

Chr. A toi, qui nou-ais ta che-ve-lu-re mouil-lé e A-vec des ru-bans d'algues

Chr. ver-tes, Chrysis veut con-sa-crer son pei-gne...

DÉMÉTRIUS (caché) son pei-

Elle ôte de son chignon un peigne de cuivre rouge qu'elle remet également au pontife.

Chr. Il a plongé dans ses che-veux, par tes fu-reurs, — boulever-

D. — gne!

Chr. *f* ses! — A toi, trois fois Sainte Hé-ta -

Chr. i - re, A toi — qui —

Chr. domp-tes les vai-nes pudeurs — Et mets sur les lèvres le ri - re, Chrysis —

Chr. — con-sa - cre son col - lier!

DÉMÉTRIOS (caché) 3 Son col - lier!

elle donne son collier

Chr. *Chaque é-me-raude est un bai-*

Chr. *- ser brûlant, Où tu vé-eus, où tu palpitas un ins-tant!*

allargando

Tempo 15

allarg.

Le G^d-PRÊTRE

La dé-esse, ô Chry-sis, a re-çu tes of-fran-des; Quel lui deman-des-

1^o Tempo (72 = ♩)

mp Tempo

p

CHRYSIS

Molto piu allegro

1^o Tempo

Molto mod^{to} quasi largo Elle s'incline une dernière

Je ne demande rien! —

1^a G-P - tu? —

Molto piu allegro

1^o Tempo

Molto mod^{to} quasi largo (69 = ♩)

mf *sf* *p* *perpressif*

fois et se retire lentement.

serrez un peu

allargando poco a poco

p

8

pp

Le GRAND-PRÊTRE

Il se prosterne devant l'autel,

Immortelle A - phro - - dite, - exauceurs dé - sirs!

suivez

Modéré sans lenteur (80 = ♩)

p *p*

puis se retire et sort accompagné du cortège des prêtresses, des courtisanes, des danseuses. La Procession s'écoule lentement

pp *pp*

dans les jardins.

1^{er} Dessus *mp* Ah!

2^{es} Dessus *mp* Ah!

8

8-
pp

This system shows the beginning of the piano introduction. The right hand features a melodic line with triplet patterns, while the left hand provides a harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is present.

This system continues the piano accompaniment, featuring prominent triplet patterns in both the right and left hands.

1^{er} Dessus
2^{de} Dessus
Ah!
ah!
ah!
Ah!
ah!

The vocal parts enter with the lyrics "Ah!". The 1^{er} Dessus part starts with a *f* (forte) dynamic, while the 2^{de} Dessus part starts with a *f* dynamic.

This system shows the piano accompaniment for the vocal section, with complex rhythmic patterns and triplet figures.

p
Ah!
p
Ah!

The vocal parts continue with the lyrics "Ah!". The dynamic marking *p* (piano) is used for both parts.

p

This system shows the piano accompaniment for the final part of the vocal section, featuring a *p* dynamic marking.

Les portes se referment

Piano accompaniment for the first system, featuring triplets in both hands.

1^{er} Dessus

Les voix se perdent peu à peu dans le lointain

First vocal staff (1st Soprano) with lyrics.

2^{ds} Dessus

Second vocal staff (2nd Soprano) with lyrics "Ah" and "ah".

Piano accompaniment for the second system, including dynamic markings "pp" and "p".

Vocal staves for the second system, including lyrics "ah".

Piano accompaniment for the third system, including dynamic markings "p" and "pp".

All^o

Vocal staves for the third system, including the "All^o" marking.

All^o (1/4 = ♩)

Piano accompaniment for the fourth system, including dynamic marking "ppp" and a sextuplet.

DÉMÉTRIOS (il sort de l'endroit où il était caché)

Piu lento

Et moi qui

suivez

me croyais guéri de ma dé - men - ce, Guéri du

1^o Tempo

suivez

cédez un peu

fu - ri - eux dé - sir qui m'a brû - lé!

Modéré sans lenteur

Il m'a suf - fi de te re - voir et de t'en -

Modéré sans lenteur (100 = ♩)

appassionato

- ten - dre, Chry - sis, et mon dé - sir soudain

D. s'est ral-lu - mé!

D. Oh! l'é-clat de ses yeux, L'or de sa

D. che - ve - lu - re, Et la blancheur de sa poi -

rit. molto

D. - tri - ne! Ah! je la veux! et je l'au -

Tempo *poco rit.*

Tempo

D. *-rai!* O Chrysis, en ve-

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'rai!' followed by a 4-measure rest, then 'O Chrysis, en ve-'. The piano accompaniment starts with a 3-measure phrase, followed by a 4-measure rest, and then a series of sixteenth-note chords with '6' and '3' markings.

D. *-nant por-ter* à la Dé-esse Ton pei-
gue,

The second system continues the vocal line with '-nant por-ter' and 'à la Dé-esse Ton pei-'. The piano accompaniment features a dense texture of sixteenth-note chords with '6' and '3' markings, and a 7-measure rest in the right hand.

D. *ton mi-roir,* ton col-lier d'é-mé-

The third system continues the vocal line with 'ton mi-roir,' and 'ton col-lier d'é-mé-'. The piano accompaniment continues with sixteenth-note chords and includes a 3-measure rest in the right hand.

D. *-rau-* des, Ces ob-jets dont tu ne veux plus, Tu n'as rien demandé pour

The fourth system concludes the vocal line with '-rau- des, Ces ob-jets dont tu ne veux plus, Tu n'as rien demandé pour'. The piano accompaniment features a series of sixteenth-note chords with '3' markings.

D. 

prix de tes offran - des! Mais tu sa - vais bien qu'en é -

The first system features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The key signature has three sharps (F#, C#, G#). The vocal line includes a triplet of eighth notes and a triplet of quarter notes. The piano accompaniment includes triplets of eighth notes and a decuplet of sixteenth notes.

D. 

chan - ge Je te don - ne - rais les ob - jets

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes and a triplet of quarter notes. The piano accompaniment features a decuplet of sixteenth notes in the right hand and a septuplet of sixteenth notes in the left hand.

D. 

que tu veux. Le peigne et le mi -

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a forte (*f*) dynamic marking and a mezzo-forte (*mf*) dynamic marking. It features a triplet of eighth notes and a triplet of quarter notes.

D. 

- roir, Je m'en suis ren - du maî

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes and a triplet of quarter notes.

cédez **Tempo**

D. -tre: Et le collier est là, sur le sein d'Aphrodi-te! Dé-es

D. -se, Je te les pren-drai, tes per-les! Chry-sis les ré-

D. -cla-me; Il me les faut, dût ton cour-roux me fou-droy-

poco allarg.

poco allarg.

Il escalade le piédestal, enlève le collier d'Aphrodite, le cache

D. -er!

All^o (132-♩)

ff

dans sa poitrine et s'enfuit.

8

Musical score for the first system. The right hand (treble clef) features a melodic line with sixths, marked with a '6' and a slur. The left hand (bass clef) features a bass line with triplets, marked with a '3' and a slur. The key signature is three sharps (F#, C#, G#).

Le rideau tombe rapidement

Musical score for the second system. The right hand (treble clef) features a melodic line with sixths, marked with a '6' and a slur. The left hand (bass clef) features a bass line with triplets, marked with a '3' and a slur. The key signature is three sharps (F#, C#, G#). The tempo marking **accelerando** is present.

Musical score for the third system. The right hand (treble clef) features a melodic line with sixths, marked with a '6' and a slur. The left hand (bass clef) features a bass line with triplets, marked with a '3' and a slur. The key signature is three sharps (F#, C#, G#).

8

Musical score for the fourth system. The right hand (treble clef) features a melodic line with sixths, marked with a '6' and a slur. The left hand (bass clef) features a bass line with triplets, marked with a '3' and a slur. The key signature is three sharps (F#, C#, G#). The system ends with a forte dynamic marking **ff**.

ACTE III

3^e TABLEAU

CHEZ BACCHIS — LA BACCHANALE

La salle du festin — A gauche, une grande table, au milieu de laquelle trône Bacchis; a côté d'elle est son esclave favorite Corinna. — Convives des deux sexes: courtisanes, jeunes gens et philosophes. — Au bout de la table est assise Chrysis, elle est pensive et a l'air absorbé dans ses réflexions. — Couché à côté d'elle, Timon essaye en vain de la faire sortir de son mutisme. — Une douzaine de danseuses évoluent à droite dans l'espace laissé libre par la table, elles sont accompagnées par des joueuses de cithares, de tambourins et de crotales.

All^o moderato (104 = ♩)

PIANO *ff*

Allegro (126 = ♩)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two measures, and a triplet of eighth notes is marked with a '3' above it in the final measure.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures. A triplet of eighth notes is marked with a '3' above it in the first measure of this system.

Third system of musical notation, showing further development of the melodic and bass lines. The notation includes various rhythmic values and accidentals.

Fourth system of musical notation, continuing the musical progression. The treble clef part shows more complex rhythmic patterns.

Fifth system of musical notation, the final system on the page. It includes a measure rest marked with an '8' above a dashed line in the first measure. The piece concludes with a final cadence in the bass clef.

All^o mod^{to} (104 = ♩)

Allegro (126 = ♩)

Istesso tempo

First system of musical notation. The right hand features a continuous stream of sixteenth notes with slurs. The left hand contains a bass line with a triplet of eighth notes and a quintuplet of eighth notes.

Second system of musical notation. The right hand continues with sixteenth-note patterns. The left hand includes a triplet of eighth notes and a quintuplet of eighth notes.

Third system of musical notation. The right hand continues with sixteenth-note patterns. The left hand includes a triplet of eighth notes.

Fourth system of musical notation. The right hand features slurred sixteenth-note patterns with triplets and a quintuplet. The left hand has a bass line with chords and slurs.

Fifth system of musical notation. The right hand continues with slurred sixteenth-note patterns and triplets. The left hand features a bass line with chords and slurs.

Allegro molto (69 = ♩ .)

(Battez à 1 temps)

The first system of musical notation for the 'Allegro molto' section. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first measure features a triplet of eighth notes in the treble staff. The tempo marking 'Allegro molto (69 = ♩.)' is positioned above the first staff, and the instruction '(Battez à 1 temps)' is placed between the two staves.

The second system of musical notation for the 'Allegro molto' section, continuing the two-staff grand staff. It features a series of chords and melodic lines in both staves, with various articulations and slurs.

The third system of musical notation for the 'Allegro molto' section. The treble staff contains a complex chordal texture with many notes, while the bass staff has a more rhythmic accompaniment. The tempo and key signature remain consistent with the previous systems.

The fourth system of musical notation for the 'Allegro molto' section. It continues the intricate musical texture with various chordal and melodic elements in both staves.

Poco piu mod^{to} (66 = ♩ .)

The musical notation for the 'Poco piu mod^{to}' section. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking 'Poco piu mod^{to} (66 = ♩.)' is positioned above the first staff. The music is characterized by a more relaxed feel compared to the previous section, with some notes marked with an 'x' in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' in a circle) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar melodic and harmonic structures to the first system. The instruction "poco allarg." is written below the bass staff, indicating a slight tempo change. The system concludes with a double bar line and a fermata over the final notes.

Mod^{to} (84 = ♩.)

The third system is marked "Mod^{to} (84 = ♩.)", indicating a change in tempo and meter. The music is written in a 2/4 time signature. The upper staff features a more rhythmic melody with slurs and accents, while the lower staff continues with a steady accompaniment.

The fourth system shows a continuation of the modulated piece. It includes a fermata over a measure in the upper staff and a measure rest in the lower staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

1^o Tempo

The fifth system is marked "1^o Tempo", returning to the original tempo. The music features a series of triplet markings in the upper staff and a consistent accompaniment in the lower staff. The system ends with a double bar line and a fermata.

Au lever du rideau, l'orgie bat son plein

RIDEAU

Allegro

TOUS très gaiement

SÉSO & MOUSARION

PHILOTIS & TRYPHÉRA

PHILODÈME

TIMON & CALLIDÈS

Sop.

Contr.

Tén.

Basses

Allº (126 = ♩)

S.
M^o

— chis! —

Ps.
T^a

— chis! —

Pe.

Don-ne - nous de ces pains lé - gers Com-me la

Bac - chis! — A Bac - chis! —

T^a
Cal.

Bac - chis! A Bac - chis! —

— chis! —

— chis! —

Bac - chis! — A Bac - chis! —

Bac - chis! A Bac - chis! —

BACCHIS

Un poco mod^{to} (84 = ♩)

Al -

Pe.

nei - ge, Di - o - mè - de!

Un poco mod^{to} (84 = ♩)

B. *lons! Sé-lé-né! Cro-by-lé! Hé-li-o-pe! Hermi-*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains four measures of music, each with a triplet of eighth notes. The lyrics are: "lons! Sé-lé-né! Cro-by-lé! Hé-li-o-pe! Hermi-". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line, with chords in the treble line. The chords are primarily dyads, with some triads, and are often marked with a '6' or '7' indicating the interval.

B. *o-ne! Ne lais-sez pas la soif tor-tu-rer nos con-*

The second system of music continues the vocal line and piano accompaniment. The vocal line has two measures, with the first measure containing a long note and the second measure containing a triplet of eighth notes. The lyrics are: "o-ne! Ne lais-sez pas la soif tor-tu-rer nos con-". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

B. *vi-ves! Qu'on remplis-se les cou-pes vi-*

poco *allarg.* **Tempo**

The third system of music includes a tempo change. The vocal line has two measures, with the first measure containing a triplet of eighth notes and the second measure containing a long note. The lyrics are: "vi-ves! Qu'on remplis-se les cou-pes vi-". The piano accompaniment features a tempo change from *poco* to *allarg.* (rallentando) and then back to **Tempo**. The piano accompaniment includes sixths and triplets.

B. *des!*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has one measure with a final note. The lyrics are: "des!". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure, ending with a triplet of eighth notes.

MYRTO (à Séléue qui vient lui verser à boire)

Allegro (160 = ♩)

Ver-se-nous du vin de Les-bos:

M^o c'est le meil-leur...

RHODIS

Ce-lui qui fait le plus ai-

R. mer!

CALLIDÈS

Quelle

Cal. part res-te-t-il en-co-re Des scor-pè-nes mul-ti-co-lo-

BACCHIS

En voi - ci.

PHILODÈME

Pas-sez-moi ces o-no-cro-

Gal.

-res ?

MOUSARION

Oh!

Pe

- ta - - - les!

Allargando

M^o

ce tur-bot cou-vert de blancs pé - ta - - les!

TIMON

Qu'il est doux, é - ten -

Allargando

All^o molto mod^{to} (100 = ♩)

T^{no} *3* *3* *5*
 - dus comme i - ci nous le som - mes, sur de moelleux coussins,

T^{no} *3* *3*
 Et le front couronné de lo - tus et de ro - ses, De sa - vou - rer un succulent fes -

T^{no} *3*
 - tin En con - tem - plant d'har - mo - ni - eu - ses po - ses, de - baiser de beaux

T^{no} *3*
 bras, d'ad - mirer de beaux

poco rit.

PHILODÈME

Tempo

Rire, aimer et dor - mir, c'est le but de la

(Timon prend la taille de Chrysis et cherche à l'attirer à lui)

seins!

Tempo

CHRYSIS (elle repousse Timon)

Fi-nis donc, — lais-se — moi, — Ti — mon —

yi — — — e!

Eh!

Sop. (Les personnages se joignent au chœur des courtisanes et des convives)

Contr.

Tén.

Qu'il est doux, é - ten - dus, comme i - ci nous le som - mes,

Basses - CALLIDÈS (avec les Basses)

Qu'il est doux, é - ten - dus, comme i - ci nous le

CHRYSIS

Non!

TIMON

quoi Chry-sis, — tu ne veux pas m'embras - ser?

Ah —

ah —

Ici PHILODÈME se joint aux Ténors

sur de moelleux coussins

Et le front cou-ron-né de lo -

som - mes, sur de moelleux cou - sins — Et le

Mais qu'as-tu donc? Tu bois et tu man-ges à pei - ne.

Ah —

ah —

ah — ah — ah —

-tus et de ro - ses, De sa - vou - rer un succu-lent fes -

front cou - ron - né de lo - tus et de

T¹ Tu ne pro-non-ces pas u - ne pa - ro - - - le...

ah ah

ah ah

- tin En con-templant d'har - mo - ni - eu - ses po -

ro - - ses, En con-templant d'har - mo - ni - eu - ses po -

T¹ Dis, qu'as - tu, ma Chry - sis? Dis, qu'as -

ah ah ah

- ses, De baiser de beaux bras, d'ad - mirer

- ses, De bai-ser de beaux bras, d'ad-mi-rer de

Tⁿ

tu? — ma Chry - sis! —

ah

ah

de beaux seins!

beaux seins!

CHRYSIS

p Jesus préoccu - pé - e: J'ai peur d'avoir é - té trompé -

Chr.

e! On m'avait fait u - ne promes - se: Voi - là deux

Mod^{to} (88 = ♩)

Chr. jours — et je n'en ai pas de nou - vel - - les. Ah! les hom -

Chr. - mes sont lâ - - ches, les hom - - mes sont lâ - ches...

Chr. Le serment qu'on m'a fait, on ne le tien - dra pas — Et j'au -

Chr. - rais bien vou - lu — Ce - pendant qu'on le tien - ne. Je - tais ve -

Allegro

Chr. *mf* - nue i-ci, dès hier soir, Dans l'espé - ran - ce de sa - voir...

Sop. *mf* A boi - re par i - ci! A boi - re! par i -

Contr. *mf* A boi - re! par i - ci!

Tén. *mf* A boi - re! par i - ci!

Basses *mf* A boi - re! par i - ci

All^o *mf*

Chr. Et je n'ai rien ap - pris!

TIMON I - ci, Que veux-tu di - re? Expli-que-

-ci

(rires) *mp* Ah

(rires) *mf* Ah ah ah ah ah

Chr. Non. — Rien... Nem'interroge plus. — Lais-se - moi... —

MOUSARION
A boi-re!

Tn. toi. Jò - bé -

CALLIDÈS
A —

mp
La la la la la la la la —

mp
Ah ah ah ah ah ah

ah ah ah ah ah

ah

The piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with frequent triplets and slurs, while the left hand provides a steady accompaniment with chords and moving lines. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

SÉSO
A boi-re! à boi - re! Ah

PHILLOTIS
Ah

TRYPHÉRA
A boi - re!

PHILODÈME
Ah

Tn
- is. Ah

Cal.
boi - re! Ah!

p

3

p

3

p

S.
P.^s
T.^a
MOUSARION
P.^e
T.ⁿ

Ah
Ah
Ah
Ah
Ah
Ah
Ah

p
p
p
p
p
p
p

The musical score is written for voice and piano. It features seven vocal staves (Soprano, Alto, Tenor, and three additional parts) and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts include lyrics "Ah" and a section titled "MOUSARION". The piano accompaniment consists of a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. Dynamics include piano (*p*).

A musical score for voices and piano. The score is written in G major (one sharp) and 4/4 time. It features five vocal parts: Soprano (S.), Alto (Ps.), Tenor (T²), Mezzo (M²), and a fifth voice part. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The vocal parts have lyrics 'Ah' and 'ah'. The piano part includes a section starting with a fermata and a measure marked with a '8' and a dashed line, indicating a repeat or a specific performance instruction. The score is divided into two systems by a vertical line.

S. *mf* ah

Ps. *mf* ah

Ta. ah ah

M. ah ah

PHILODÈME ah ah

Tn. ah ah

ah ah ah

ah ah La la la la la la la la

CALLIDÈS (avec les Basses) *ff* La la la la la la la la

8

ff

(4)

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The score is in G major (one sharp) and 4/4 time. It features eight vocal parts: Soprano (S.), Alto (Ps.), Tenor 1 (Ta.), Tenor 2 (M.), Philodème, Tenor 3 (Tn.), and two parts for Callidès (one with the basses). The vocal parts are marked with *mf* (mezzo-forte) and *ff* (fortissimo). The piano part includes triplets and a dynamic marking of *ff*. The lyrics consist of 'ah' and 'La la la'.

Les six mulâtresses entrent apportant, processionnellement, un Flamment rose sur un plat. A cette vue les convives poussent un cri d'admiration. 149

Tempo di Marcia quasi Maestoso

S.
la la la la la la la Ah!

Ps.
la la la la la la la Ah!

T^a.
la la la la la la la Ah!

M^o.
la la la la la la la Ah!

Pe.
Ah!

T^o.
Ah!

la la la la la la la Ah!

la la la la Ah!

la la la la la la la Ah!

la la la la la la la Ah!

Tempo di Marcia quasi Maestoso (84 = ♩)

fff

CALLIDÈS

f C'est le roi du fes - tin!

C'est le roi du fes-tin!

(Les personnages se joignent au chœur des courtisanes et des convives)

C'est le roi du fes-tin!

C'est le roi du fes-tin!

C'est le roi du fes-tin!

PHILODÈME

Un mets di - gne des dieux!

Cal. Un mets di -

Un mets di-gne des dieux! —

Un mets di-gne des dieux! —

Un mets di-gne des dieux! —

Un mets di-gne des dieux! —

Kf

BACCHIS

Et son ven - tre re - cè - le un ha -
 Cal - gne - de nous!

Un mets di - gne de nous!

Un mets di - gne de nous!

Un mets di - gne de nous!

Un mets di - gne de nous!

mp

- chis merveil - leux de cail - les et de mauvi - et -

B. tes.

PHILODÈME (avec emphase) Flam -

p *ff*

pe - ment rouge, oi-seau de la pour - preet de la flam -

p *mf*

pe - me, Gloire à toi, car ton aile a presque un teint de

p

Pe
fem - - - me!

Sop. *ff* 3
Gloire à toi Flam.ment rou - ge car ton aile a presqu'un teint de

Contr. *ff* 3
Tous les personnages avec les chœurs
Gloire à toi Flam.ment rou - ge car ton aile a presqu'un teint de

Tén. *ff* 3
Gloire à toi Flam.ment rou - ge car ton aile a presqu'un teint de

Basses *ff* 3
Gloire à toi Flam.ment rou - ge car ton aile a presqu'un teint de

Pe
Allegro
Ça, bu - vons à Bac -

fem - - - me!

fem - - - me!

fem - - - me!

fem - - - me!

8- - - - -

rit. *mf* *Allegro* (126 = ♩)

B. Bu - vez plu -

pe - chis! A notre ai - mable hô - tes - se!

B. - tôt à Corin - na. En son hon - neur ce banquet se donna: Pour elle Calli -

allargando

allargando

B. - des paiera trente cinq mi - nes.

LES COURTISANES *p* (se répétant la somme, avec admiration) Tren - te cinq mi - nes!

Tous les personnages avec les convives et les courtisanes *p* Tren - te cinq mi - nes!

LES CONVIVES *p* Tren - te cinq mi - nes!

p Tren - te cinq mi - nes!

MOUSARION

Quoi! trois mil le cinq cents drach - mes!

CALLIDÈS

La somme est for - te, mais Co - rin - na la vaut

mi - nes!

PHILODÈME

Elle est charmante et Calli - dès est gé - né - reux. Bu - vons — à Calli -

Cal.
bien. —

Poco piu allegro

Pe *dès! à Co_rin_na! Bu_vons!*

Toutes les courtisanes
ff Bu_vons à Cal_li_dès! à Co_rin_

Tous les convives sauf CALLIDÈS
ff Bu_vons à Cal_li_dès! à Co_rin_

f Bu_vons à Cal_li_dès! à Co_rin_

Poco piu allegro

Pe Bu_vons! Bu_vons! Bu_vons!

_na! Bu_vons! Bu_vons! Bu_vons!

_na! Bu_vons! Bu_vons! Bu_vons!

_na! Bu_vons! Bu_vons! Bu_vons!

_na! Bu_vons! Bu_vons! Bu_vons!

-vons!
-vons!
-vons!
-vons!
-vons!

DIOMÈDE
All^o

Les six sœurs de Corinna, groupées à l'écart, chuchotent ensemble.

p Oui, no - tre sœur fut tou - jours ca - res - sé - e;
HÉLIOPE *p* Tou - jours de tout tra -
SÉLÉNÉ *p* Tou - jours de
CROBYLÉ *p* Oui, no - tre sœur fut tou -
JOESSA *p* Oui, no - tre

All^o (100 = ♩.)
p

De
 Tou-jours de tout tra -

Hél.
 _vail el - le fut dis - pen - sé - e! Pour

HERMIONE
 On crai - gnait da - bi - mer sa

Sél.
 tout - tra - vail el - le fut dis - pen - sé - e!

Cro.
 -jours ca - res - sé - e! De tout tra -

J^a
 sœur fut tou-jours ca - res - sé - e! De tout tra -

D^e
 _vail el - le fut dis - pen - sé - e!

Hél.
 nous la be - sogne et les coups!

Her.
 peau!

Sél.
 Pour el - le les bai - sers, les ca - deaux, les bi - joux!

Cro.
 _vail el - le fut dis - pen - sé - e! Pour nous la be -

J^a
 _vail el - le fut dis - pen - sé - e! Pour nous la be -

D^e Ce n'est pas nous que l'on af - fran - chi - ra ja .

Her. Ce n'est pas nous que l'on af - fran - chi -

Cro. - so - gne et les coups!

J^a - so - gne et les coups!

The first system of the musical score features five staves. The top two staves are for the vocalists D^e and Her., with lyrics in French. The third and fourth staves are for the vocalists Cro. and J^a, also with lyrics. The bottom two staves are for the piano accompaniment, marked with 'cresc.' and containing rhythmic patterns with an '8' above them.

D^e - mais! Oh! cet - te Co - rin - na, je la

Hél. Oh! cet - te Co - rin - na, Je la hais! je la

Her. - ra ja - mais! Oh! cet - te Co - rin - na, je la

Cro. Oh! je la

J^a Oh! je 'la hais! je la

The second system of the musical score continues with five staves. The vocal parts (D^e, Her., Her., Cro., J^a) have lyrics in French. The piano accompaniment at the bottom consists of two staves with rhythmic patterns and an '8' above them.

cresc.

D^e. hais! je la hais! je la hais! je la hais! je la
 H^é. hais! je la hais! je la hais! je la hais! je la
 H^{er}. hais! je la hais! je la hais! je la hais! je la
 S^é. je la hais! je la hais! je la hais! je la
 C^{ro}. hais! je la hais! je la hais! je la hais! je la hais! je la
 J^a. hais! je la hais! je la hais! je la hais! je la hais! je la

BACCHIS (aux esclaves)

Qu'avez-vous donc là-bas à babiller ensemble? Apportez-

H^é. hais!
 H^{er}. hais!
 S^é. hais!
 C^{ro}. hais!
 J^a. hais!

suivez

nous du vin, — des fruits et des sorbets! —

Allegro mod^{lo} (108 = ♩)

Les mulâtresses obéissent après s'être séparées vivement.

Istesso tempo

ff

L'orgie continue. On ravage les corbeilles de

8

fruits. Timon essaye de nouveau d'attirer Chrysis à lui.

elle le repousse.

CHRYSIS

Ah! lais-se-moi, Timon!

Non!

TIMON

Tu ne veux même pas que je t'embras - se?

Musical score for the first system. It includes a vocal line for Chrysis and a vocal line for Timon, both in a key with two flats. The piano accompaniment features arpeggiated chords with a '5' marking and triplet figures with a '3' marking.

Piano accompaniment for the second system, continuing the arpeggiated and triplet patterns from the first system.

CHRYSIS (à part)

Ah! Je ne saurai donc jamais rien...

Ce Démétrios,

que fait-il?

p Poco piu mod^{to}

Musical score for the second system. It features a vocal line for Chrysis (à part) and a piano accompaniment. The piano part includes a dynamic marking of *p* and a tempo marking of *Poco piu mod^{to}*.

Brusquement la porte intérieure s'ouvre et une nouvelle danseuse apparaît, enveloppée d'étoffes amples et flottantes: c'est Théano.

All^o mod^{to}

Piano accompaniment for the third system, featuring a complex arpeggiated figure with '7' and '8' markings, indicating eighth and sixteenth notes.

Mouvement joyeux parmi les convives

BACCHIS

Ah! voi - ci Théa - no! —

SÉSO

Ah! ah! Thé - a - no! Thé - a -

MOUSARION

Ah! ah! Thé - a - no! Thé - a -

TRYPHÉRA

Ah! ah! Thé - a - no! Thé - a -

PHILOTIS

Ah! ah! Thé - a - no! Thé - a -

PHILODÈME

Ah! ah! Thé - a - no! Thé - a -

TIMON & CALLIDÈS

Ah! ah! Thé - a - no! Thé - a -

Sop.

Ah! ah! Thé - a - no! Thé - a -

Contr.

Ah! ah! Thé - a - no! Thé - a -

Tén.

Ah! ah! Thé - a - no! Thé - a -

Bass.

Ah! ah! Thé - a - no! Thé - a -

Allegro

Piano accompaniment for the scene, featuring a 3/4 time signature and a key signature of one sharp (F#). The music is marked 'Allegro' and includes various rhythmic patterns such as triplets and a septuplet.

S.
-no!

M^a
-no!

T^a
-no!

A^o
-no!

B^o
-no!

Pn.
Cal.
-no!

-no!

-no!

-no!

-no!

-no!

-no!

poco rit.

BACCHIS

Voi - ci la bal - le - ri - ne Qui, sans rien ab - di - quer de sa grâce enfan -

Poco piu mod^{to} (104 = ♩)

- ti - ne, Danse les pas les plus har - dis. Vous,

pour l'accom - pa - gner, Myr - to, Rho - dis, Au choc des tam - bou - rins, au clic clac des cro -

- ta - les Mê - lez les doux ac - cents de vos flû - tes ri -

rit. *molto mod^{to}*

Myrto et Rhodis vont se joindre avec leurs flûtes aux autres musiciennes.

va les.

tr \flat

rit.

Une des mulâtresses tient un panier rempli de poignards à deux pointes.

Mod^{to} (69 = \flat)

molto espressivo

p

p (*)

En dansant Théano prend les poignards les uns après les autres,

jongle avec et les plante symétriquement sur le plancher. Puis

elle évolue au milieu des pointes acérées,

(*)
D'après une mélodie populaire d'Orient
recueillie par M^e Bourgault-Ducoudray

poco rit.

Tempo

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with the instruction "d'abord lentement..." and "poco rit." (poco ritardando). The first system features a melodic line in the treble staff with slurs and sixteenth-note patterns, and a bass line with sixteenth-note chords, some marked with a "6" for fingering. The second system includes a dynamic marking "p" (piano) and continues the melodic and harmonic development. The third system shows further melodic elaboration with slurs and sixteenth-note figures. The fourth system maintains the rhythmic and melodic patterns. The fifth system concludes the page with similar notation, including slurs and sixteenth-note chords. The tempo marking "Tempo" appears at the beginning of the third system.

Tous les personnages avec les chœurs
CONVIVÉS COURTISANES

The musical score consists of several systems. The first system shows the piano accompaniment with sixteenth-note patterns in both hands, marked with a '6' and a 'p' dynamic. The second system contains four vocal staves: Soprano (Sop.), Contralto (Contr.), Tenor (Tén.), and Basses. Each vocal part begins with a long note followed by the exclamation 'Ah!'. The piano accompaniment continues with similar sixteenth-note patterns. The third system shows the piano accompaniment with sixteenth-note patterns, marked with a '6' and a 'pp' dynamic. The fourth system contains four vocal staves, each with a long note followed by 'Ah!'. The piano accompaniment continues with sixteenth-note patterns, marked with a '6'. The fifth system shows the piano accompaniment with sixteenth-note patterns, marked with a '6'.

(*) Nota: Toutes les parties vocales jusqu'à la mesure à 5 temps de la page 181, sont facultatives.

Ah! Ah! Ah! Ah!

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#) and a 4/4 time signature. Each vocal line begins with the syllable "Ah!" and is followed by a melodic line with long, sweeping phrases. The piano accompaniment is in bass clef, featuring a complex rhythmic pattern with sixteenth notes and sixteenth rests, with some measures marked with a "6" indicating a sextuplet.

p Ah! Ah! Ah! Ah!

p Ah! Ah! Ah! Ah!

p Ah! Ah! Ah! Ah!

p Ah! Ah! Ah! Ah!

This system continues the vocal and piano parts. It features four vocal staves, each starting with a piano (*p*) dynamic marking and the syllable "Ah!". The piano accompaniment consists of two staves: the upper staff has a melodic line with a long slur over two measures, and the lower staff has a rhythmic accompaniment of sixteenth notes. The key signature and time signature remain consistent with the first system.

elle danse de plus en plus vite et en même temps

se débarrasse peu à peu de ses voiles

Sop. *mf*

Ah! _____

Contr.

Ah! _____

Tén.

Ah! _____

Basses

Ah! _____

Ah! Ah! Ah! Ah!

Piu animato (108 = ♩)

mf

6 6

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#). Each vocal line begins with a long note followed by a shorter note, with the syllable 'Ah!' written below. The piano accompaniment consists of two staves. The right hand features a complex texture of chords and sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo marking 'Piu animato (108 = ♩)' is placed above the right-hand piano staff, and the dynamic marking 'mf' is placed below it. Two sixteenth-note groups in the right hand are bracketed and labeled with the number '6'.

Ah! Ah! Ah!

6 6

Detailed description: This system continues the vocal and piano parts from the first system. It features three vocal staves and a piano accompaniment. The vocal parts continue with 'Ah!' syllables. The piano accompaniment maintains the same texture as the first system, with a right hand of chords and sixteenth notes and a left hand of eighth notes. Two sixteenth-note groups in the right hand are bracketed and labeled with the number '6'.

Ah! Ah! Ah!

cresc.

6

This system contains the first three measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Ah!" on a long note. The piano accompaniment begins with a sixteenth-note pattern in the right hand and a similar pattern in the left hand. A sixteenth-note sextuplet is marked with a bracket and the number "6".

cresc.

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

6 6

This system contains measures 4 through 6. The vocal parts continue with "Ah!". The piano accompaniment continues with the sixteenth-note pattern. Two sextuplets are marked with brackets and the number "6".