

LA VIE DU POÈTE

Symphonie - Drame

en

Trois Actes et Quatre Tableaux

Poème et

Musique de

GUSTAVE CHARPENTIER

Partition Chant et Piano

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1892
C. 1491

à J. MASSENET

MON MAITRE

EN HOMMAGE DE GRATITUDE

EN SOUVENIR AFFECTUEUX

LA VIE DU POÈTE

Symphonie-Drame en trois Actes et quatre Tableaux

Conservatoire National

le 18 Mai 1892

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Personnages:

Le Poète... (1^{er} Acte) SOPRANO

Le Poète... (2^e Acte) TÉNOR

Le Poète... (3^e Acte) BARYTON

La Fille SOPRANO

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

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

Voix:

Théâtre National de l'Opéra

le 17 Juin 1892

Interprètes:

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

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# LA VIE DU POÈTE

## PERSONNAGES

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

Voix intérieures. Voix de la Nuit.  
Voix de malédiction. Voix d'autrefois.  
Voix de demain.

**Le lieu de l'action est purement imaginaire.**  
**Toutefois pour le théâtre, on peut le préciser ainsi :**

### PREMIER ACTE

La Chambre du Poète.

### DEUXIÈME ACTE

La Nuit splendide.

### TROISIÈME ACTE (1<sup>er</sup> Tableau)

Un site sauvage.

### TROISIÈME ACTE (2<sup>me</sup> Tableau)

Une fête à Montmartre.

## ACTE PREMIER

(Enthousiasme)

### SCÈNE I

#### RECUEILLEMENT

CHŒUR DES VOIX INTÉRIEURES

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

LE POÈTE

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

LE CHŒUR

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

LE POÈTE

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

LE CHŒUR

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

. . . . .  
. . . . .

LE POÈTE

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

## LA VIE DU POÈTE

LE CHŒUR

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

## SCÈNE II

INCANTATION

LE CHŒUR

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

## SCÈNE III

AU PAYS DU RÊVE

LE POÈTE

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

LE CHŒUR

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

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

## ACTE II

(Doute)

### SCÈNE I

#### LES VOIX DE LA NUIT

Entends-tu la nuit, la nuit calme et tendre ?  
 L'herbe fait sa note étrange et confuse,  
 Il n'est point d'accords que le bois refuse  
 Au musicien qui sait bien l'entendre.  
 Jà le vent du soir se dispose à tendre  
 Son archet puissant sur l'ombre diffuse ;  
 L'accompagnement, ô subtile ruse,  
 Se fait terne et doux, de couleur gris cendre.  
 Comme un long soupir de violoncelle,  
 Ecoute s'enfler sur l'eau qui ruisselle,  
 La pleurante voix qu'exhale le saule.....  
 Bruit imperceptible, et qu'un rien nous voile,  
 Entends-tu le clair solo d'une étoile  
 Dont le blanc rayon te cherche et te frôle ?...

### SCÈNE II

#### LE POÈTE

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

## LA VIE DU POÈTE

## LES VOIX DE LA NUIT

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

## LE POÈTE

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

## ACTE III

## PREMIER TABLEAU

(Impuissance)

## SCÈNE I

## VOIX DE MALÉDICTION (Chœur)

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

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

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

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

DEUXIÈME TABLEAU

(Ivresse)

SCÈNE I

UNE FÊTE A MONTMARTRE

VOIX D'AUTREFOIS

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

.....  
.....

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

.....

SCÈNE I I

LE POÈTE — LA FILLE

LE POÈTE

Trille,  
ô fille  
en guenilles,  
ton rire fou.

LA FILLE

ah ! ah ! ah !

LE POÈTE

Chante,  
bacchante  
délirante  
que je suis saouï !

LA FILLE

la ! la ! la  
ah !

LE POÈTE

Rogne,  
besogne  
ma charogne,  
gentil démon



## LA VIE DU POÈTE

vide,  
 avide  
 et livide  
 jusqu'au fond.

Sèves  
 et Rêves...

Cœurs  
 et pleurs...

## LA FILLE

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

## VOIX D'AUTREFOIS

(Chœur lointain)

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

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

## LE POÈTE

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

## VOIX DE DEMAIN

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

ACTE III. — SCÈNE II

LE POÈTE (Ivre)

Trille,  
ô fille...

.....

LA FILLE

ha ! ha ! ha !

LE POÈTE

Sèves  
et Rêves !  
Cœurs  
et pleurs !

VOIX INTÉRIEURES (plaintivement)

Ah !

Ah !

Ah !

FIN

# LA VIE DU POÈTE

SYMPHONIE - DRAME en 3 ACTES et 4 TABLEAUX

GUSTAVE CHARPENTIER

Acte premier.

ENTHOUSIASME.

PRÉLUDE.

**Vigorous stringendo.**

PIANO. *ff*

**Plus vite.**

*rit.*

*strident.*

**Tempo.**

*mf avec tendresse.*

*dimin.*

*ff*

**Plus vite.**

*rit.*

**Tempo.**

*expressif.*

*p*

*ff brutal.*

*mf*

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

*dans une exaltation croissante.*

*lié.* *f*

*ff*

Animez peu a peu.

*mf*

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

Élargissez.

*sempre animé.*

Tempo anime.

*ff*

Retenez. Tempo. Retenez.

*sf* *sf*

Un peu plus lent.  
*mystérieux.*

Animez.

pp cresc. m.d. ff Élargissez.

Tempo.

Animez.

p cresc. m.d. ff Élargissez.

Tempo.

mf ff Élargissez. f mf

Lent.

Plus vite.

Lent.

p ff p

Plus vite.

ff rall. peu à peu pp

*féroce.* *pesante.*

SCÈNE I.

RECUEILLEMENT.

**Andante.**

SOPRANI.

CONTRALTI.

TÉNORS.

VOIX INTÉRIEURES.

BASSES.

*mystérieux.*  
*pp*

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

**Andante.**

PIANO.

*sempre pp*

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

- tè - re D'un di - vin jour.

*ppp* *p*

*pp*

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

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



SOPRANO SOLO.

*f* Brû - le, ô mon â -

*pp* Au - be d'a -

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

D'un di - vin jour.

- vin jour.

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

*morendo.* *p* *pp*

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

- mour!

*pp* Au - be pre - miè - rel

*p* En - tends ma pri - è - rel

*p* O di - vin

Animez. *p*

Au - - - be premiè - re! Dou -

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

*p*

Au - - - be premiè - re! Dou -

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

Animez.

*pp*

*mf* *Gai.* *3*

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

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

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

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

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

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

cel - le, Ah! — Sainte par - cel - le,  
 Piano accompaniment with *cresc.* marking.

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

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

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

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

*rall.* **Tempo.** *retenez.*  
 f 3 *p* *pp* *m.d.*

Tempo

SOPRANO SOLO.

*f*

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

jour.

jour.

jour.

Tempo.

*ppp*

3

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

(presque parlé)

*pp*

Ah! céleste éclair.

*pp*

Ah! céleste éclair, Folle étin.

TÉNOR SOLO.

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

SOPRANO SOLO.

Troublante au - ro - - - re  
 - me!

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

*pp*  
 Ah! céleste éclair, Folle éin - cel - - - le.

*pp*  
 Ah! céleste éclair, Folle éin - cel - - - le.

Animez.  
cresc.

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

*p* cresc.

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

Animez.

*p* cresc.

Élargissez.

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

Ah!

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

Élargissez.

3 3 3 3

**Grandioso:**

*f* Ah! Ah!

*f* Ah! Ah!

*f* Ah! Ah!

*f* Viens!

*f* Ah!

*f* Ah!

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

*f* Pu - re Lu - miè - re!

*f* Brû - le tou - jours!

*f* Brû - le tou - jours!

*f* Pu - re Lu - miè - re,

*f* Pu - re Lu - miè - re,

*f* - vo - le ma pri - è - re,

*f* Luis sans re - tour.

*dim.*

un peu ralenti.

*pp*

Troublant mys - tè - - re,

*pp*

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

*pp*

Dans le mys - tè - - re D'un - jour.

*pp*

Dans le mys - tè - - re D'un - jour.

un peu ralenti.

a Tempo

*pp*

*un peu retenu.*

**Tempo.**

*pp*



Animez.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains several measures of music, including a long note with a slur and a fermata. The lower staff is in bass clef and contains a series of chords and single notes, some marked with 'x'.

The second system continues the musical piece. It features similar notation to the first system, with a 'cresc.' (crescendo) marking in the upper staff. The bass staff continues with its rhythmic accompaniment.

a Tempo 1<sup>o</sup>

The third system is marked 'a Tempo 1<sup>o</sup>' and 'pp' (pianissimo). It features a complex texture with many notes in both staves. The bass staff has a '2 Ped.' (two pedals) instruction. Fingerings are indicated with the number '5'.

The fourth system is marked 'm.d.' (moderato). It continues the intricate musical texture with various note values and rests. The bass staff shows more complex fingering patterns.

The fifth system concludes the page's musical notation. It features a '6' marking above the upper staff. The music continues with dense textures in both staves.

**Animé.**

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

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

The third system shows a dynamic shift to *ff* (fortissimo) in the bass staff. The treble staff continues with eighth-note chords, and the bass staff has a more active accompaniment.

The fourth system features a triplet of eighth notes in the treble staff. The bass staff continues with a steady accompaniment. The treble staff has a more complex rhythmic pattern.

The fifth system includes a *presser.* marking above the treble staff and a *cresc.* marking above the bass staff. The treble staff has a dense texture of eighth-note chords, while the bass staff has a more active accompaniment.

Ténor solo et Ténors.

*ff* **Vivace.**

Brû - le, ô mon â -

- me! Brû - le tou -

- jours! Ar - den - te flam -

Un peu plus lent.

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

INCANTATION.

**Lent.**

SOPRANI.

CONTRATI.

TÉNORS.

BASSES.

*pp*

*pp*

*pp*

Viens! — flam\_me di\_vi\_

Viens! — flam\_me di\_vi\_

Viens! — flam\_me di\_vi\_

**Lent.**

PIANO.

*ppp*

— ne! — Viens! — chau\_de clar\_

— ne! — Viens! — chau\_de clar\_

— ne! — Viens! — chau\_de clar\_

First system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is two sharps (F# and C#). The vocal lines begin with the lyrics "- té!" and "Je veux". The piano accompaniment starts with a series of chords marked "sempre pp" and includes a "Ped." (pedal) marking.

Second system of the musical score, continuing the vocal and piano parts. The lyrics are "s'embra - se mon ê - tre," and "que par toi s'embra - se mon ê - tre,". The piano accompaniment includes dynamic markings such as "p" and "cresc." (crescendo).

*pp*

Ah! \_\_\_\_\_ Qu'à mes

*mf*

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

*pp*

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

*pp*

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

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a piano (*pp*) dynamic and the lyrics "Ah! \_\_\_\_\_ Qu'à mes". The second staff is another vocal line with lyrics "Qu'à mes yeux \_\_\_\_\_ charmés \_\_\_\_\_" and a mezzo-forte (*mf*) dynamic. The third and fourth staves are vocal lines with lyrics "Qu'à mes yeux \_\_\_\_\_ charmés \_\_\_\_\_" and a piano (*pp*) dynamic. The fifth staff is the piano accompaniment, featuring a right-hand part with a quintuplet and a left-hand part with triplets.

*mf*

yeux char - més \_\_\_\_\_ Les

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

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

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

*cresc.*

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "yeux char - més \_\_\_\_\_ Les" and a mezzo-forte (*mf*) dynamic. The second, third, and fourth staves are vocal lines with lyrics "tu fasses pa-raî - - - - - tre \_\_\_\_\_ Les". The fifth staff is the piano accompaniment, featuring a right-hand part with triplets and a left-hand part with triplets, marked with a crescendo (*cresc.*).

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

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

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

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

pp cresc.

- té Où fleurit

- té Où fleurit

- té Où fleurit

- té Où fleurit

mf dim. retenez. cresc.

Ped. pp

Animez peu à peu.

*cresc.*

le Ver - be, où dressent leurs faî - tes

*cresc.*

le Ver - be, où dressent leurs faî - tes

*cresc.*

le Ver - be, où dressent leurs faî - tes

*cresc.*

le Ver - be, où dressent leurs faî - tes

*p cresc.*

Des tem - ples si beaux — que les plus beaux

*p cresc.*

Des tem - ples si beaux — que les plus beaux

*p cresc.*

Des tem - ples si beaux — que les plus beaux

*p cresc.*

Des tem - ples si beaux — que les plus beaux



soirs \_\_\_\_\_ Brill\_ - lent

soirs \_\_\_\_\_ Brill\_ - lent

soirs \_\_\_\_\_ Brill\_ - lent

soirs \_\_\_\_\_ Brill\_ - lent

Ped.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are 'soirs' followed by a long line, then 'Brill\_ - lent'. The piano accompaniment features a complex texture with many sixteenth notes and a prominent bass line. A 'Ped.' marking is present at the end of the system.

moins \_\_\_\_\_ dans la pour - pre de leurs

moins \_\_\_\_\_ dans la pour - pre de leurs

moins \_\_\_\_\_ dans la pour - pre de leurs

moins \_\_\_\_\_ dans la pour - pre de leurs

☆ Ped. ☆

Detailed description: This system continues the vocal and piano parts. The lyrics are 'moins' followed by a long line, then 'dans la pour - pre de leurs'. The piano accompaniment continues with similar rhythmic patterns. There are two '☆' markings on the bottom line, one before and one after the 'Ped.' marking.

*dim. en ralentissant.*

fè - - - - - tes!

*dim.*

fè - - - - - tes!

*dim.* *pp tranquille.*

fè - - - - - tes! Cieux loin -

*pp*

fè - - - - - tes! Cieux loin -

*dim. en ralentissant.* *pp tranquille.*

*doux.*

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

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

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

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

Brillant éclair, Folle étincelle,

Brillant éclair, Folle étincelle,

Brillant éclair, Folle étincelle,

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

Ah! folle étincelle,

*rall.*

Du grand Ether Sainte parcelle

Du grand Ether Sainte parcelle

Du grand Ether Sainte parcelle. Pure lumière

Ah! Pure lumière

*rall.*

Plus lent.

Div. pp

Viens! flam - me di - vi - re!

Viens! flam - me di - vi - re!

pp

pp

Plus lent.

pp

ne. Viens! flam - me

ne. Viens! flam - me

pp

pp

cresc.

cresc.

pp

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

*p* *pp*  
 Viens! Viens!

*cresc.* *mf* **Animez.**  
 Ped. \*

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

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

*pp* **Retenez.**  
 Ped. \* Ped. \* Ped. \*

Tempo. *pp* *< sf >*

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

*pp* *< sf >*

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

*pp* *pp*

Viens! — Viens! —

*pp*

Viens! — Viens! —

Tempo.

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

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

Viens! — Viens! — Viens! —

Unis. *ppp*

Viens! — Viens! — Viens! —

Unis. *ppp*

Viens! — Viens! — Viens! —

*ppp*

Viens! — Viens! — Viens! —

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

*pp*

First system of musical notation. The treble clef staff contains sixteenth-note chords with fingerings '6' and '8', and triplet eighth notes. The bass clef staff contains sixteenth-note chords with fingerings '6' and '8', and triplet eighth notes.

Second system of musical notation. The treble clef staff begins with a *pp* dynamic marking and contains sixteenth-note chords with fingerings '6' and '6'. The bass clef staff contains sixteenth-note chords with fingerings '6' and '6'.

Third system of musical notation. The treble clef staff contains triplet eighth notes and sixteenth-note chords with fingerings '3' and '3'. The bass clef staff contains sixteenth-note chords with fingerings '3' and '3'. The system concludes with the instruction *énergique.*

**Furioso (en pressant)**

Fourth system of musical notation. The treble clef staff contains sixteenth-note chords with fingerings '3' and '3'. The bass clef staff contains sixteenth-note chords with fingerings '3' and '3'. Dynamics include *crese.* and *ff (long.)*.

**Retenez.**

Fifth system of musical notation. The treble clef staff contains triplet eighth notes and sixteenth-note chords with fingerings '3' and '3'. The bass clef staff contains triplet eighth notes and sixteenth-note chords with fingerings '3' and '3'. Dynamics include *mf*, *crese.*, and *f*.





Piano accompaniment for the first system. The treble clef part features a melodic line with triplets and a fermata. The bass clef part provides a harmonic accompaniment with triplets and a fermata. The key signature is two sharps (F# and C#).

Sop. *ff*  
 Flam - - - me!

Cont. *ff*  
 Flam - - - me!

Ténors. *ff*  
 Flam - - - me!

Basses. *ff*  
 Flam - - - me!

Vocal staves for Soprano, Contralto, Tenors, and Basses, each with the lyrics "Flam - - - me!" and a fermata. Below them is the piano accompaniment for the second system, which includes triplets and a fermata. The key signature is two sharps.

*ff*  
 Flam - - - me!

*ff*  
 Flam - - - me!

*ff*  
 Flam - - - me!

*ff*  
 Flam - - - me!

*ff*  
 Flam - - - me!

Vocal staves for Soprano, Contralto, Tenors, and Basses, each with the lyrics "Flam - - - me!" and a fermata. Below them is the piano accompaniment for the third system, which includes triplets and a fermata. The key signature is two sharps.



**Animé.**

*ff* *sf*

Ah!

*ff* *sf*

Ah!

*ff* *sf* *mf*

Ah!

Viens! Viens!

*ff* *sf* *mf*

Ah!

Viens! Viens!

**Animé.**

*f* *largo.*

*p* **Tempo.** *cresc.*

Ped. \* Ped. \*

*mf*

Viens! Viens!

Viens! Viens!

*mf*

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

*cresc.*

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal parts, each with the lyrics "Viens!". The third and fourth staves are piano accompaniment, with the word "Viens!" written below each staff. The piano part features a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. A *cresc.* marking is placed above the piano part in the second measure.

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

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

*cresc.* Viens! Viens!

*cresc.* Viens! Viens!

*cresc.*

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts with the lyrics "flam - me, flam - me!". The third and fourth staves are piano accompaniment with the lyrics "Viens! Viens!". The piano part continues with triplet figures and a *cresc.* marking above the staff in the first measure.

*bien rythme.*

*p* Div. *cresc.*

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

*p* Div. *cresc.*

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

*p* *cresc.*

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

*p* Div. *cresc.*

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

*Unis.*

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

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

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

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

*ff*

## AU PAYS DU RÊVE.

**SOPRANO SOLO**  
et  
**TÉNOR SOLO**

**SOPRANI.**

**CONTRALTI.**

**TÉNORS.**

**BASSES.**

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

*ff*

Voix de mon â - - me, Splen -

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

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

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

Unis.

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

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

**PIANO.**

*ff*

Ped.   segue.



**S.**

**T.**

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


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


- moi de ta puis - san - - ce!

- moi ta puis - san - - ce!

- moi ta puis - san - - ce!

**PIANO.**

Ped. 



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

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



S.  
i.

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

Et l'éclair fait appa -

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

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

S.  
T.

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

Sop. et Contr. Les palais merveil - leux, Les temples fabu -

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

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

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

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

- té Se lè - ve Mon Rè - - - - ve!

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

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

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

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

Trompettes.

Ped. \*

Sop.

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

Contr.

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

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

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

*f*

*ff* Viens! *f* Sans re\_pos,

*ff* Viens! *f* Sans re\_pos,

*ff* Viens! *f* Sans re\_pos,

*ff* Viens! *f* Sans re\_pos,

Ped.  $\star$

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

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

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

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

*ff*

Ped.

Animez peu à peu jusqu'à la fin.

1<sup>re</sup> Sop.

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

2<sup>de</sup> Sop.

*p*  
 Ah! moment di -

Contr.

*p*  
 Ah! le ciel est dans mon

1<sup>re</sup> Ténors.

*p*  
 Ô flamme im - men - — — — — — se Montre - moi — — — — — ta puis -

2<sup>de</sup> Ténors.

*p*  
 Ah! le ciel est dans mon

1<sup>re</sup> Basses.

*p*  
 Ô flamme im - men - — — — — — se Montre - moi — — — — — ta puis -

2<sup>de</sup> Basses.

*p*  
 Quel - le puis -

Animez peu à peu jusqu'à la fin.

*p*

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

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

*f* *expressif.*

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

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

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

ons des Pas sés!

*p* Quel le puis sance.

ons pas sés es.

*p* Ah! le ciel est dans mon être...

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

TÉNOR SOLO. *f* Ah! \_\_\_\_\_

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

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

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

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

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

*m. d.* *crise.*

avec les 1<sup>rs</sup> Ténors.

Dans un é - clair

avec les 1<sup>rs</sup> Ténors.

Dans un é - clair

unis.

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

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

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

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

plus animé.

- raî - - tre Les palais merveil - leux,

- raî - - tre Les palais merveil - leux,

- raî - - tre Les palais merveil - leux,

- raî - - tre Les palais merveil - leux,



Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

**Vite.**

Du Rythme et

Du Rythme et

Du Rythme et

Du Rythme et

**Vite.**

du Rê - - - - -

du Rê - - - - -

du Rê - - - - -

du Rê - - - - -

*ff* Cloches

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, all singing the syllables 'du' and 'Rê' with a long, sustained note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *ff* and the instruction 'Cloches'.

- ve.

- ve.

- ve.

- ve.

*string.*

*ff* Fanfares.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with '- ve.' and have rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *ff* and the instruction 'Fanfares'. The word 'string.' is written above the piano part.

A musical score for voice and piano. The score is written in G major (one sharp) and 7/8 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "A moi le Rythme, à moi le Verbe, à moi le Ré-vel!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sixteenth notes in the left hand, with triplets and sixteenth-note runs. The second system continues the vocal and piano parts. The piano part includes dynamic markings such as *ff*, *cresc.*, and *sec.*. The score concludes with a double bar line and repeat signs.

*ff*  
A moi le

*ff*  
A moi le Rythme, à

*ff*  
A moi le

*ff*  
A moi le Rythme, à

Rythme et le Ré - vel!

moi le Verbe, à moi le Ré - vel!

Rythme et le Ré - vel!

moi le Verbe, à moi le Ré - vel!

*cresc.* *sec.*

## Acte Deuxième.

## DOUTE.

## SCÈNE I.

## LA NUIT SPLENDIDE.

Lentement.

PIANO.

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

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

Third system of piano accompaniment. The treble clef part starts with a pianissimo (*pp*) dynamic and gradually increases in volume, marked with a *cresc.* (crescendo) dynamic.

## LES VOIX DE LA NUIT.

Sop.

*mf**p*

Entends - tu la nuit, la nuit cal -

Contr.

*mf**p*

En.tends-tu la nuit cal -

Ténors.

*mf**p*

Entends - tu la nuit, la nuit cal -

Basses.

*mf**p*

En.tends-tu la nuit cal -

Final system of piano accompaniment. It features a melodic line in the treble clef and a bass line with triplets. The dynamics include *mf*, *p*, and *dim.* (diminuendo).

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

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

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

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

8-

*pp*

*pp*

*p*

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

*p*

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

*p*

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

*p*

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

8-

ten - - - - - dre?

ten - - - - - dre?

ten - - - - - dre?

ten - - - - - dre!

*p*

*pp*

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

*pp*

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

*pp*

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

*p* Il n'est

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

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

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

Detailed description: This system contains four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The third staff is for the first basses. The bottom two staves are for the piano accompaniment. Dynamics include piano (*p*) and piano-piano (*pp*). There are slurs and phrasing marks throughout.

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

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

*cresc.* *f* *pp*

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

*cresc.* *f* *pp*

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

*cresc.* *f* *pp*

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

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

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is for the first basses. The bottom two staves are for the piano accompaniment. Dynamics include crescendo (*cresc.*), forte (*f*), piano-piano (*pp*), and piano (*p*). There are slurs, phrasing marks, and a ritardando (*rit.*) marking.

Un peu animé.

qui sait bien l'en-ten-dre.

qui sait bien l'en-ten-dre.

qui sait bien l'en-ten-dre.

qui sait bien l'en-ten-dre.

*p* Un peu animé. *cresc.*

*dim.*

Ped.

\*

Contralti. *pp* Jà le vent du soir

Basses. *pp* Jà le vent du soir

*pp* léger et tranquille.



Sop.

Cont.  
se dis-pose à ten-dre,

Ténors. *p*  
Jà le vent du soir

Basses.  
se dis-pose à ten-dre,

*cresc.* *dimin.* *pp*

*p*  
Jà le vent du soir se dis-pose à ten-dre

se dis-pose à ten-dre

se dis-pose à ten-dre

se dis-pose à ten-dre

En animant.

*mf* *cresc.*  
 Son ar.chet puissant, son ar.chet puissant  
*mf* *cresc.*  
 son ar.chet puissant  
*mf* *cresc.*  
 Son ar.chet puissant, son ar.chet puissant  
*mf* *cresc.*

En animant.

son ar.chet puissant  
*p*  
*cresc.*

*un peu retenu.*  
*dim.*

Tempo.

*pp*

— sur l'om-bre dif-fu-se; L'accom-pa-gne-  
*dim.* *pp*  
 — sur l'om-bre dif-fu-se; L'accom-pa-gne-  
*dim.* *pp*  
 — sur l'om-bre dif-fu-se; L'accom-pa-gne-  
*dim.* *pp*

*mf* *suivrez.*

*pp* Tempo.

*pp* Tempo.

- ment, \_\_\_\_\_ ô sub-ti - le ru - - se,

- ment, \_\_\_\_\_ ô sub-ti - le ru - - se,

- ment, \_\_\_\_\_ ô sub-ti - le ru - - se,

- ment, \_\_\_\_\_ ô sub-ti - le ru - - se,

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

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

*pp*

Voi -

*morendo.* *pp*

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

*morendo.* *pp*

de couleur gris cen - dre. Voi -

**En ralentissant.**

*morendo.*

Tempo 1<sup>o</sup>

*pp*

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

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

*pp*

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

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

Tempo 1<sup>o</sup>

*expressif*

*pp*

## CONTRALTO SOLO.

*p*

Comme un

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

*pp*

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

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

*pp*

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

*pp*

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

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

*pp*

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

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

*pp*

SOPRANO SOLO. *p*

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

C. *dim.*

- ha - le le sau - le...

*pp*

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

*cédez.* *cresc.*

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

*mf*

cherche et te frô - le?...

*pp*

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

*p*

bouches fermées

*pp*

Contr. Div. Ah! L'accompagne -

*p*

bouches fermées

*pp*

Ténors Div. Ah! L'accompagne -

*p*

bouches fermées

*pp*

Basses Div. Ah! L'accompagne -

*p*

bouches fermées

*ppp*

*mf mystérieux* *p*

É - cou - te... E - cou - te...

- ment, \_\_\_\_\_ ô sub - ti - le ru - se,

- ment, \_\_\_\_\_ ô sub - ti - le ru - se,

- ment, \_\_\_\_\_ ô sub - ti - le ru - se,

- ment, \_\_\_\_\_ ô sub - ti - le ru - se,

- ment, \_\_\_\_\_ ô sub - ti - le ru - se,

- ment, \_\_\_\_\_ ô sub - ti - le ru - se,

Sop. Div.

Se fait terne et doux, ———

Contr.

Tén. Div. 1<sup>re</sup>

Se fait terne et doux, ———

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

de couleur gris cen - -

*morendo.*

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

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

Unis. *p*

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

Unis. *p*

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

Unis. *p*

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

Tempo 1<sup>o</sup>

*p*

Ped.



SOPRANO SOLO.

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

Ah!

*cresc.* *sf* *pp*

ten - dre

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

ten - dre

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

ten - dre

ten - dre Ah! Ah!

*sf* *pp*

\*

*p*

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

*p*

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

*p*

7 8

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

8

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

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

Tempo.

ten - - - - dre.

ten - - - - dre.

ten - - - - dre.

ten - - - - dre.

8

Tempo.  
ppp

cresc.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). They sing the words "ten - - - - dre." with a long, sustained note. The piano accompaniment is in bass clef with the same key signature. It begins with a piano introduction marked "Tempo." and "ppp", followed by a section marked "cresc." with a dynamic increase.

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

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

8

dim.

mf

ppp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). They sing the words "En\_tends - tu la nuit cal - - me," with a dynamic marking of "p". The piano accompaniment is in bass clef with the same key signature. It begins with a piano introduction marked "mf" and "ppp", followed by a section marked "dim." with a dynamic decrease.

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

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

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

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

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

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

*ppp*

## SCÈNE II.

LE POÈTE - LA NUIT.

**Andante.**

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

*ppp*

*cresc.*

*mf dim.* *ppp*

2 Ped.

*cresc.*

**LE POÈTE.** *f* *p* *rall.*

Que me réserves - tu, ——— Nuit? ———

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

The musical score is written for piano and voice. It begins with a piano introduction in 5/4 time, marked 'Andante'. The piano part features a complex harmonic structure with many chords and moving lines. The voice part enters with the lyrics 'Que me réserves - tu, ——— Nuit? ———'. The score includes various dynamic markings such as *p*, *ppp*, *mf dim.*, *f*, and *p*, as well as performance instructions like 'Andante', 'cresc.', 'Élargissez.', 'suivez.', and 'rall.'. There are also indications for '2 Ped.' (two pedals) and 'expressif.' (expressive). The key signature has one sharp (F#) and the time signature is 5/4.

**Très lent, soutenu.**

*p*

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

**Très lent.**

*ppp*

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

*rit.*

*rit.*

**Tempo.**

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

**Tempo.**

*Ped.* \*

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

*pp* *mf*

rit. **Tempo.**

*dimin.*

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

*ppp* *surez.* Ped.

*p*

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

*pp*

*pp* *p*

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

Contr *pp*

Ténors *pp*

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

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

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

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

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

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

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

*p* *dim.* *ppp*

Animez peu à peu.

*f* *2 Ped.* *m.g.* *m.d.* *crsc.*

LE POÈTE. *ff* *plus animé.*

Élargissez. *f* *Tempo animé.*

O nuit où mon

*bien déclamé.* *Retenez.* *p*

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

*dim.* *p* *suivrez.*





The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures with notes, slurs, and a triplet of eighth notes. The bass staff features a bass clef and a key signature of one sharp (F#), with a continuous eighth-note accompaniment pattern under a slur.

The second system of music includes the instruction *lontain.* above the treble staff. It continues the musical notation from the first system, with similar accompaniment in the bass staff and melodic lines in the treble staff.

The third system of music includes the instruction *lontain.* above the treble staff. It features a sextuplet of eighth notes in the treble staff and continues the eighth-note accompaniment in the bass staff.

The fourth system of music continues the musical notation, featuring a triplet of eighth notes in the treble staff and the eighth-note accompaniment in the bass staff.

The fifth system of music includes dynamic markings *p* and *mf* in the bass staff, and the instruction *m. d.* above the treble staff. It features a triplet of eighth notes and a sextuplet of eighth notes in the treble staff, with the eighth-note accompaniment in the bass staff.

**Tempo.** *retenez.*

*pp*

**Tempo.** *expressif.*

*m. d.* *pp*

*pp*

*m. d.*

2 Ped.

*ppp*

☆

*f*

# Acte Troisième.

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

### IMPUISSANCE.

All<sup>o</sup> agitato.

PIANO.

*sf* — *sombre.*

First system of musical notation. The treble clef staff contains a whole note chord with a fermata. The bass clef staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble clef staff features a melodic line with a fermata. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a whole note chord with a fermata. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a whole note chord with a fermata. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff continues the eighth-note accompaniment. A *mf* dynamic marking is present in the bass staff.

Sixth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff continues the eighth-note accompaniment. A *dim.* dynamic marking is present in the bass staff.

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

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

Third system of musical notation. The right hand features a triplet. The left hand accompaniment continues. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). The instruction *Élargissez.* (Broaden) is written above the right hand. The system ends with a *ff* marking.

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

Fifth system of musical notation. The instruction *expressif.* (expressive) is written above the right hand. The instruction *Large.* (Broadly) is written above the right hand. The system concludes with a *dim.* (diminuendo) marking.

*long.* **a Tempo.**

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and some melodic fragments. A fortissimo (*ff*) dynamic is introduced in the second measure of the system.

The second system continues the musical piece. It features a mix of dynamics, including piano (*p*) and fortissimo (*ff*). The upper staff has a more active melodic line with many slurs and accents, while the lower staff remains primarily harmonic.

The third system shows a shift in dynamics. It starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking towards the end of the system. The melodic lines in both staves are more sustained and legato.

*le chant en dehors.*

The fourth system is marked *le chant en dehors.* It features a fortissimo (*ff*) dynamic in the beginning, which then transitions to a pianissimo (*pp*) dynamic. The upper staff has a melodic line with a long slur, and the lower staff has a more rhythmic accompaniment.

The fifth system concludes the page with a forte (*f*) dynamic. The upper staff has a melodic line with a slur, and the lower staff has a rhythmic accompaniment. The system ends with a final chord in both staves.

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff provides harmonic support with chords and a few moving lines. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a more active line with eighth notes. Dynamic markings include *mf* and *pp*.

Third system of musical notation. The treble clef staff has a more complex melodic line with slurs. The bass clef staff features a steady accompaniment. A dynamic marking of *sf* is present.

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

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



First system of musical notation. The treble clef staff contains a melodic line with various ornaments and dynamics, including *f>*. The bass clef staff features a rhythmic accompaniment with slurs and dynamics, including *ppp*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a dynamic marking of *pp*.

Third system of musical notation. The treble clef staff has a dynamic marking of *cresc.*. The bass clef staff has a dynamic marking of *f*.

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

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

**Traquille.**

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

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

Third system of musical notation. The treble clef staff has a melodic line with a *> p* dynamic marking. The bass clef staff has a simple accompaniment. The tempo marking *a Tempo 1<sup>o</sup>* is written above the first measure.

Fourth system of musical notation. The treble clef staff has a melodic line with a *m. d.* marking. The bass clef staff has a simple accompaniment. The dynamic markings *cresc.* and *mf* are present.

Fifth system of musical notation. The treble clef staff has a melodic line with a *dim.* marking. The bass clef staff has a simple accompaniment. The dynamic marking *pp* is present at the end of the system.

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

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

Third system of musical notation, marked with *dim.* and *f*. It features a prominent melodic line in the treble clef and a more active bass line.

Fourth system of musical notation, marked with *morendo.*. The music is primarily in the bass clef, showing a gradual deceleration.

Fifth system of musical notation, marked with *cresc.*. The music is primarily in the bass clef, showing a gradual increase in volume.

ppp  
rall. peu à peu.  
sf  
dimin.

This system shows a piano accompaniment with a treble clef staff containing chords and a bass clef staff with a melodic line. The tempo marking is 'rall. peu à peu.' with a deceleration line. Dynamics include 'ppp' and 'sf'.

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

ppp  
Orgue lointain.

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

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

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

Lento.

Orch.  
p  
pesante.  
Orgue.

This system introduces an orchestral part in the treble clef staff, marked 'Orch.' and 'p'. The piano accompaniment continues in the bass clef. The marking 'pesante.' is present.

This system continues the orchestral and piano accompaniment parts.

**Andante.**  
Orch.

*p*

**Lento.**  
Orgue.

*dim.* *cresc. peu à peu.*

**Andante.** (avec fureur)

VOIX DE MALÉDICTION.

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

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

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

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

**Andante.**

*ff* *dim.*

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

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

*pp*

*dim*

*pp*

*crese.*

Animez.

Élargissez.

Sop. **Tempo.**

*ff*

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

Contre.

*ff*

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

Ténors.

*ff*

Si l'es-prit dans le vi - de

Basses.

*ff*

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

*ff* **Tempo.**

é - per - du,

é - per - du,

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

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

*dim.*

*pp* sombre et déclamé.

Sois maudit! Dieu per-fi - de!

Sois maudit! Dieu per-fi - de!

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

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

*dim.* *pp*

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are marked *pp* and 'sombre et déclamé'. The lyrics are 'Sois maudit! Dieu per-fi - de!' and 'C'est toi qui l'as vou-lu.'. The piano accompaniment includes a *dim.* marking and a *pp* dynamic.

*pp*

Sois maudit! Dieu per-fi - de!

*pp*

Sois maudit! Dieu per-fi - de!

*pp* sombre et déclamé.

Sois maudit! Dieu per-fi - de!

*pp*

Sois maudit! Dieu per-fi - de!

Detailed description: This system contains the second vocal entry. It features two vocal staves and a piano accompaniment. The vocal lines are marked *pp*. The lyrics are 'Sois maudit! Dieu per-fi - de!'. The piano accompaniment includes a *pp* dynamic.



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

*mf* *cresc.*

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

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

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

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

**Plus lent.**

*m. d.* *f*

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

- leurs,

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

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

**Sop.**

**Contre.** *p*

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

**Ténors.** *p*

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

**Basses.**

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

*m. d.* *f*

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

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

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

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

*bouches fermées.*  
*Div.* *pp*

*bouches fermées.*  
*Div.* *pp*

*Moderato.* *ppp*

2 Ped à chaque mesure.

*pp* bouches fermées.

The first system consists of four staves. The top staff is a vocal line with a melodic line and a fermata. The second staff is a vocal line with a sustained chord and a fermata. The third staff is a vocal line with a sustained chord and a fermata. The fourth staff is a piano accompaniment with a melodic line and a fermata.

The second system consists of four staves. The top staff is a piano accompaniment with a melodic line and a fermata. The second staff is a piano accompaniment with a sustained chord and a fermata. The third staff is a piano accompaniment with a sustained chord and a fermata. The fourth staff is a piano accompaniment with a melodic line and a fermata.

The third system consists of four staves. The top staff is a vocal line with a melodic line and a fermata. The second staff is a vocal line with a sustained chord and a fermata. The third staff is a vocal line with a sustained chord and a fermata. The fourth staff is a piano accompaniment with a melodic line and a fermata.

The fourth system consists of four staves. The top staff is a piano accompaniment with a melodic line and a fermata. The second staff is a piano accompaniment with a sustained chord and a fermata. The third staff is a piano accompaniment with a sustained chord and a fermata. The fourth staff is a piano accompaniment with a melodic line and a fermata.

Animez peu à peu.

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

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the bass and a more active treble part with triplets and sixteenth-note runs.

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

This system continues the vocal and piano parts. The vocal line has a half rest followed by the words 'Est d'ex - pri - mer le ciel'. The piano accompaniment continues with similar rhythmic patterns, including a sixteenth-note run in the treble and a triplet in the bass.

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

*cresc.*  
Ah!

*cresc.*  
Ah!

*cresc.*  
Ah!

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

*f*  
Sé - paise — au

*f*  
Sé - paise — au

*f*  
Sé - paise — au

*f*  
Sé - paise — au

**Plus vite.**

Ped. ☆

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

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

8 *retenez.* **Pressez.**

*mf* *ff* *mf*

*retenez.* \*

*cresc.*

**Élargissez.**

*f* *cresc.*

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

*ff*

Vé - ri - té, san - té, rè - - ve,

Contre. *ff*

Vé - ri - té, san - té, rè - - ve,

Tén. *ff*

Vé - ri - té, san - té, rè - - ve,

Basses. *ff*

Vé - ri - té, san - té, rè - - ve,

**Grandiose animé.**

**Très animé.**

Si tout l'homme — est tra - hi!

Si tout l'homme — est tra - hi!

Si tout l'homme — est tra - hi!

Si tout l'homme — est tra - hi!

**Très animé.**



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

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

*ff*

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

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

*ff*

*ff*

Sois mau - dit, sans trè - - - ve. Ah! \_\_\_\_\_

*ff*

Sois mau - dit, sans trè - - - ve. Ah! \_\_\_\_\_

oh! sans trè - - - ve. Ah! \_\_\_\_\_

oh! sans trè - - - ve. Ah! \_\_\_\_\_

sois maudit!

sois maudit!

sois maudit!

sois maudit!

*ff* *avec fureur.*

*retenez.* **Plus lent.**



Lento

*p* *Orgue.* *ppp*

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

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

Ténors. *presque parlé* (farouche).

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

Basses. *presque parlé* (farouche).

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

*lointain.*

## SCÈNE III.

LE POÈTE.

*sombre et fatal.*

Vai-nement, à tra-vers les cieux

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

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

cris — et notre a-go-ni — e!.

*anime.* *Tempo.*

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

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

*p* *crese.*

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

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

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

Tout ray — on — di —

*lontain.* *p* *morendo.*

*rit.*

- vin — n'est qu'un leur — rel...

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

**Animez.**

*cresc.* *ff*

**Pressez.**

*avec rage.*

Sois — mau dit!

**Élargissez.**

*en hausse laide.*

**Large.**

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

## IVRESSE.

SCÈNE I. — LE POÈTE seul.

Gai.

PIANO.

*f*

The musical score is written for piano in a 2/4 time signature and the key of D major (two sharps). It is marked "Gai." and "PIANO." with a dynamic marking of *f*. The score is divided into five systems, each consisting of a grand staff with a treble and bass clef. Pedal markings are used to indicate when to depress the sustain pedal, including "Ped.", "☆ Ped.", and "☆ Ped."



musical score system 1, featuring treble and bass staves with piano (p) and diminuendo (dimin.) markings.

musical score system 2, featuring treble and bass staves with piano (p), mezzo-forte (mf), and diminuendo (dimin.) markings, and includes a 'Ped.' instruction.

musical score system 3, featuring treble and bass staves with piano (p) and 'légér.' markings, and includes a 'Ped.' instruction.

musical score system 4, featuring treble and bass staves with mezzo-forte (mf) and 'Ped.' markings, and includes a star symbol.

musical score system 5, featuring treble and bass staves with piano (p), mezzo-forte (mf), and 'légér.' markings.

musical score system 6, featuring treble and bass staves with mezzo-forte (mf) and piano (p) markings.

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

Second system of the musical score. It features a treble clef staff with chords and a grand staff with a bass line. A dynamic marking *m.d.* is present. A pedaling instruction "Ped." is written below the grand staff.

Third system of the musical score. It includes a treble clef staff with chords and a grand staff with a bass line. The number "12" is written above the grand staff. A pedaling instruction "Ped." is written below the grand staff.

Fourth system of the musical score. It features a treble clef staff with chords and a grand staff with a bass line. The numbers "6" and "12" are written above the grand staff. A pedaling instruction "Ped." is written below the grand staff.

8

6. 12 9.

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

8

*sec.* **Agité.**

*ff p*

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

**Tempo.** **Agité.**

*pp* *p*

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

*cresc.*

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

**Tempo.** *ff*

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

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. Dynamics include *ff*. The system contains five measures of music with various note values and articulation marks.

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *ff*. The system contains five measures of music with various note values and articulation marks.

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *mf*. The system contains five measures of music, with the final measure marked *sec.* and featuring a triplet.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *pp*. The system contains five measures of music, with the final measure marked *trb* and featuring triplets.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *pp*. The system contains five measures of music with various note values and articulation marks.

First system of a piano score. The treble clef staff contains a melodic line with triplet markings (3) and a dynamic marking of *mf*. The bass clef staff contains a rhythmic accompaniment with triplet markings (3). The key signature has two sharps (F# and C#).

Second system of a piano score. The treble clef staff features a melodic line with a dynamic marking of *> pp*. The bass clef staff contains a rhythmic accompaniment. The key signature changes to one sharp (F#).

Third system of a piano score. The treble clef staff has a melodic line with a dynamic marking of *pp*. The bass clef staff contains a rhythmic accompaniment. The key signature has one sharp (F#).

Fourth system of a piano score. The treble clef staff has a melodic line with a dynamic marking of *très léger.*. The bass clef staff contains a rhythmic accompaniment. A *Ped.* marking is present at the end of the system. The key signature has one sharp (F#).

Fifth system of a piano score. The treble clef staff has a melodic line. The bass clef staff contains a rhythmic accompaniment. A *Ped.* marking is present at the end of the system. The key signature has one sharp (F#).

*mod. sempre pp*

*f* *dim.* *pp*

This system contains the first two measures of a musical piece. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with some rests. The first measure is marked with a forte (*f*) dynamic, and the second measure is marked with a decrescendo (*dim.*). The system concludes with a piano-piano (*pp*) dynamic marking.

*mod. sempre pp*

*f* *dim.* *pp*

This system contains the next two measures. The musical texture continues with similar chordal and melodic patterns. The first measure is marked with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) in the second measure, and a piano-piano (*pp*) dynamic at the end.

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

*mf* *dim.* *p* 3

This system contains the next two measures. The tempo and mood change as indicated by the instruction **en animant.** The first measure is marked with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) in the second measure. The system ends with a piano (*p*) dynamic and a triplet of eighth notes.

*cresc.* **Ped.**

This system contains the next two measures. The first measure is marked with a crescendo (*cresc.*). The second measure is marked with a pedaling instruction (**Ped.**).

*f* *ff*

This system contains the final two measures. The first measure is marked with a forte (*f*) dynamic, and the second measure is marked with a fortissimo (*ff*) dynamic.

\*

Élargissez.

*mf* *cresc.*

a Tempo.

VOIX D'AUTRES VOIS

Ténors. *ff* 2<sup>o</sup>  
 Sois maudit! — Dieu per-fi - de, Dieu trompeur, —

Basses. *ff*  
 Sois maudit! — Dieu per-fi - de, Dieu trompeur, —

*f* a Tempo. *pesante.*

Sop. *ff*  
 Sois maudit! —

Contr. *ff*  
 Sois maudit! —

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

Dieu ha\_ï! —

6

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

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

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

Dieu ha\_i! \_\_\_\_\_ Sois maudit! \_\_\_\_\_

Dieu ha\_i! \_\_\_\_\_ Sois maudit! \_\_\_\_\_

Dieu ha\_i! \_\_\_\_\_ Sois maudit! \_\_\_\_\_

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

*ff*

*ff*

A.C.



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

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

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

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

**Tempo plus tranquille.**

Dieu ———

Dieu ha - il ———

Dieu ha - il ———

**Tempo plus tranquille.**

*Solo.*  
*pp*

*dim.*

*trem.*  
*mystérieux.*

Sop. *retenez. ppp* **Tempo 1°**  
 Vois. c'est la nuit, ——— la nuit

Contr. *ppp*  
 Vois, c'est la nuit, ——— la nuit

Tén. *ppp*  
 C'est la nuit, ——— la nuit

Basses. *ppp*  
 C'est la nuit, ——— la nuit

*retenez.* **Tempo 1°**  
 C'est la nuit, ——— la nuit

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

cal - - me, ——— la nuit cal - - -

cal - - me, ——— La nuit cal - - -

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

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

*tremolo.*

me et ten - - - dre. Entends -

me et ten - - - dre. Unis. pp

me et ten - - - dre. Entends -

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

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

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

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

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

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

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

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

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

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

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

*p* *cresc.* *mf*

*pp* *dim.* **Tempo 1?**

Ah!

*pp* *dim.*

Ah!

*pp* *dim.*

Ah!

*pp* *dim.*

Ah!

**Tempo 1?**

*dim.* *pp très léger.*

**Plus large.**

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

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

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

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

**Plus large.**  
*f* *dim.* *pp*  
 En - tends - tu - la nuit

Ped. ☆

**Tempo 1°**

ten - dre?

ten - dre?

ten - dre?

ten - dre?

**Tempo 1°**  
*p*

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with *p* and *dim.* and include the text "Ah!". The piano accompaniment features a complex texture with many chords and moving lines in both hands.

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with *pp* and include the text "Ah!". The piano accompaniment continues with a similar complex texture, featuring many chords and moving lines in both hands.

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

*ppp*

*m.d.*

A.C. 6922

morendo.

morendo.

This system contains the first two systems of the score. The first system has three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves have a long note with a fermata. The piano accompaniment features a melodic line with triplets and a bass line with chords. The second system continues the vocal staves with a long note and the piano accompaniment with similar melodic and harmonic patterns.

UN BAL.  
Dans la coulisse.

morendo.

pp

This system contains the third and fourth systems of the score. The third system has three staves: two vocal staves and a piano accompaniment. The vocal staves have a long note with a fermata. The piano accompaniment features a melodic line with triplets and a bass line with chords. The fourth system continues the vocal staves with a long note and the piano accompaniment with similar melodic and harmonic patterns. The lyrics "UN BAL. Dans la coulisse." are written above the piano accompaniment.

UNE RETRAITE PASSE.

mf

pp

This system contains the fifth system of the score. It features a piano accompaniment (grand staff) with a melodic line containing triplets and a bass line with chords. The lyrics "UNE RETRAITE PASSE." are written above the piano accompaniment.



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

Second system of musical notation. The right hand continues the melodic development. The left hand has a dynamic marking of *p* and includes the instruction "Orch." above a note. A dynamic marking of *mf* is present below the left hand. The instruction "expressif." is written above the left hand.

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

Fourth system of musical notation. The right hand has a dynamic marking of *pp* at the beginning. The left hand has a dynamic marking of *mf* in the middle. The system includes various articulation marks like slurs and accents.

Fifth system of musical notation. The right hand has a dynamic marking of *pp* at the beginning. The left hand has a dynamic marking of *mf* in the middle. The system includes various articulation marks like slurs and accents.

Sixth system of musical notation. The right hand has a dynamic marking of *p* at the beginning. The left hand has a dynamic marking of *pp* at the beginning. The system includes various articulation marks like slurs and accents.

ff mf

tr

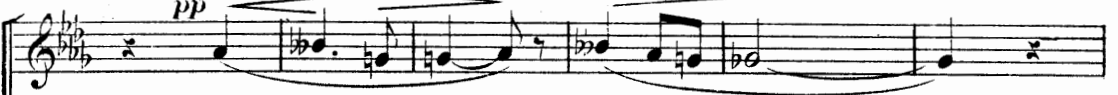
cresc.

Élargissez.  
pesante.

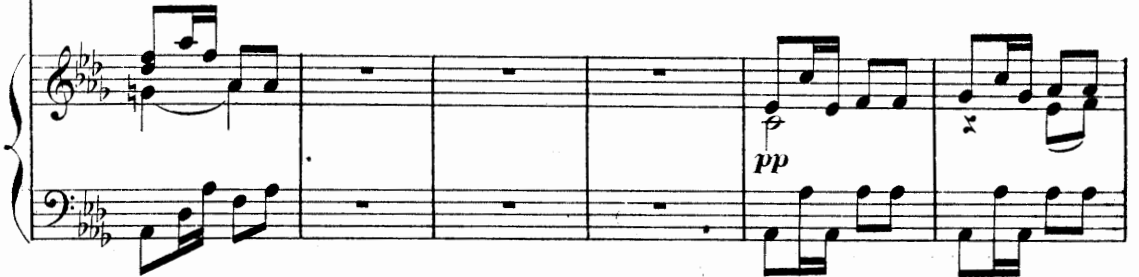
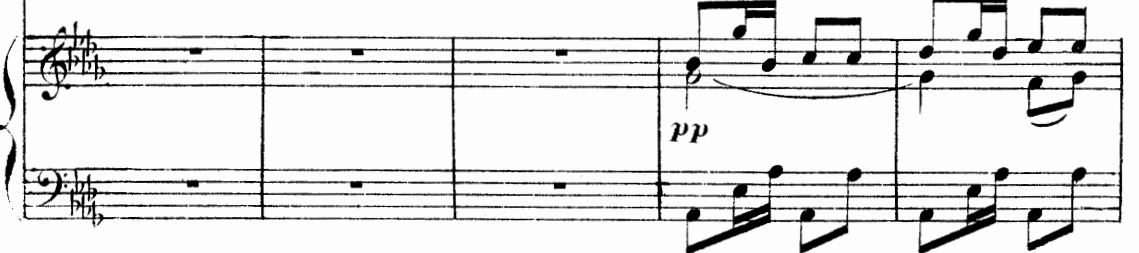
rall.  
dim.  
Tempo di Polka.  
léger.

Tempo.  
dim.  
cédez.

Sop. Contretén (Bouches fermées)



Basses. (Bouches fermées)

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

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system continues the musical piece. It includes a 'Ped.' (pedal) marking in the bass staff. A star symbol followed by 'segue.' is placed between the staves, indicating a transition or continuation. The notation includes various note values and rests.

The third system shows a 'cresc.' (crescendo) marking in the right-hand staff, indicating a gradual increase in volume. The musical notation continues with complex rhythmic patterns in both staves.

The fourth system includes a 'mf' (mezzo-forte) dynamic marking in the right-hand staff. The music continues with intricate melodic and harmonic lines in both staves.

The fifth system features a 'f' (forte) dynamic marking in the right-hand staff. The notation includes a variety of note values and rests, with some notes marked with an 'x'.

The sixth system concludes the page with a 'f' (forte) dynamic marking in the right-hand staff. The final measures show complex rhythmic and melodic structures in both staves.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a variety of textures, including arpeggiated patterns in the bass and sustained chords in the treble. Performance instructions are placed throughout the score: *dim.* (diminuendo) appears at the end of the second system; *animez un peu.* (animate a little) is written above the third system; *cresc.* (crescendo) is written above the fourth system; *serrez peu à peu.* (tighten a little) is written above the fifth system; and *f* (forte) is written above the sixth system. The score concludes with a final cadence in the sixth system.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties, while the left hand (bass clef) plays a rhythmic accompaniment. The key signature is B-flat major (two flats). The tempo is marked **Tempo 1°**. Dynamics include *cresc.* and *ff*. The instruction *avec grandeur.* is written above the right hand.

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

Third system of musical notation, featuring more complex rhythmic patterns in the left hand and dynamic markings like *ff*.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental themes.

Fifth system of musical notation, with a focus on sustained chords and melodic lines.

Sixth system of musical notation, concluding the page. It includes dynamic markings *dim.* and *p*, and the instruction *rall.*. The text **SCÈNE II.** is written in the bottom right corner. The system ends with a double bar line and a key signature change to C major (no sharps or flats).

Moderato.

pp  
lontain.  
Tempo d Polka.  
rall.

Detailed description: This system begins with a piano introduction in 3/4 time, marked 'Moderato' and 'pp'. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. At the 8-measure mark, the tempo changes to 'Tempo d Polka' and the music becomes more rhythmic. A 'rall.' marking appears at the end of the system.

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

Detailed description: This system starts with a 'Lent' section in 3/4 time, marked 'p expressif.' and 'cresc.'. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. At the 8-measure mark, it transitions to 'Tempo di Polka' marked 'ppp'. A 'Ped.' instruction is placed below the bass line.

Moderato.  
p  
ppp  
\* Ped.

Detailed description: This system continues with a 'Moderato' section. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A 'p' dynamic is marked in the right hand, and 'ppp' is marked in the left hand. A 'Ped.' instruction with asterisks is placed below the bass line.

Mouv de Polka.  
pp  
m.g.

Detailed description: This system features a 'Mouv de Polka' section. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A 'pp' dynamic is marked in the right hand, and 'm.g.' is marked in the left hand.

Lent.  
p expressif. cresc.  
Vif.  
f

Detailed description: This system starts with a 'Lent' section in 3/4 time, marked 'p expressif. cresc.'. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. At the 8-measure mark, it transitions to a 'Vif' section in 2/4 time, marked 'f'. The right hand has a melodic line with slurs, and the left hand has a bass line with chords.

Tempo 1:

Pistons sur la scène.

8- *ff* pistons orch.

*m.g.* Ped. \*

*dimin.* *dim.*

*p*



First system of musical notation. The upper staff contains a single melodic line. The lower staff is a grand staff with treble and bass clefs, containing a complex accompaniment with many beamed notes. A *pp* dynamic marking is present in the right-hand part of the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment with various rhythmic patterns and rests.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A *cresc.* dynamic marking is present in the right-hand part of the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with a sixteenth-note triplet and a sixteenth-note sextuplet. The lower staff continues the accompaniment. Dynamic markings *f* and *mf* are present.

Fifth system of musical notation. The upper staff features a melodic line with a sixteenth-note triplet and a sixteenth-note sextuplet. The lower staff continues the accompaniment. Dynamic markings *f* and *mf* are present.



LA FILLE.

Bire *ff*

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

-te, que je suis saou!l

*cresc.* *mf*

" " " "

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

*p*

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

- - de jusques au fond.

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

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

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

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

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

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

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

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

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

Ah! Ah!

*crese.*

*ff*

Ah!

*ff*

*ff*

Ah!

*mf*

*ff* *(en râlant)* *ff*

Ah! Ah!

*dimin.*

*bien rythmé.*

*mf*

*p désordonné.*

*cresc. poco a poco.*

*ff*

*de plus en plus désordonné.*

*fff*

*tr*

*tr*

*ff*

*fff*

*fff*

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

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

*pp* *pistons scène.* *pistons orch.*

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



## VOIX D'AUTREFOIS.

Sop.

*mf*

ô flam - - -

Contr.

*mf*

ô flam - - -

Tempo 1°

Tén.

*crese.*

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

Basses

*mf*

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

Tempo 1°

*p*

- mel

*p*

- mel

è - - - re.

Troublant mys - tè - re D'un di - vin

è - - - re

Vers ton mys - tè - re, O di - vin

*p**mf*

Tén. div. jour, Au-be pre - miè - re!

Au-be pre - miè - re!

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

Au-be pre - miè - re!

Sop. En animant peu à peu.

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

Tén.

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

En animant peu à peu.

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

- cel - le.

flam - me di - vi - ne!

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

- cel - le.

*erese.*

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

- cel - le.

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

flam - me di -

- cel - le.

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

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

*f*  
Cé - leste é - clair!

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

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

- vi - - - - ne!

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

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

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

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

*f*  
folle é - tin - cel - - - - - le!

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

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

Du pur E - ther!

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

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

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

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

*6 cresc.* *6*

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

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

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

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

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

**ff** LE POÈTE avec exaltation.

Trille, ô fil - - - le,  
 folle é - tin - cel - - - le!  
 folle é - tin - cel - - -  
 - cel - le. folle é - tin - cel - - -  
 folle é - tin - cel - - -  
 - cel - le. folle é - tin -  
 - cel - le. folle é - tin -

*p trem.* *crese.*

le P. Sop. Chan - - te, bac - chan - - - te, Ah!  
 Contr. Brû - le toujours!  
 Tén. - le! Brû - le tou jours!  
 Basses. - - - le! Brû - le toujours!

**fff** a Tempo.  
**fff** a Tempo.  
**fff** a Tempo.

VOIX DE DEMAIN.

VOIX DE DEMAIN.

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

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

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

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

- ré - la puis - san - ce;

- ré - la puis - san - ce;

- ré - la puis - san - ce;

- ré - la puis - san - ce;

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

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

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

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

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

8

*m.d.*

Ped.



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

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

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

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

*p* *cresc.*

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

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

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

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

*p* *cresc.*

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

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

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

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

*mf* *crese.*

**Élargissez.**

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

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

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

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

**Élargissez.**

**Large (sans lenteur)**

LE POÈTE ivre, brutal

**Animé.**

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

Maî - - - tre!

**Animé.**

**Large (sans lenteur)**

*ff* *m.g.*

**Tempo.**

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

**Tempo.**

**Très vite.**

- ran - - - te.

**Très vite.** *dim.*

**Tempo.**

le P. *f*

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

**Mouv! de Polka.**

le P. *p*

- gne, gen - til dé - mon

**Mouv! de Polka.**

Ped. \*

**Tempo.**

le P. *f*

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

**Tempo.**

*trairer.*

*mf*

**Mouv! de Polka.**

le P. *pp*

fond.

**Mouv! de Polka.**

*p*

**Tempo.**

sans sombrer, poétique

**Tempo.**

Sè -

Ped. \*

*rall.*

*pp*

ves et Rê ves....

*dim.*

*ppp* Ped.

*rall.*

\*

**Mouv! de Polka.**

sombre chancelant

*p* Cœurs.... *f*

étéint, sans expression

et

**Mouv! de Polka.**

*ppp*

Timb.

**LA FILLE.**

rire canaille

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

pleurs....

8<sup>va</sup> bassa.

*pp*

Pleurs....

8<sup>va</sup> bassa.

8<sup>va</sup> bassa.

*morendo.*

VOIX INTERIEURES.

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

Contr. *ppp*  
 Ah!

Ténors. *ppp*  
 Ah!

Basses. *ppp*  
 Ah!

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

*rall. diminuez jusqu'à extinction.*

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

*rall.*