

BALLET MUSIC

from THAIS

Jules Massenet

369

184 Andante. (76 = ♩)

1^{er} et 2^e Cors.

p son bouché. *dol.* *cresc.*

vns *sourdine.* *p* *cresc.*

sourdine. *p* *cresc.*

sourdine. *p* *cresc.*

Unis. *sourdine.* *p* *cresc.*

— Autour du Cénobite endormi l'ombre épaisse s'éclaire d'une lueur mystérieuse — à cette lueur apparaissent les SEPT ESPRITS DE LA TENTATION, sous la forme de petits êtres, à la face malicieuse, à l'allure féline, accroupis le long de la couche d'Athanaël.

Andante.

dim. *p* *f cresc. sf* *dim. p* *dim.*

p *f cresc. sf* *dim. p* *dim.*

p *f cresc. sf* *dim. p* *dim.*

p *f cresc. sf* *dim. p* *dim.*

— Ils se meuvent lentement, comme des figures de rêve.

Timb. Solo. très attaqué *ff*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

ff *pp* ôtez la sourdine.

ôtez la sourdine.

ôtez la sourdine.

— puis, rassemblés en un groupe, ils pèsent de leurs griffes sur la poitrine de l'homme du désert.

ôtez la sourdine.

G^{des} Fl. a Tempo.

pt^e Fl.

Hautb. à 2. *b^b* *b^b* *b^b* *#^b*

Cor Angl. *f sost.* *f* *f* *f*

Clar. *f sost.* *f* *f* *f*

Clar. B. *f sost.* *f* *f* *f*

B^{ns} *p sost.* *1^o* *1^o* *1^o*

C. B^{ou} *p* *p* *p* *p*

Cors. *f sost.* *f (de même)* *f* *f*

Tromp. *sost.*

Tromb. *p* *p* *p* *p*

Timb. *p sost.* *p* *p* *p*

G^{sse} C^{sse}. *G^{sse} C^{sse} seule*

a Tempo.

trém. avec la double mailloche. *p*

pp

pp

— Et les SEPT ESPRITS DE LA TENTATION, dans une sorte d'incantation, avec des gestes bizarres, s'emparent de L'ÂME du Saint. — UN ESPRIT. *mf* très prononcé et mesuré. L'ÂME apparaît.

velles

Ravissons-lui son â-me! Emportons-la sous la forme chr.

C. B. *p* *p* *p*

a Tempo.

Gdes Fl. 1^o
 2^o
 pte Fl.
 Hautb.
 Cor Ang.
 Clar. 1^o
 Clar. B.
 B^{ss}
 C. B^{ss}
 Cors.
 Tromp.
 Tromb.
 C. Basse.
 Timb.
 Triangle.
 C^{ym}
 Harpes.
 Vns
 Cresc.
 sur le front de laquelle brille la lueur symbolique - LES SEPT ESPRITS DE LA TENTATION la font pénétrer dans ce séjour, où elle entre
 Cresc.
 Cresc.
 Cresc.

au talon et détaché.

au talon et détaché.

Gdes Fl. *ff*
 Pte Fl. *ff*
 Hautb. *f*
 Cor Ang. *mf*
 Clar. *ff*
 Clar. B. *mf*
 Bns *ff*
 C. Bon *mf*
 Cors. *ff*
 Tromp. *ff*
 Tromb. *ff*
 C. Basse. *ff*
 Timb. *ff*
 Triangle *ff*
 Gsse Csse et Cymb. *ff*
 Harpes. *p léger.*
 vns *ff* *f* *mf* *pizz.* *arco.*
ff *f* *pizz.* *arco.*
ff *f* *pizz.* *arco.*
ff *f* *pizz.* *arco.*

- Ils lui en décrivent les beautés; ils éveillent, autour d'elle, toutes les âmes déchues.

Fl. *ff* *mf* *f*

Hautb. *ff* *mf* *f*

Cor Ang. *ff* *mf* *f*

Clar. *ff* *mf* *f*

Clar. B. *ff* *mf* *f*

C. Bas. *ff* *mf* *f*

Corns. *ff* *mf* *f*

Tromp. *ff* *mf* *f*

Tromb. *ff* *mf* *f*

C. Basse. *ff* *mf* *f*

Timb. *ff* *mf* *f*

Triangle. *ff* *mf* *f*

Grosse Caisse et Cymb. *ff* *mf* *f*

Harpes. *p* *f*

Vns. *ff* *mf* *pizz.* *f* *cresc.* *f* *p subito.*

pizz. *f* *arco. p*

pizz. f

Gdes Fl. *1^o* *à 2*
 pte Fl. *p*
 Hautb. *p*
 Cor. Ang. *sf* *p*
 Clar. 1^o *p*
 Clar. B. *sf* *p*
 Bus
 C. Bon
 Cors. *p* *più f*
 Tromp.
 Tromb.
 C. Basse.
 Timb. *p*
 Triangle. *p*
 G^{ste} C^{ste} et Cymb.
 Harpes. *mf*
 vns *p*
p sempre pizz.
p sempre pizz.
p pizz

Gdes Fl.

1re Fl.

Hautb.

Cor Ang.

Clar.

Clar. B.

Bass.

C. Bass.

Cors.

Tromp.

Tromb.

C. Basse.

Timb.

Triangle.

Grosse Caisse et Cymb.

Harpes.

Vus

Unis.

p

f

fp

p

p léger.

f

p

p léger.

f

p

p léger.

f

p

des groupes s'assemblent et se joignent peu à peu à la troupe des Esprits de la Tentation.

Gdes Fl. *tr* *à 2.*
 pte Fl. *8*
 Hautb. *tr* *à 2.*
 Cor ang. *tr*
 Clar. *tr* *à 2.*
 Clar. B.
 Buis *à 2.*
 C. Hon
 Tamb.
 C. Basse.
 Timb.
 Tamb. mil. *tr* reprendre le Triangle. *mf*
 Casse et Cymb.
 Harpes.
 Div. *tr*
 4^e Corde *ff* *v*
 4^e Corde *ff* *v*
ff

G^{des} Fl. Un peu élargi. (92=♩)

1^{re} Fl.

Hautb. 2

Corang.

Clar.

Clar. B.

B^{as} p *sost.*

C. Ron

p *sost.*

Cors.

p *sost.*

Tromp.

p *sost.*

Tromb.

p *sost.*

C. Basse (sans Tuba)

Timb.

Triangle.

G^{rosse} C^{asse} et Cymb.

ff laissez vibrer.

Harpes.

4^e Corde. du talon.

4^e Corde. du talon.

4^e Corde. du talon.

4^e Corde. du talon.

L'ÂME éperdue subit déjà leur domination, ils lui annoncent la venue de la toute puissante séductrice; ils l'encouragent à se livrer à ELLE de qui vient toute joie.

du talon.

sp Un peu élargi.

193 a Tempo 1° (112=♩)

rall. - - -

à 2.

Gdes Fl.
 pte Fl.
 Hautb.
 Cor ang.
 Clar.
 Clar. B.
 Bns
 C. Bop
 P
 Cors.
 à 2.
 Tromp.
 Tromb.
 C. Basse.
 Timb.
 Triangle.
 G. se C. se et Cymb.
 Harpes
 2^e Corde.
 2^e Corde.
 pizz.
 pizz.
 pizz.
 p

Musical score for orchestra and strings, measures 193-196. The score includes parts for woodwinds (Gdes Fl., pte Fl., Hautb., Cor ang., Clar., Clar. B., Bns, C. Bop), brass (Cors., Tromp., Tromb., C. Basse.), percussion (Timb., Triangle, G. se C. se et Cymb.), harp (Harpes), and strings (2^e Corde.). The score features dynamic markings such as *ff*, *sf*, *cresc.*, and *sf*, and tempo changes from *rall.* to *a Tempo 1°*.

rall. - - -

a Tempo 1°

Score for page 386, featuring the following instruments and parts:

- Gdes Fl. (1^o)
- pte Fl. (1^o)
- Hautb.
- Cor ang.
- Clar. 1^o
- Clar. B.
- Bns
- C. B^{ou}
- Cors. (à 2.)
- Tromp.
- Tromb.
- C. Basse.
- Timb.
- Triangle.
- Casse et Caisse et Cymb.
- Harpes.
- Vps

Key performance markings include *sf*, *p*, *f*, *più f*, *cresc.*, and *au talon et détaché.* The score is written in a key with two sharps (D major or F# minor) and a 2/4 time signature.

Score for orchestra and strings, page 388. The score is in G major and 2/4 time. It includes parts for:

- Flutes (1st and 2nd)
- Hautbois (oboes)
- Cor Anglais (English Horn)
- Clarinets (1st and 2nd)
- Bassoon
- Contrabassoon
- Cornets (1st and 2nd)
- Trombones (1st and 2nd)
- Trumpets (1st and 2nd)
- Timpani
- Triangle
- Grosse caisse and Cymbales
- Harp
- Violins (1st and 2nd)
- Violas
- Violoncelles (Cellos)
- Contrebasses (Double Basses)

Key dynamics and markings include *fff*, *sf*, *dim.*, and *p*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The strings feature triplets and are marked "au talon et détaché".

All^o vivo.

(54=d)

Lent.

194

Orchestral score for the first system, measures 1-12. Instruments include: Cdr. H., Fl^o H., Hautb., Cor ang., Clar., Clar. B., B^o, C. Ron., Cors., Tromp., Tromb., C. Basse., Timb., Tamb. mil., G^o C^o et Cymb., Harpes.

Dynamic markings: *ff*, *f*, *fff*, *sf*. Performance instructions include "à 2.", "bien chanté, éclatant et soutenu.", and "sans Tuba.".

Changez le SI en MI.

Orchestral score for the second system, measures 13-24. Instruments include: Fl^o, Clar., C. Basse., Tromp., Tromb., C. Basse., Timb., Tamb. mil., G^o C^o et Cymb., Harpes.

Tempo markings: All^o vivo. (au talon et détaché.), Lent.

Dynamic markings: *ff*, *fff*, *f*. Performance instructions include "au talon et détaché.", "sec.", and "Démon à figure de femme, LA PERDITION paraît, dans la splendeur de sa royauté."

Gdes Fl.

pte Fl.

Hautb. à 2.

Cor ang.

Clar.

Clar. B.

Bns

C. Bon

Cors.

Tromp. à 2.

Tromb. à 2.

Timb.

Tamb. mil.

Gsse Csse et Cymb.

Vns

Violoncelles

Contreb.

1^o Solo.

mf un peu en dehors.

rall.

rapide.

ff

ff

rall.

- Un cortège solennel l'accompagne dont la marche lente semble l'accomplissement de quelque acte religieux.

Gdes Fl. *à 2.*
 pte Fl.
 Hautb.
 Cor ang.
 Clar.
 Clar. B.
 Bns
 C. Bon
 Cors.
 Tromp.
 Tromb. et Tuba.
 Timb.
 Tamb. mil.
 Gsse Csse et Cymb.
 Vns

This page of a musical score, numbered 394, contains the following parts and markings:

- Flutes:** Fl. (Flute), Piccolo Fl. (Piccolo Flute). Both parts feature a dynamic marking of *f* (forte).
- Woodwinds:** Hautb. (Oboe), Cor ang. (English Horn), Clar. (Clarinet), Clar. B. (Bass Clarinet), Bass (Bassoon), C. Ron. (Corno/Ronco), Cors. (Corns), Tromp. (Trumpets), Timb. (Timpani), Tamb. mil. (Miltary Snare Drum), G. Cass. et Cymb. (Cymbals and Gong).
- Strings:** Vns. (Violins), Vlls. (Violas), C.B. (Celli/Bass).
- Performance Markings:** The score includes dynamic markings such as *f*, *sf* (sforzando), and *ff* (fortissimo). It also features *crese.* (crescendo) markings in the string sections and various articulation marks like accents and slurs.

This page of a musical score, numbered 197, contains 18 staves of music for a large orchestra. The instruments listed on the left are: Piccolo (Pic. pl.), Flute (Flaut.), Clarinet in A (Clar. ang.), Clarinet in Bb (Clar. B.), Bassoon (Fag.), Bassoon in A (Fag. à 2.), Trumpet (Tromp.), Trombone (Tromb.), Timpani (Timb.), Military Snare Drum (Tamb. mil.), and Gong and Cymbal (G. C. et Cymb.). The score is written in a common time signature and includes various dynamic markings such as *ff* (fortissimo) and *f* (forte). A section of the score is marked *à 2.*, indicating a second ending or a specific performance instruction. The music features complex rhythmic patterns and melodic lines across all instruments.

This page of a musical score, numbered 396, contains 18 staves of music for a symphony. The instruments and their parts are as follows:

- Flutes:** Gdes Fl. (G major), 1ste Fl. (ff), 2de Fl. (ff)
- Woodwinds:** Hautb. (ff), Cor ang. (ff), Clar. (ff), Clar. B. (ff), C. Bop. (ff), Cors. (ff), Tromp. (ff), Tromb. (ff), Timb. (ff), T. mil. (ff)
- Percussion:** G. C. et Cymb. (ff)
- Strings:** vns. (ff), vcl. (ff)

The score is written in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked throughout, with *ff* (fortissimo) being the most prominent, and *mf* (mezzo-forte) appearing in the lower strings. The notation includes slurs, accents, and dynamic hairpins. The bottom of the page shows the beginning of a new section with a *mf* dynamic marking.

6 des Pl.
pte pl.
Hautb.
Cor ang.
Clar.
Clar. B.
BBS
C. B^{on}
Cors.
Tromp.
Tromb.
Timb.
Tamb. mil.
G. C^{on} et Cymb.
vn.

à 2. léger.
mf cresc. f

léger.
mf cresc. f

cresc.

sf

léger.
mf cresc.

mf cresc.

mf cresc.

Fl. 1 *p* *cresc.*
 Fl. 2 *p* *cresc.*
 Hautb. *f*
 Cor Ang. *p* *cresc.*
 Clar. *p* *cresc.*
 Clar. B. *p* *cresc.*
 BPs *à 2* *ff*
 C. Bon *ff*
 Cors. *ff*
 Tromp. *ff*
 Tromb. *à 2* *ff*
 Timb. *ff*
 Tamb. mil. *ff sec.*
 G. C^{se} et Cymb. *ff sec.*
 Vns *cresc.*
 Vcl. *cresc.* *pizz.* *arco.* *ff*
 Cb. *ff* *pizz.* *arco.* *ff*

And.^{te} cantabile. (44 = ♩.)

bien chanté et très expressif.

Vus
 Altos.
 Vlle.
 C.B.

p
p
p
p

bien chanté et très expressif.

— Les sept ESPRITS évoquent les puissances gardiennes des richesses de la mer. —

p
bien chanté et très expressif.

And.^{te} cantabile.

Hautb.
 Cor ang.
 Clar.
 Buis.
 Harpes.
 Vr.
 Vr.
 C.B.

à 2.
 1^o
 1^o

p bien chanté.
p bien chanté.
p bien chanté.
p bien chanté.
p
pp
pp
pp un peu en dehors.
pp un peu en dehors.
pp

— Et voici les SIRÈNES aux vertes chevelures, quelques unes portant dans de vastes coquillages, roses comme des fleurs de chair, les perles et les coraux et les nacrés irisés de l'abîme. —

This page of a musical score contains the following staves and markings:

- Flute (Fl.)**: *dim.*, *p*
- Clarinet in A (Cl. en sol.)**: *dim.*, *p*
- Clarinet in Bb (Cl. 1^o)**: *dim.*, *p*
- Bassoon (B^o)**: *dim.*, *p*
- Cor Anglais (Cor. ang.)**: *dim.*, *p*
- Trumpets (Cors.)**: *en dehors.*, *f*, *p*, *f*, *p*
- Trombones (Tomb.)**: *b^b*, *p*
- Harpes (Harpes.)**: *p*
- Violins (Vn.)**: *pp*
- Violas (Vla.)**: *pp*
- Celli (Vcl.)**: *pp*
- Double Basses (Cb.)**: *p*, *f*, *f*, *pp*

201

Hautb.

Cor ang.

Clar.

Bns

en dehors. *f p f p*

Cors. *f p f p*

Timb. *tr p*

Harpes.

Vns

p < f > p

sost. p

sost. p

p < f > p sost.

p < f > p sost.

à 2. p

Detailed description: This is a page of a musical score for orchestra, numbered 201. The score is arranged in a system of staves. The instruments listed are Hautb. (Flute), Cor ang. (English Horn), Clar. (Clarinet), Bns (Bassoon), Cors. (Trumpet), Timb. (Timpani), Harpes. (Harp), Vns (Violin), and Vcl. (Violoncello). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as dynamics (p, f, sost.), articulation (tr, accents), and performance instructions (en dehors, à 2.). The Bns part has a tempo change to 'à 2.' marked with a '2' in a circle. The Vns and Vcl parts have dynamic markings like 'p < f > p' and 'p sost.'. The Cors. part has 'en dehors.' markings and dynamic changes. The Timb. part has trill markings. The Harpes. part has a 'p' marking. The Hautb., Cor ang., and Clar. parts have melodic lines with various articulations.

Gdes Fl. à 2. *p*

Hautb. 1^o *p*

Cor ang. *p*

Clar. 1^o *p* *en dehors.* *f*

B^{ns} *p* *en dehors.*

Cors. *p*

Timb. *tr*

Harpes. *p* *sf*

V^{ns} *dol.* *trb* *dol.* *pp*

pp

pp

pp

This musical score page features the following instruments and parts:

- Flute (Fl.):** Solo part, marked *mf* and *f cresc.*
- Horn (Hautb.):** Solo part, marked *mf* and *f cresc.*
- Clarinet (Clar. P):** Solo part, marked *p*, *f*, and *f cresc.* with the instruction *en dehors.*
- Bassoon (Bis):** Solo part, marked *p*, *f*, and *f cresc.* with the instruction *en dehors.*
- Cornets (Cors.):** Two parts, both marked *mf* and *f cresc.*
- Trombones (Tromb.):** Three parts, marked *p*.
- Timpani (Timb. ty):** Solo part, marked *tr*.
- Harp (Harpes):** Solo part, marked *sf*.
- Violins (Vn):** Two parts, marked *f*.

The score is written in a common time signature and includes various musical notations such as dynamics, crescendos, and articulation marks.

Gdes Fl. 8-

a Tempo 1°

This section of the score covers measures 1 through 8. It includes parts for:

- Flûte 1 (Fl. 1): *ff*, *cresc.*, *fff*
- Hautbois (Hautb.): *ff*, *cresc.*, *fff*
- Cor Anglais (Cor ang.): *ff*, *cresc.*, *fff*
- Clarinete (Clar.): *ff*, *cresc.*, *fff*
- Clarinete Basson (Clar. B.): *ff*, *cresc.*, *fff*
- Basson (Bss): *ff*, *cresc.*, *fff*
- Contrebasse (C. Bon): *ff*, *cresc.*, *fff*
- Cor Anglais 2 (Cors. à 2.): *ff*, *cresc.*, *fff*
- Trompette (Tromp.): *ff*, *cresc.*, *fff*
- Trombone (Tromb.): *ff*, *cresc.*, *fff*
- Contrebasse (C. Basse): *ff*, *cresc.*, *fff*
- Tambourin (Timb. tr): *tr*, *cresc.*, *fff*
- Tambourin Militaire (Tamb. mil.): *fff*
- Grosse Caissse et Cymbale (Gsse Csse et Cymb.): *fff*

This section of the score covers measures 9 through 12. It includes parts for:

- Violin 1 (Vn 1): *ff*, *cresc.*, *fff*, *sec.*
- Violin 2 (Vn 2): *ff*, *cresc.*, *fff*, *sec.*
- Viola (Vla): *ff*, *cresc.*, *fff*, *sec.*
- Violoncelle (Vcl): *ff*, *cresc.*, *fff*, *sec.*
- Contrebasse (Cb): *ff*, *cresc.*, *fff*, *sec.*

arco. *fff*

sec.

a Tempo 1°

203

pte Fl.

Hautb.

Cor ang.

Clar.

Clar. B.

B^{ns}

C. Bon

Cors.

Tromp.

Tromb.

C. Basse.

Harpes.

vs. pp

pp

pp

pp

Tous ces trésors la PERDITION les offre à L'ÂME captive.

pp

pp

en dehors.

f en dehors.

p

f

p

f

This page of a musical score, numbered 410, contains the following instruments and parts:

- Gdes Fl.** (G-flat Flute): Part 1, marked *p* and *pp*.
- pte Fl.** (Piccolo Flute): Part 1, marked *pp*.
- Hautb.** (Horn): Part 1, marked *pp*.
- Cor ang.** (English Horn): Part 1, marked *pp*.
- Clar.** (Clarinet): Part 1, marked *p* and *pp*.
- Clar. B.** (Bass Clarinet): Part 1, marked *pp*.
- Bns** (Bassoon): Part 1, marked *pp*.
- C. Bon** (Corn): Part 1, marked *pp*.
- Cors.** (Cor Anglais): Part 1, marked *p*, *f*, and *pp*.
- Tromp.** (Trumpet): Part 1, marked *pp*.
- Tromb.** (Trombone): Part 1, marked *pp*.
- C. Basse.** (Cello): Part 1, marked *pp*.
- Harpes.** (Harp): Part 1, marked *p*.
- vn.** (Violin): Part 1, marked *pp*.
- vn.** (Violin): Part 2, marked *f* and *p*.
- vn.** (Violin): Part 3, marked *pp*.
- vn.** (Violin): Part 4, marked *pp*.
- vn.** (Violin): Part 5, marked *pp*.

The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *fz* (forzando). It also features a first ending bracket labeled "1°" and a repeat sign. The music is written in a key signature of one flat and a 3/4 time signature.

Clar. Scherzetto molto vivace (à un temps) 1^o Solo. *expressif.*

B^{ns *mf bien chanté - en dehors.*}

Cors *fp*

à 2

Timb. *fp*

f Scherzetto molto vivace (à un temps)

f *léger et détaché.*

f *léger et détaché.*

LA PERDITION les fait miroiter sous ses yeux - Elle en pare ses cheveux, son col et ses bras. -
L'ÂME frissonnante et charmée garde cette parure et se laisse déjà dépouiller de son premier voile d'humilité. -

f Scherzetto molto vivace (à un temps)

f Scherzetto molto vivace (à un temps)

Gdes Fl.

Hautb.

Cor ang.

Clar. *à 2.*

Timb. *Solo.*

très attaqué. V

ff *sec.* *sf* *sf très marqué. sf* *sf* *sf* *p* *sf*

très attaqué. V

ff *sec.* *sf* *sf très marqué. sf* *sf* *sf* *p* *sf*

Gdes Fl. *p f p f*

pte Fl.

Hautb. *p f p f*

Cor ang. *p*

Clar. *p*

Bass *à 2. p f p f p f f*

Cors. *3^o p f p f p f fp*

Timb. *p f*

Vns *p f p f*

cresc.

pizz. arco. f p

pizz. arco. f p

p f p f f

très en dehors, très rythmé

This page of a musical score, numbered 414, features a variety of instruments. The woodwinds include Gdes Fl., pte Fl., Hautb., Cor angl., Clar. (with a 1^o Solo part), and Bbs. The brass section consists of Cors. and Timb. The strings are represented by Vns and Vcs. The score is written in a key with one flat and a common time signature. It contains several dynamic markings such as *mf*, *ff*, *f*, *p*, and *sec.* (second ending). There are also first ending markings (1^o) and a *tr* (trill) marking. The Clarinet part has a prominent solo section with a long melodic line. The strings play a rhythmic accompaniment of eighth notes. The woodwinds have various melodic and harmonic parts, including some with slurs and accents.

G^{des} Fl. *à 2.*
f p f p f
pte Fl.
Hautb. *à 2.*
f p f p f
Cor angl.
p
Clar.
p
B^{ps} *a 2.*
p f p f p f
Cors.
f p *très marqué.*
3^o
sf *très marqué.*
Timb.
p
vns *f >* *p f >* *p f >*
cresc. *pizz.* *arco.* *tr*
cresc. *f* *f >* *p* *f*
pizz. *arco.* *tr*
f *f >* *p* *f*
p *f* *p f*
p *très en dehors,*
très rythmé.

206

à 2.
Gdes Fl. *f*

pte Fl. *f*

Hautb. *f*

Cor angl. *f*

Clar. *f*

Bps à 2. *f*

Cors. *f*

Timb. *f* *tr*

Vbs *f*

arco. *f* *sostenuto.*

Detailed description of the musical score: The score is for a full orchestra. It begins with a rehearsal mark of 206. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The instruments and their parts are: Gdes Fl. (G major flute), pte Fl. (piccolo flute), Hautb. (oboe), Cor angl. (English horn), Clar. (clarinet), Bps (bassoon), Cors. (cornet), Timb. (timpani), Vbs (violin), and arco. (viola). The score is marked with a forte 'f' dynamic throughout. The woodwinds and strings play melodic lines with various ornaments and slurs. The timpani part features a series of trills. The strings play a sustained, rhythmic accompaniment. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

This page of a musical score, numbered 418, features a variety of instruments. The woodwind section includes G^{des} Fl., pt^e Fl., Clar. (1^{re}), and B^{ss}. The brass section consists of Hautb., Cor angl., Cors., and Timb. The string section is represented by vns (violins) and vcs (violas). The score is written in a key with one flat and a 3/4 time signature. It contains dynamic markings such as *mf*, *f*, *ff*, *sf*, *p*, and *très attaqué*. The woodwinds and strings play melodic lines with slurs and accents, while the brass instruments provide harmonic support with chords and rhythmic patterns. The timpani part includes a section labeled "Solo. sec." with specific rhythmic figures.

This musical score page, numbered 207, contains 12 staves of music for various instruments. The instruments and their parts are as follows:

- Gd^{es} Fl.** (First Flute): Starts with a first ending (*1^o*) and dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, and *f*.
- 1^{re} Fl.** (Second Flute): Remains silent until the final measure where it plays *f*.
- Hautb.** (Oboe): Starts with a first ending (*1^o*) and dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, and *f*.
- Cor angl.** (English Horn): Starts with a second ending (*à 2^o*) and dynamic markings of *p* and *f*.
- Clar.** (Clarinet): Starts with a second ending (*à 2^o*) and dynamic markings of *p* and *f*.
- B^{as}** (Bassoon): Starts with a second ending (*à 2^o*) and dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, and *f*.
- Cors.** (Trumpets): Starts with a first ending (*1^o*) and dynamic markings of *f*, *p*, and *f*.
- Timb.** (Timpani): Starts with a first ending (*1^o*) and dynamic markings of *p* and *f*.
- Vln.** (Violins): Starts with a first ending (*1^o*) and dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, and *f*.
- Vcll.** (Violas): Starts with a first ending (*1^o*) and dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, and *f*.
- Db** (Double Bass): Starts with a first ending (*1^o*) and dynamic markings of *p*, *f*, *p*, *f*, *p*, *f*, and *f*.

Additional markings include *très rythmé, en dehors.* for the Double Bass and *pizz.* (pizzicato) for the Violins and Violas. Crescendo markings (*cresc.*) are present in the Violin and Viola parts.

This page of a musical score, numbered 420, contains the following parts and markings:

- Flutes:** *G^{des} Fl.* (flute in G major), *1^{re} Fl.* (first flute), and *2^e Fl.* (second flute). The first two flutes play a melodic line with a *dim.* (diminuendo) marking. The second flute part includes a *1^{re}* (first ending) marking.
- Woodwinds:** *Hautb.* (oboe), *Cor angl.* (English horn), and *Clar.* (clarinet). The clarinet part also features a *dim.* marking and a *1^{re}* marking.
- Brass:** *Bns* (bassoons), *Cors.* (trumpets), and *Timb.* (timpani). The timpani part includes *tr* (trill) markings.
- Strings:** *vn^s* (violins) and *vcl^s* (violoncellos). The string parts include *f* (forte) and *p* (piano) dynamics, as well as *pizz.* (pizzicato) markings.
- Other:** The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando) and *très léger* (very light).

This musical score page, numbered 424, is arranged in a grand staff format with ten systems of staves. The instruments and their parts are as follows:

- Gdes Fl.** (G♯ Flute): Treble clef, key signature of one flat. It begins with a dynamic marking of *p* and includes tempo markings *à 2.* and *8-7*.
- pte Fl.** (Piccolo Flute): Treble clef, key signature of one flat. It remains silent throughout the page.
- Hautb.** (Horn): Treble clef, key signature of one flat. It plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *p*.
- Cor angl.** (English Horn): Treble clef, key signature of one flat. It remains silent throughout the page.
- Clar.** (Clarinet): Treble clef, key signature of one flat. It plays a melodic line with a dynamic marking of *p* and includes the marking *1^o*.
- Bas** (Bassoon): Bass clef, key signature of one flat. It plays a melodic line with a dynamic marking of *p* and includes the marking *à 2.*
- Cors.** (Trumpet): Treble clef, key signature of one flat. It remains silent throughout the page.
- Timb.** (Timpani): Bass clef, key signature of one flat. It remains silent throughout the page.
- Vps** (Violins): Treble clef, key signature of one flat. It plays a melodic line with a dynamic marking of *pp*.
- Vcs** (Violas): Treble clef, key signature of one flat. It plays a melodic line with a dynamic marking of *pp*.
- Bas** (Basses): Bass clef, key signature of one flat. It plays a melodic line with a dynamic marking of *p*.
- Cont.** (Cello/Double Bass): Bass clef, key signature of one flat. It plays a melodic line with a dynamic marking of *p*.

The score is written in a key signature of one flat and a 2/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *pp* (pianissimo).

Gdes Fl. à 2. *pp* *p* *ff*

pte Fl. *p* *ff*

Hautb. *p* *ff*

Cor angl. *p* *ff*

Clar. *pp* *p* *ff*

B^{us} *p* *ff*

Cors. *p* *ff*

Timb. *tr* *pp* *ff*

Viol^{ns} *p* *ff* *p*

Viol^{as} *p* *ff* *p*

arco. *p* *ff* *p*

Changez en SOL#-RE#

Gdes Fl.

1^{re} Fl.

Hautb.

léger et bien rythmé.

Cor angl.

Clar.

B^{ns}

1^{re} Solo.

Cors.

Timb.

Triangle.

Harpes.

Vns

— Et tandis qu'ils refusent tous ces biens à la foule qui se presse avidement autour d'eux, ils les offrent sans réserve à l'ÂME éblouie.

This musical score is for an orchestra and includes the following instruments and parts:

- Gdes Fl.** (G major Flute): Treble clef, playing a melodic line with dynamic markings of *f*, *p*, and *f*.
- pte Fl.** (Piccolo Flute): Treble clef, mostly silent.
- Hautb.** (Horn): Treble clef, playing a melodic line with dynamic markings of *p* and *f*.
- Cor angl.** (English Horn): Treble clef, mostly silent.
- Clar.** (Clarinet): Treble clef, playing a melodic line with dynamic markings of *f*, *p*, and *f*.
- Bas.** (Bass): Bass clef, playing a low melodic line.
- Cers.** (Corns): Treble clef, mostly silent.
- Timb.** (Timpani): Bass clef, playing a rhythmic pattern.
- Triangle.**: Treble clef, playing a rhythmic pattern.
- Harpes.** (Harp): Treble and Bass clefs, playing a harmonic accompaniment.
- Vns.** (Violins): Treble and Bass clefs, playing a melodic line with dynamic markings of *p*, *f*, and *p*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of dynamic markings (*f* for fortissimo, *p* for piano) and articulation marks such as accents and slurs. The orchestration is dense, with many instruments playing simultaneously.

This page contains a musical score for an orchestra, numbered 426 and 209. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is organized into systems, with each instrument or group of instruments having its own staff. The woodwind section includes Gdes Fl., pte Fl., Hautb., Cor angl., Clar., and Bbs. The brass section includes Cors. and Tymb. The percussion section includes Triangle. The string section includes Harpes and a full string ensemble. The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The music features a mix of melodic lines and harmonic textures, with dynamic contrasts throughout. The page is numbered 426 in the top left corner and 209 in a box in the top center.

This page of a musical score, numbered 427, features a variety of orchestral instruments. The instruments and their parts are as follows:

- Gdes Fl. (Goblet Flute):** Starts with a first ending (*1^o*) marked *p*, followed by a *cresc.* and a second ending (*à 2.*) marked *p*.
- pte Fl. (Piccolo Flute):** Enters with a *cresc.* and reaches *f*.
- Hautb. (Oboe):** Features a *cresc.* and reaches *f*.
- Cor angl. (English Horn):** Enters with a *cresc.* and reaches *f*.
- Clar. (Clarinet):** Starts with a first ending (*1^o*) marked *p*, followed by a *cresc.* and reaches *f*.
- Bns (Bassoon):** Starts with a first ending (*1^o*) marked *p*, followed by a *cresc.* and reaches *f*.
- Cors. (Trumpet):** Enters with a *f* dynamic.
- Timb. (Tympani):** Enters with a *f* dynamic.
- Triangle:** Enters with a *p* dynamic.
- Harpes (Harp):** Enters with a *p* dynamic.
- Vns (Violins):** Four staves, each starting with a *mf* dynamic and a *cresc.* marking, reaching *f*.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. The overall texture is rich and dynamic, with a clear crescendo leading to a fortissimo section.

Gdes Fl.
à 2.
f *p* *léger et égal.*

1^{re} Fl.
p

Hautb.
p

Cor angl.
p

Clar.
léger et égal. *p*

B^{ns} à 2.
f *p*

Cors.

Timb.
p *p* *f*

Triangle.
p

Harpes.
p *léger et égal.*

V^{ns}
f *p* *f*

f *p* *f*

Detailed description: This is a page of a musical score for orchestra, page 428. It features ten staves for various instruments. The top staff is for the Grand Flute (Gdes Fl.), marked 'à 2' (two parts), with dynamics *f* and *p*, and the instruction 'léger et égal.'. The second staff is for the First Flute (1^{re} Fl.), with dynamic *p*. The third staff is for the Oboe (Hautb.), with dynamic *p*. The fourth staff is for the English Horn (Cor angl.), with dynamic *p*. The fifth staff is for the Clarinet (Clar.), with the instruction 'léger et égal.' and dynamic *p*. The sixth staff is for the Bassoon (B^{ns} à 2), with dynamics *f* and *p*. The seventh staff is for the Horns (Cors.), which is mostly empty. The eighth staff is for the Timpani (Timb.), with dynamics *p*, *p*, and *f*. The ninth staff is for the Triangle, with dynamic *p*. The tenth staff is for the Harps (Harpes.), with dynamic *p* and the instruction 'léger et égal.'. The bottom section contains staves for Violins (V^{ns}), with dynamics *f*, *p*, and *f*. The bottom-most staff is for the Cello/Double Bass, with dynamics *f*, *p*, and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

G^{des} Fl. Stesso tempo (sans presser)

1^o Solo.

p en dehors.

Hautb.

Cor angl.

Clar.

B^{ns}

Cors.

à 2.

Timb.

Triangle.

Solo.

pp toujours *pp* et léger très mesuré

Harpes.

Stesso tempo (sans presser)

V^{ns}

p

p

LA PERDITION, d'une main légère, joue avec l'or et les pierreries.

p

p

p

Stesso tempo (sans presser)

Gdes Fl. *f* *1^o* *p* *en dehors.*

1^{te} Fl. *mf* *f*

Hautb. *1^o* *mf* *f*

Cor angl. *fp*

Clar. *fp*

Bns *fp*

Cors. *à 2.* *fp* *1^o* *p*

Timb.

Triangle.

Harpes. *p*

Vns *arco.* *très serré.* *fp* *pp*

cresc. *f* *p*

cresc. *f* *p*

This musical score page features the following instruments and parts:

- Gdes Fl.** (First Flute): *cresc.*, *f très en dehors.*, *dim.*
- 2^e Fl.** (Second Flute):
- Hautb.** (Oboe): *p*
- Cor angl.** (English Horn):
- Clar.** (Clarinet): *f très en dehors.*, *dim.*
- B^{ns}** (Bassoon):
- Cors.** (Horn): *cresc.*, *a 2.*, *più f*
- Timb.** (Timpani):
- Triangle.**
- Harpes.** (Harp): *cresc.*, *più f*, *f*, *dim.*
- V^{ns}** (Violins): *cresc.*, *f*, *dim.*
- V^{as}** (Violas): *cresc.*, *f*, *dim.*
- V^{cs}** (Violoncelles): *cresc.*, *f*, *dim.*
- B^{as}** (Double Bass): *cresc.*, *f*, *dim.*

C^{des} Fl. Solo.

p *f* *p dim.* *pp* *rall.*

pte Fl.

Hautb.

Cor angl.

Clar. *f* *p dim.* *pp*

B^{ns} *pp*

Cors.

Timb.

Triangle. *pp*

Harpes.

v^{ns} *f* *p* *arco.* *rall.*

rall.

Tempo 1°

Gdes Fl. *p*

p^{te} Fl.

Hautb. *1°* *p* *f* *p* *f*

Cor Ang.

Clar. *1°* *p* *f* *p* *f* *p*

Bas

Cors.

Timb.

Triangle. *p*

Harpes. *f*

Tempo 1°

pizz. *f* *p* *f* *p* *f* *p*

vns *f* *p* *f* *p* *f* *p*

pizz. *f* *p* *f* *p* *f* *p*

pizz. *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

-Avec une grâce doucement perfide, LES SEPT ESPRITS font tomber les dernières voiles de L'ÂME et la livre, en sa nudité aux regards

f Tempo 1°

This page of a musical score, numbered 434, features a variety of instruments and a vocal line. The instruments are arranged in a standard orchestral layout from top to bottom: Gdes Fl. (G major Clarinet), 1re Fl. (First Flute), Hautb. (Horn), Cor ang. (Trumpet), Clar. (Clarinet), Bass, Cors. (Trumpet), Timb. (Tympani), Triangle, Harpes (Harp), Vns (Violins), and de la multitude (Voice). The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'à 2.'. The dynamics range from *f* (forte) to *p* (piano). The vocal line, labeled 'de la multitude', begins with the lyrics 'de la multitude.' and is accompanied by a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of a musical score, numbered 435, features a variety of instruments. The woodwind section includes Gdes Fl., 1re Fl., Hautb., Cor ang., Clar., and Bns. The brass section includes Cors. and Timb. Percussion includes Triangle. The string section includes Harpes and Vns. The score is divided into measures, with dynamic markings such as *f*, *p*, *mf*, and *cresc.* indicating the intensity and growth of the music. The woodwinds and strings show significant melodic and harmonic activity, while the brass and percussion parts are more rhythmic and supportive. The overall texture is rich and complex, typical of a full orchestral score.

Gdes Fl. 8
à 2.
léger et égal.

p

Hautb.
p

Cor ang.
p

Clar.
léger et égal.
p

Bns
p

Cors.
p

Tromp.
p

Tromb. et Tuba.
p

Timb.
p

Triangle.
p

Harpes. *f sec.*
p léger et égal.

f sec.

Violons
p

Violoncelles
p

Contrebasses
p

arco.

Changez RÉ en UT.

Prendre le Grand Tam-Tam.

Très lent.

Gdes Fl. à 2. *p*

1^{re} Fl. *p*

Hautb. 1^{re} *p*

Cor ang. *p*

Clar. *p*

B^{is} *p*

C. B^{on}

à 2. *pp*

Tromb. et Tuba. *pp*

3^o (Le Tuba compte.) *pp*

Timb. *pp*

6^d Tam-Tam. *pp*

la 6^{ss}e C^{ss}e compte jusqu'à la page suivante.

Solo.

(de même)

Très lent.

Soli.

rall.

rall.

Très lent.

harm.

vns

harm.

harm.

- Pendant que LES SEPT ESPRITS revêtissent L'ÂME de sa parure charnelle et matérielle, DES SPHINGES viennent, symbolisant le doute, dont les énigmes et les silences vont achever de la troubler.

pp Très lent.

pp

Gdes Fl. à 2. *p*

1^{re} Fl. *pp*

Hautb. 1^o *p*

Cor ang. *pp*

Clar. *p*

Bas *pp*

C. Bas *pp*

à 2. *pp*

Tronb. et Tuba. *pp*

à 2. *pp*

Timb. *pp*

G^d Tam-Tam. *pp tr*

prendre le Tamb. mil. *pp*

G^{ss}e C^{ss}e seule. *pp*

G^{ss}e C^{ss}e et Cymb. *pp*

trém. avec la double mailloche. *pp*

Harpes. *p* *rall.*

Viol. *pp*

Vcl. *pp*

Cont. *pp*

Gdes Fl. 8
 pte Fl.
 Hautb.
 Cor Ang.
 Clar.
 Clar. B.
 Bas à 2.
 C. Bon
 Cors.
 Tromp. (de même)
 Tromb. et Tuba.
 Timb.
 Tamb. mil.
 Gsse Gsse seule.
 Gsse Gsse et Cymb.
 Vus

Gdes Fl.

Pic Fl.

Hautb.

Cor Ang.

Clar.

Clar. B.

B♭s à 2.

C. B♭

Cors.

Tromp.

Tromb. et Tuba.

Timb.

Tamb. mil.

Gsse Csse

Gsse Csse et Cymb.

Vns

f sec.

This page of a musical score, numbered 214, contains measures 442 through 444. The score is arranged in a system of staves for various instruments. The top staff is for *Gdes Fl.* (Flute in G), followed by *1^{re} Fl.* (Flute in C), *Hautb.* (Oboe), *Cor ang.* (English Horn), *Clar. à 2.* (Clarinets in A), *Clar. B.* (Clarinets in Bb), *Bss* (Bassoons), *C. Ben* (Contrabassoon), *Cors.* (Horns), *Tromp.* (Trumpets), *Tromb. et Tuba.* (Trombones and Tuba), *Timb.* (Timpani), *Tamb. mil.* (Mild Tom), *Gsse Csse et Cymb.* (Cymbals and Gong), *Vhs* (Violins), and *Vcs* (Violas). The score is divided into three measures. The first measure (442) shows a rhythmic pattern of eighth notes with a forte (*ff*) dynamic. The second measure (443) features a change in tempo to *à 2.* (allegretto) and a *ff* dynamic. The third measure (444) includes a *mf* dynamic and the instruction *f en dehors.* (force out), indicating a change in the performance style. The bottom of the page is marked with *1^a* and *2^a*, likely indicating first and second endings or parts.

This page of a musical score, numbered 443, contains the following parts and markings:

- Instrumental Parts:**
 - Gdes Fl.
 - pte Fl.
 - Hautb.
 - Cor ang.
 - Clar.
 - Clar. B.
 - B[♭]s
 - C. Bon
 - Cors.
 - Tromp.
 - Tromb. et Tuba
 - Timb.
 - Tamb. mil.
 - Gsse Csse et Cymb.
- Voice Parts:**
 - Two vocal staves at the bottom of the page.
- Performance Markings:**
 - Dynamic markings: *f* (forte), *mf* (mezzo-forte).
 - Tempo/Character markings: *à 2.* (two times), *à 3.* (three times).
 - Articulation: *v* (accents), *sf* (sforzando).

Gdes Fl.

pte Fl.

Hautb.

Cor ang.

mf

mf

Clar.

mf

mf

Clar. B.

Bns

mf

C. Bon

à 2.

Cors.

Tromp.

Tromb. et Tuba.

p

p

Timb.

mf

Tamb. mil.

p

pp

GSS^e C^{ss} et Cymb.

p

vn^s

8

Gdes Fl.

pte Fl.

Hautb.

Cor ang.

Clar.

Clar. B.

Bus

C. Bon

Cors.

Tromp.

Tromb. et Tuba.

Timb.

Tamb. mil.

Gsse Gsse et Cymb.

Gsse Gsse seule.

8

Plus lent que 40

216 And^{te} religioso. à la blanche pointée.

THEATRE.

6^d Orgue. *pp*

Pédales.

And^{te} religioso.

vous

Altos.

— A ce retentissant éclat succèdent de suaves harmonies — C'est la voix des orgues sacrées — douce et calme d'abord comme un souffle céleste — A mesure que l'orgue chante, on voit poindre et grandir dans les

velles et C.B.

And^{te} religioso.

217

6^d Orgue. *poco a poco cresc.* *f*

profondeurs du ciel une étoile miraculeuse,
L'ÉTOILE DE LA REDEMPTION.

L'ÂME inquiète a écouté, elle s'émeut,

6^d
Orgue. *sempre cresc.* *ff*

regarde, découvre l'étoile —

— C'est le réveil! C'est le salut! Elle comprend!... Elle comprend!...
— Mais où donc était-elle?

Detailed description: This musical system consists of five staves. The top two staves are for the organ, with the right hand (treble clef) and left hand (bass clef). The organ part begins with a series of chords and then moves into a more active melodic line in the right hand, marked with a forte (ff) dynamic. The bottom three staves are for the vocal part, with a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The lyrics are written below the vocal staves.

6^d
Orgue.

Explosion de joie et de reconnaissance. Elle est sauvée!... sauvée!...

Detailed description: This musical system also consists of five staves. The top two staves are for the organ, with the right hand (treble clef) and left hand (bass clef). The organ part continues with a melodic line in the right hand and a sustained bass line in the left hand. The bottom three staves are for the vocal part, with a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The lyrics are written below the vocal staves.

Hautb. *sf*

Cor ang. *sf*

Clar. *sf*

Clar. B. *sf*

Bus à *sf*

Timb.

Gsse *Esse seule. molto cresc.*

p *sf* *p*

Orgue.

Vns *sf*

sf

d'une tiare étincelante....

- Ah! tout cela est indigne d'elle!

Detailed description of the musical score: The page contains a full orchestral score for measures 1 through 3. The instruments listed are Hautbois (Hautb.), Cor Anglais (Cor ang.), Clarinet (Clar.), Clarinet Bass (Clar. B.), Bassoon (Bus à), Timpani (Timb.), Organ (Orgue.), and Violins (Vns). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplet groupings. The organ part consists of sustained chords. The vocal line (Gsse) has lyrics in French. Dynamic markings include fortissimo (sf) and piano (p). Performance instructions include 'molto cresc.' (much crescendo) and 'Esse seule.' (be alone).

en dehors.

G^{des} Fl. 1^o Solo.

2^{de} Fl.

bien rythmé par six notes.

Timb.

pp

Triangle.

pp

G^d Orgue. subito.

pp

Vns

LA PERDITION vient alors vers elle avec de perfides sourires -
velles et C.B.

G^{des} Fl. 1^o

2^{de} Fl.

Timb.

Triangle.

G^d Orgue.

Vns

Elle la calme, l'attire, la console, la reprend!...

Changez en LA \flat et MI \flat .

piu p

dim.

220

Gdes Fl.

pte Fl.

Triangle.

G^o Orgue.

p

L'ÉTOILE s'éteint peu à peu, à mesure que s'affaiblissent les harmonies célestes — L'ÂME, sans courage désormais

prendre le clavier de timbres à marteaux.

Triangle.

G^o Orgue.

dim.

pp

dim.

Vns

pour la résistance, voit l'étoile pâlir et disparaître. Elle tombe épuisée, anéantie, désespérée — LA PERDITION la relève doucement, la retient, tout éplorée, dans ses bras.

Gdes Fl. Allegro vivace. Frenetico.

pte Fl.
 Hautb.
 Cor ang.
 Clar.
 Clar. B.
 B^{ns}
mf
 C. Bon
 Cors. *à 2.*
p *un peu en dehors et très rythmé.*
 Timb. *très rythmé et en dehors.*
mf m.d.
m.g. baguette dure dans la main droite.
 Timbres. notes du clavier de timbres. Frapper avec deux marteaux sur les lames très sonores. *Sept lames.*
 Timbres. *Soli.*
p
Allegro vivace. Frenetico.
p
più f
SABBAT. *très rythmé.* Désormais, L'ÂME est possédée. Une RONDE INFERNALE l'emporte dans le tourbillon des vices. —
mf en dehors. *cresc.*
mf

Allegro vivace. Frenetico.

ple Fl.

Hautb. à 2.

Cor ang.

Clar. à 2.

Clar. B. *più f*

Bns

C. Bn

Cors.

1er et 2e Tromp.

Tromb. et Tuba.

Timb.

Timbres.

Gde Cse et Cymb.

Cymb. seules. *p*

Cymb. seules.

Vns

parmi les tuniques flottantes, les fleurs arrachées, les blancheurs de voiles, au milieu d'un effroyable tumulte...

Gdes Fl.

1re Fl.

Hautb. à 2.

Cor ang.

Clar. à 2.

Clar. B.

B♭s

C. Bon

Cors. à 2.

Cors. à 2.

1re et 2e Tromp.

Tromb. et Tuba.

Timb.

Tamb. mil.

Gsse Csse et Cymb.

Cymb. seules.

Vps

Vps

Vps

Vps

Vps

Gdes Fl. 8

pte Fl.

Hautb.

Corang.

Clar.

Clar. B.

Bus à 2.

C. Bon.

Cors.

Tromp.

Tromb. et Tuba. à 2.

C. Basse S12.

Timb. prendre les baguettes ordinaires.

Tamb. mil.

Gsse Gsse et Cymb.

G. C^{ssse} seule.

vnas

vclles et C. B.

à 2.

8
 Gdes fl.
 Ple Fl.
 Hautb.
 Cor angl.
 Clar.
 Clar. B.
 BPs à 2.
 C. Bon
 Cors.
 Tromp.
 Tromb. et Tuba.
 C. Basse.
 Timb.
 Tamb. mil.
 Gsse Csse et Cymb.
 Cymb seules.
 Vus

fff

Gdes Fl. 8-7
 pte Fl.
 Hautb.
 Cor angl.
 Clar.
 Clar. B.
 B^{ns} à 2
 C. Bon
 Cors.
 Tromp.
 Tromb. *tutta forza.*
 et Tuba.
 C. Basse.
 Timb.
 Tamb. mil.
 G. C. et Cymb.
 G. C. seule.
 G. C. et Cymb. *fff*
 G. C. seule.
 G. C. et Cymb. *fff*
 Vns
 Vcl.

cresc.
cresc.
cresc.
cresc.
fff sec.
fff sec.
cresc.
cresc.
cresc.
cresc.

Gds Fl.
 1^{re} Fl.
 Hautb.
 Cor angl.
 Clar.
 Clar. B.
 B^{ns} à 2
 C. B^{on}
 Cors à 2
 Tromp.
 Tromb. et Tuba.
 C. Basse.
 Timb.
 Tamb. mil.
 G^{de} C^{ro} et Cymb. >

AVIS AU CHEF D'ORCHESTRE.
 Les petites notes sont exécutées lorsque les chœurs ne chantent pas...
 par exemple: **AU CONCERT** (si l'on a pas de choristes en grand nombre)

VOIX EXTERIEURES - THEATRE

Sop.
 Tén.
 Basses.
 Div.
 Div.
 Div.

Les choristes doivent chanter les trois passages (dans les coulisses) dans de puissants porte-voix.

Comme un cri, suivi d'un long gémissement. *sans diminuer.*
 Ah!
 Ah!
 Ah!
 sans diminuer.

Au dessus de cet emportement surhumain montent les puissants gémissements des AMES PERDUES.

6des Fl. 8

pl^e Fl.

Hautb.

Cor ang.

Clar.

Clar. B.

B^{ss}

C. B^{ss}

Cors.

Tromp.

Tromb. et Tuba

C. Basse

Timb.

T. mil.

C^{ss} (ess^e) of Cymb.

Cymb. seules.

Unis. Tutta forza.

Unis.

fff Tutta forza.

à 2.

Fl. 1

Fl. 2

Hautb.

Corangl.

Clar.

Clar. B.

B♭

C. B♭

Cor.

Tromp.

Tromb. et Tuba

C. Basse

Timb.

G♯ C♯ et Cymb.

Vns

Vla

Cymb seules.

G. C. et Cymb.

8^{va} Fl. *à 2.*

1^{re} Fl.

Hautb.

Cor angl.

Clar. *à 2.*

Clar. B.

B^{ns} *à 2.*

C. B^{on}

Cors. *à 2.*

Tromp. *à 2.*

Tromb. et Tuba. *à 2.*

C. Basse.

Timb.

Tamb. mil.

G^{ss}e G^{ss}e et Cymb.

8^{va} vns. Div. Unis.

sec. sec.
ff en cuivrant. sec.
ff en cuivrant. sec.
ff en cuivrant. sec. sec.
ff en cuivrant.

Prendre de suite le Triangle.

sur le chevalet.

ff sur le chevalet.

ff sur le chevalet.

ff sur le chevalet.

ff sur le chevalet.

cresc.

cresc.

cresc.

cresc.

f très expressif - bien chanté.

Hautb.

Cor angl.

Cl. à 9.

f très expressif - bien chanté.

Clar. B.

B♭s

mf C. B♭s

mf Cors.

Tromp.

Tromb. et Tuba.

Timb.

Triangle.

p G♯♯ C♯♯ et Cymb.

tr

très sonore.

Harpes *ff* Soli.

pp

sur le chevalet.

fff

fff sur le chevalet.

fff

fff sur le chevalet.

fff

fff sur le chevalet.

mf *cresc.* *f*

Gd. Fl. *mf* *cresc.* *f*
 2de Fl. *mf* *cresc.* *f*
 Hautb. *mf* *cresc.* *f*
 Cor angl. *mf* *cresc.* *f*
 Clar. *mf* *cresc.* *f*
 Clag B. *mf* *cresc.* *f*
 Buis à 2
 C. Bon.
 Cors.
 Tromp. *f* bien chanté.
 Tromb. et Tuba.
 Timb.
 Triangle. *tr* *tr* *tr*
 Grosse Caisse et Cymb. *p*
 Harpes. *mf* *bien chanté.*
 Vns. *ff* *bien chanté.*
 Velles et C.B. *ff* *bien chanté.* *cresc.* *f*

This musical score page, numbered 227, is for a full orchestral ensemble. The instruments listed on the left are:

- Flutes: *1^{re} Fl.* and *2^e Fl.*
- Woodwinds: *Hautb.* (Oboe), *Cor ang.* (English Horn), *Clar.* (Clarinets), *Clar. B.* (Bass Clarinet), and *Bu.* (Bassoon).
- Brass: *C. Ron.* (Cornets), *Tromp.* (Trumpets), *Tromb. et Tuba.* (Trombones and Tuba), and *Unis.* (Unisons).
- Percussion: *Timb.* (Timpani), *Triangle.* (Triangle), and *Gra. C^{se} et Cymb.* (Gong, Cymbals, and Cymbal).
- String: *Harpes.* (Harp).

 The score is written in a common time signature (C) and features a variety of musical notations, including dynamic markings such as *pp*, *p*, *f*, and *sf*. A specific instruction for the Triangle part reads "Prendre le Tamb. mil." (Take the middle drum). The page contains multiple systems of staves, with some instruments having multiple parts. The music includes melodic lines, sustained chords, and rhythmic patterns, with some parts marked with accents and slurs.

C^{des} Fl. à 2.
 pte fl. *ff*
 Hautb.
 Cor aug. *ff*
 Clar. *ff* Changez en LA.
 Clar. B.
 B^{ns} *ff* à 2.
 C. Bon *ff*
 Cors. *ff*
 Tromp. *ff*
 Tromb. et Tub. *ff* à 2.
 C. Basse *ff*
 Timb. *ff*
 Tamb. mil. *ff*
 G^{sse} C^{ss} et Cymb. *ff*

ff avec emportement.
ff avec emportement.
mf
mf
mf
mf
mf
ff
ff avec emportement.
ff avec emportement.
mf
 - LA PERDITION mène la ronde Sabbatique.
ff Presto (à un temps) *mf*

231 Prestissimo subito.

(126 = σ)

Gde Fl. 8

pte Fl

Hautb.

Cor Ang.

Clar.

Clar. B.

Bna

C. Bon

Cors.

Tromp.

Tromb. et Tuba.

C. Basse.

Timb.

Tamb. mil.

Gde Csse et Cymb

fff Prestissimo subito.

vus *fff*

fff

fff

—Et tandis que la Vision va disparaître, le tourbillon précipite encore son mouvement tumultueux et frénétique—

vellés et C.B.

fff Prestissimo subito.

This page of a musical score, numbered 483, contains the following parts and markings:

- Gdes Fl.** (G major Flute) *ff*
- 2de Fl.** (2nd Flute) *ff*
- Hautb.** (Oboe) *ff*
- Cor A.** (Horn A) *ff*
- Clar.** (Clarinet) *ff*
- Clar. B.** (Clarinet B) *ff*
- B^{ns}** (Bassoon) *ff*, *à 2.*
- C. B^{on}** (Bassoon) *ff*
- Cors.** (Horn) *ff*
- Tromp.** (Trumpet) *ff*
- Tromb. et Tuba.** (Trombone and Tuba) *ff*
- C. Basse.** (Tuba) *ff*
- Timb.** (Timpani) *ff*, *tr*
- Tamb. mil.** (Snare Drum) *ff*, *tr*
- G^{ss}e C^{ss}e et Cymb.** (Cymbals) *ff*
- Violins** *ff*
- Violles** (Violas) *ff*
- C. B.** (Cello) *ff*
- B.** (Bass) *ff*

232 All^o moderato (toujours à un temps)

1^o Solo.

à 2.

Cors. *p*

Triangle. *p*

Harpes. *f*₀

*p*₀ en dehors.

All^o moderato (toujours à un temps)

Vns

pizz. *mf*

—Puis, peu à peu, tout décroît, tout s'éteint—

pizz. *mf*

pizz. *mf*

p

All^o moderato (toujours à un temps)

233 (72 = 0.)

All^o moderato assai. (toujours à un temps)

Clar. *Rall.*

1^{er} et 2^d Cors. *dim.*

1^o Solo. *pp*

Harpes. *dim.*

*mf*₀

*p*₀

o un peu en dehors.

All^o moderato assai. (toujours à un temps)

Soli. *pp* bien chanté.

Vns

pizz. *p*

p

Vclles et C. B.

p

—En un mouvement plein de langueur, de perversité et

Rall.

p All^o moderato assai. (toujours à un temps)

Gdes Fl.

à 2.

Clar.

Harpes.

Violons

Violoncelles et C.B.

de charme, les groupes entraînent L'ÂME que conduit LA PERDITION.

pp

pp

più f

f

Gdes Fl.

tr min

Hautb.

Clar.

Cor.

Harpes.

Violons

Violoncelles et C.B.

dim.

tr maj

dim.

pp

p

1^o

pp

p

1^o un peu en dehors.

Soli. pp

p

p

pp

p

pp

arco.

pp

arco.

pp

p

arco. p

—La multitude semble se fondre et les jardins, les colonnades s'effacer—

Il n'y a plus que

Gdes Fl.

1^{re} Fl.

Hautb.

Cor Ang.

Clar.

Clar. B.

B^{ns}

C. B^{on}

Cors.

Tromp.

Tromb. et Tuba.

C. Basse.

Timb.

G^{sse} C^{sse} et Cymb.

Harpes.

Vcs

Soli. un peu en dehors.

trois groupes, deux groupes, un seul groupe, puis... plus rien. Tout est vague - Crépuscule - Nuit - Le Rêve est fini.

vclles et C.B.

pizz.

8^{va}

fff

fff

fff

fff

fff Changez en SI^b.

fff

fff a 2.

fff

fff

fff

fff

fff

fff

fff

fff Changez en FA[♯]-SI^b.

ppp

dim. G^{sse} C^{sse} seule.

pp

fff

Div. *pp* *dim.*

Div. *pp* *dim.*

pp *dim.*

pp *dim.*