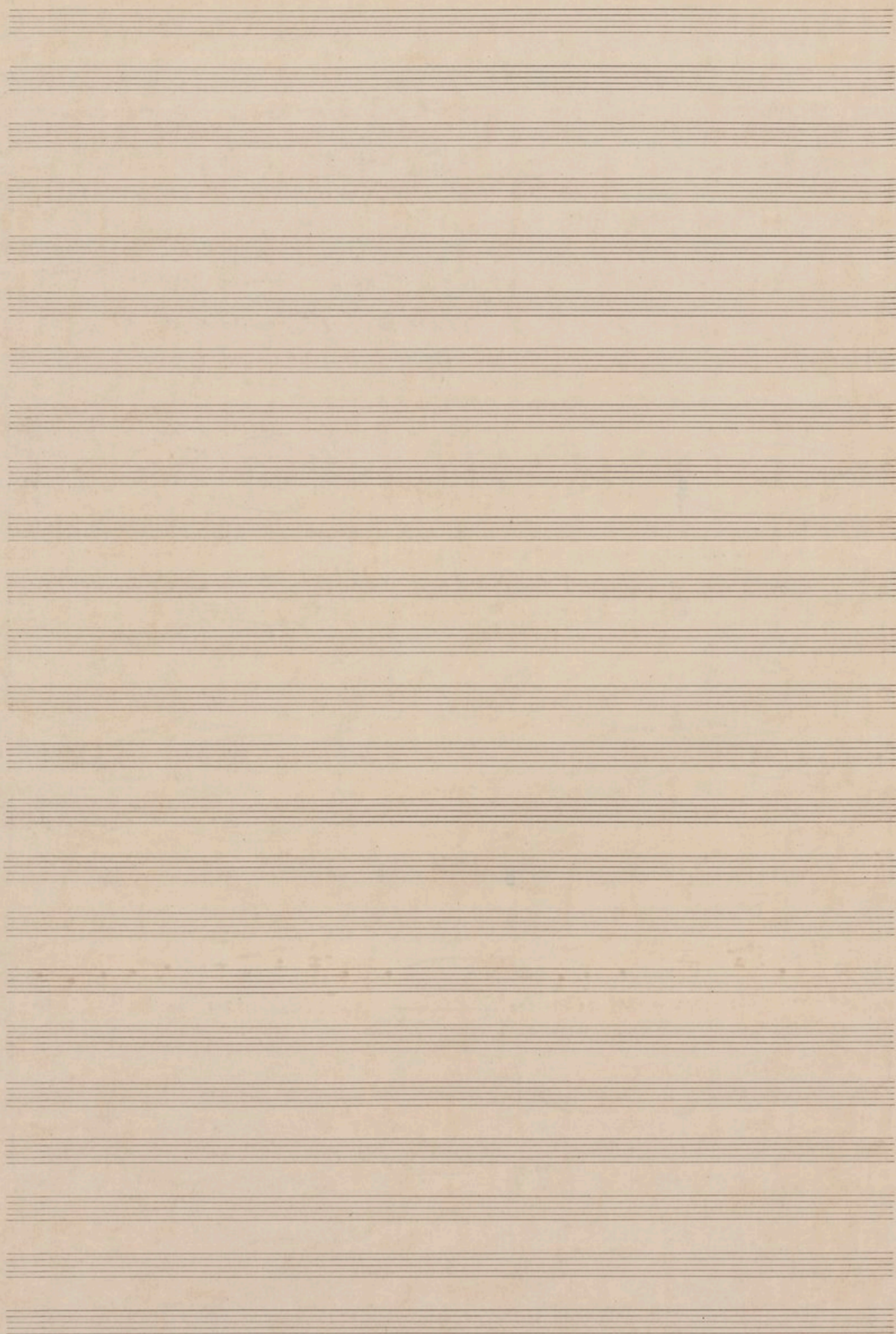
Handwritten musical score for various instruments and voices. The score includes staves for:

- gdes fl.
- H
- Clar.
- Cl. B.
- Basson
- C. B.
- Cors
- timb.
- V.
- A.
- a.
- Villes
- Cor

The score features various musical notations such as notes, rests, and dynamics. Key markings include:

- 1^{re}*, *2^e*, *3^e*
- f*, *f^a*, *f²*
- mf*, *pp*, *pp^o*, *pp²*, *pp³*
- dim.*, *expresif*, *bien chanté*
- dir:*, *unis*, *arco*, *cris:*

The vocal line (a.) contains the lyrics: *el le, les an-ges de-so-lés! n'est-elle pas le souffle de ta*



gds = fl.

H.

Clar.

E.B.

Basson

C.B.

Cors

timb.

V.

a.

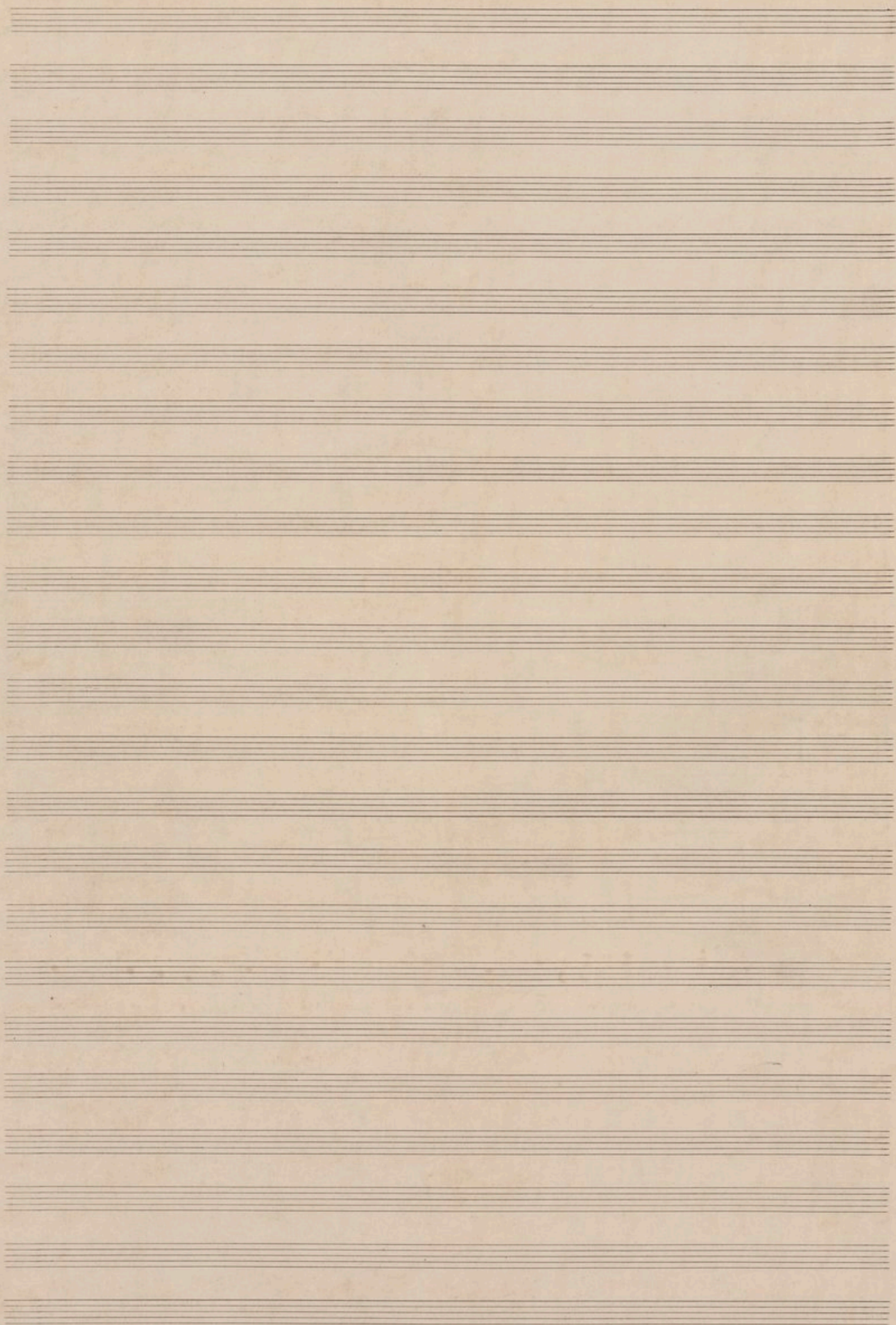
a.

Vclle

C.B.

The musical score is written on ten staves. The instruments are: gds = fl., H., Clar., E.B., Basson, C.B., Cors, timb., V., a., a., Vclle, and C.B. The vocal line (a.) includes the lyrics: "bon - che, Sei - gneur! O Sei - gneur! — ah! plus elle est coupable et". The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks (accents, slurs). There are also some performance instructions like "arco" and "crus:".

crus:



Fl. 1^o

H.

Clar.

Cl. B.

Basson

CB.

Cour.

tmb.

V.

a.

a.

Vcll.

Cb.

1^o
f *très expressif et soutenu*

1^o
f *très expressif et soutenu*

1^o
f

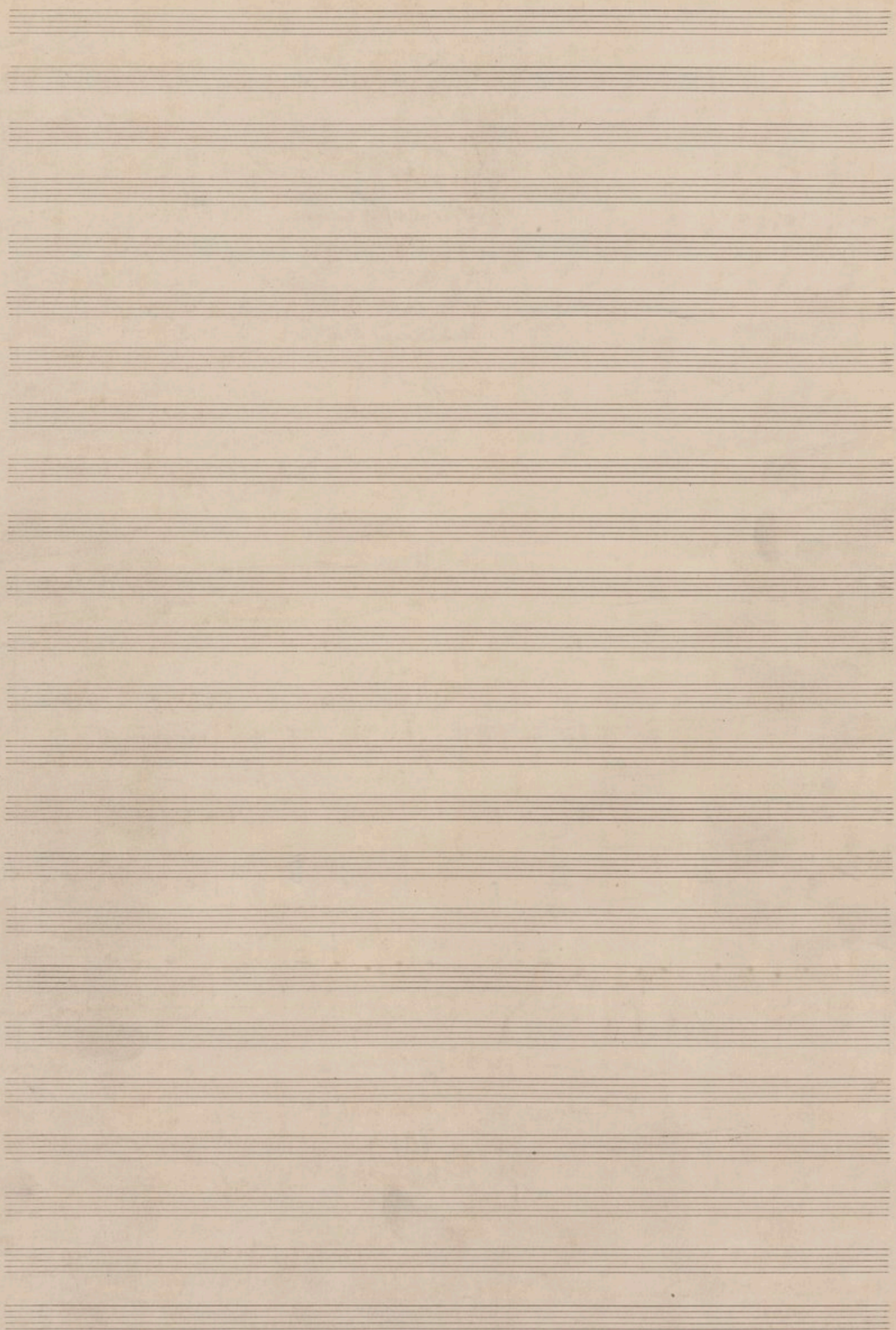
f *très expressif et soutenu*

plus je dois la plaindre!

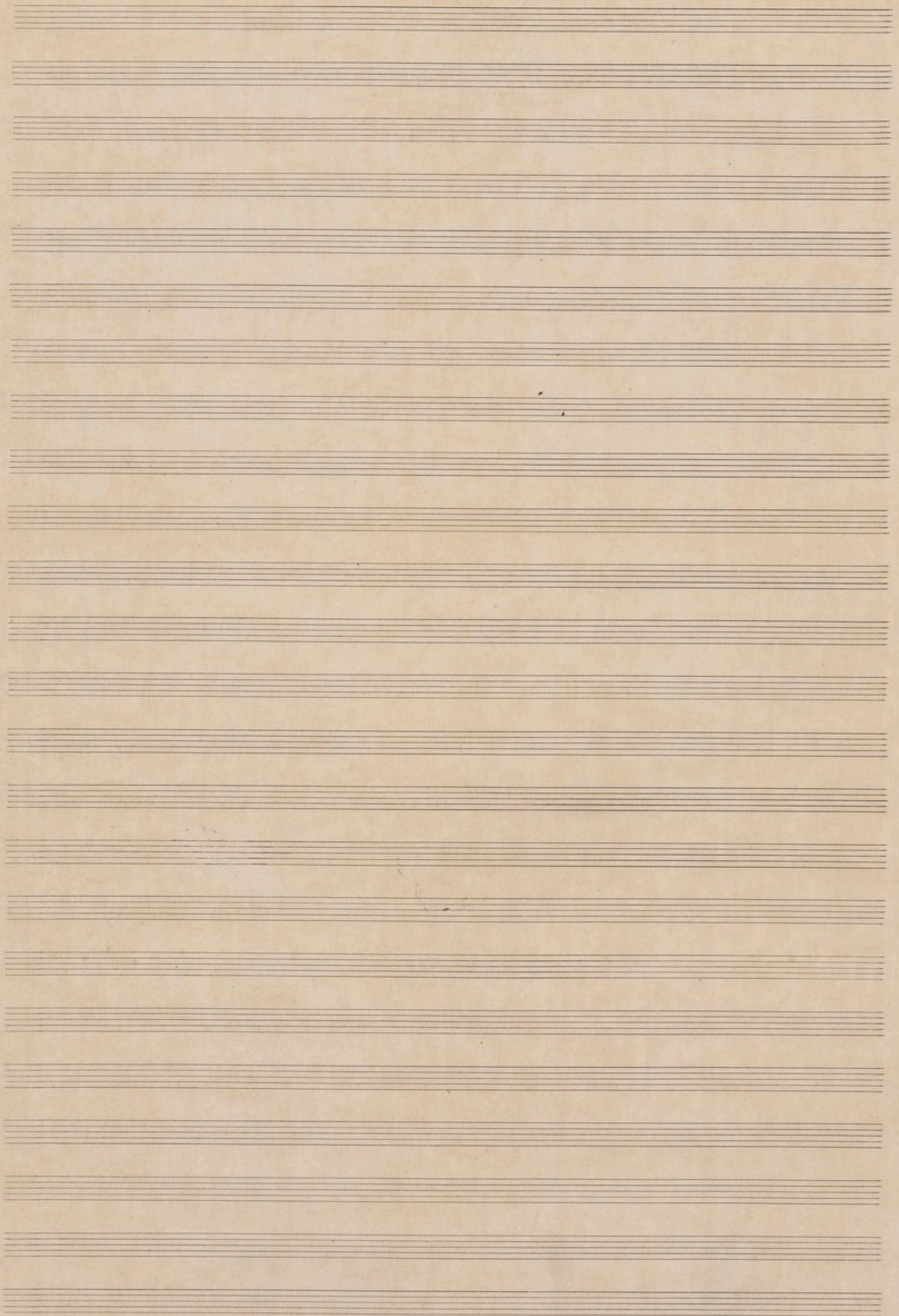
Mais,

je la sauverai!

Seigneur!



Fl.
H.
Clar.
Cl. B.
Basson.
Cel.
Tromb.
Corn. *mf* *crs.*
Timb.
V. *sempre f*
A. *sempre f*
A. *donne-la moi, donne-la moi! et je te la rendrai pour la*
Vcllo.
Cb. *sempre f*



25

Sempre all^o

glo fl. H. Clar. Cbb. Basson. E. O. Cors. timbale V. a. A. Violon. Cello.

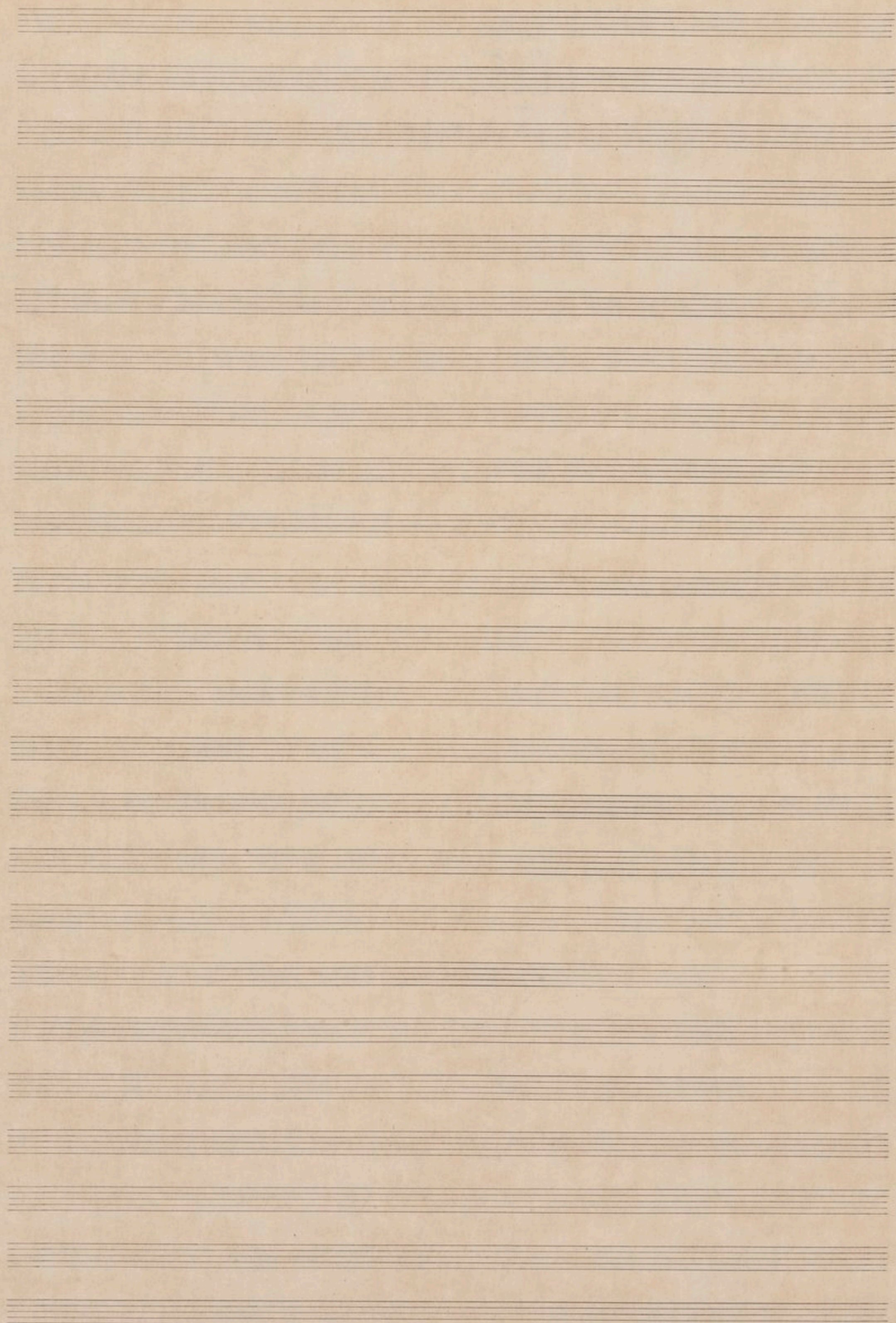
vie éternel le! frè — res!

f tris en dehors

f tris en dehors

Sempre all^o

(Appelant ses frè qui repasseront
sans peur et couraige à venger autre n. lui)

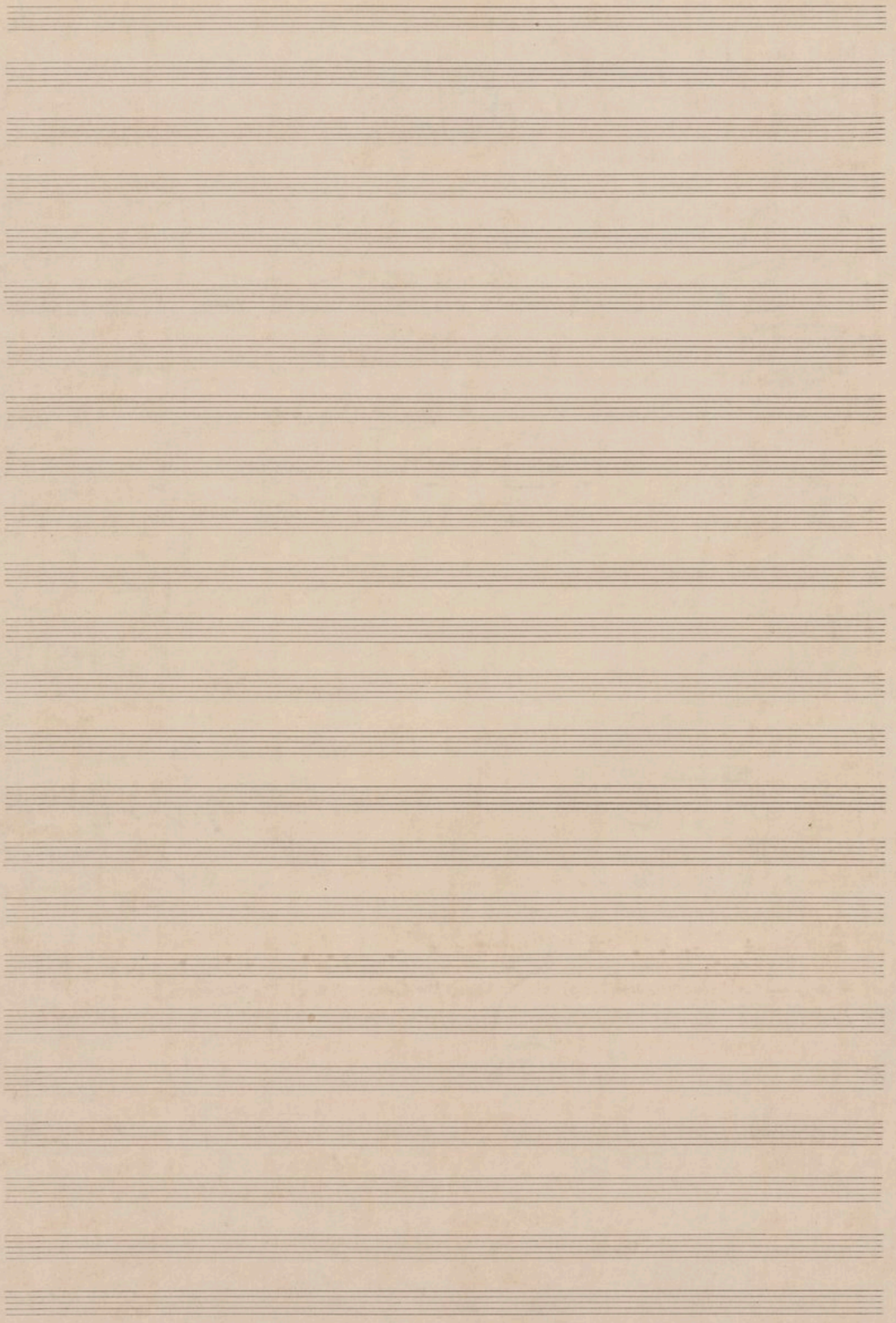


gato fl.

Handwritten musical score for various instruments and voice. The score includes staves for Flute (gato fl.), Horn (H.), Clarinet (Clar.), Bassoon (Cb.), Bassoon (Bassons), Contrabass (Cb.), Horn (Cors.), Timpani (timb.), Violin (V.), Viola (a.), and Voice (a.).

The vocal line (a.) contains the lyrics: *frères! levez-vous tous! levez-vous tous! venez! venez!*

The score features complex notation with many accidentals (sharps, flats, naturals) and dynamic markings such as *f* (forte) and *pp* (pianissimo). The music is written in a system of staves, with some parts including slurs and ties.



26

gobles fl.

H.

Clar.

Clb.

Drumms

C.B.

Cors

timb.

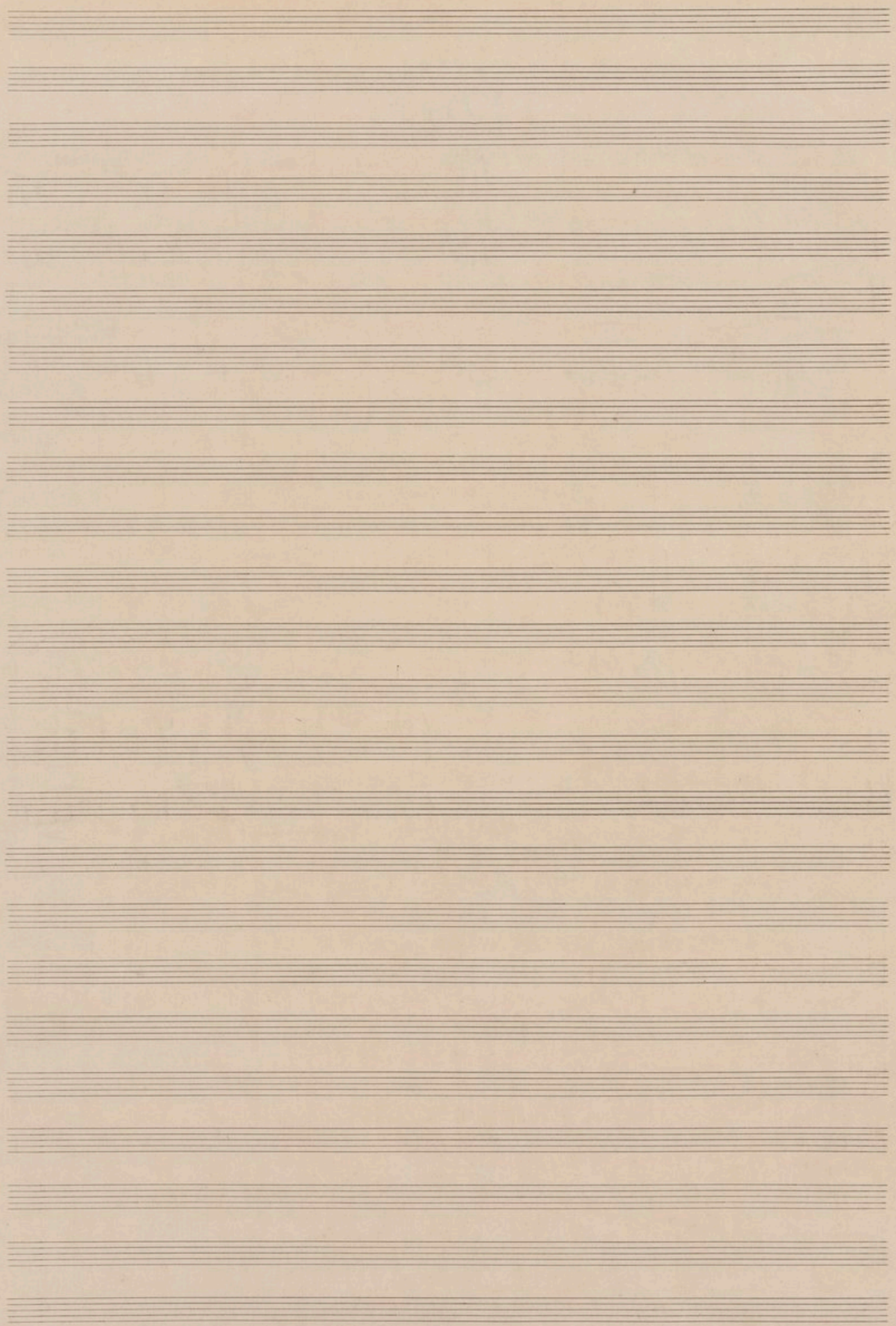
V.

a.

a.

Vlles

C.B.



gds = fl.

H.

Clar.

el. B.

Basson

C. B.

Cou

timb.

V.

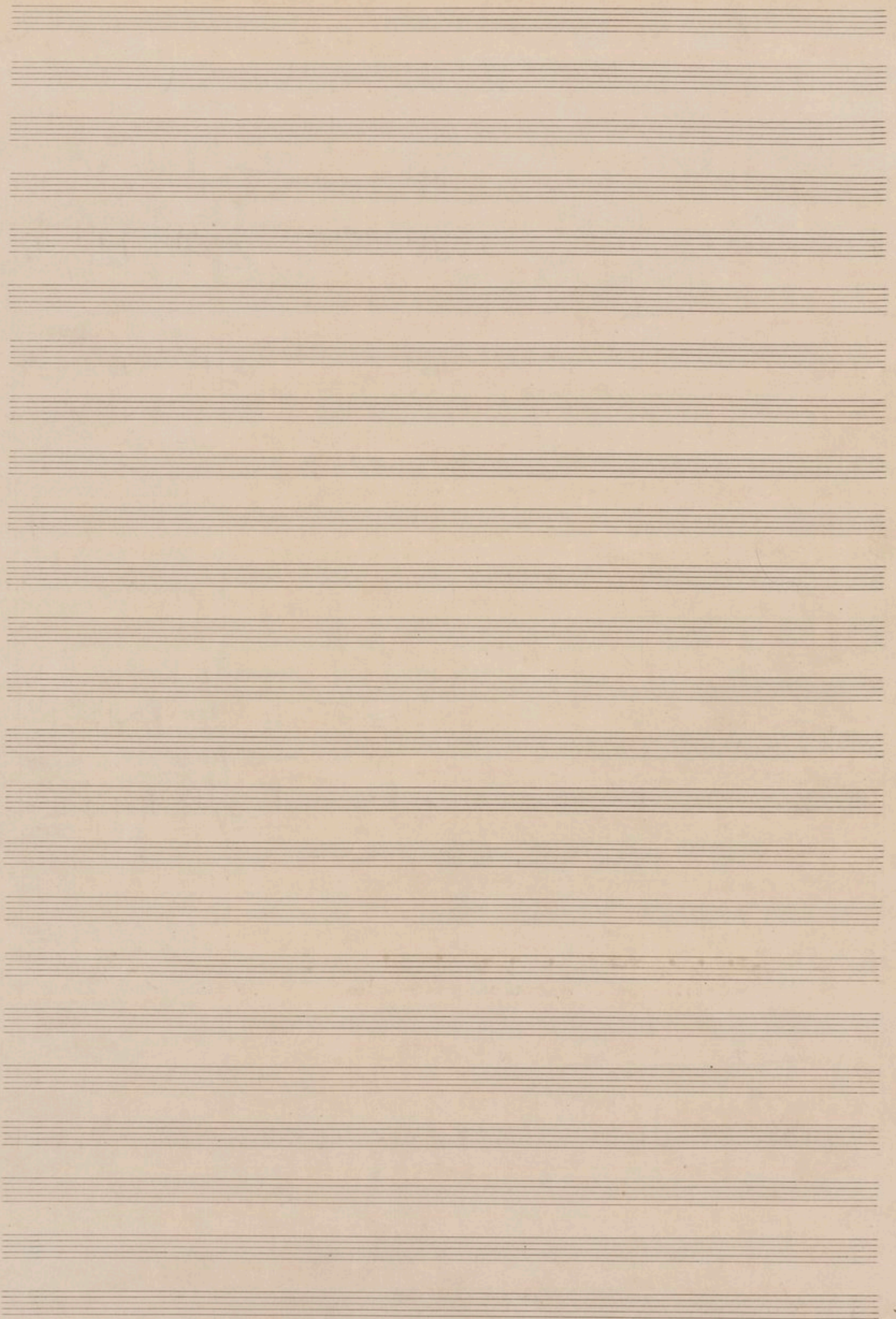
a.

a.

Fl.

Ob.

ma misse - on m'est révé - lé - e! da



g^{des} fl:

H.

Clar.

Clés.

Basson

Cor.

Cou

timb.

V.

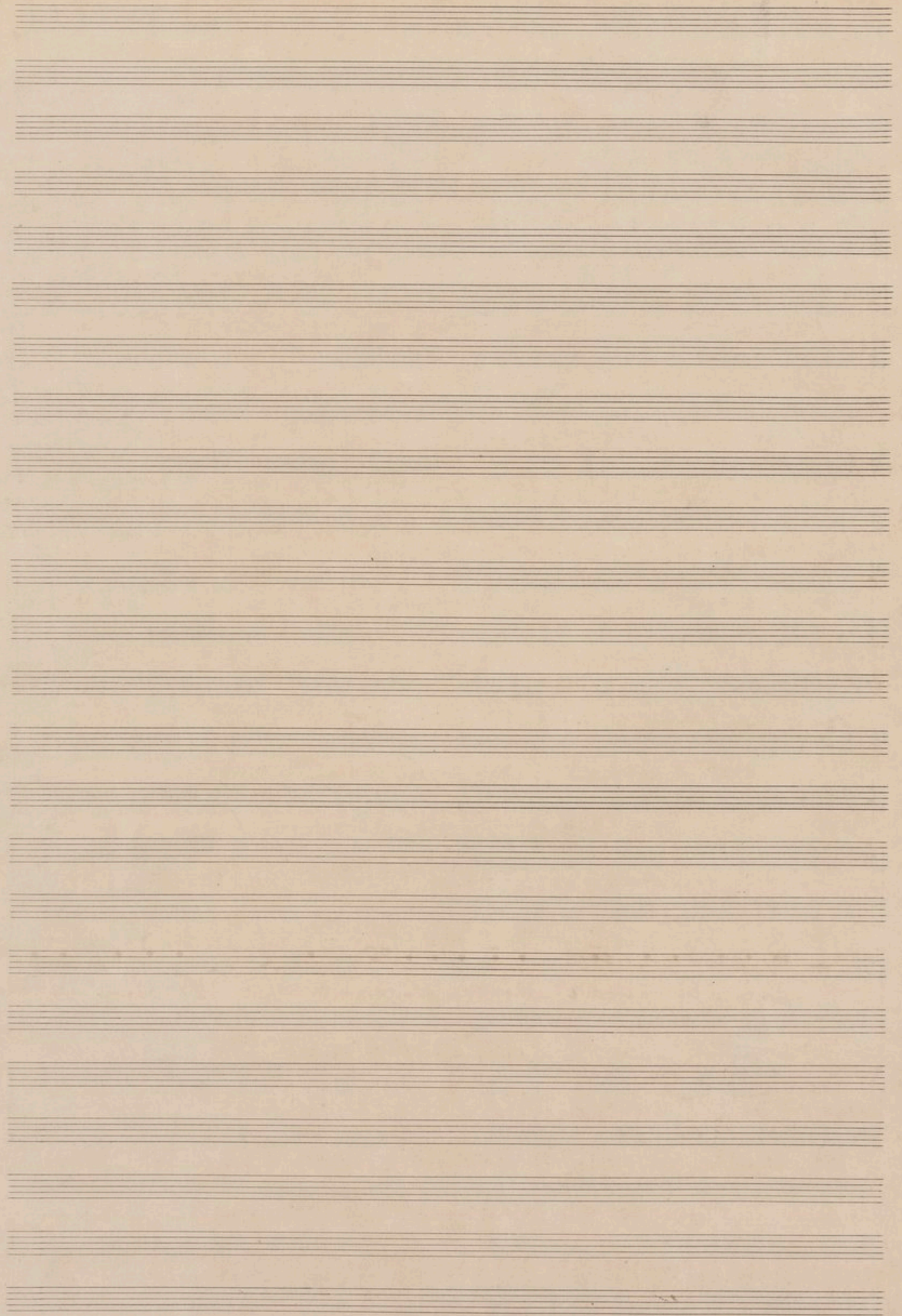
a.

a.

Flles

Cor.

Dans la vil le man-dite, il faut que je re-tour-ne... Dieu de-fend que l'ha-



gdes fl. = fl.

H. *mf* *f* *f* *f*

Clar.

Cl.-B.

Basson *mf* *f* *f*

C. B.

Cors
3-4: [3° 24° Cors 7] *f*

timb.

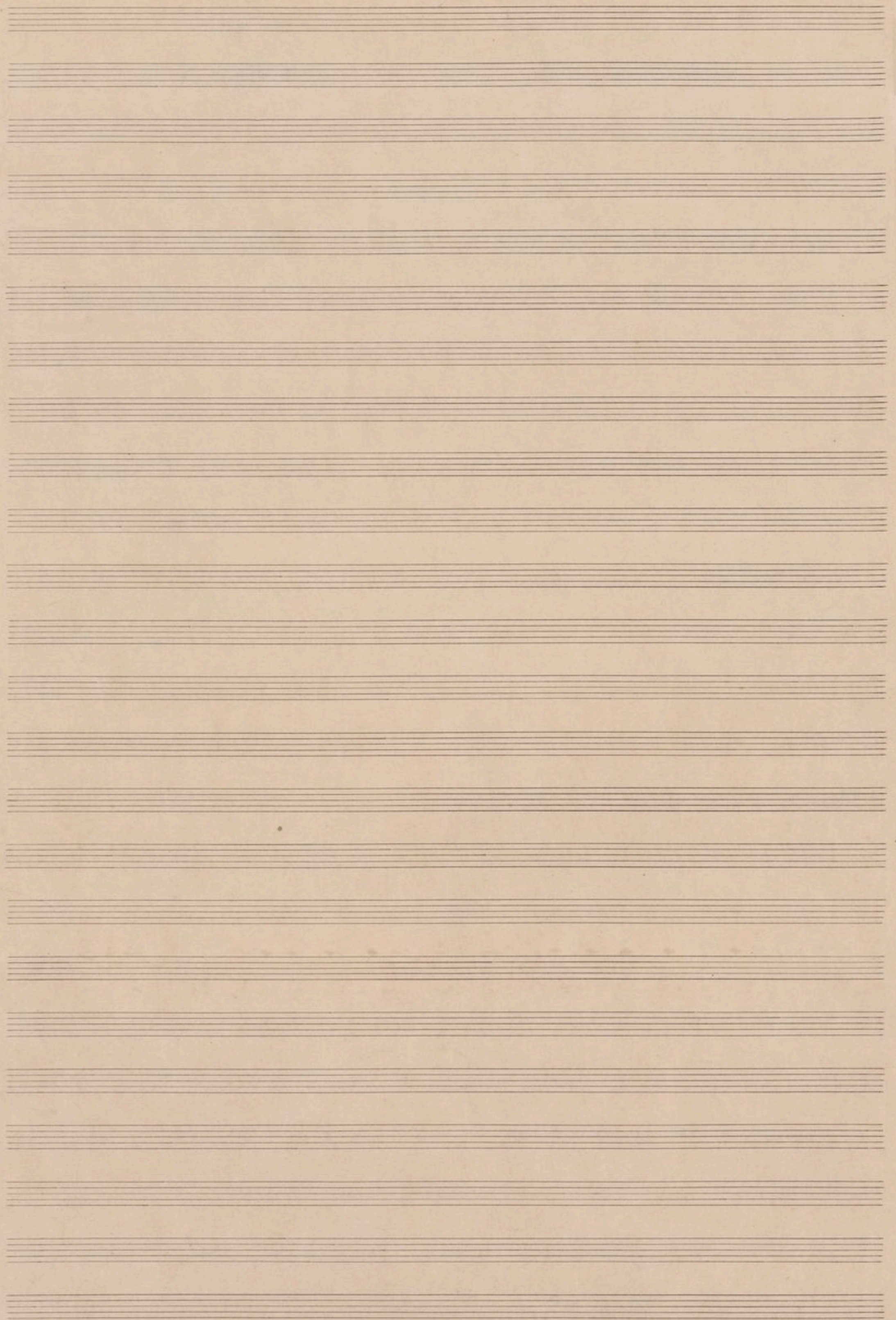
V. *mf* *f* *f*

A. *mf* *f* *f* *div:*

A. *is* s'en - fon - ce davan - ta - ge dans le gouffre du mal *is* et dest moi

Vclln *ms:* *f* *bp* *bp* *fp*

Cb. *ms:* $\frac{16}{46}$



26 bis

Sempre Stesso Tempo (sans retenu)

gobes fl.

H.

Clar.

Cl. B.

Basson

C. B.

1-2.
Cours

3-4.

timb.

V.

V.

a.

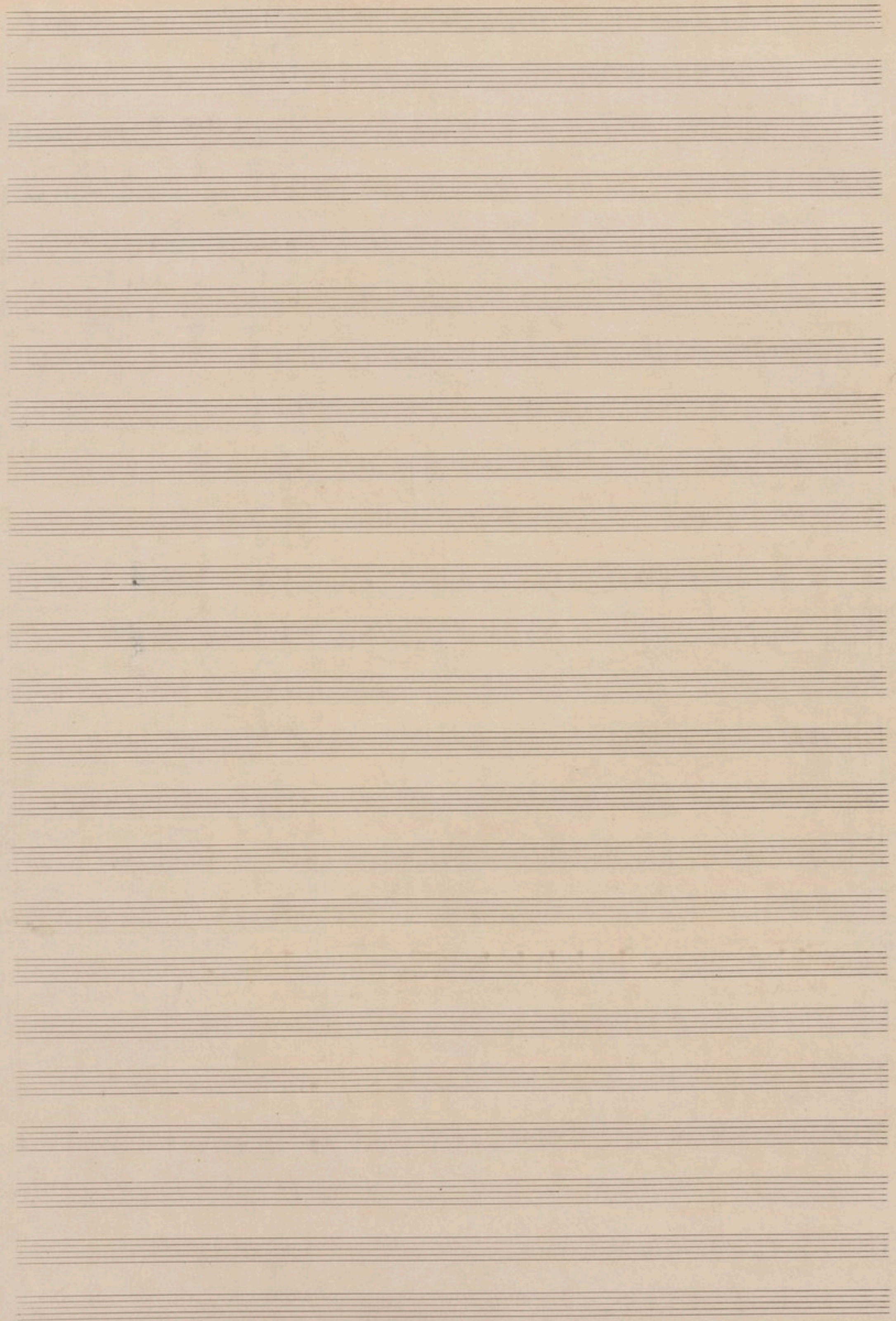
Athanaël s'incline devant Valimor

a. *qu'il choisit* pour la lui rame-ner!

Alles

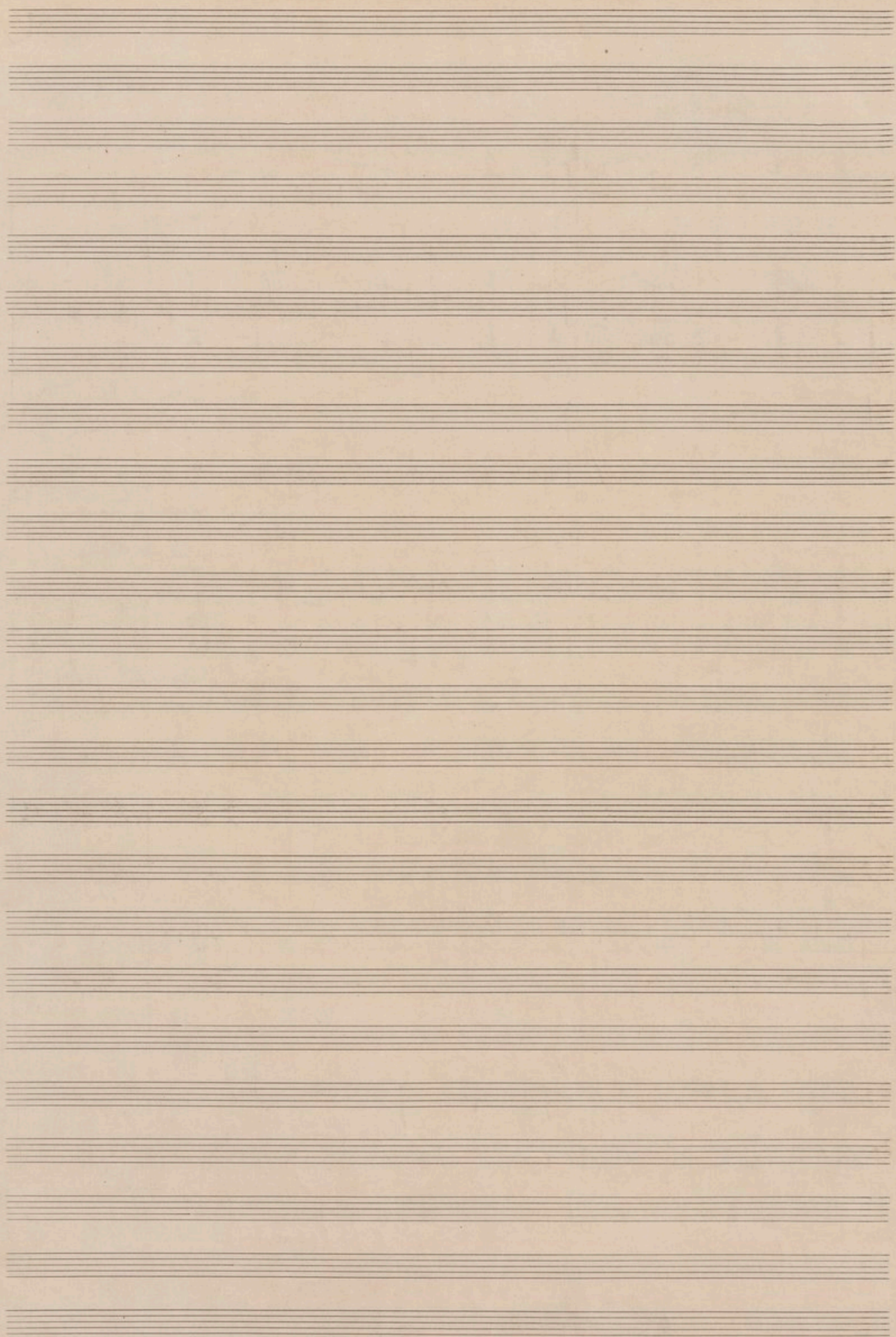
C.B.

Sempre Stesso Tempo (sans retenu)



Handwritten musical score for various instruments including Flute (Fl.), Horn (H.), Clarinet (Clar.), Bassoon (Basson), Cor Anglais (C. B.), Trombone (T.), Trumpet (T.), Trombone (T.), Bassoon (B.), and Double Bass (Cb.). The score includes dynamic markings such as *dim: poco a poco*, *mf*, *f*, and *ff*, and performance instructions like *qui, tristement, lui rappelant les sages préceptes, le laisse s'éloigner*.

qui, tristement, lui rappelant les sages préceptes, le laisse s'éloigner

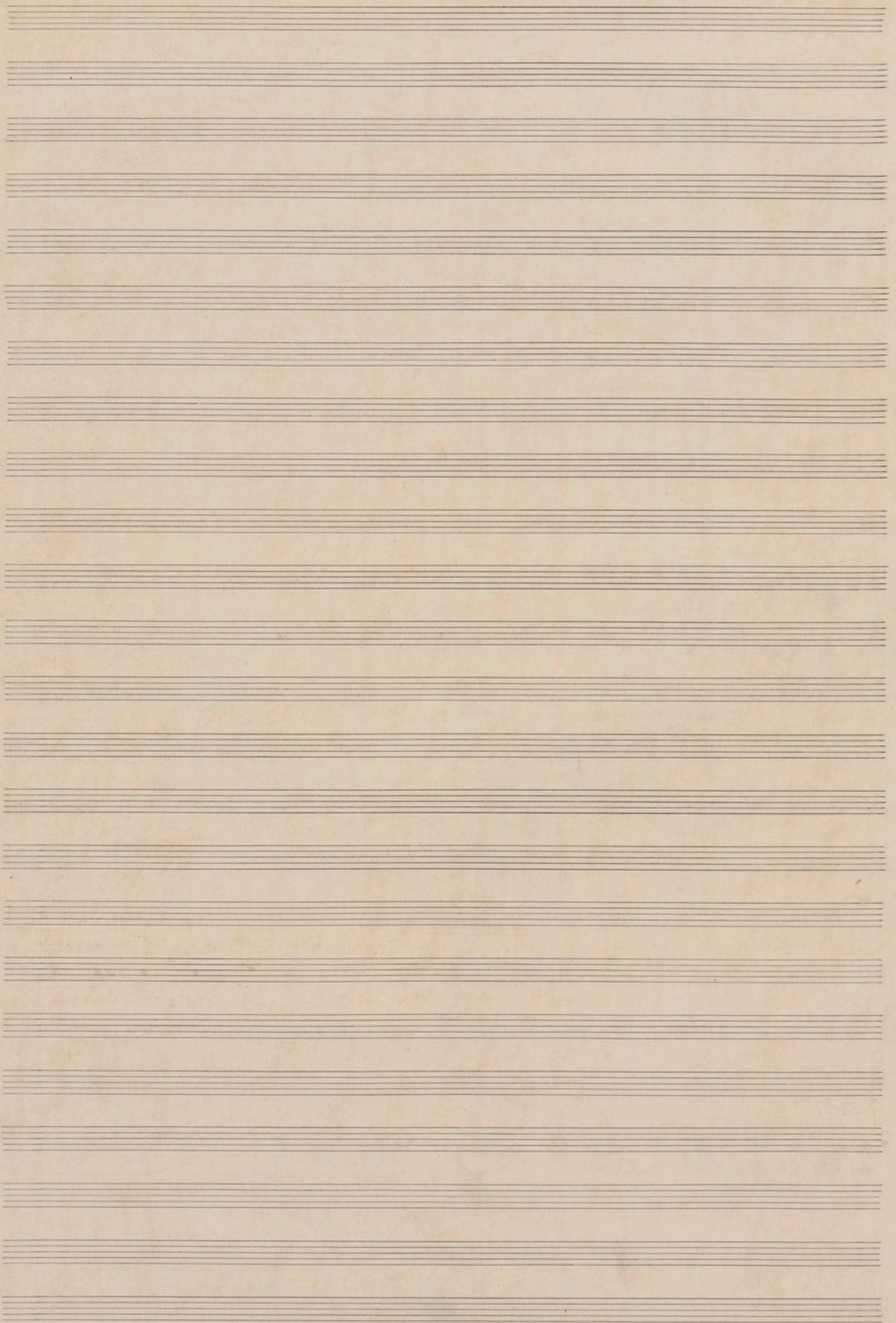


(27)

MAISON DE L'OPERA

Gds Fl.
 H
 Clar.
 Cl. B.
 Basson.
 C. B.
 Cors
 timb.
 V.
 A.
 P.
 Vclln
 Obs.

(un peu en dehors) et bien chanté
 Galimron à Athanaël, avec une douce expression de tranquillité et comme un tendre reproche
 Mon fils... ne nous mé-lous ja-



gobes = fl. *ff*

Hr.

Clar.

Cl. B.

Obasson

C. B.

Cors

timb.

V.

a-

pmp

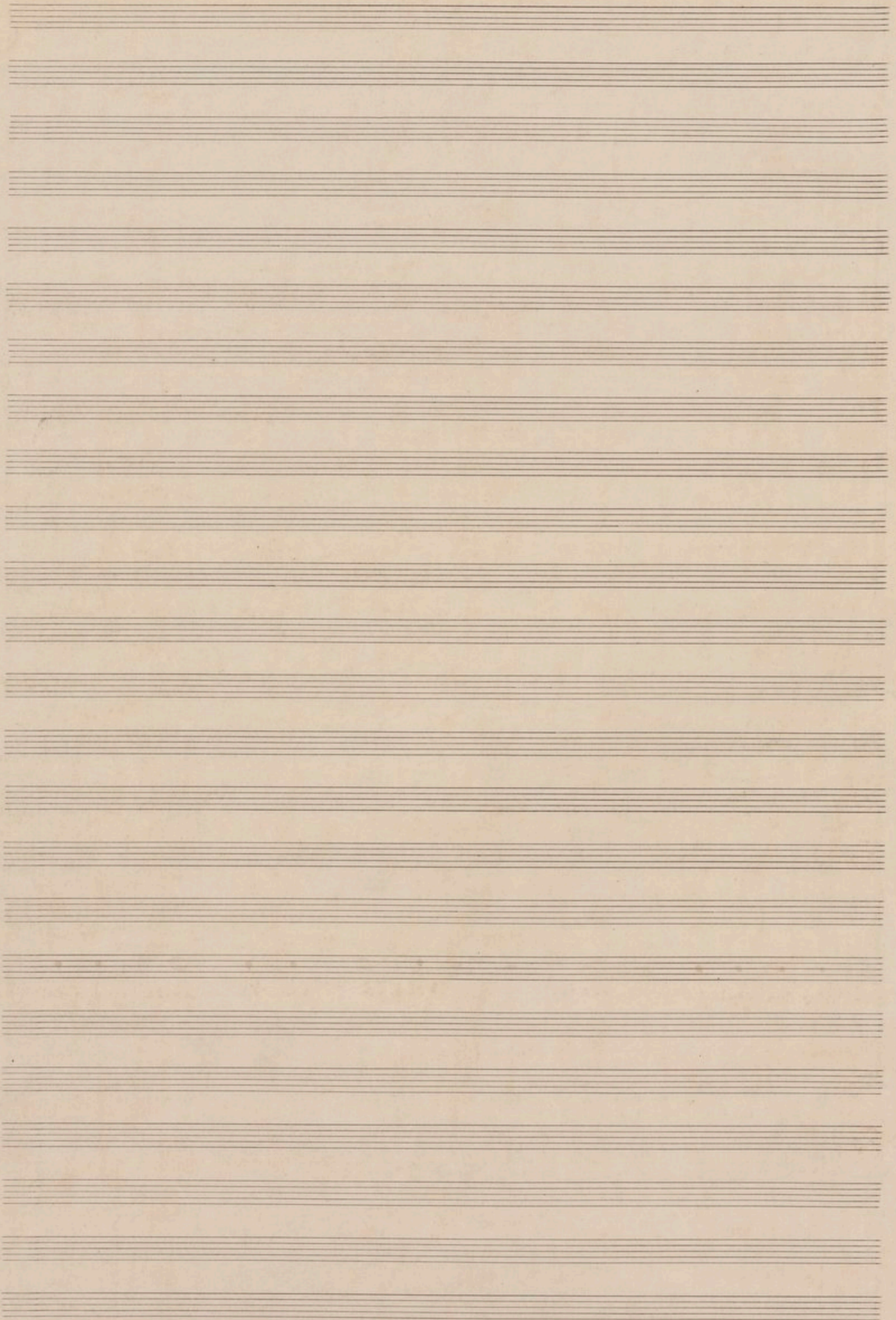
dir: pmp

a - - mais aux gens du sie - cle. - - Voi - la la sa - gesse e - ter -

V^{lle}

C. B.

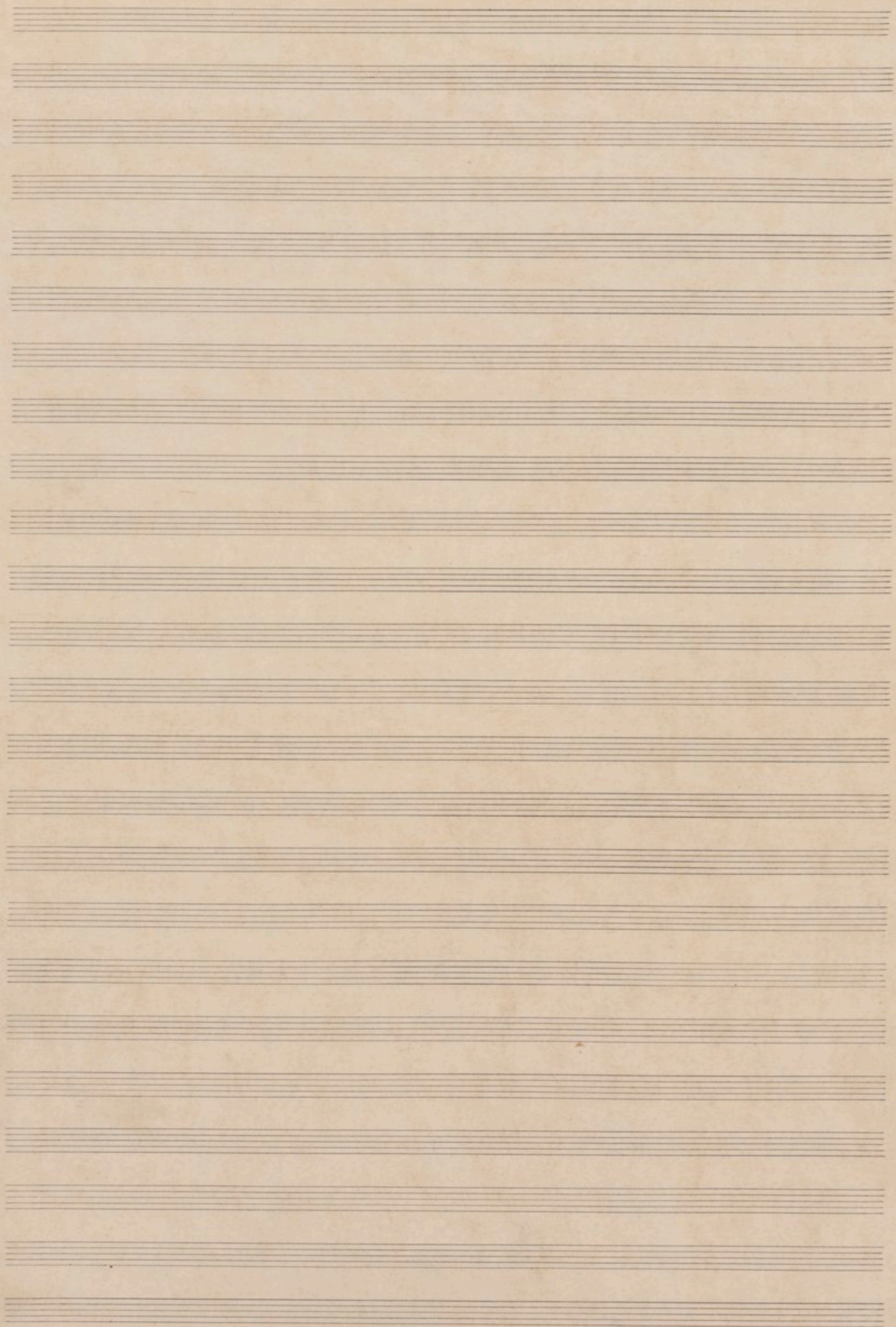
pmp



Handwritten musical score for various instruments and voice. The score is organized into systems of staves. The instruments listed on the left are:

- 2^{da} Fl. (Flute)
- H. (Horn)
- Clar. (Clarinet)
- Cl. B. (Bass Clarinet)
- Basson (Bassoon)
- C. B. (Bassoon)
- Cov. (Cymbal)
- timb. (Tambourine)
- V. (Violin)
- a. (Viola)
- P. (Piano)
- Vcllo (Violoncello)
- C. B. (Bassoon)

The score includes musical notation such as notes, rests, and dynamic markings. The vocal line (P.) has the lyrics: "nel - le!". There are also some handwritten annotations like "di:" and "unis".



trill: — — —

gobos Fl:

H

Clar:

Cl. B.

Basson

E. B.

Cors:

timb.

1^o

pp^{1^o}

rall: — — —

V

vi

cr.

- les cenobites qui ont entouré athanaël l'accompagnent
 jusqu'à la route - puis, s'agenouillant par groupes, ils répondent

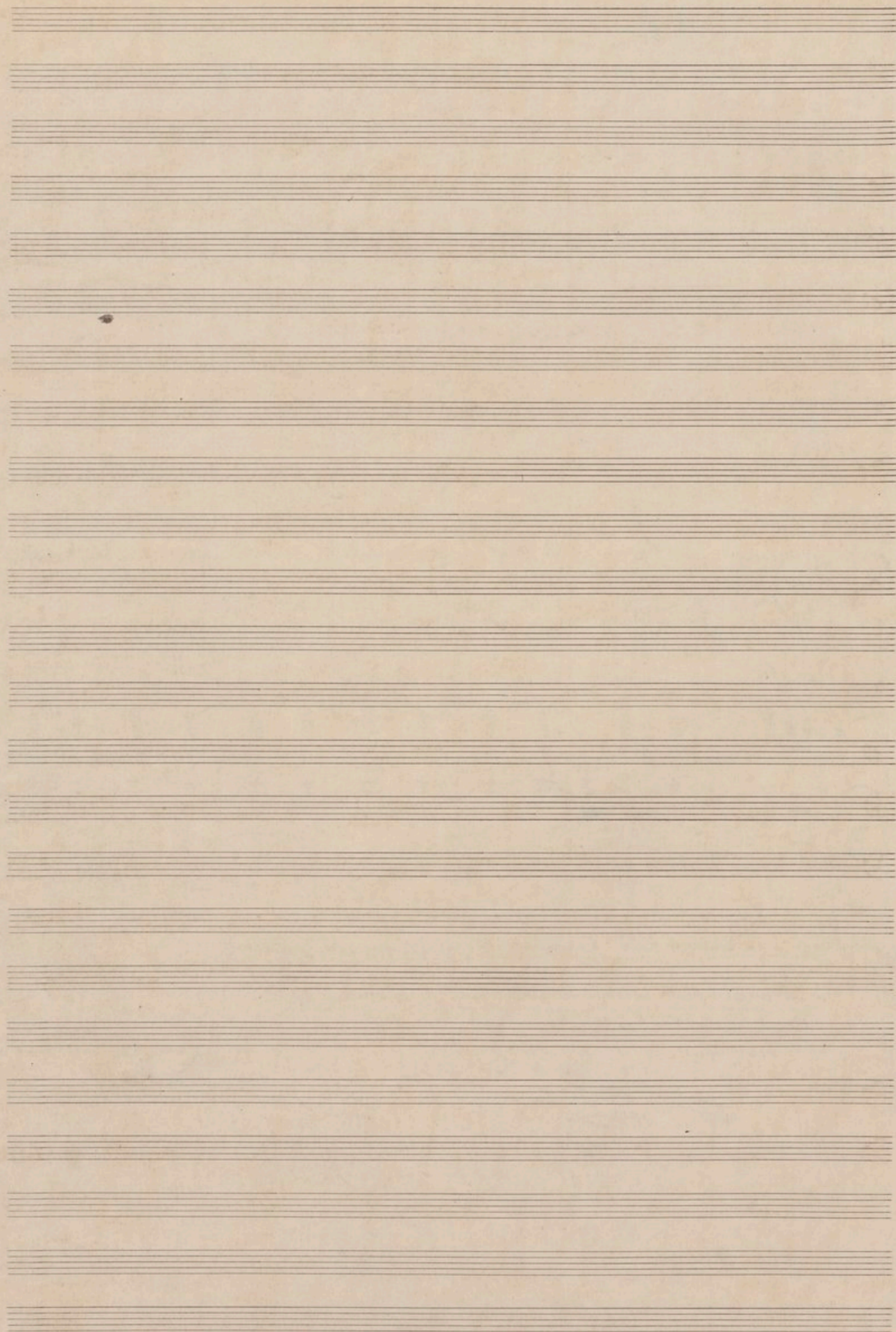
rall: — — —

a - à athanaël dont la voix se perd dans les solitudes du
 désert de la thébaïde -

Violon

es

rall: — — —



Beaucoup plus modéré

gobles Fl.

H.

Clar.

C.B.

Bassons

C.B.

Cors

timb.

V.

V.

a. 15

a. 16

les

12

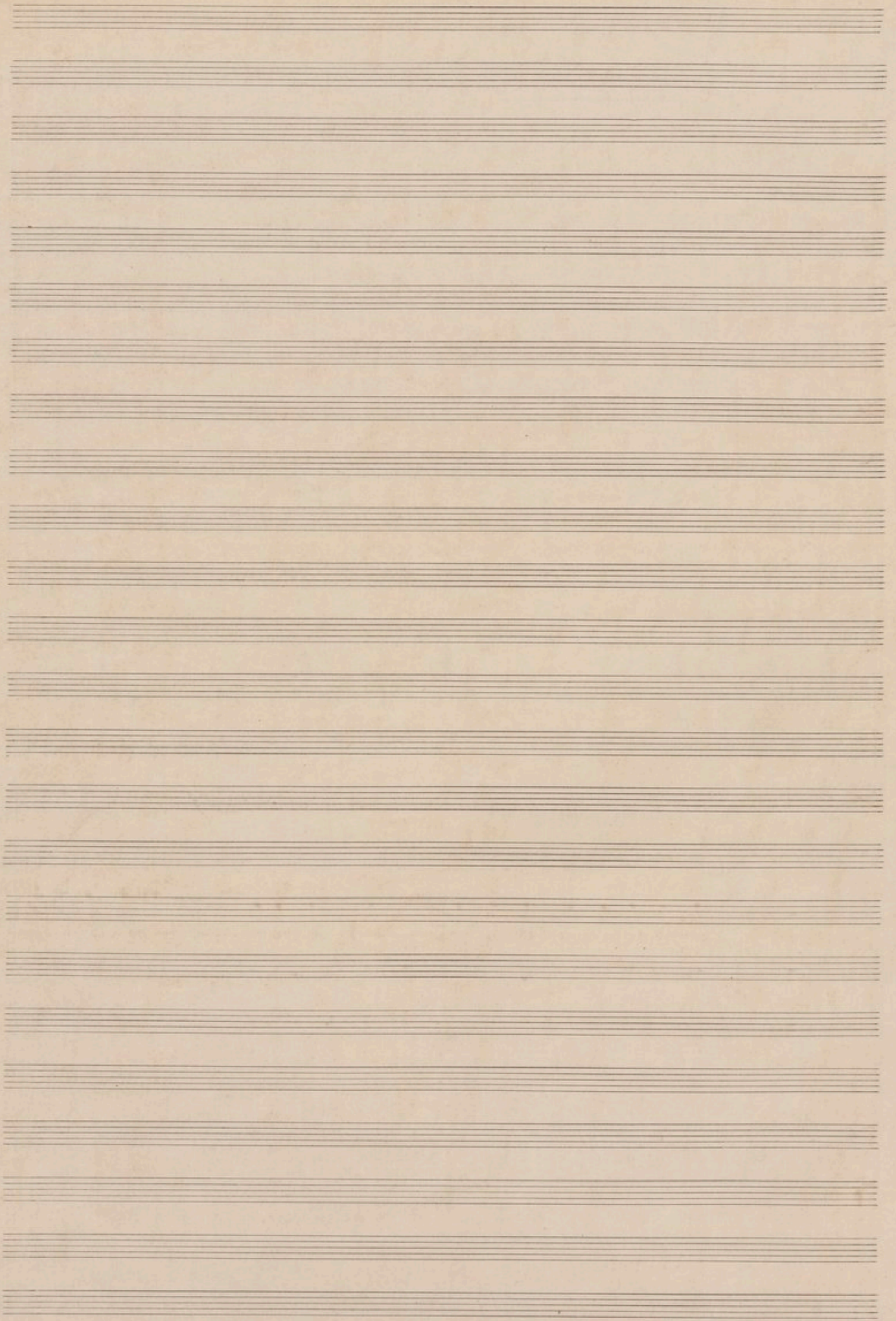
Cén:

Vcllo

cb.

Beaucoup plus modéré

* (chanter à pleine voix et se placer de plus en plus loin ; très loin à la fin)



gds = fl.

H

Clar.

Cl. B.

Baritone

C. B.

Cors.

Tomb.

V.

A.

A.

- bat!

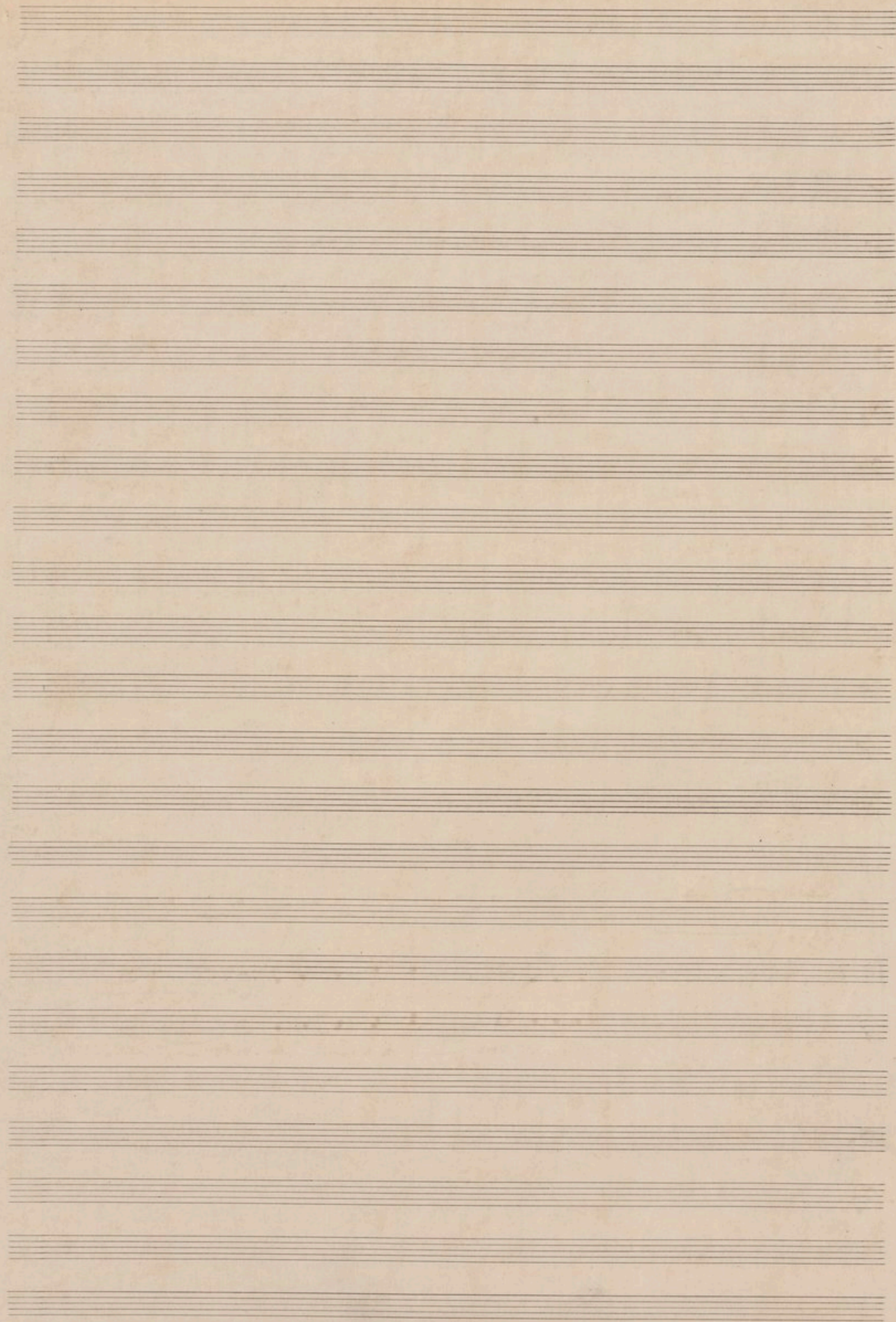
Les
12

Ces:

- Arme son cœur pour le com-bat!
- Arme son cœur pour le com-bat!

Vlle

C. B.



gtes fl:

H.

Clar:

Cl. B.

Basson

E.-B.

Cors.

timb.

V.

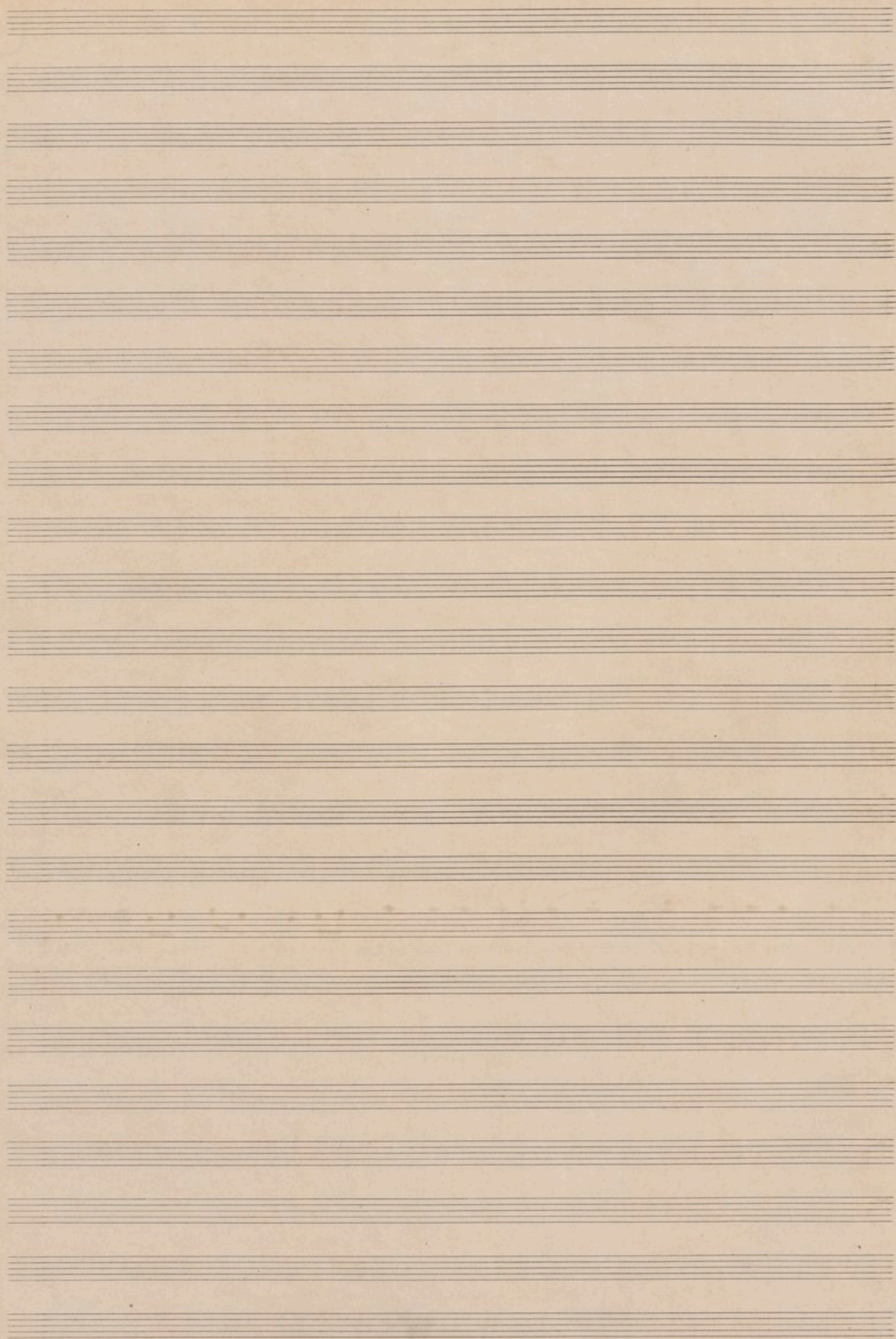
A.

A.
 et fais moi fort ———— comme l'ar-cha-ge

les 12 Cén:

Vlle

CB.



g^{1^{es}} Fl.

H.

Clar.

Cl. B.

Basson

E. B.

Cors.

timb.

V.

A.

A.

Les
12
Cén.

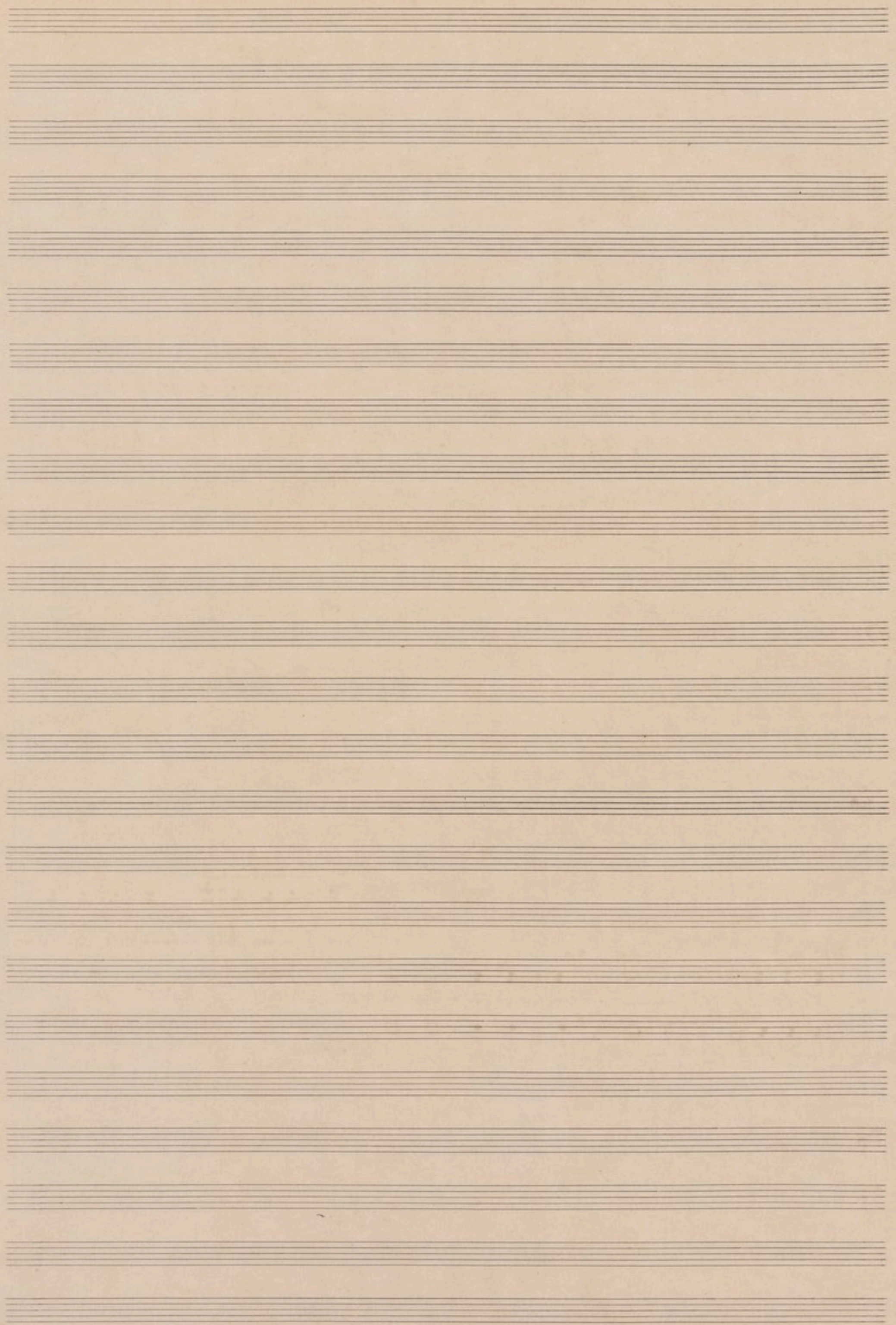
Flles

C. B.

g^{1^{es}} Fl.
 H.
 Clar.
 Cl. B.
 Basson
 E. B.
 Cors.
 timb.
 V.
 A.
 A.
 Les
 12
 Cén.
 Flles
 C. B.

piu f
 et fais le fort
 Comme l'air - change!
p

(plus loin encore)
 contre les char — mes du dé —



gda^{no} fl.

H

Clar.

Cl. B.

Fagotto

C. B.

Cors.

Timb.

V.

A.

A.

hs

12

Cin:

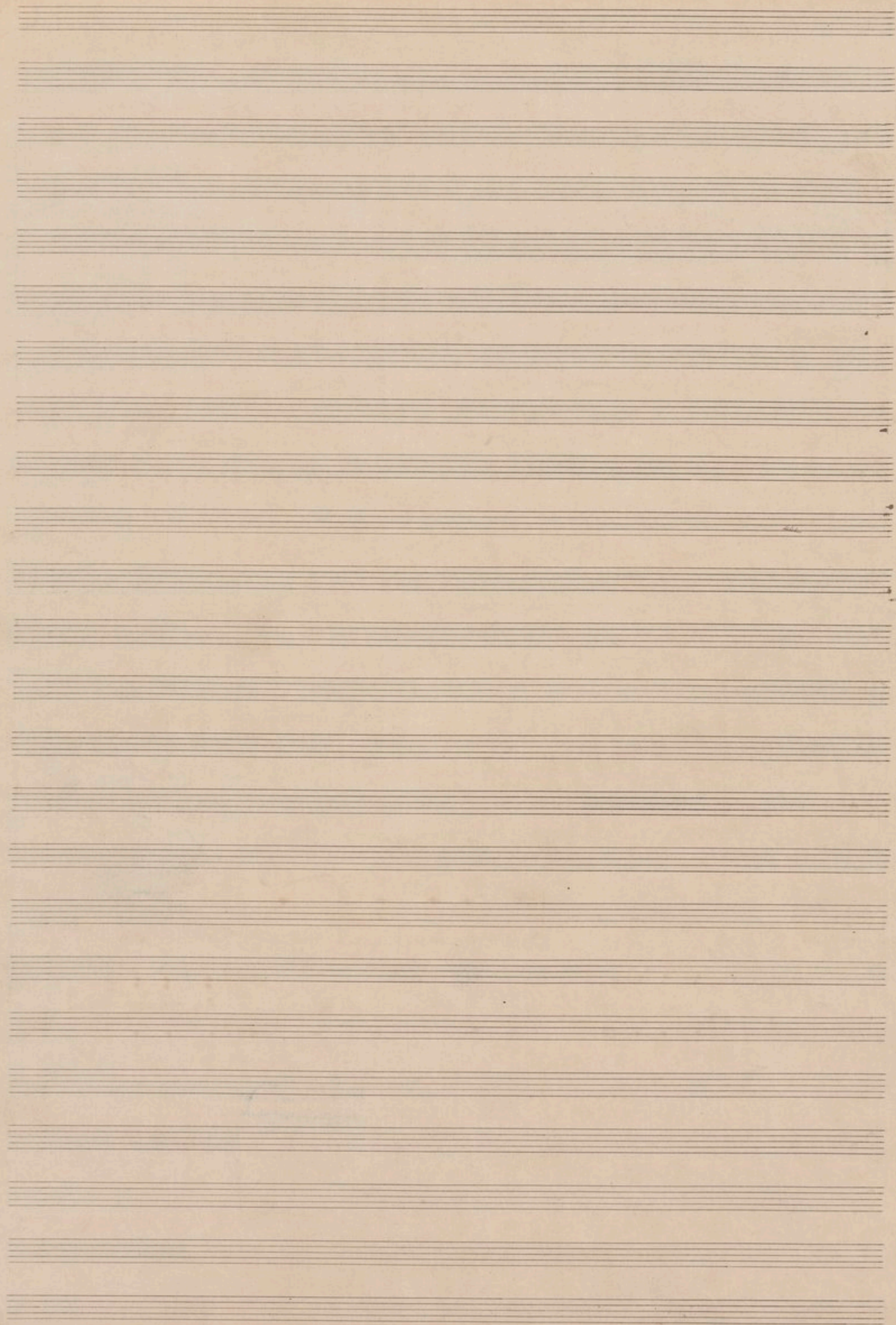
Allo^{no}

Cb

mon!

ar me mon cœur!

ar me son cœur!



Fl. = fl.

H

Clar.

Cl. B.

Basson

C. B.

Cors.

timb.

V.

A.

(très loin)

A. pour le combat!

(de plus en plus lent)

Contre les charmes du démon!

Contre les charmes du démon!

Le Rideau s'abaisse lentement et silencieusement.

ppp dim

ppp dim

15

16

17

18

19

20

21

22

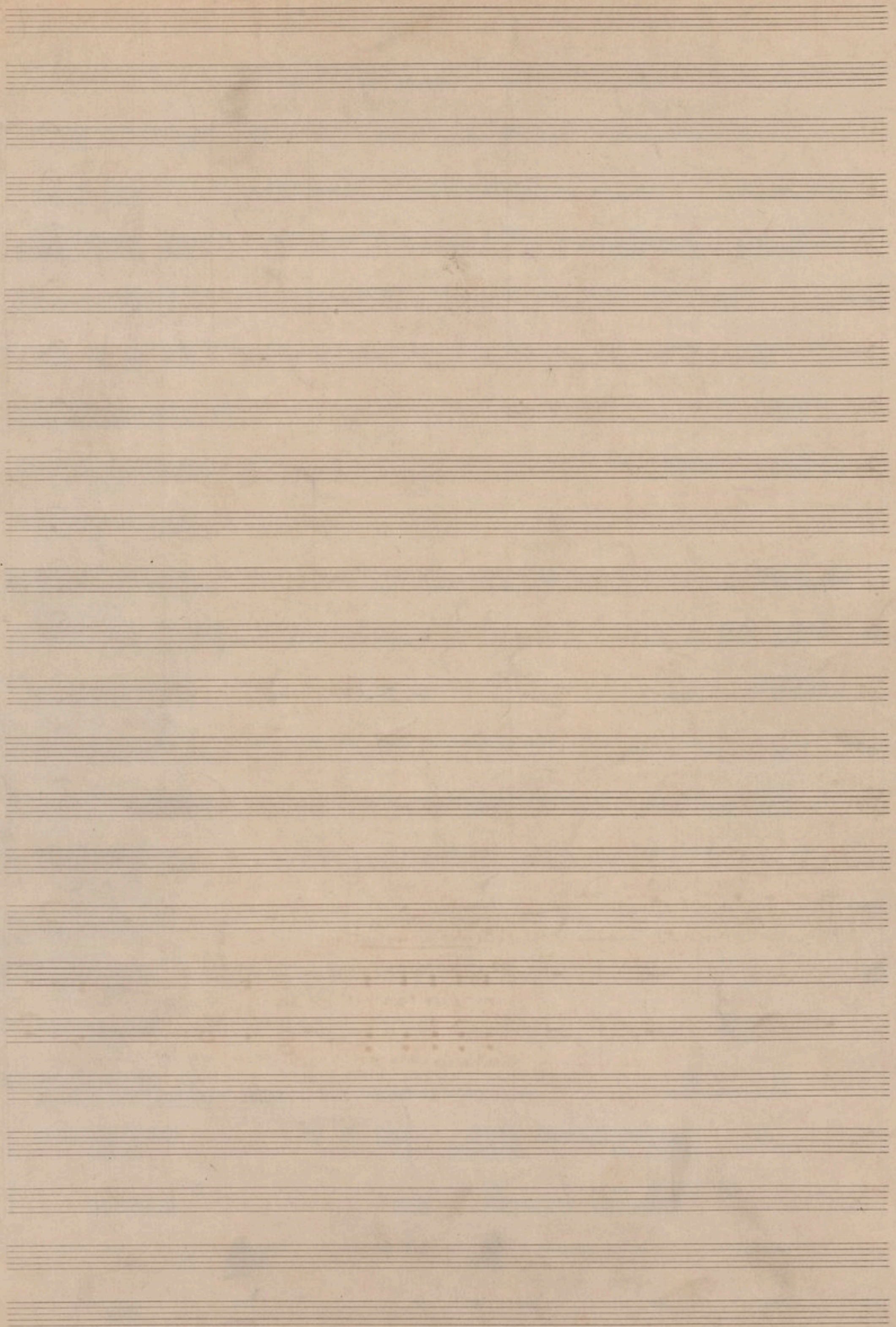
fin du 1^{er} acte

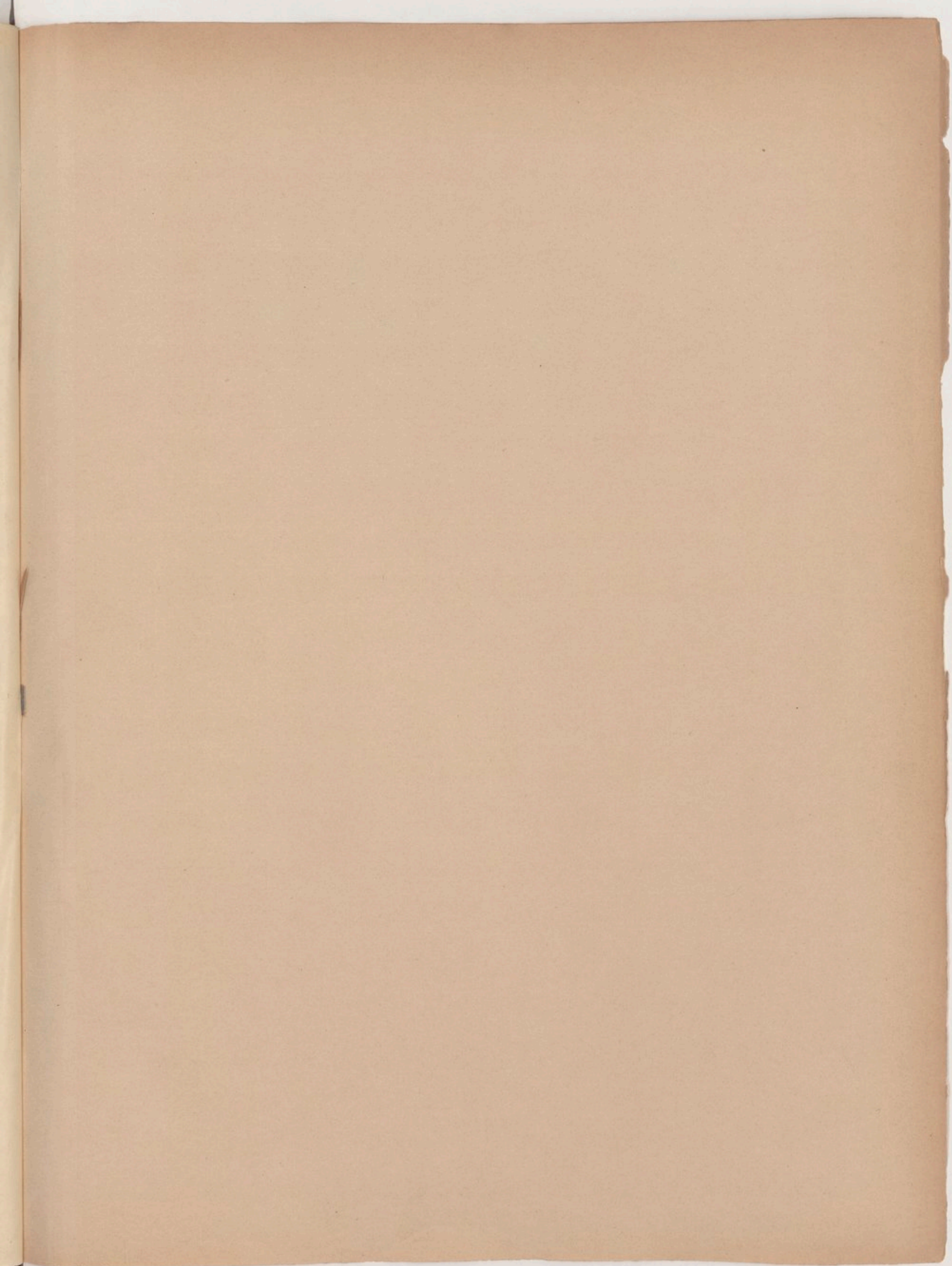
Fourville
 Mardi 6 Sept: /92.
 5^h 20/104

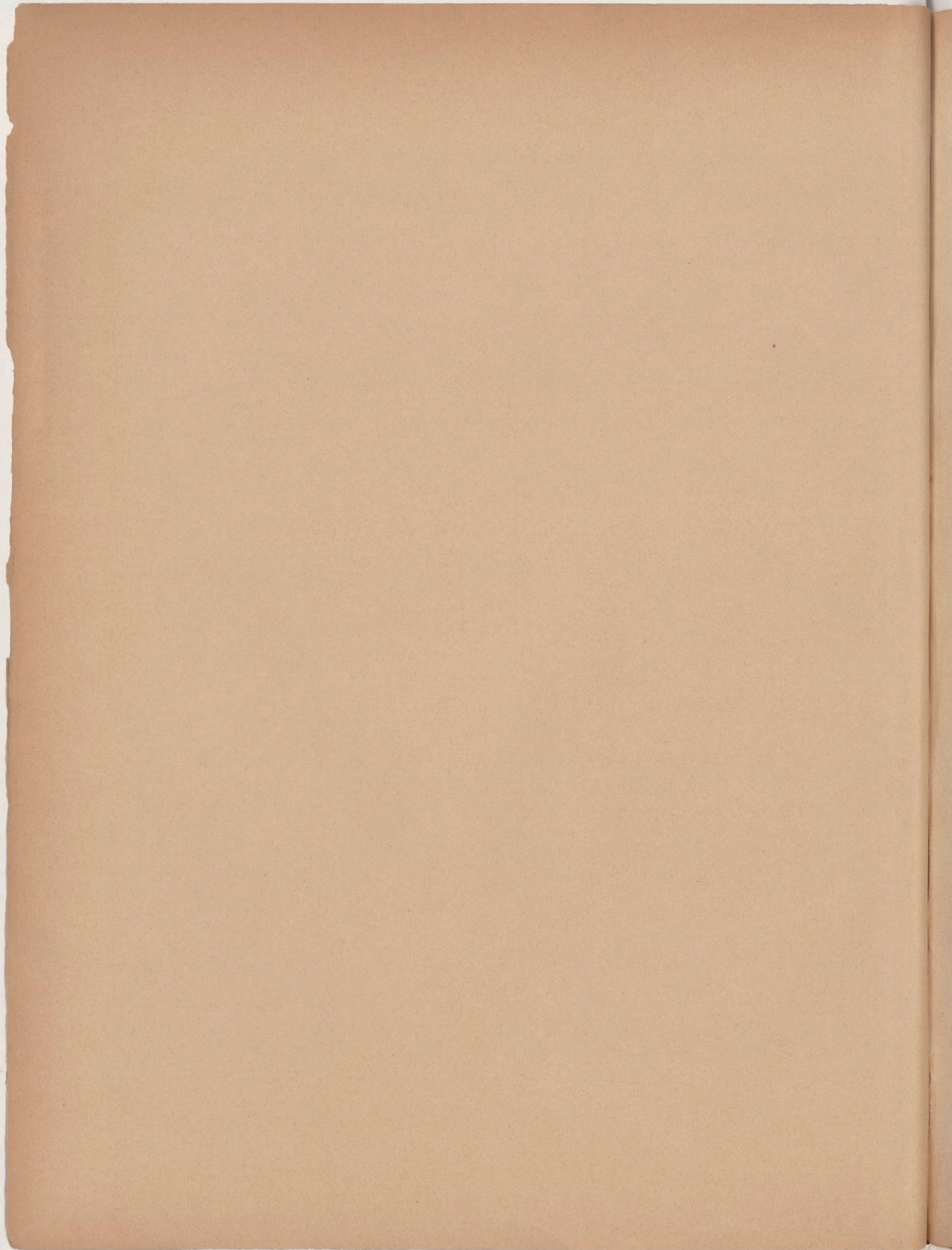
BIBLIOTHÈQUE
 MUSICAL
 DE LYON

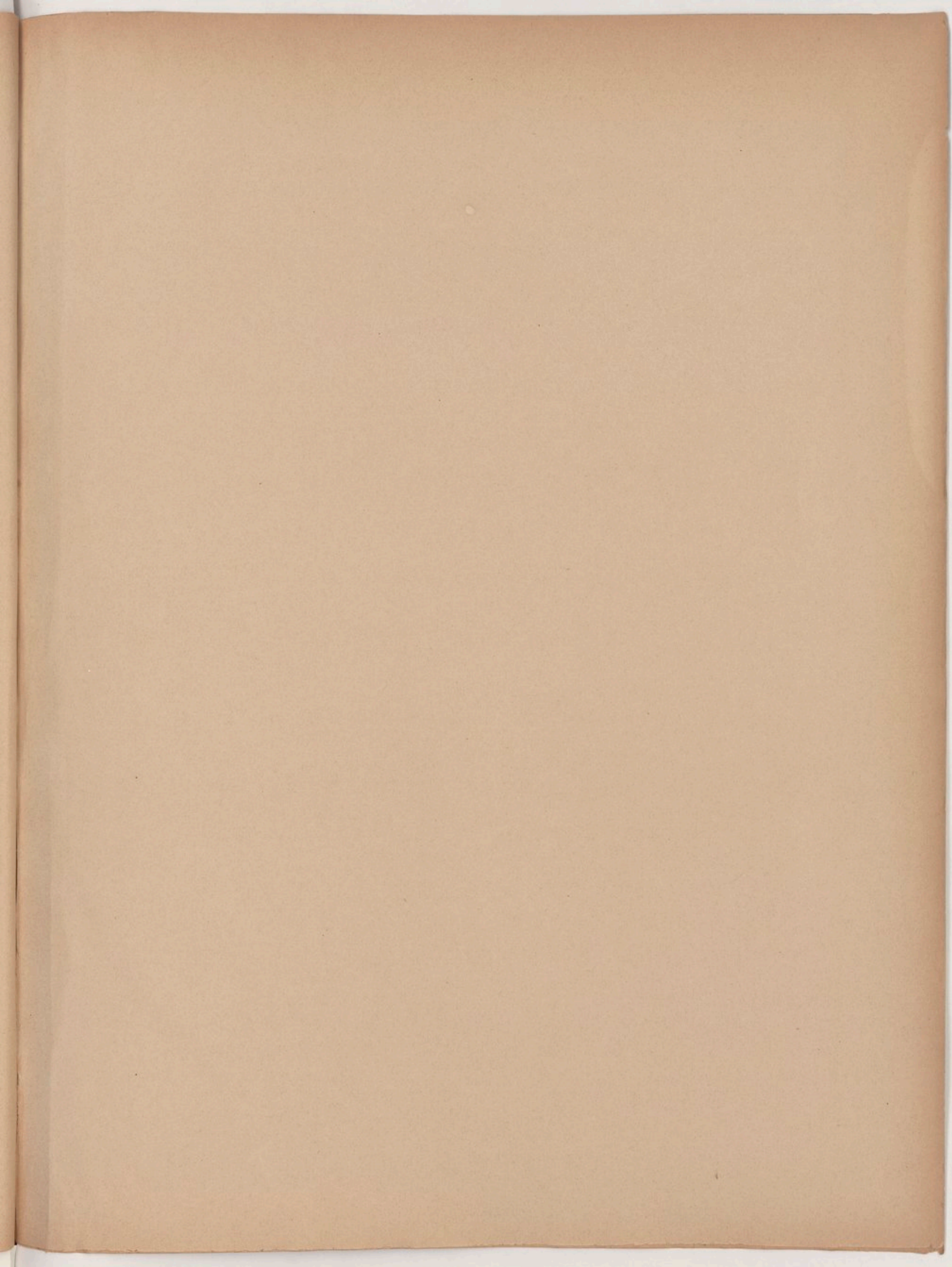
Le 10^{er} Paris 152 = de Mauon. S.
 - le lendemain: Diptère Carvalho annonçant
 grand tulle S. et nulle: 6.700.

2/2
152

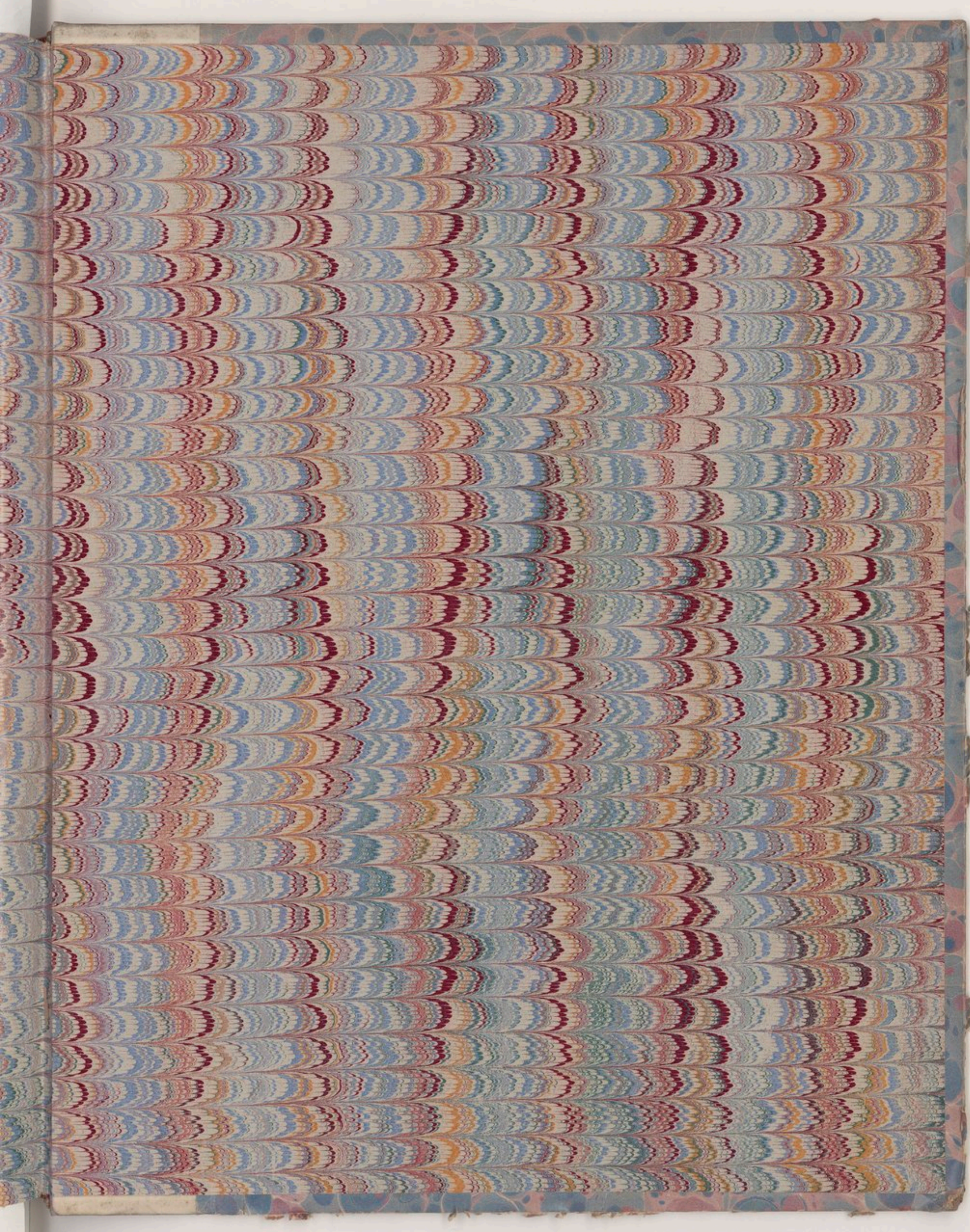


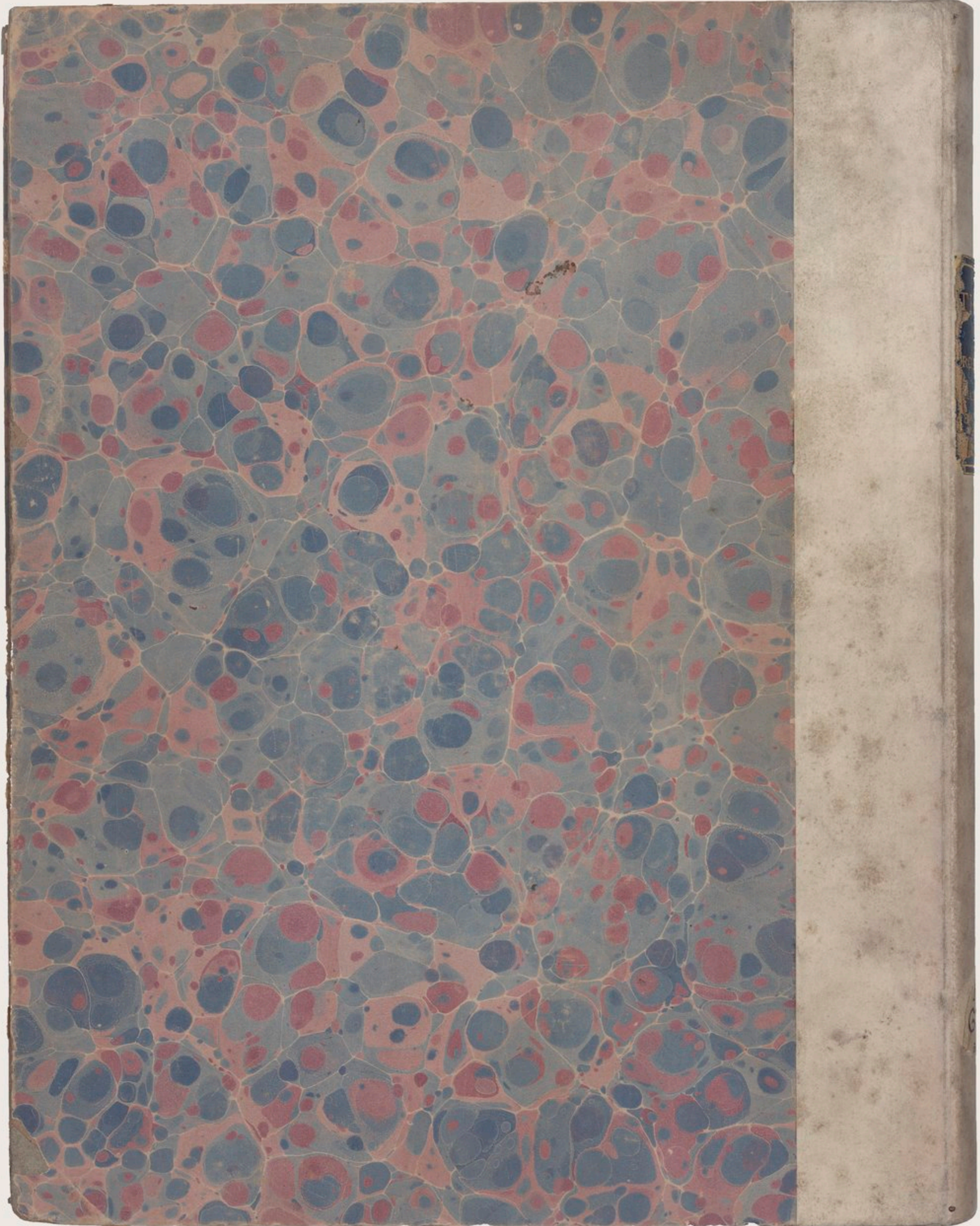












THAIS
ORCHESTRE
MANUSCRIT
ACTE

A. Res.
665
a. [1]

[Thaïs : Jules Massenet]
(manuscrit autographe)

Massenet, Jules (1842-1912). Compositeur. [Thaïs : Jules Massenet] (manuscrit autographe). 1892.

1/ Les contenus accessibles sur le site Gallica sont pour la plupart des reproductions numériques d'oeuvres tombées dans le domaine public provenant des collections de la BnF. Leur réutilisation s'inscrit dans le cadre de la loi n°78-753 du 17 juillet 1978 :

- La réutilisation non commerciale de ces contenus ou dans le cadre d'une publication académique ou scientifique est libre et gratuite dans le respect de la législation en vigueur et notamment du maintien de la mention de source des contenus telle que précisée ci-après : « Source gallica.bnf.fr / Bibliothèque nationale de France » ou « Source gallica.bnf.fr / BnF ».

- La réutilisation commerciale de ces contenus est payante et fait l'objet d'une licence. Est entendue par réutilisation commerciale la revente de contenus sous forme de produits élaborés ou de fourniture de service ou toute autre réutilisation des contenus générant directement des revenus : publication vendue (à l'exception des ouvrages académiques ou scientifiques), une exposition, une production audiovisuelle, un service ou un produit payant, un support à vocation promotionnelle etc.

[CLIQUER ICI POUR ACCÉDER AUX TARIFS ET À LA LICENCE](#)

2/ Les contenus de Gallica sont la propriété de la BnF au sens de l'article L.2112-1 du code général de la propriété des personnes publiques.

3/ Quelques contenus sont soumis à un régime de réutilisation particulier. Il s'agit :

- des reproductions de documents protégés par un droit d'auteur appartenant à un tiers. Ces documents ne peuvent être réutilisés, sauf dans le cadre de la copie privée, sans l'autorisation préalable du titulaire des droits.

- des reproductions de documents conservés dans les bibliothèques ou autres institutions partenaires. Ceux-ci sont signalés par la mention Source gallica.BnF.fr / Bibliothèque municipale de ... (ou autre partenaire). L'utilisateur est invité à s'informer auprès de ces bibliothèques de leurs conditions de réutilisation.

4/ Gallica constitue une base de données, dont la BnF est le producteur, protégée au sens des articles L341-1 et suivants du code de la propriété intellectuelle.

5/ Les présentes conditions d'utilisation des contenus de Gallica sont régies par la loi française. En cas de réutilisation prévue dans un autre pays, il appartient à chaque utilisateur de vérifier la conformité de son projet avec le droit de ce pays.

6/ L'utilisateur s'engage à respecter les présentes conditions d'utilisation ainsi que la législation en vigueur, notamment en matière de propriété intellectuelle. En cas de non respect de ces dispositions, il est notamment passible d'une amende prévue par la loi du 17 juillet 1978.

7/ Pour obtenir un document de Gallica en haute définition, contacter utilisation.commerciale@bnf.fr.