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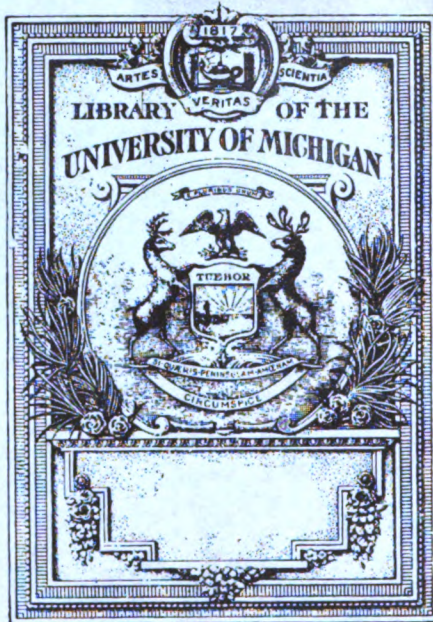
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# THAÏS

J. MASSENET

Jeannette van der Velpen

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THE GIFT OF  
J. van der Velpen Réaume





209

# THAÏS

COMÉDIE LYRIQUE IN THREE ACTS AND SEVEN TABLEAUX

POEM BY

LOUIS GALLET

AFTER THE NOVEL OF

ANATOLE FRANCE

MUSIC BY

J. MASSENET

ENGLISH TRANSLATION BY HERMANN KLEIN

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Vocal Score. Net : 20 Francs.

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PARIS

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# THAÏS

COMEDIE LYRIQUE IN THREE ACTS AND SEVEN TABLEAUX

BY

## J. MASSENET

### CHARACTERS

ATHANAËL, Cenobite . . . . .	<i>Baryton.</i>
NICIAS, young Philosopher sybarite . . . . .	<i>Tenor.</i>
PALEMON, old Cenobite. . . . .	<i>Basse.</i>
THE SERVITOR . . . . .	<i>Baryton.</i>
THAÏS, Comedian and Courtesan. . . . .	<i>Soprano.</i>
CROBYLE, Slave . . . . .	<i>Soprano.</i>
MYRTALE, Slave . . . . .	<i>Mezzo-soprano.</i>
ALBINE, Abbess. . . . .	<i>Mezzo-soprano.</i>
"LA CHARMEUSE". . . . .	<i>Soprano.</i>
THE CENOBITES . . . . .	<i>Tenors, barytons, basses.</i>

### CHORUS

Ilustrions and Comedians, Philosophers, Friends of Nicias, the People,  
the White Nuns.





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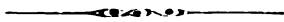
ATHANAËL, PALEMON, THE CENOBITES

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# THAÏS

COMEDIE LYRIQUE IN 3 ACTS AND 7 TABLEAUX

Poem by LOUIS GALLET

After the Novel of ANATOLE FRANCE

English text by HERMANN KLEIN

Music by

J. MASSENET

## Act I

### THE THEBAID

### First Tableau

The huts of the Cenobites on the banks of the Nile.

Andante molto calmo (84= $\text{♩}$ )

PIANO

First system of musical notation for the piano part. It consists of a grand staff with a treble clef and a bass clef. The music is in 6/8 time. The right hand features a melodic line with a *p* dynamic marking. The left hand plays a rhythmic accompaniment of eighth notes. A *2<sup>a</sup> Q<sup>u</sup>ad.* marking is present below the bass staff.

Second system of musical notation for the piano part. It continues the grand staff from the first system. The right hand has a *p* dynamic marking. The left hand has a *pp* dynamic marking. A *8<sup>a</sup> bassa* marking is present below the bass staff.

Third system of musical notation for the piano part. It continues the grand staff. The right hand has a *dim.* marking. The left hand has a *p* marking. The tempo instruction *molto calmo, sosten. e senza affrettare* is written above the right hand. A *m.d.* marking is present above the right hand. A *2<sup>a</sup> Q<sup>u</sup>ad.* marking is present below the bass staff. A *8<sup>a</sup> b.* marking is present below the bass staff.

Fourth system of musical notation for the piano part. It continues the grand staff with various melodic and harmonic developments.

Fifth system of musical notation for the piano part. It continues the grand staff with various melodic and harmonic developments.

Piano accompaniment for the first system of music, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

*Day is not yet ended. Twelve Cenobites and old Palemon are seated at a long rustic table. In the centre, Palemon presides over the frugal and peaceful repast. One place is vacant, that of Athanaël.*

Piano accompaniment for the second system of music, including the instruction *Rideau* / *Curtain* and a dynamic marking *p*.

*A CENOBITE* *p*

Voi-ci le pain,  
Here is the bread.

Musical score for the first vocal part, including a treble clef, notes, rests, and piano accompaniment.

*ANOTHER* *p* *ANOTHER* *mf*

et le sel,  
and the salt,

et l'hy - so - pe!  
and the hys - - sop!

Musical score for the second vocal part, including a bass clef, notes, rests, and piano accompaniment.

*ANOTHER* *p* *ANOTHER*

Voi - ci le miel, et voi - ci  
Ho - ney is here, and wa - ter

l'eau!  
here!

*PALEMON* rising, impressively.

Cha - que ma - tin le ciel ré - pand sa grâ - - ce sur mon jar -  
Day af - ter day the grace of heav'n doth pour down on my  
senza affrettare

*dol.*

*P.* *dol.*

- din, ain - si qu'un ro - sé - e. Bé - nis - sons  
gar - - dent, like dew of the morn - ing. Praise be to

*cresc.* *dim.*

P. *dim.*

Dieu dans les biens qu'il nous donne et pri- ons- le qu'il nous  
 God for the gifts He be- stow - eth, and let us pray that He

*cresc.* *dim.*

P. *dim.*

gar- - de en sa paix!  
 keep us in His peace!

*p* *dim.*

6 Tenori *quasi murmurato* *p* *sf* *p* *sf*

THE 12 CENOBITES (to themselves) Que les noirs démons de l'a - bi - me s'écartent de no- tre che- min!  
 Oh turn Thou a- side from our path- way the cru- el black demons of hell!

6 Bassi *quasi murmurato* *p* *sf* *p* *sf*

Que les noirs démons de l'a - bi - me s'écartent de no- tre che- min!  
 Oh turn Thou a- side from our path- way the cru- el black demons of hell!

*p* *p* *sf* *p*

A CENOBSITE breaking the silence. *mf*

Sur A- tha- na- ël, no- tre frè- re, é- tends, Sei-  
 To A- tha- na- ël, our dear bro- ther, lend Thou, O

*p* *m.d.* *m.s.*

*a*  
C. *Lord, the strength of Thy right hand!* Athana-ël! Athanaël! Bien  
-gneur, la force de ton bras! Athana-ël! Athanaël! Too

SEVERAL *più f* OTHERS  
longue est son ab-sen - cel.. Quand donc reviendra-t-il? Quand donc?  
long hath he been ab - sent!. How soon will he re - turn? How soon?

*cresc.* - - - *più f*

PALEMON mysteriously.  
*p*  
L'heu-re de son re-tour est pro - - che. Un son - ge, cet-te nuit, me l'a mon-  
Near is the hour when he re - turn - - eth. Last night, — in a dream, I did be -

*p* *dim.* - - - *pp*

*P.*  
- très vraiment, hâtant vers nous sa mar - che...  
- hold his face, and he was hast'ning toward us!

THE 12 CENOBITES *with faith.* Athana.ël est un é - lu de Dieu!  
Athanaël is a be - lov'd of God!

Athana.ël est un é - lu de Dieu!  
Athanaël is a be - lov'd of God!

*cresc.* *sf*



*piously.*

*pp*  
 Il se ré - vè - le dans les son - ges!..  
 He doth re - veal himself in vi - sions!

*pp*  
 Il se ré - vè - le dans les son - ges!..  
 He doth re - veal himself in vi - sions!

*pp* *sf*

**Andante lento**

*Athanaël appears; he approaches slowly, as if exhausted from fatigue and grief.*

*mf*  
 respectfully Le voici!  
 He is here!

*p*  
 Le voici!  
 He is here!

**Andante lento (52 = ♩)**  
*molto espress.*  
*f*

*sf* *sf*

*ATHANAËL in the midst of them.*

*sorrowfully.*

*dim.*

*sf* *mf* *dim.*  
 La paix soit a - vec  
 Peace be un - to you

*dim.*

animando un poco

A.

vous!  
all!

PALEMON *f* *p* *mf*

Frè - re, sa - lut! La fa - ti - gue t'ac - ca - ble...  
Bro - ther, all hail! He is o - verwhelm'd with fa - tigue...

THE 12 CENOBITES *f* *p* *mf*

Frè - re, sa - lut! re - po - se -  
Bro - ther, all hail! They gather around him. Come rest thy -

Frè - re, sa - lut! La fa - ti - gue t'ac - ca - ble...  
Bro - ther, all hail! He is o - verwhelm'd with fa - tigue...

*animando un poco*

P.

la poussière couvre ton front... reprends ta place... bois!  
See! thy fore-head is thick with dust... Once more thou'lt sit here... drink!

-toi... reprends ta place par mi nous... mange... bois!  
-self... Once more thy seat thou'lt take with us... eat... drink!

la poussière couvre ton front... reprends ta place... bois!  
See! thy fore-head is thick with dust... Once more thou'lt sit here... drink!

*cresc.* *f*

*cresc.* *mf* *f*

*cresc.* *f*

*cresc.* *f* 5 5 4

*Athanaël sinks into his place heavily, and gently puts aside the food which they offer him.*

ATHANAËL *p*

Non... Mon cœur est plein d'a-mer-  
No! My heart with bit-ter-ness

1<sup>o</sup> Tempo andante

A. - tu - me... je reviens dans le deuil et dans l'afflic-ti - on! La  
ach-eth... as one who doth mourn, - sorrowful I re - turn! The

*m.s.*

*Darkly, as though haunted and speaking to himself.*

A. ville est li-vrée au pé-ché! u - ne fem-me... Tha-is...  
ci - ty is yield-ed to sin! And a wo-man... Tha-is...

A. la remplit de scanda - le! Et par el - le l'en-fer y gouverne les hom - mes!  
doth o'erload it with scandal! Thanks to her, men there bow to a spirit in - fer - nal!

*più f*

*più f*

*with quiet, simple curiosity.*

U - ne prê - tresse in - fa - me  
A shameless and wic - ked priestess!

*mf*

THE 12 CENOBITES Quelle est cet - te Tha - is?  
And who is this Tha - is?

*mf*

Quelle est cet - te Tha - is?  
And who is this Tha - is?

*sf*

*dim.*

*falling into it again.*

*più p*

du cul - te de Vé - nus!  
A daughter of Ve - nus!

*p*

*cresc.*

*f*

Athanaël rises slowly before resuming.

*Humbly, with charm, as though recalling the distant past.*

*p*

Hé - las!.. en - fant en -  
A - las! whilst yet a

*cresc.*

*poco rit.*

*a Tempo*

(58)

*pp*

*ben cantato*

A. *- co - re, a - vant qu'à mon cœur la grâ - ce ait par - lé,*  
*sim - ple youth, with heart still un touch'd by grace all di - vine,*

*gradually more sombre, more agitated. più f.*

A. *je l'ai con - nu - e... je l'ai connu - e!*  
*I once did see her... I once did see her!*

A. *Un jour, je l'a - voue à ma hon - te, de - vant son seuil mau -*  
*One day, I confess it with loath - ing, on her threshold ac -*

**Più mosso**

*m.d. f cresc.*

A. *- dit je me suis ar - rê - té,*  
*- cursed hes - i - tat - ing I stood.*

**f animando**

1<sup>o</sup> Tempo

A. *f* *1<sup>o</sup> Tempo*

Mais Dieu \_\_\_\_\_ m'a pré-ser-vé de cet-te cour-ti-sa- - ne, et  
 But God \_\_\_\_\_ in pi-ty saved me from that cour-te-san \_\_\_\_\_ and,

A. *f* *1<sup>o</sup> Tempo*

j'ai trou-vé le calme en ce dé - sert... mau-dis-sant le péché que  
 in the de-sert, peace to me re - stored... How I cursed then the sin I so

A. *sf* *p*

j'aurais pu commet - tre! Ah! mon âme est trou - blé - e! La hon-te de Tha-  
 nearly had commit - ted! Ah! my soul is sore trou - bled! The shame of Tha-

*espressivo* *m.s.* *sf* *p* *f*

A. *dim.*

- is et le mal qu'el - le fait me cau - sent u - ne peine a - mè - - -  
 - is and the e - vil she works cre - ate in me a bit - ter sor - - -

*f* *sf* *dim.*

*più f molto espressivo*

A. *re, et je voudrais ga-gner — cette â - me à Dieu! Oui, je voudrais ga -  
- rou; fain would I win that fal - len soul — for God! Yes, I would win that*

*cresc. - - - f ff*

A. *- gner — cette â - me à Dieu! à Dieu! à Dieu! —  
fal - len soul — for God! for God! for God! —*

*cresc. - - - f ff senza riten.*

PALEMON *p*

*Ne nous mêlons jamais, mon fils, —  
My son, do not mingle with peo -*

P. *aux gens du siè - cle; craignons les piè - ges de l'Es - prit. — Voi -  
- ple of this e - ra; be - ware of the snares of the Spi - rit; For*

*night slowly comes on.*

P. *la ce que nous dit la sa-gesse e-ternel - le.*  
*such is the counsel of the Wis-dom e-ter - nal. (63=♩)*

*p*

*tr* *m.s.*

P. *La nuit vient, pri-ons et dor-mons.*  
*It grows dark; let us pray and then sleep!*

THE 12 CENOBITES *devoutly.* *p* Pri -  
 Let us *p* Pri -  
 Let us

*pp* *3* *3* *3*

*pp* *3* *3* *3*

*pp*

*piu p*

*ons. pray.* *All, with mysterious fear, with bowed heads and hands clasped.* *Que les noirs démons de l'a - O turnthou a-side from our*

*ons. pray.* *Que les noirs démons de l'a - O turnthou a-side from our*



*sf* *sf* *sf* *sf* *p*

- bi - me s'écartent de notre che\_min. Sei\_gneur, bé - nis le  
 path - way the cruel black demons of hell! O Lord, bless Thou our

*sf* *sf* *sf* *sf* *p*

- bi - me s'écartent de notre che\_min. Sei\_gneur, bé - nis le  
 path - way the cruel black demons of hell! O Lord, bless Thou our

*sf* *sf* *p*

*pp*

*slowly separate, whilst praying, and retire to their huts.*

pain et l'eau, bé - nis les fruits de nos jar - dins. Don - ne -  
 bread and wa - ter, O bless the pro - duce of our soil. Give us

pain et l'eau, bé - nis les fruits de nos jar - dins. Don - ne -  
 bread and wa - ter, O bless the pro - duce of our soil. Give us

*they have disappeared.*

*dim.* *pp*

- nous le sommeil sans rê - ves et l'in - al - té - ra - ble re - pos!  
 sleep e - versweet and dream - less and un - changing rest thro' the night!

*dim.* *pp*

- nous le sommeil sans rê - ves et l'in - al - té - ra - ble re - pos!  
 sleep e - versweet and dream - less and un - changing rest thro' the night!

*dim.* *rall.*

<sup>1</sup> Athanaël has lain down upon a mat before his hut, his head resting upon a small block of wood, his hands clasped.

ATHANAËL alone in the darkness. *p*

Un poco più lento *sf* *rit. poco a poco* *dim.*

O Seigneur,  
Now dear Lord,

*del.* *falling asleep.* *pp*

je remets mon â - me en tre tes mains...  
in Thy gra - cious hands I place my soul...

*Lento cantabile* (52 =  $\frac{1}{2}$ ) *p* *dolce e ben canto*

Complete darkness. The earth lies bathed in soft repose.

16 =VISION= From out of a mist is seen the interior of the theatre at Alexandria. An immense crowd upon the benches. In front is the stage upon which Thais (lightly clad and with face veiled) imitates the postures of Aphrodite. (1)

**Allegro**

(104=♩)

*p*

2 Q.w.

*f*

*mf*

*p*

*mf*

*p*

*mf*

*f*

*mf*

*p*

*tr.*

*maj.*

*tr.*

*maj.*

*tr.*

*maj.*

(1) Thais, mimant devant la foule du théâtre d'Alexandrie, n'est par conséquent vue que de dos par le public de la salle.  
Thais, dancing before the crowd in the theatre at Alexandria, consequently has her back turned to the real audience.

*molto espressivo e appassionato*

*p*

7 7 7 7

6 6 6 6

*f*

\* Ped. \* Ped. \* Ped. \*

*sf*

Ped. \* Ped. \* Ped. \* Ped. \*

*sf*

*m.s.*  
*molto espressivo*

Ped. \* Ped. \* Ped.

*sf*

*m.d.*  
*m.s.*

Ped.

*In the Alexandrian theatre: long outbursts of enthusiasm, with an effect of extreme distance.*

**poco a poco più appassionato**

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked with a fermata. The piano accompaniment features a rhythmic pattern of sixteenth notes, with the number '6' written above several measures, likely indicating a sixteenth-note group. The tempo and mood are indicated as 'poco a poco più appassionato'.

*Nevertheless the crowd can be distinctly heard shouting the name of Thais.*

The second system continues the musical piece. The vocal line has a fermata over the first measure. The piano accompaniment maintains the sixteenth-note rhythmic pattern, with the number '6' appearing above several measures. The overall texture is consistent with the first system.

*The applause ceases.*

The third system shows a change in the piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment now features a more complex rhythmic pattern, with the number '6' appearing above several measures. The tempo and mood remain consistent with the previous systems.

*molto espressivo*

The fourth system includes the vocal line with lyrics: '- scen - - - do - - -'. The piano accompaniment features a rhythmic pattern of sixteenth notes, with the number '6' appearing above several measures. The tempo and mood are indicated as 'molto espressivo'. The piano part includes a 'puff' marking and a fermata over the first measure.

The fifth system concludes the piece. The vocal line features a melodic phrase with a fermata. The piano accompaniment features a rhythmic pattern of sixteenth notes, with the number '6' appearing above several measures. The tempo and mood are indicated as 'molto espressivo'. The piano part includes a 'puff' marking and a fermata over the first measure.

The applause recommences and increases until the end.

a Tempo più appassionato

*p* *più f*

*mf* *più f*

Più mosso

The postures grow more and more striking.

*f* *cresc.*

The vision suddenly disappears.

Athanaël who has awakened, rises to his feet.

With fear and anger.

ATHANAËL.

Day gradually breaks.

Stesso Tempo

*f* *Ritenuato* *Allegro agitato (158=)* *sf*

Hon - te!      Horreur!  
Sha - me!      Horror!

Té - nè - bres      é - ter - nel - les!..      Seigneur!      Seigneur,  
Sha - des      of      night e - ter - nal!      O heav'n!      O heav'n,

*mf*



A. *più f*  
 veux dé-livrer cet-te fem-me des li-ens de la chair! Dans l'a-  
 yearn to de-li-ver this wo-man from the bonds of the flesh! Far a-

A. *dim.* *più f*  
 -zur je vois, penchés vers el-le, les an-ges dé-so-lés!  
 -bove I see now, hov'ring o'er her, the an-gels full of grief!

A. *f* *dim.*  
 — N'est-el-le pas le souffle de ta bou-che, Sei-gneur! — ô Sei-  
 — And is she not the breath of Thy nos-trils, O Lord! — O my

A. *cresc.*  
 -gneur! Ah! plus elle est cou-pable et plus je dois la plaindre! Mais,  
 God! Ah! greater are her sins and louder should my plaint be! But,



A. *je la sau-ve-rai! Seigneur! don-ne-la moi, don-ne-la moi!*  
*let me rather save! O heav'n! give her to me, give her to me!*

*f* *sempre f e sostenuto*

A. *Et je te la ren-drai pour la vie é-ter-nel - - - -*  
*And I will give her back to en-joy life e-ter- - - -*

*sf* *piuf* *sf*

*Calling his brethren, who enter and gather around him.*

*sempre allegro*

A. *- le! Frè - - res! frè - - res! le-vez-vous*  
*- nal! Bro - - thers! Bro - - thers! A-rouse ye*

*sempre allegro*

*f e sostenuto*

A. *tous! levez-vous tous! ve-nez! ve-nez!*  
*all! arouse ye all! come here! come here!*

*tr* *tr* *tr*

A.

*espressivo*  
*sf*  
*f*  
*tr*  
*Rev.*  
*p*

Ma mis-si-  
Heav'n hath re-

A.

- on m'est ré-vé-lé-e!  
- vealed un-to me my mis-sion!  
*espressivo*  
*f*  
*sf*  
*tr*  
*f*  
*p*

Dans la vil-le mau-  
Forthwith back to the ac-

A.

- dite, il faut que je re-tour-ne...  
- cur - sed ci - ty must I jour - ney...  
*cresc.*  
*p*

Dieu dé-fend que Tha -  
'Tis for - bid - den by

A.

- is s'en - fon - ce da - van - ta - ge dans le gouf. fre du mal!  
God that Thais should sink yet deep - er in her sin - ful a.byss!  
*cresc.*  
*p*

A. *f*

je la sau-ve-rai! Seigneur! don-ne-la moi, don-ne-la moi!  
 let me rather save! O heav'n! give her to me, give her to me!

*sempre f e sostenuto*

A.

Et je te la ren-drai pour la vie é-ter-nel -  
 And I will give her back to en-joy life e-ter-

*sf* *piüf* *sf*

Calling his brethren, who enter and gather around him.

*sempre allegro*

A. *f*

- le! Frè - res! frè - res! le-vez-vous  
 - nal! Bro - thers! Bro - thers! A-rouse ye

*sempre allegro*

*f e sostenuto*

A.

tous! levez-vous tous! ve-nez! ve-nez!  
 all! arouse ye all! come here! come here!

*trun*

A.

Ma mis-si-  
Heav'n hath re-

*espressivo*  
*sf*  
*f*  
*tr*  
*ped.*  
*p*

A.

- on m'est ré-vé-lé-e!  
- vealed un-to me my mis-sion! *espressivo*  
Dans la vil-le mau-  
Forthwith back to the ac-

*f*  
*sf*  
*tr*  
*p*

A.

- dite, il faut que je re-tour-ne... Dieu dé-fend que Tha-  
- cur-sed ci-tty must I jour-ney... 'Tis for-bid-den by

*cresc.*

A.

- is s'en-fon-ce da-van-ta-ge dans le gouf-fre du mal!  
God that Thais should sink yet deep-er in her sin-ful a-byss!

*cresc.*

A.

et c'est moi                      qu'il choisit                      pour la lui ra-me - ner! \_\_\_\_\_  
*And'tis I*                      *who am cho's'n*                      *To lead her once more to*                      *Him!* \_\_\_\_\_

*sf*                      *sf*                      *sf*

*Athanaël bows before Palemon, who, sadly reminding him of the counsels of wisdom, permits him to depart.*

A.

*sempre stesso Tempo\_senza riten.*

*piu f*

*dim. poco a poco*

*PALEMON to Athanaël, with sweet, tranquil expression, like a tender reproach.*

*mf*

Mon fils,                      ne nous mê - lons ja - mais aux gens du  
*My son,*                      *ne'er*                      *min-gle with the peo - ple of this*

*p*

P.

siè - cle... Voi - là la sa - gesse é - ter - nel - le!  
e - ra For such is the Wis - dom e - ter - nal!

*più p*

*The Cenobites accompany Athanaël as far as the road; then, kneeling in groups, they respond to his utterances as his voice dies away in the solitude of the Thebaïan desert.*

*pp dim. ppp*

**Molto moderato**

ATHANAËL *The voice of Athanaël in the distance.* (1)

Esprit de lu - mière et de grâ - ce, ar - me mon cœur — pour le — com -  
Spi - rit of light and grace, — strengthen my heart, — arm me for the

**Molto moderato**  
76 = ♩

Chanter à pleine voix et se placer de plus en plus loin; très loin à la fin.

(1) *To be sung with full voice - from a gradually increasing distance; very far away at the end.*

A. *- bat! fight!*

*p*

Ar - me son cœur pour le com - bat!  
 Strengthen his heart, arm him for the fight!

THE 12 CENOBITES

*p*

Ar - me son cœur pour le com - bat!  
 Strengthen his heart, arm him for the fight!

A. *Et fais-moi fort comme l'ar-chan - ge*  
*And make me strong, like the arch-an - gel!*

*Further off*

A. *con - tre les char - mes du dé - mon.*  
*Against the wiles of the evil one!*

*più f* *p*

T. *et fais-le fort comme l'ar-chan.ge!*  
*and make him strong like the arch-an .gel!*

*più f* *p*

B. *et fais-le fort comme l'ar-chan.ge!*  
*and make him strong like the arch-an .gel!*

A. *Very far away*

Ar - me mon cœur \_\_\_\_\_ pour le com -  
 Strength-en my heart! \_\_\_\_\_ arm me for the

T. *p* Ar - me son cœur! *più p* ar - me son cœur  
 Strengthen his heart! strengthen his heart

B. *p* Ar - me son cœur! *più p* ar - me son cœur  
 Strengthen his heart! strengthen his heart

A. *bat!* \_\_\_\_\_  
*fight!* \_\_\_\_\_

T. *poco a poco più lento* *ppp dim.* *Curtain*  
 con - tre les charmes du dé - mon! \_\_\_\_\_  
 Against the wiles of the e - vil one! \_\_\_\_\_

B. *p* *ppp dim.*  
 con - tre les charmes du dé - mon! \_\_\_\_\_  
 Against the wiles of the e - vil one! \_\_\_\_\_



Second Tableau

ALEXANDRIA

Allegro maestoso 50 = ♩.

PIANO

*p*

*f* spiccato

*p*

*f*

*p*

*f*

*p*

*p*

*f*

*p*

*f*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a complex, flowing melody with many sixteenth notes and slurs. The left hand provides a rhythmic accompaniment with eighth notes and rests. Dynamics include *f* (forte) and *v* (accents). Trills are marked with *tr* and wavy lines.

Second system of musical notation, continuing the piece. The right hand melody remains intricate with slurs and trills. The left hand accompaniment features more complex rhythmic patterns. Dynamics include *p* (piano) and *f* (forte). Trills are marked with *tr*.

Third system of musical notation. The right hand features a series of chords and moving lines. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte). Trills are marked with *tr*.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is rhythmic. Dynamics include *sf* (sforzando). Trills are marked with *tr*.

Fifth system of musical notation. The right hand melody is highly active with many slurs. The left hand accompaniment is rhythmic. Dynamics include *v* (accents). Trills are marked with *tr*.

Sixth system of musical notation. The right hand features a series of chords and moving lines. The left hand has a steady eighth-note accompaniment. Dynamics include *fff* (fortissimo). Trills are marked with *tr*.

Second Tableau

ALEXANDRIA

**Allegro maestoso** 50 = ♩.

**PIANO**

2 Ped.

*p*

*f* *spiccato*

*p*

*f*

*p*

*f*

*p*

*p*

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes a piano introduction marked with a double bar line and a repeat sign. The main melody in the treble clef is marked with a forte *f* dynamic. The bass clef accompaniment features a steady eighth-note pattern. Trills are indicated by a wavy line above a note in the treble clef.

Second system of musical notation, continuing the piece. The treble clef melody is marked with a piano *p* dynamic. The bass clef accompaniment continues with eighth notes and includes some chordal textures. Trills are present in the treble clef.

Third system of musical notation. The treble clef melody is marked with a forte *f* dynamic. The bass clef accompaniment features a more active eighth-note pattern. Trills are indicated in the treble clef.

Fourth system of musical notation. The treble clef melody is marked with a sforzando *sf* dynamic. The bass clef accompaniment continues with eighth notes and includes trills in the treble clef.

Fifth system of musical notation. The treble clef melody is marked with a sforzando *sf* dynamic. The bass clef accompaniment features a steady eighth-note pattern. Trills are indicated in the treble clef.

Sixth system of musical notation. The treble clef melody is marked with a fortissimo *fff* dynamic. The bass clef accompaniment continues with eighth notes and includes trills in the treble clef.

poco rall.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of eighth and sixteenth notes, with slurs and accents (^) over several notes. The tempo marking 'poco rall.' is positioned above the right side of the system.

The second system continues the piece. It includes dynamic markings 'p' (piano) and 'f' (forte). Trills (tr) are indicated above several notes in the upper staff. The music maintains the same rhythmic and melodic patterns as the first system.

The third system features multiple trills (tr) in the upper staff. A 'dim.' (diminuendo) marking is placed above the final notes of the system. The piano part continues with its accompaniment.

THE TERRACE OF THE HOUSE OF NICIAS AT ALEXANDRIA.

*This terrace overlooks the city and the sea; it stands in the shade of tall trees. On the right a vast awning, behind which is the chamber prepared for the banquet.*

The fourth system is characterized by dynamic markings 'p', 'f', and 'dim.'. It features a series of chords and melodic fragments in both staves, with trills (tr) in the upper staff.

The fifth system begins with a 'p' (piano) dynamic marking. It continues with melodic lines and accompaniment, including trills (tr) in the upper staff.

Athanaël enters slowly and waits at the back; seeing him, a servitor seated under the portico rises and advances to meet him.

THE SERVITOR

Allegro

*f* roughly

Va, men-di-ant, chercher ail-  
What! wouldst thou beg? go ply thy

Allegro

*tr... tr... tr...*  
*perdendosi*

The S.

- leurs ta vi-e!  
cal-ling elsewhere!

Mon maî-tre ne reçoit pas les chiens comme toi!  
My mas-ter doth not harbour here dogs like thee!

*sf sf sf*

*sf sf sf*

ATHANAËL

*gently*

*p*

Mon fils, fais, s'il te plaît, ce que je te com-  
My son, I pray thee do the sim-ple thing I

*fp*

*p*

A.

- man-de. Je suis l'a-mi de ton maître et je veux lui par-ler à l'instant.  
ask thee. I am a friend of thy mas-ter and I fain would speak with him now.

THE SERVITOR raising his stick.

ATHANAËL firmly and calmly.

Hors d'i-ci, men-di-ant!  
Beggars go! dost thou hear?

Frap-pe, si tu le  
Strike me, if so thou

*f* *sf* *sf* *sf* *p*

veux, Mais a-ver-tis ton maî-tre!  
wilt, But still in-form thy mas-ter.

Va.  
Go.

*sf*

The servitor flinches before the look and attitude of Athanaël, then bows and disappears into the house.

*sf* *mf* *p* *f* *rit.*

Allegro maestoso

Athanaël, alone, after having for a moment

*p* *tr* *sf* *spiccato*

2 Ped.

contemplated the city from the terrace.  
ANATHAËL

*f*

Voilà donc la ter-ri-ble ci-té!  
That aw-ful ci-ty I behold!

*p* *f*

A.

A.

*mf*

*dim.*

A - le - xan - dri -  
A - lex - an -

*p*

A.

*più f*

- el  
- driu!

A - le xan - dri -  
A - lex - an -



A. *- e! OÙ je suis né dans le pé-*  
*- dria! Where I was born yea born in*

A. *- ché; l'air bril - lant où j'ai res - pi -*  
*- sin; where I breathed 'mid fra - grant*

A. *- ré l'affreux parfum de la lu - xu - rel.. Voi - là la mer vo - lup - tu -*  
*air the poi - son sweet of deadly lux - ury! Be - hold the sea glittering and*

A. *- eu - se où j'é - cou - tais chan - ter la si -*  
*- sen - suous where first I heard the song of the*

A. *rène aux yeux d'or*  
gol-den eyed si - - ren!

Oui, voi-là mon ber-ceau  
Yon-der li-eth my cra-

*f*

A. *de* se-lon la chair,  
for things of this world,

A-le-xan-dri-e!  
A-lex-an-dria!

*molto espressivo*

*sf molto espressivo*

A. O ma pa-tri-e!  
O my coun-try!

Mon ber-ceau, ma pa-  
Cra-dle mine, and my

A. *sf* - tri-e!  
coun-try!

*più f*

*p*

## Un poco più agitato

A. *f* De ton amour j'ai dé-tourné mon cœur.  
From love of thee my heart has turned a side

Un poco più agitato

A. Pour ta ri-ches-se, je te hais!  
And now I hate thee for thy wealth!

*sf* *ff*

A. Pour ta science et ta beau-té, je te hais! Je te  
For thy science and thy beau-ty, I hate thee! Yea, I

*sf* *ff*

A. hais! Et mainte-nant je te mau-  
hate thee Naymore, I curse thee, for thou art

*sf* *sf*

A. *- dis \_\_\_\_\_ comme un tem-ple han-té par les es- prits im-purs!*  
*like \_\_\_\_\_ some in-pious tem-ple haunt-ed by spi-rits ma-ligu!*

A. *Venez! O come!* *Anges du ciel! Angels of heav'n!* *Souffles de Dieu! Bles-sed of God!*

A. *Venez! O come!* *Ve- nez! O come!* *An- ges du Angels of*

*1<sup>o</sup> Tempo 56 = ♩.*

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

A. *ciel! heav'n!* *Souffles de Dieu! Bles-sed of God!* *Par- fu - With your*

A. *mez,* du bat - te - ment de vos ai - les, l'air cor - rom -  
*wings,* *beat - ing and flut - ter - ing* o'er me, *cleanse this cor -*

A. *cresc.*  
 - pu - qui va m'en - vi - ron - ner! Ve -  
 - rupt. - ed air ere it des - troys me! O

A. *p*  
 - nez! An - ges du ciel! Souf - fles de  
*come!* *Angels of heav'n!* *Bles - sed of*

A. *più f*  
 Dieu! Ve - nez!  
 God! O come!

1. *Souf - - fles de Dieu!*  
*Bles - - sed of God!*

*res.* *f*

1. *An - ges du ciel!* *Ve - nez!*  
*An - gels of heav'n!* *O come!*

*rall.* *f*

8

*sf* *segue* *ff a Tempo*

1.

**Allegro 116 = ♩**

*f* *sf*

The voices of Crobyle and Myrtale, in the house.  
**CROBYLE**

Ah!  
Ah!

**MYRTALE**

Ah!  
Ah!

*p* *sf*

*Nicias comes forth, leaning on the shoulders of Crobyle and Myrtale, two beautiful laughing slaves.*

*f*

C. Ah! Ah! Ah! Ah! Ah!

M. Ah! Ah! Ah! Ah! Ah!

*f* *sf*

*in bursts of laughter.*

C. Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ah! Ah! Ah! Ah! Ah! Ah! Ah!

M. Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ah! Ah! Ah! Ah! Ah! Ah! Ah!

*f* *sf*

*Nicias perceives Athanaël, he stops, and leaves the two slaves.*

*Then, recognizing him, he runs to him with open arms.*

*NICIAS with vivacity.*

Athanaël! c'est toi! moncondisci\_ple, mon a - mi, monfrè - re!  
Athana.ël! 'tis thou! my co-discip\_le, my friend, my bro - ther!

*lightly and with good humor*

Oh! je te re\_con\_nais, — bien qu'à la vé\_ri - té tu sois bien plus sem -  
Oh! I know thee a - gain, — though, to declare the truth thou dost re\_sem - ble

- blable à la bê - te qu'à l'homme! Embrasse-moi...  
beast far more close\_ly than man! Let us embrace...

et sois le bien ve\_nu. Tu quit - tes le dé\_  
and be thou wel.come here Thou lea - vest then the



ATHANAËL

N. *3*  
 -sert? Tunousreviens? O Ni-ci - as! Je ne reviens  
 -des-ert? Dostthoureturn? Oh Ni-ci - as! I do re-turn

NICIAS *3*

A.  
 que pour un jour, que pour une heu - re! Dis-moites  
 but for a day, but for an hour! Tell me thy

ATHANAËL *quietly*

N. *3*  
 vœux! Ni-ci - as, tu connais cet-te co-mé-di-en-ne, Thais,  
 wish! Ni-ci - as, art thou not ac-quainted with this ac-tress, Thais,

NICIAS *laughing*

A. *3*  
 la cour-tisa - ne? Cer-tes, je la connais! Pour mieux dire, elle est  
 the cour-te san — Surely, I know her well! Sooth to say, she is

N. *leggiero e vivo*

mien - ne, en-co-re pour un jour! J'ai ven-du pour  
 mi - - ne, for yet a - no - ther day! I have sold for

*sf* *segue* *p*

N. el - le mes vi - gnes et ma dernie - re ter - re et mon dernier moulin,  
 her all my vine - yards and my remain - ing do - mains down to my ve - ry last mill,

N. et com - po - sé trois li - vres d'é - lé - gi - es;  
 and have com - posed three books of e - le - gies; —

*fp* *più*

N. et ce - la ne compte pour rien! Je voudrais la fi -  
 but all that is reckoned as naught! Did I try her to

*tr* *p* *tr* *sf* *tr* *tr*

N.

- xer, que je per-drais ma pei - - ne; son a-mour est lé -  
 hold, in vain were all my trou - - ble; for as light as a

N.

- ger et fuyant comme un rê - - ve! Qu'at-tends-tu d'elle?  
 dream is her love and as e - lu - - sive! What would'st thou of her?

*p*

*m.s.*

*f*

ATHANAËL convinced

Je veux la ra-me-ner à Dieu! Ah! Ah! Ah!  
 I wish to lead her back to God! Ha! Ha! Ha!

*p*

*p*

NICIAS bursting into

laughter

N.

Ah! Mon pauvre a-mi! Crains d'of-fen-ser Vé-nus dont elle est la pré -  
 Ha! My poor dear friend! Just re-collect that she is a priest-ess of

*p*

ATHANAËL *boldly*

N. *tres - - se Je veux la ra-me-ner à Dieu! J'ar-  
Ve - - - nus. I wish to leadherback to God! I*

A. *- ra-cherai Thaïs a ces amoursimmon-des et je la don-ne-  
mean to snatch Thaïs fromthis life of love un-clean and of-fer-*

*più f*

A. *- rai pour épouse à Jé - sus. Pour en - trer dans un monas - tè - re, Tha-  
her to Jesus as a bride. to en - ter in-to a con - vent Tha.*

NICIAS *low to Athanaël and laughing*

A. *- is va me sui-vre aujour - d'hui! Crains d'of - fen-ser Vé-nus - la puis-  
- is shall fol-low me this day! Be - - think thee now of Ve - nus, most.*

N.

- san te Dé es se! El - le se ven - ge - ra! Dieu!  
 pow'r - ful of god - des - ses! On the she'll be a - venged! God

**a Tempo***quietly*

A.

me pro - tè - ge - ra. Où puis - je voir cet - te fem - me?  
 will pro - tect His own. Where can I speak with this wo - man?

**NICIAS** *smiling*

I - ci mé - me! Pour la der - niè - re fois, elle y doit sou - per a - vec  
 E - ven here now! She com - eth here this night, for the ve - ry last time, to

N.

moi en très joyeu - se compa - gni - e! El - le joue au - jour - d'hui: en sor - tant du thé -  
 sup - with me in compa - ny most joy - ous! She is act - ing to - day; and on leav - ing the

N.

-âtre, elle vien\_dra. Prête-moi donc, ami, — quelque ro\_bed'Asie, a-  
 thea - tre, hither will come. I pray thee lend me, friend, some more e.legant robe for

A.

- fin que di-gnement je puis se fi\_gurer à ce fes - tin que tu vas lui don -  
 I would fain ap\_pear in guise more worthy of this feast which thou pre\_sen.ly art to

A.

ner. Cro - byle et Myrta - le, mes  
 give. Cro - byle and Myrtale, — my

NICIAS.

N.

chères, Hâ - tez - vous de pa\_rer mon bon A.thana.ël.  
 dears, Make you haste to at\_tire my good A.thana.ël.

Myrtale claps her hands. The serritor enters and she gives him an order. He goes out and returns immediately with slaves bearing a box from which Crobyle and Myrtale take out the things necessary for Athanaël's dress; also a mirroz, wherein they laughingly show him his face.

*cresc.* *f* *v* *sempre* (116 =  $\text{♩}$ ) *f p* *f* *f p*  
*legg. e ritmico*

*CROBYLE laughing*

Ah! Ah! Ah! Ah! Ah! Ah!  
 Ha! Ha! Ha! Ha! Ha! Ha!

*p leggierissimo*

*MYRTALE laughing*      *CROBYLE*      *MYRTALE*      *CROBYLE*      *MYRTALE*

Ah! Ah! Ah! Ah! Ah! Ah!      Ah! Ah!      Ah! Ah!      Ah! Ah!      Ah! Ah!  
 Ha! Ha! Ha! Ha! Ha! Ha!      Ha! Ha!      Ha! Ha!      Ha! Ha!      Ha! Ha!

*Nicias and Athanaël have sat down; they chat together*  
*NICIAS to Athanaël*

Je vais donc te re - voir      bril - lant  
 So once more I shall see      thee shine

**CROBYLE**                      **MYRTALE**

N. *comme autre-fois!*                      *Ah! Ah!*                      *Ah! Ah!*  
*bright as of yore!*                      *Ah! Ah!*                      *Ah! Ah!*

**ATHANAËL** to Nicias.

*Whilst Athanaël continues to talk with Nicias, Crobyle and Myrtales begin*

Oui, j'em-prunte à l'en-fer des ar-mes con-tre lui.  
*I but bor-row from hell the wea-pons for my fight.*

*to pour perfumes upon his head, and to arrange his hair and beard.*

*NICIAS laughing.*

C. *Phi-lo-sophe orgueil-leux!*                      *L'âme hu-maine est fra-*  
*Proud Philo-sopher, think!*                      *Weak and fra-gile is the*

**CROBYLE**                      **MYRTALE**

N. *-gi-man-le.*                      *Ah! Ah!*                      *Ah! Ah!*  
*hu-man soul.*                      *Ah! Ah!*                      *Ah! Ah!*



*ATHANAËL*

Je ne crains pas l'orgueil quand le ciel me con-  
*I have no fear of pride when my guide is from*

*CROBYLE to Myrtaie, aside. MYRTALE to Crobyle, the same.*

- duit. Il est jeu - ne! Il est beau!  
*heav'n. He is hand - some! He is young!*

*CROBYLE laughing. MYRTALE the same.*

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
*Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!* Sa barbe est un peu  
*Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!* *His beard is some what*

*CROBYLE*

ru - de! Ses yeux sont pleins de feu!  
*rugged! His eyes are full of fire!*

C. *MYRTALE*

C. Cher Sa-tra - pe, voi-  
Now, dear Sa - trap, be -

Ce ban-deau lui sied bien!  
And this band suits him well!

C. Cher Sa-tra - pe, voi-  
Now, dear Sa - trap, be -

C. -ci tes bra-ce-lets!  
-hold thy bracelets here!

M. -ci tes bra-ce-lets!  
-hold thy bracelets here!

M. Tes ba - gues!  
Thy rings too!

*mf ben cantato*

C. Donne tes bras!  
Hold out thine arm!

M. Tes doigts!  
Thy fin - gers!

*aside.* Il est  
He is

*aside.* Il est  
He is

C. *jeune, il est beau! Ses yeux sont pleins de feu! Il est*  
*hand - some, he is young! His eyes are full of fire! He is*

M. *jeune, il est beau! Ses yeux sont pleins de feu! Il est*  
*hand - some, he is young! His eyes are full of fire! He is*

C. *jeune, il est beau!*  
*handsome, he is young!*

M. *jeune, il est beau!*  
*handsome, he is young!*

*continuing to dress him.*

*La ro - be main - te - nant!*  
*And now to try the robe!*

*sf*

*poco rit.*  
*coaxingly.*

C. *Quit - te ce noir ci - li - ce!*  
*Cast off this old black tunic!*

*a Tempo*

*ATHANAËL f* *Rises to escape from them.*

*Ah! femmes, pour ce - la, ja -*  
*Ah! women, as for that*

*a Tempo*

*segue*

Crobyle and Myrtaie, at first frightened by the rough refusal of Athanaël,

MYRTALE *p* Soit!.. Well!

CROBYLE *p* Soit!.. Well!

- mais!  
ne - ver!

return softly to him.

Passing an embroidered robe over his tunic.

CROBYLE

Ca - che tes ri - gueurs  
Hide thy vows se - vere

MYRTALE

Ca - che tes ri - gueurs  
Hide thy vows se - vere

C. sous cet - te ro - be sou - ple!  
un - der this sup - ple gar - ment!

M. sous cet - te ro - be sou - ple!  
un - der this sup - ple gar - ment!

*laughing loudly.*

C. *f* Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ah! Ah! Ah! Ah! Ah! Ah! Ah!

M. *f* Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ah! Ah! Ah! Ah! Ah! Ah! Ah!

*mf* Nicias to Athanaël, with familiarity, and smiling.  
Ne t'of - fen - se pas  
Pray take no of - fence

*p*

*mf ben cantato*

N. de leur rail - le - ri - e, Ne — bais - se  
at their mock - ing laugh - ter, Let — not thine

*più f*

N. pas devant el - les les yeux! Admi - re les plu - tôt!  
eyes be cast down at their glance! Admire them all the more!

*cresc.*

CROBYLE *aside, laughing.*  
*p leggiero*

Il est beau comme un jeune Dieu!  
*He's handsome as a youthful god!*

MYRTALE *aside, laughing* *p leggiero*

Il est beau comme un jeune  
*He's handsome as a youthful*

N.

*p*  
Ne t'of - fen - se pas  
*Pray take no of - fence*

de leur rail - le -  
*at their mock - ing*

ATHANAËL *to himself, calmly. p*

Es - - - prit de lu -  
*Come Spi - - rit of*

C.  
Et si Daph - né le ren - con - trait...  
*Were Daph - ne but to gaze on him.*

M.  
Dieu!  
*god!*

N.  
*più f*  
Et si Daph - né le ren - con -  
*Were Daph - ne but to gaze on*

A.  
*f*  
- ri - - - e, Ne -  
*laugh - - - ter, Let -*  
bais - - - se  
*not - - - thine*

- miè - - - re! Ar -  
*mer - - - cy! Arm - - - me mon*  
*and*

*più f*

*più f*

C. Sa - di - vi - ni - té fa - rou - che!  
Her di - vi - ni - ty so sa - vage

M. - trait...  
him. *più f* s'hu - ma - ni - se - rait!  
would hu - man be - come!

N. pas de - vant el - les les yeux! Ad - mi - re -  
eyes be cast down when they look! Ad - mire them

I. cœur pour le com -  
strength - - en me to

*p* They resume the dressing.

C. s'hu - ma - ni - se - rait!  
would to human change!

M. Je le crois!  
I believe!

N. - les plutôt!  
all the more!

A. - bat!  
fight!

## MYRTALE

Lais - se - nous te chausser de ces sanda - les  
 Let us now en - case thy feet in these sandals of

M.

d'or.  
 gold.

## CROBYLE

Lais - se - nous te ver - ser ce par -  
 Let us now pour this per - - fume de -

C.

- fum sur les jou - es!  
 - li - - cious on thy fore - - head.



*aside. p leggiero*

*NICIAS to Athanaël.*

*mf*

Il est beau comme un jeu - ne  
He's handsome as a youthful

Ne t'of - fen - se pas  
Pray take no of - fence

*ATHANAËL to himself. p*

Es -  
Come,

*mf ben cantato*

*Dieu!*  
*god!*

*MYRTALE p leggiero*

Et si Daph - né le ren - con -  
Were Daph - ne but to gaze on

Il est beau comme un jeu - ne Dieu!  
He's handsome as a youthful god!

*N.*

de leur rail - le - ri - e!  
at their mock - ing laugh - ter,

*A.*

- prit de lu - miè - re!  
Spi - rit of mer - cy!

C. *più f*  
 - trait... *him.* Sa di - vi - ni - té fa -  
 Her di - vi - ni - ty so

M.  
 Et si Daph - né le ren - con - trait...  
 Were Daph - ne but to gaze on him.

N. *più f*  
 Ne - - - - - bais - - - - - se pas de - vant el - les les  
 Let - - - - - not thine eyes be cast down when they

A. *f*  
 Ar - - - - - me mon cœur pour  
 Arm - - - - - me and strength - - - - - en

*più f*

C. *p*  
 - rou - che s'hu - ma - ni - se - rait!  
 sa - vage would to hu - man change!

M. *più f* *p*  
 s'hu - ma - ni - se - rait! Je le crois!  
 would hu - man be - come! I be - lieve!

N.  
 yeux! Ad - mi - re - les plu - tôt!  
 look! Ad - mire them all the more!

A.  
 le com - - - - - bat!  
 me to fight!

*più f*

C. *Il est beau!*  
*Handsome he!*

M. *Il est beau!*  
*Handsome he!* *Comme un Dieu!*  
*as a god!*

N. *Ad - mi - re - les!* *Ad -*  
*Ad - mire them!* *Ad -*

A. *Ar - me mon*  
*Strength - en my*

C. *Comme un Dieu!* *Ah! Ah! Ah! Ah! Ah! Ah!* *Il est*  
*as a god!* *Ah! Ah! Ah! Ah! Ah! Ah!* *Hand - some*

M. *Ah! Ah! Ah! Ah! Ah! Ah!* *Il est*  
*Ah! Ah! Ah! Ah! Ah! Ah!* *Hand - some*

N. *- mi - re - les!* *Ne t'of -*  
*- mire them!* *Pray take*

A. *cœur* *con - tre les* *char - mes,*  
*heart* *a - gainst their* *wiles*

C. beau comme un jeu - ne Dieu!  
he as a youth - ful god!

M. beau comme un jeu - ne Dieu!  
he as a youth - ful god!

N. - fen - - se pas! Ad - mi - re - les plu - tôt!  
no of - fence Ad - mire them all the more!

A. les char - mes du dé - mon! con -  
a - gainst the e - vil one! a -

C. Il est jeune, il est beau comme un  
He is young, he is handsome as a

M. Il est beau comme un Dieu! comme un  
He is handsome as a god! as a

N. Ne t'of - fense pas! Ad - mi - re - les! Sois heu -  
Pray take no offence Ad - mire them! Happy

A. - tre les char - mes du démon, du dé -  
- gainst the wiles of the e - vil one, e - vil

**Allegro**

C. **Dieu!**  
*god!*

M. **Dieu!**  
*god!*

N. **- reux!**  
*be!*

A. **- mon!**  
*one!*

**Allegro** Loud acclamations heard in the distance.

*sempre* 116 = *mf*

*ff* *dim.*

*At the noise Nicias goes to the terrace; he looks towards the city.*

*p*  
*leggiere*

*NICIAS returning to Athanaël, smiling.*

Gar - de - toi bien! — Voi - ci la ter - rible en - ne  
Look to thy - self! — The ter - ri - ble en - e - my is

*più f* *p*

N. *mi - e!  
com - ing.* *cresc.*

*sempre cresc.*

*Groups of actors mingling with Philosophers, friends of Nicias, appear upon the terrace, preceding by a few moments the arrival of Thais.*

*cresc.*

*3 2 1 3 2 1*

*p subito* *3* *3* *3*

*leggiero e ben ritmato*

First system of piano accompaniment. Treble clef staff contains complex chords with triplets and accents. Bass clef staff contains a steady accompaniment of chords. Dynamics include *più f* and *p*.

Second system of piano accompaniment. Treble clef staff continues with complex chords and triplets. Bass clef staff continues with chordal accompaniment. Dynamics include *più f*.

Third system of piano accompaniment. Treble clef staff features chords and triplets. Bass clef staff continues with chordal accompaniment. Dynamics include *p*.

**CROBYLE and MYRTALE with the Comedians.**

*All with admiration and respect.*

COMEDIANS 8 Sopr.

HISTRIONS 6 Tenori

PHILOSOPHERS 6 Bassi

Vocal staves for Comedians (8 Sopr.), Histrions (6 Tenori), and Philosophers (6 Bassi). The lyrics are "Tha-is! Tha-is!". Dynamics include *f*.

Piano accompaniment for the vocal section. Treble clef staff contains chords with triplets and accents. Bass clef staff contains a steady accompaniment of chords. Dynamics include *f*.

Sœur des Ka-ri - tes!  
 Sis - ter of the Ka - rites!

Sœur des Ka-ri - tes!  
 Sis - ter of the Ka - rites!

Sœur des Ka-ri - tes!  
 Sis - ter of the Ka - rites!

Ro - - - se d'Alex-andri-e!  
 Rose \_\_\_\_\_ of Al - ex - andria!

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings such as *p*.

Thaïs!  
 Thaïs!  
 Thaïs!  
 Thaïs!  
 Thaïs!  
 Thaïs!

Bel - - - le, si - len - ci - eu - se!  
 Love - - - ly art thou and si - lent!

Thaïs!  
 Thaïs!

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings such as *p* and *f*.



*più f*

Tant dé - si - ré - e! Tha - is!  
Great - ly de - sired one! Tha - is!

*più f*

Tant dé - si - ré - e! Tha - is!  
Great - ly de - sired one! Tha - is!

*più f*

Tant dé - si - ré - e! Tha - is!  
Great - ly de - sired one! Tha - is!

*mf* *p*

Tha - is! Tha - is!  
Tha - is! Tha - is!

*mf* *p*

Tha - is! Tha - is!  
Tha - is! Tha - is!

*mf* *p*

Tha - is! Tha - is!  
Tha - is! Tha - is!

*f* *f*

Chè - re Thaïs!  
Dear - est Thaïs!

*f*

Her - mo -  
Her - mo -

*f*

*f* *f*

NICIAS to Thaïs. Nicias bids his friends enter

the banqueting hall, as his slaves raise the curtains.

N.

- do - re! A - ris - to - bu - le! Cal - li - cra - te! Do - ri - on! Mes  
 - do - rus! A - ris - to - bu - lus! Cal - licrates! Do - rion! My

N.

hôte - tes! Mes a - mis!  
 guests My dear friends!

All go into the hall, and the curtains close again.

N.

Les Dieux soient a - vec  
 The gods be with you

*crese.*

N.

vous!  
 all!

*f*

This system of piano accompaniment consists of five staves. The first two staves are a grand staff (treble and bass clefs). The first staff contains several measures with triplets and accents. The second staff begins with a *mf* dynamic and contains more triplet figures. The third staff starts with a *più p* dynamic and includes a triplet and a *dim.* marking. The fourth and fifth staves continue the accompaniment with various rhythmic patterns and a sextuplet in the fourth staff.

Thaïs has been gently held back by Nicias when about to follow her friends to the banquet — Nicias seats himself; Thaïs is near him. — She remains standing and responds with an ironical smile as Nicias lovingly but sadly contemplates her.

**THAÏS**      **Andante lento**

C'est Tha-ïs,      l'i-do-le fra-  
 'Tis Tha-ïs,      most fra-gile of

*ritenuto* — — — — **Andante lento** (44 = ♩)

The piano accompaniment for this section is shown in a grand staff. It features a *pp* dynamic and a tempo marking of *Andante lento* with a metronome marking of 44 = ♩. The bass line is particularly prominent with long, sustained notes.

T. *- gi - le qui vient pour la der-niè-re fois \_\_\_\_\_ s'as-seoir \_\_\_\_\_ à la ta-ble fleu -*  
*i -dols, who comes for the ul - ti - mate time \_\_\_\_\_ to sit \_\_\_\_\_ at thy gar-land-ed*

T. *dol.* *- ri - e. \_\_\_\_\_ Demain, \_\_\_\_\_ je ne serai pour toi plus rien \_\_\_\_\_ qu'un nom. \_\_\_\_\_*  
*ta - ble. \_\_\_\_\_ to-morrow \_\_\_\_\_ I shall be un - to thee as a name, no more. \_\_\_\_\_* *p*

*NICIAS*

*Nous nous som-mes ai-més u - ne lon-gue se - mai - ne...*  
*For one long week at least have our loves now been last - ing...*

*THAÏS* *più p*

*Nous nous som-mes ai-més u - ne lon-gue se - mai - ne...*  
*For one long week at least have our loves now been last - ing...*

*più p*

The first system of piano accompaniment consists of five systems of two staves each. The music is in G major and 3/4 time. It features a variety of textures, including chords, arpeggios, and melodic lines. Key markings include accents (^) and dynamics such as *mf* (mezzo-forte) and *p* (piano). There are several triplet markings (3) and a sixteenth-note figure (6) in the right hand.

*Thaïs has been gently held back by Nicias when about to follow her friends to the banquet — Nicias seats himself; Thaïs is near him. — She remains standing and responds with an ironical smile as Nicias lovingly but sadly contemplates her.*

**THAÏS**      **Andante lento**

The second system features a vocal line for Thaïs and piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "C'est Thaïs, l'i-do-le fra-'Tis Thaïs, most fra-gile of". The piano accompaniment is in G major and 3/4 time, marked *pp* (pianissimo) and *Andante lento* (44 = ♩). The piano part includes a *ritenuto* marking and a *pp* marking. The system ends with a double bar line.

T. *- gi - le qui vient pour la der.niè-re fois \_\_\_\_\_ s'as.seoir \_\_\_\_\_ à la ta-ble fleu -*  
*i -dols, who comes for the ul - ti - mate time \_\_\_\_\_ to sit \_\_\_\_\_ at thy gar.land.ed*

T. *dol.* *- ri - e. Demain, \_\_\_\_\_ je ne serai pour toi plus rien \_\_\_\_\_ qu'un nom. \_\_\_\_\_*  
*ta - ble. to.morrow \_\_\_\_\_ I shall be un - to thee as a name, no more. \_\_\_\_\_* *p*

*NICIAS*

*Nous nous som-mes ai-més u - ne lon-gue se - mai - ne...*  
*For one long week at least have our loves now been last - ing...*

*THAIS* *più p*

*Nous nous som-mes ai-més u - ne lon-gue se - mai - ne...*  
*For one long week at least have our loves now been last - ing...*

*più p*











































































































































































































































































































































































































































































**Lento** (60 = ♩) *pp ben cantato*

**Lento** *pp* *sust.*

**THE WHITE NUNS** *The White Nuns kneeling, with hands clasped, around Thais.* *pp* *sost.*

Seigneur — ayez pitié de  
O Lord, — have mercy up.

**Lento (60 = ♩)**

*pp*

moi — se lon vo tre mansu é — tu — de! Ef fa — cez — mon i ni qui —

— on me ac cording to Thy lov ing kind — ness! Do Thou blot out my i ni qui —

— té — se lon vo tre mi sé ri — cor — de!

— ties — ac cord ing to Thy gra cious mer — cy!

(9)

Dieu l'appelle, et, ce soir, la blancheur du lin ce la u-ra voi-lé ce pur visa-ge!  
 God doth call her and soon, o'er her pure face, the soft and clinging shroud will draw a veil!

4. Durant trois mois, elle a veil-lé, pri-é, pleu-ré...  
 For full three months she here hath watched, and prayed, and wept...

4. *più f.* Son corps est dé-truit par la pé-ni-ten-ce, mais ses pé-chés  
 Her bo-dy thro' pen-i-tence is now des-troyed but all her sins  
*dim.* *p*

4. — sont ef-fa-cés!  
 Sopr. — are blotted out!

**THE WHITE NUNS**

Contr. — Seigneur, a-yez pi-tié de moi — se- lon vo-tre man-su-é.  
 O Lord — have mercy up-on me according to Thy loving-

All<sup>o</sup> agitato



- tu - - de!  
kind - ness!



- tu - - de!  
kind - ness!

All<sup>o</sup> agitato (144 = ♩.)



*pp anelante, strepitando*

4.

dou - te tu viens pour bé - nir cet - te sain - te que tu nous a don - né - e?  
 doubt thou art come to pro - nounce a bles - sing up - on this ho - ly wo - - man.

*p*

*mp*

Oui, Tha - ïs!  
 Yes, Tha - ïs!

**All<sup>o</sup> agitato (144 =  $\frac{1}{2}$ )**  
*crésc.*

*p*

*ALBINE* *mf*

A - yant fait ce que ton es - prit pur — lui com - man - da de  
 Hav - ing done the things which thy pure thought — command - ed her to

**Stesso Tempo** (più calmo) (104 = ♩)

A

fai - re, voi - ci qu'el - le va voir l'é - ter - nel - le lu -  
 do, — be - hold her at the gate, wait - ing for light — e -

*ATHANAËL* with anguish. *f*

- miè - - - re!  
 - ter - - - nal!

**All<sup>o</sup> agitato** (144 = ♩)

Tha - is!..  
 Tha - is!

*Albine and the White Nuns* *mf* *more à few steps away.*

Tha - is!..  
 Tha - is!

*dim.*

THE WHITE NUNS

The White Nuns and Albine  
as they move away.

*pp*  
Seigneur, — ay - ez pi - tié de  
O Lord — have mércy up -

*pp*  
Seigneur, — ay - ez pi - tié de  
O Lord — have mércy up -

Lento 60 = ♩

*ppp*

moi — se - lon votre mansu - é - tu - - - de!  
on me, according to thy loving kind - - - ness!

moi — se - lon votre mansu - é - tu - - - de!  
on me, according to thy loving kind - - - ness!



*restituting, and without wearying himself repeats.*

souvent-il du lu - mi - neux voya - ge, lors - que tu m'as conduite i -  
 re - col - lect that light - re - vealing jour - ney, where - in thou didst conduct me

*p* <sup>3</sup>

- ci? J'ai le seul souve - nir de ta beauté mor - tel - le!..  
 here? I can on - ly re - mem - ber thy earthly beau - ty!

*p* *f*

*Ad.* \*

THAÏS *p*

Te souvient - il de ces heu - res de cal - me dans la frai -  
 Dost re - col - lect those sweet hours of re - pose in the cool

*a Tempo* *pp*

ATTAINABLE WITH AFFECTION.

*pp* *f*

-cheur de l'o-a-sis!  
air of the o-a-sis?

Ah! — Je me souviens seulement  
Ah! — I on-ly call to my mind that

*cresc.*

THAÏS

*mf* (9)

Surtout te  
But more than

de cette soif in-apai-sé-e dont tu se-ras l'apai-sement...  
burning and still unsated thirst which thou a-lone art a-ble to quench...

*f*

*p*

souvient-il de tes sain-tes pa-ro-les en ce  
all, dost re-col-lect thy ho-ly coun-sel on that

*p* *cresc.*

*she raises herself up.*

*f* *cresc.*

saints!.. Ils viennent a - vec un sou - ri - re, les mains toutes  
 saints! I see them smiling sweetly on me, their outstretched  
 poco a poco appassionato

*she rises altogether.*

*f* *rall.*

pleines de fleurs! Deux sé - ra -  
 hands full of flow'rs! Two se - ra -  
 ATHANAËL

Entends-moi donc... Ma toute ai - mé - e!..  
 Hearken to me... My well be - lov - ed!..  
 sempre appassionato

*dim.* *segue*

**2<sup>a</sup> hasca**

*p* *mf*

- phins aux blan - ches ai - les  
 - phims with large white wings.

*a Tempo più animato 84 = ♩* *ben cantato*

Viens!.. tu m'appar.  
 Come! for thou art

*più f*

pla - - - nent dans l'a - - - zur et comme tu l'as  
 soar - - - ing through the a - - - zure sky, and e - - - ven as thou

*più f*

- tiens!  
mine!

O ma Tha - is!.. Je  
O my Tha - is! I

*f cresc.*

5 3 1 4

*cresc.*

dit, le doux con - so - la - teur po - sant sur mes yeux ses doigts de lu -  
 saidst the dear con so ler comes to place up - on my eyes his hands of

t'ai - - mel!.. Je t'ai - mel!..  
 love thee! I love thee!

**Animando**

*sempre cresc.*

*Burd*

*rall.* *a Tempo più appassionato più mosso*

- miè - - re! Ah! *ten.* en essuie à ja - mais *più f e cresc.*  
 light Ah! for e - - ver wip - ing a - way

*ff* *mf*

Je t'ai - - - mel!.. Viens! Thaïs!  
 I love thee! Come! Thaïs!

*ff* *ff* *rall.* *a Tempo più appassionato più mosso*

*sf* *rall.* *a Tempo appassionato* 92 = •

les pleurs!  
all tears!

Ah!  
Ah!

Viens!  
come!

Dis-moi:  
Say:

je vivrai!  
I will live!

Je vivrai!  
I will live!

*rall.* *a Tempo appassionato*

*sf*

*strepitoso* 3 3 3 3

Le son des har-pes d'or m'en - chan - - te! De su -  
The sound of gold-en harps en - chants me! Mid the

O Thaïs! Ma Tha-  
O Thaïs! My Tha-

*p* *sf*

- a - - ves par - fums me pé - nè - trent!.. Je  
fra - - grance of o - - dours ce - les - tial! There

- is!  
- is!

O ma Thaïs, tu m'appar -  
O my Thaïs, for thou art

*f cresc.*

**animando**

T. *sens une ex - qui - se bé - a - ti - tu - de*  
*comes o'er me a sense of be - a - ti - tude,*

A. *tiens! mine! Tha - is! Tha - is! Tha - is! Tha - is!*

**animando**

*sempre cresc.*

**rall.** **a Tempo più appassionato più mosso**

T. *Ah! Ah! U - ne bé -*  
*Ah! Ah! A - be -*

A. *Je t'ai - - - - me!..*  
*I love thee!..*

**ff** **rff** **rall.** **a Tempo più appassionato più mosso**

**più f e cresc.** **, sf** **rall.** **a Tempo**

T. *- a - ti - tude en - dor - mir tous mes maux!..*  
*- a - ti - tude which cur - eth all my ills!*

A. *Viens! Thaïs!.. Ah! Viens! Viens!*  
*Come! Thaïs! Ah! Come! Come!*

**mf** **f** **fp**

**sf** **rall.** **a Tempo**

**Recitativo** *p* **Lento** *pp*

T. Ah! le ciell.. Je vois... Dieu!..  
 Ah! 'tis heav'n! I see God!

A.

**Recitativo** **Lento**

*f p* *segue* *f p* *segue* *pp*

8<sup>a</sup> bassa

*She dies.*

T.

A. *fff* *in a heartrending tone.*

Mor - - - te! pi - - - tié!  
 Mer - - - cy! She's dead!

8<sup>a</sup> bassa

*ff* *pp* *p cresc.*

*ff* **rall.** **FIN**  
**The End.**

## APPENDIX for theatres which do not give the Ballet.

*f* *p* They enter in the house.

T. *f* *p*

Viens! Viens!  
Come! Come!

A. *f* *p*

Viens! Viens!  
Come! Come!

Day gradually breaks.

Nicias and his friends come out of the tavern, talking and laughing, and go before the house of Thaïs. The city awakens. — Soon groups gather upon the place.

## Allegro moderato (100=♩)

*p* *cresc.* *f*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*sf* *p*



4 Tenori *mf leggieramente*  
**PHILOSOPHERS and HISTRIONS** On dort en - cor chez Thaïs!  
*Friends of Nicias* Where Thaïs lives all is still!

4 Bassi *mf leggieramente*  
 On dort en - cor chez Thaïs!  
 Where Thaïs lives all is still!

**NICIAS** carelessly.  
*mf*  
 Qu'on y dor - me, puis que je n'y dois plus veil -  
 Let them sleep on, since I do no more watch - ing

*più f*  
 - ler... there. Que m'importe à pré-sent! La for-  
 Not a bit do I care! Fortune

Tenori *laughing. sf*  
 Pauvre ami!  
 My poor friend!

FRIENDS.  
 Bassi *laughing. sf*  
 Pauvre a - mi!  
 My poor friend!

N. *- tu - ne du moins a com - pen - sé le dédain de Tha -*  
*kind - ly has com - pen - sat - ed me for the scorn of Tha -*

N. *- is. Le jeu m'a ren - du presque au - tant qu'el - le m'a*  
*- is! Well nigh as much I've won in play as she did*

N. *pris. \_\_\_\_\_*  
*cost. \_\_\_\_\_*

Tenori *f*

FRIENDS. *Ah! Ah! Ah! Ah! Qui donc près d'el - le te rem -*  
*Ha! Ha! Ha! Ha! And who doth thee re - place be -*

Bassi *f*

*Ah! Ah! Ah! Ah! Qui donc près d'el - le te rem -*  
*Ha! Ha! Ha! Ha! And who doth thee re - place be -*

N.

Peut - ê - tre!  
It may be!

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!  
- side her? Ha - ly it is thy untam'd desert friend? Ha!

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!  
- side her? Ha - ly it is thy untam'd desert friend? Ha!

N.

with indifference.

E - gay - ons -  
Let us be

*gaily*  
Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

*gaily*  
Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

N.

At this moment Athanaël issues from the house,  
a lighted torch in his hand.

nous, ne pouvant plus ai - mer!  
gay, if we may love no more! *tr*

*ironically.*

N. *f*

Eh! C'est lui! A - tha - na - ël!  
 Eh! 'Tis he! A - tha - na - ël!

Tenori *f*  
 A - tha - na - ël!  
 FRIENDS. the same. A - tha - na - ël!

Bassi *f*  
 A - tha - na - ël!  
 A - tha - na - ël!

*cresc.* *f* *tr* *tr*

N. *più f* *mf* *leggieramente*

Sa - lut, sa - ge des sa - ges! Tha - is a donc dé - sarmé ta rai -  
 All hail, oh wi - sest of the wise! Tha - is, it seems, has up - set thy good

*più f* *mf*

Sa - lut, sa - ge des sa - ges! Tha - is a donc dé - sarmé ta rai -  
 All hail, oh wi - sest of the wise! Tha - is, it seems, has up - set thy good

*più f* *mf*

Sa - lut, sa - ge des sa - ges! Tha - is a donc dé - sarmé ta rai -  
 All hail, oh wi - sest of the wise! Tha - is, it seems, has up - set thy good

*tr* *tr* *più f* *mf*

N.

Peut - ê - tre!  
It may be!

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!  
- side her? Hap - ly it is thy untam'd desert friend? Ha!

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!  
- side her? Hap - ly it is thy untam'd desert friend? Ha!

N.

with indifference.

E - gay - ons -  
Let us be

Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

*gaily*

*gaily*

*sf*

*p*

N.

At this moment Athanaël issues from the house,  
a lighted torch in his hand.

nous, ne pouvant plus ai - mer!  
gay, if we may love no more! *tr*

*ironically.*

N. *f*  
 Eh! C'est lui! A\_tha-na\_ëll  
 Eh! 'Tis he! A\_tha-na\_ël!

Tenori *f*  
 A\_tha-na\_ëll!  
 A\_tha-na\_ëll!

FRIENDS. *f*  
 the same. A\_tha-na\_ëll!  
 A\_tha-na\_ëll!

Bassi *f*  
 A\_tha-na\_ëll!  
 A\_tha-na\_ëll!

*cresc.* *f* *tr* *tr*

N. *più f* *mf* *leggeramente*  
 Sa\_lut, sa\_ge des sa - ges! Tha\_ïs a donc dé\_sarmé ta rai\_  
 All hail, oh wi\_sest of the wise! Tha\_ïs, it seems, has up\_set thy good

*più f* *mf*  
 Sa\_lut, sa\_ge des sa - ges! Tha\_ïs a donc dé\_sarmé ta rai\_  
 All hail, oh wi\_sest of the wise! Tha\_ïs, it seems, has up\_set thy good

*più f* *mf*  
 Sa\_lut, sa\_ge des sa - ges! Tha\_ïs a donc dé\_sarmé ta rai\_  
 All hail, oh wi\_sest of the wise! Tha\_ïs, it seems, has up\_set thy good

*tr* *tr* *più f* *mf*

**Recitativo** *p* **Lento** *pp*

T. Ah! le ciell.. Je vois... Dieu!..  
 Ah! 'tis heav'n! I see God!

A.

**Recitativo** *f p* **Lento** *pp*

*Segue* *Segue*

8<sup>a</sup> bassa

T. *She dies.*

A. *in a heartrending tone.*

*fff* Mor - - - tel! pi - - - tié!  
 Mer - - - cy! She's dead!

*ff* *pp* *p cresc.*

8<sup>a</sup> bassa

*ff* **FIN** *rall.* **The End.**

APPENDIX for theatres which do not give the Ballet.

*f* *p* They enter in the house.

T. Viens! Viens!  
Come! Come!

A. Viens! Viens!  
Come! Come!

Day gradually breaks.

Nicias and his friends come out of the tavern, talking and laughing, and go before the house of Thaïs. The city awakens. — Soon groups gather upon the place.

**Allegro moderato (100=♩)**

*p* *cresc.* *f*

*p* *sf*



4 Tenori *mf leggieramente*  
 PHILOSOPHERS and HISTRIONS On dort en - cor chez Thaïs!  
 Friends of Nicias Where Thaïs lives all is still!

4 Bassi *mf leggieramente*  
 On dort en - cor chez Thaïs!  
 Where Thaïs lives all is still!

NICIAS *carelessly. mf*  
 Qu'on y dor - me, puis - que je n'y dois plus veil -  
 Let them sleep on, since I do no more watch - ing.

N. *più f*  
 - ler... Quem importe a pré - sent! La for -  
 there. Not a bit do I care! For - tune

Tenori *laughing. sf*  
 FRIENDS. Pauvre ami!  
 My poor friend!

Bassi *laughing. sf*  
 Pauvre a - mi!  
 My poor friend!

N.

- tu - ne du moins a com - pen - sé le dédain de Tha.  
 kind - ly has com - pen - sat - ed me for the scorn of Tha.

N.

- is. Le jeu m'a ren - du presque au - tant qu'el - le m'a  
 - is! Well nigh as much I've won in play as she did

N.

pris. \_\_\_\_\_  
 cost. \_\_\_\_\_

Tenori *f*

FRIENDS. Ah! Ah! Ah! Ah! Qui donc près d'el - le te rem -  
 Ha! Ha! Ha! Ha! And who doth thee re - place be -

Bassi *f*

Ah! Ah! Ah! Ah! Qui donc près d'el - le te rem -  
 Ha! Ha! Ha! Ha! And who doth thee re - place be -

N. *Peut - ê - tre!*  
*It may be!*

*sf*  
- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!  
- side her? Hap - ly it is thy untam'd desert friend? Ha!

*sf*  
- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!  
- side her? Hap - ly it is thy untam'd desert friend? Ha!

N. *with indifference.*  
*E - gay - ons -*  
*Let us be*

*gaily*  
Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

*gaily*  
Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

*sf* *p*

N. *At this moment Athanaël issues from the house,*  
*a lighted torch in his hand.*

nous, ne pouvant plus ai - mer!  
gay, if we may love no more! *tr*

*ironically.*

N. *f*  
 Eh! C'est lui! A - tha - na - ël!  
 Eh! 'Tis he! A - tha - na - ël!

Tenori *f*  
 A - tha - na - ël!  
 FRIENDS. *f* the same. A - tha - na - ël!

Bassi *f*  
 A - tha - na - ël!  
 A - tha - na - ël!

*cresc.* *f* *tr* *tr*

N. *più f* *mf leggieramente*  
 Sa - lut, sa - ge des sa - ges! Tha - ïs a donc dé - sarmé ta rai -  
 All hail, oh wi - sest of the wise! Tha - ïs, it seems, has up - set thy good

*più f* *mf*  
 Sa - lut, sa - ge des sa - ges! Tha - ïs a donc dé - sarmé ta rai -  
 All hail, oh wi - sest of the wise! Tha - ïs, it seems, has up - set thy good

*più f* *mf*  
 Sa - lut, sa - ge des sa - ges! Tha - ïs a donc dé - sarmé ta rai -  
 All hail, oh wi - sest of the wise! Tha - ïs, it seems, has up - set thy good

*tr* *tr* *più f* *mf*

N. *- son? sense?*

*f.* Ah! Ah! Voy - ez sa fa - ce glo - ri - eu - se!  
Ha! Ha! just gaze up - on her coun - te - nan - ce!

*f.* Ah! Ah! Voy - ez sa fa - ce glo - ri - eu - se!  
Ha! Ha! just gaze up - on her coun - te - nan - ce!

*f.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

N. *laughing. ff* *3* *3* *3* *3*

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

ATHANAËL *severely. f* *^*

Ah! Taisez-vous! \_\_\_\_\_ Tha-  
Ha! e - nough! \_\_\_\_\_ Tha-

*Throwing down the torch, which goes out.*

*laughing. ff* *3* *3* *3* *3*

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

*laughing. ff* *3* *3* *3* *3*

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

*ff* *ff*

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