

PERSONNAGES

Apollon	TÉNOR
Silène	BARYTON
Hermès	SOPRANO
La Nymphé	—

Chœurs des Nymphes et des Satyres.
Corps de Ballet.



Pour traiter de la location du matériel d'orchestre, s'adresser à **MM. DURAND & C^{ie}**,
Éditeurs-Propriétaires pour tous pays, **4, Place de la Madeleine à Paris.**

INDEX

PREMIER TABLEAU

	PAGES
SCÈNE I. — Apollon	6
SCÈNE II. — Apollon, Silène	12
SCÈNE III. — Silène, Les Satyres	21
SCÈNE IV. — Silène, Les Satyres, La Nymphé, Les Nymphes	51
SCÈNE V. — <i>Les mêmes, Apollon</i>	59

DEUXIÈME TABLEAU

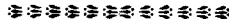
SCÈNE VI. — <i>Les mêmes, Hermès</i>	61
SCÈNE VII. — <i>Les mêmes, moins Apollon</i>	64
SCÈNE VIII. — <i>Les mêmes, Apollon</i>	67

TROISIÈME TABLEAU

SCÈNE IX. — Silène, Apollon, Hermès, La Nymphé, Nymphes et Satyres	86
SCÈNE X. — <i>Les mêmes, Le Ballet</i>	90



La naissance de la Lyre



PRÉLUDE

Calme. ♩ = 80

PIANO

p

2

The first system of the second section consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present at the end of the system.

The second system continues the musical material with more complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamic remains *mf*.

The third system features a crescendo leading to a fortissimo (*sfz*) dynamic. The melodic line includes a dotted eighth note followed by a sixteenth note.

Accel.

The fourth system is marked with **Accel.** and *sfz*. It features a rapid melodic line in the treble staff and a more active bass line.

3 **Très animé.** ♩ = 156

The first system of the third section is marked **Très animé.** with a tempo of ♩ = 156. It begins with a fortissimo (*sf*) dynamic and features a very fast, rhythmic melodic line in the treble staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats and a 3/4 time signature. It features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff shows a series of chords and moving lines, while the bass staff provides a steady accompaniment with some melodic fragments.

Third system of musical notation. The treble staff begins with a *dim.* (diminuendo) marking. The bass staff has a *mf* (mezzo-forte) marking. The system shows a transition in dynamics and texture.

Fourth system of musical notation. The treble staff has a *dim.* marking, and the bass staff has a *p* (piano) marking. The music becomes more delicate and features complex chordal structures.

Fifth system of musical notation. A boxed number '4' is placed above the treble staff. The bass staff has a *f* (forte) marking. The system concludes with a more active and powerful musical passage.

ff

cresc.

5 En élargissant un peu

fff

En ralentissant beaucoup

dim. poco a poco

Très lent

p

Moins lent

Poco accel.

The first system of music is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music is marked with a piano piano (*pp*) dynamic. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

6 Très modéré. ♩ = 72

The second system of music is in 4/4 time and marked with a piano (*p*) dynamic. It features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a supporting accompaniment. The key signature remains one sharp.

The third system of music continues the piece, marked with mezzo-giochi (*m.g.*) dynamics. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a rhythmic accompaniment. The key signature is one sharp.

The fourth system of music is marked with mezzo-forte (*mf*) dynamics. The treble staff features a melodic line with slurs and ornaments, and the bass staff has a steady accompaniment. The key signature is one sharp.

The fifth system of music is marked with a crescendo (*cresc.*). The treble staff contains a melodic line with slurs and ornaments, and the bass staff provides a supporting accompaniment. The key signature is one sharp.

f *dim.*

RIDEAU
p *dim.* *pp*

1^{er} TABLEAU

Une lande fleurie. A gauche, un tertre gazonné. A droite, falaise masquée par des broussailles.
 Au second plan, des pins, puis de hautes montagnes. — Apollon descend dans un nuage de feu. —
 Il dépose au sommet du tertre, un trépied dont le large bassin déborde d'objets d'or.

Lent. ♩ = 60

SCÈNE I. — APOLLON, seul.

7 *p* *mf*

p

Même mouv^t
APOLLON

Même mouv^t
Hom - mes ou dieux, hô - tes de ce val - lon, Prê - tez l'o -

m.g.
mf

A. *reille* — à Phoebus A-pol-lon! — Mon cœur — au chagrin est en

A. proie: — Le plus précieux de mes biens, Le troupeau — qui fai-sait Mon orgueil et ma joie, —

A. **Moins lent**
 Le troupeau qui paissait Aux champs Pi-é-riens, Grands bœufs, — veaux bondissants,

8 **Moins lent.** ♩ = 76

mf

A. va - ches, de lait gon - flé - es, Toutes mes bê-tes à la fois s'en sont al-

A. *mf*

- lé - es. Brigand audaci - eux, — ou subtil en - jô - leur, Qui fit le coup? quelle

A. *mf*

main i - gno - ré - e?.. Dès que je con - nus mon mal.

mp

A. *mf*

- leur, Jem'élançai de con - trée en con - trée - e, Sans trou - ver tra - ce du vo -

A. *mf*

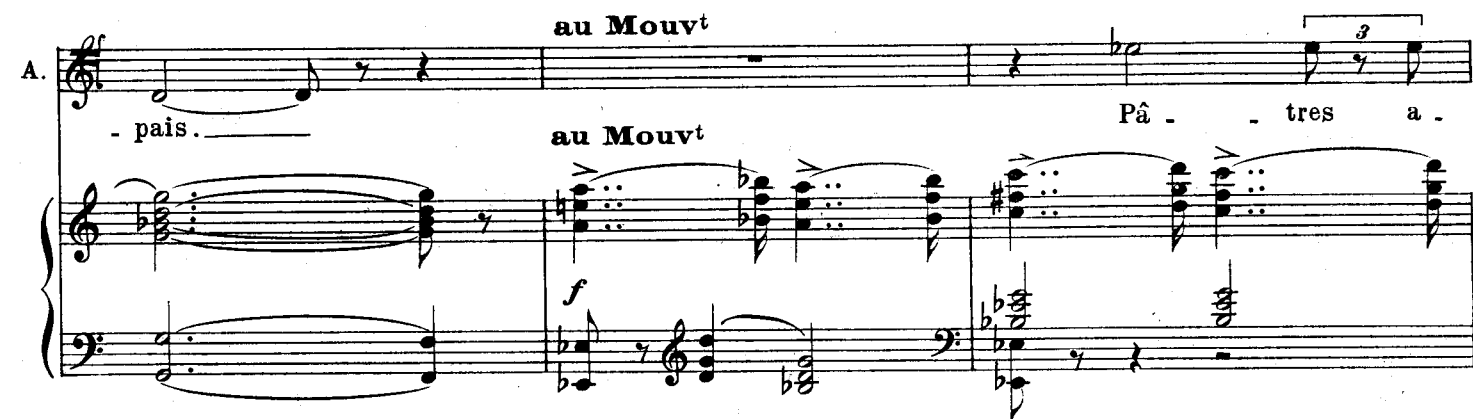
- leur. — Et voi - ci qu'à présent, —

9 *mf* Sans presser

p

A.  *3*
Kyl - lé - né — ré - vé - ré - e, Su - prême es - poir, — je

A.  *3* **Poco rit.**
viens troubler la paix De tes rocs es - car - pés — et de tes bois é -

A.  **au Mouvt** *3*
- pais. — **au Mouvt** *f* Pâ - tres a -

A.  *3*
- mis des boucs, chasseurs, Rivaux des ai - gles, noirs charbonniers, —

A. Et vous, — fils des nym.phes es . piè . gles, Qui rô.dez le soir, sur les

A. monts — Moitié bê . tes, moitié dé . mons. —

Accel.

Assez animé

A. **10** **Assez animé. ♩ = 112** Re.gar.dez ce tré . pied où ce flot d'or ruis.

A. — sel . — le, Cet a.mon.cel.le . ment de lingots, — de bi.

A. *— joux — Dont la lu - eur on - doy - ante — é - tin - cel — le...*

poco a poco cresc.

A. *Moins animé*

Immortel ou mor - tel, quicon - que par - mi

Moins animé

f

A. *vous sai - si - ra mon voleur, A - pai - se - ra mon â - me, me rendra mon bien, mon hon -*

f p cresc.

A. *— neur. — Qu'il soit de ce tré - sor le maître et le Seigneur, —*

mp

Solennel

A. *mf*
 Au nom de Zeus, Apollon le pro - cla - me!

11

Solennel

cresc.
f

A. *mf*
dim.
pp

SCÈNE II. - APOLLON, SILENE

12

Modéré. ♩ = 92

Entrée de Silène portant une outre

f
mf
cresc.

qu'il dépose à côté du trépied.

f

En pressant

dim. p cresc.

Rit.

ff dim. mp

au Mouvt

SILÈNE

Sous le vieux pin où j'é-tais en dor-mi

13

au Mouvt

p mp

Mon vieil â-ne brou-tant, mon outre à de-mi plei-ne,

S. Ta voix so - nore _____ ô grand a - mi A ré - veil -

poco *cresc.*

S. - lé pa - pa Si - lè - - - ne. J'ac - cours _____

14

sfz *sfz* *sfz*

S. _____ d'un pas mal af - fer - mi _____ Par - ta - ger _____

sfz *sfz* *sfz*

S. sou - la - ger ta pei - - - ne, Ain -

Librement

sfz *p*

Librement

S. *si... ton beau trou - peau ra - vi*

mp *mf*

S. **Lent** *per - du?* **Très modéré**

Lent **Très modéré**

f *m.g.* *m.d.* *f* *dim.*

APOLLON

15 *Rien n'est plus vrai; — tu m'as bien en - ten - du,*

SILÈNE **Cédez**

Il n'est point de mal sans re - mè - de Pour

Cédez

p **Cédez**

APOLLON

au Mouvt

S. J'ai pro - mis, n'as-tu pas com - pris, Cet
qui sait y met-tre le prix. —
au Mouvt

A. or à qui me vient en ai - de.

16

mf.

SILÈNE

Cer - tes, la tâche est belle et le sa - laire est bon. —

f. *dim.*

S. Au temps de ma jeu - nesse, a - lerte et té - mé.

p léger

Sans presser

S. - rai - re, J'au - rais à for - fait pris l'af - fai - re.

Sans presser

p

En retenant un peu

S. Mais, hé - las! je ne suis au - jour - d'hui qu'un bar - bon... —

En retenant un peu

Très retenu

S. Si — je t'offrais mes fils pour

Librement
court

Librement

sfz *mf*

S. dé - couvrir la pis - te de tes bœufs é - ga - rés?.. Ce sont de fins ma -

S. *tois.* Bon pied, bon œil, pres-tes,

17

mp

S. a-droits A leur flair de chas-seurs nul gi-

mf

S. - bier ne ré-sis-te. Moi-mê-me, vieux rou-

p

Retenez

S. - tier, je gui-de-rai leurs pas.

Retenez

p cresc. p cresc. mf

S. **Plus vite**

Mais... pour un tel bien - fait, ton prix ne suf - fit pas.

Plus vite. ♩ = 92

APOLLON

18 In - sa - ti - a - bles que vous é - tes, Que demandez-vous

A. **Moins vite**

donc pour re - trou - ver mes bê - tes?

SILÈNE

Moins vite Un

S. **Pressez**

bien ar - dem - ment con - voi - té par eux, par moi... —

Pressez

au Mouvt
APOLLON

Très élargi

S. *Quel bien?*

La li - ber - té!

au Mouvt

Très élargi

ff *p* *ff*

au Mouvt

A. *C'est ju - ré* _____ *par le dieu su -*

au Mouvt

f

A. - *prê - me;* *Qu'ils soient li - bres, tes fils,* _____

(Exit)

A. *que tu le sois toi - mê - me!*

SCÈNE III. - SILÈNE, LES SATYRES

pp 6 6 6 6

19 Même mouvt ♩ = 92

p

Detailed description: This block contains the piano introduction. It starts with a treble clef staff featuring a series of sixteenth-note chords, each marked with a '6' and a 'pp' dynamic. Below this is a grand staff (treble and bass clefs) with a tempo marking '19 Même mouvt ♩ = 92' and a dynamic marking '*p*'. The piano accompaniment consists of chords and moving lines in both hands.

TÉNORS

BASSES LES SATYRES

Dans le brouil .

Dans le brouil .

p

p

Detailed description: This block shows the vocal entries for the Tenors and Basses (Les Satyres). The Tenors' part is on a treble clef staff, and the Basses' part is on a bass clef staff. Both parts begin with a rest followed by the lyrics 'Dans le brouil .'. The dynamic marking '*p*' is placed above the Tenors' staff and below the Basses' staff.

p

Detailed description: This block shows the piano accompaniment for the vocal section. It features a grand staff with treble and bass clefs. The piano part continues with chords and moving lines, marked with a dynamic '*p*'.

T.

B.

- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____

- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____ En - ten - dez -

Detailed description: This block shows the vocal lines for the Tenors (T.) and Basses (B.). The Tenors' part is on a treble clef staff, and the Basses' part is on a bass clef staff. The lyrics are: '- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____' for the Tenors, and '- lard ma - ti - nal _____ Du pa - y - sage au - tom - nal _____ En - ten - dez -' for the Basses.

Detailed description: This block shows the piano accompaniment for the vocal section. It features a grand staff with treble and bass clefs. The piano part continues with chords and moving lines.

T. *mf* En-tendez-vous le si-gnal? _____

B. *mf* - vous le si-gnal? _____ En-tendez-vous le si-gnal? _____

20

mf

T. *f* Le pè - - - re nous ap - pel - - - le!

B. *f* Le pè - - - re nous ap - pel - - - le!

cresc. *f* *dim.*

f

T. *mp* ² A quelle aven . tu . re nou . vel . le ?

B. *mp* ³ A quel exploit o . ri . gi .

T. _____

B. _____

... nal ? _____

Rit.

mf

SILÈNE: Si par hasard y flotte
une odeur de bétail...

Très animé

SILÈNE

Pre - nez vos pos - tes de ba - tail - le,

[21] **Très animé.** ♩ = 160

pp *p*

S. Ceux - ci de - bout,

mp *f*

S. Ceux - là cou - chés.

mp *f*

S. Toi, glis - se - toi

mp

S. dans la brous - sail - le, Toi, — grimpe au

S. faî - te des ro - chers. —

S. Et vous, — trot - tant à qua - tre

22

S. pat - tes, Com - me des chiens ou des fu - rets, —

S. De vos na . ri . nes dé . li . ca . tes Re . ni .

S. . flez four . rés et gué . rets!

Même mouvt

I TÉNORS Qui marche i . ci dans la clai .

II LES SATYRES

I BASSES En . tends -

II

23 Même mouvt

I
T. -riè - re?

II *mf*
Non... C'est le mur - mu - re du

I
B. tu meu - gler là der - riè - re?

II *mf*
En - tends - tu?

I *mf* En - tends - tu? *f* Qui marche i - ci dans la clai -

T. vent. Qui marche i - ci dans la clai -

II *f*

I *mf*
Ou le cri d'un en - gou - le - vent

B. *mf*
Ou le cri d'un en - gou - le - vent

II *mf*

cresc.

I
T. - riè - - re?

II
- riè - - re? *p* Quel est ce par -

I
B.

II

I
T. *mf* Est - ce la menthe _____ ou la Cy -

II
- fum _____ qui me gri - se?

I
p Quel est ce par - fum? _____ Quel est ce par - fum? _____

B.

II
p Quel est ce par - fum? _____ Non,

I T. *ff* - ti - - se? C'est

II *ff* C'est

I B. *cresc.* Non, non, c'est la sen-teur du ge - nêt, C'est *ff*

II *cresc.* non, non.. c'est la sen-teur du ge - nêt, C'est *ff*

cresc. *ff*

UN CHOREUTE

f Grands

I T. l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

II l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

I B. l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

II l'ail où ton sa-bot traî-nait... ah, ah, ah, ah!

8 *ff* 24

un Ch.
dieux! à la res - cous - se! Sous ce ta -

un Ch.
- pis de mous - se, Dans le ga - zon trempé, un si - gne clair, Sa -

Retenez

un Ch.
- lut, ô lau - rier de Tem - - pé!

Très élargi **Très animé**

UN AUTRE CHOREUTE

ô pro - di - - ge, voy - ez!...

un a.
Ch.

la tra - ce s'en - che - vê - tre, Sa - bots con - tre sa -

un a.
Ch.

- bots, ta - lons con - tre ta - lons _____

Moins vite

UN CHOREUTE

Quel ef - froi me pé - nè - tre? Est - ce que ce trou - peau mar - chait a re - cu -

25 Moins vite

p

Très animé

un
Ch.

- lons? _____

Très animé

mp

SILÈNE

Que mar-mot-tez-vous là? Quel spec - - tre vous a -

- gi - te? Garde à vous! En fi - le par

trois! La piste est clai - - re il faut la sui-vre jusqu'au gi - te.

Soy - ez do - ci - les à ma voix!

26

S. *Em-pau-me-z tous la voie où je m'en - ga - ge*

sfz p *mf*

Librement **au Mouvt**

S. *Sans quoi, mon fouet va fai-re ra - - ge!*

au Mouvt

I *f* **TÉNORS** *Hou hou pst pst*

II *f* **LES SATYRES** *Hou hou pst pst*

I *f* **BASSES** *Hou hou hou hou pst*

II *f* *Hou hou hou hou*

I
T. hou hou pst pst Ti-rons par çï

II
hou hou pst pst Ti-rons par

I
B. pst hou hou pst pst Ti-rons par çï

II
pst pst hou hou hou hou Ti-rons par

I
T. là. pst pst

II
là. pst pst

I
B. là. pst pst

II
là. pst pst

SILÈNE

En a.vant, appuy - ons! prends gar - de, Drakis, mon

27

I. C. Ha ha

II. Ha ha

I. Ha ha

B. II. Ha

S. gars, je te re-gar - de: Tu tré - buches à chaque pas... —

I. ha ha

II. pst pst ha ha pst pst

I. ha ha

B. II. ha pst pst ha ha pst

S. Fer - me, Gra - pis, à la bonne heu - re! Hé, toi, le rouquin,

I. *f* Hou hou

II. *f* Hou hou

I. pst pst

II. pst pst

S. que je meu_re Si mon cuir ne té_cor_che pas!

28

mf *f*

I. hou hou ha ha ha ha

II. hou hou ha ha ha ha

I. pst pst pst pst pst pst

II. pst pst pst pst pst

ff

I
T. Ti-rons par là.

II
Ti-rons par çï,

I
B. Ti-rons par là.

II
Ti-rons par çï,

SILÈNE

Voy-ez, — ce far-ceur qui boi-til-le!

I
T.

II

I
B.

II

S.

As-tu bien-tôt fi-ni, vieux dril-le, De rire et de te — dandi.

8

pp

I Ha ha hou hou

II Ha ha pst pst hou hou

I Ha ha hou hou

II Ha ha pst pst hou

S. -ner? **29** Bra-vo, Kro-kias, hé! l'ar-tis-te,

I hou hou

II pst pst hou hou

I hou hou

II hou pst pst hou hou

S. Veux-tu bien rentrer dans la pis-te! Pas de travail, pas de di-

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

ff ha ha ha ha ha ha ha ha ha! *p* ha ha ha ha ha ha ha ha

S. *ner!* _____

8

Ils arrivent au pied de la grotte - Son de lyre.

I. ha!

II. ha!

I. ha!

II. ha!

30 En ralentissant

8

pp subito

pp

Lent. ♩ = 66

8

HARPE

mp

This system contains the first system of piano accompaniment. It consists of three staves: a treble staff with a melodic line of eighth notes, a middle staff labeled 'HARPE' with chords and some melodic fragments, and a bass staff with a simple bass line. The tempo is marked 'Lent.' and the time signature is 6/8. A dashed line with the number '8' is above the first staff.

8

This system continues the piano accompaniment from the first system. It features the same three-staff structure: treble, harpe, and bass. The melodic line in the treble staff continues with eighth notes, and the harpe and bass parts provide harmonic support. A dashed line with the number '8' is above the first staff.

SILÈNE

Ah! ce son in.con.nu qui m'en.ivre et me gla.ce...

8

This system includes the vocal line for the character Silène and the piano accompaniment. The vocal line is on a single staff with lyrics: "Ah! ce son in.con.nu qui m'en.ivre et me gla.ce...". The piano accompaniment consists of three staves: treble, harpe, and bass. The tempo remains 'Lent.' and the time signature is 6/8. A dashed line with the number '8' is above the first staff.

Très animé

mp

I TÉNORS A . dieu, nous te quit - tons.

II

LES SATYRES

I *mp* A . dieu, nous te quit - tons.

II

BASSES

SILÈNE

31 Très animé. ♩ = 144

pol . trons! —

p

I *mf* Eh! ma foi, si le

T. *mf* Eh! ma foi, si le

II *mf* Eh! ma foi, si le

I *mf* Eh! ma foi, si le

B. *mf* Eh! ma foi, si le

II *mf* Eh! ma foi, si le

S. res . tez en pla - ce

mf *f* *mp*

I
T. cœur t'en dit, — A - chève seul cet - te cor - vé - e:

II
cœur t'en dit, — A - chève seul cet - te cor - vé - e:

I
B. cœur t'en dit, — A - chève seul cet - te cor - vé - e:

II
cœur t'en dit, — A - chève seul cet - te cor - vé - e:

I *ff*
T. Gar - de pour toi la li - ber - té rê - vé - e,

II *ff*
Gar - de pour toi la li - ber - té rê - vé - e,

I *ff*
B. L'or de Phœ -

II *ff*
L'or de Phœ -

Ils font mine de partir

I
T.
II

I
B.
II

- bus et ce trou-peau mau - dit!

- bus et ce trou-peau mau - dit!

32 *dimin.*

SILÈNE, les arrêtant

Ne par-tez pas, je vous ad - ju - re. A -

mf

S.
- vant d'a - voir, par un chant bien ryth-mé, In - vi - té le dé -

S. *3* *3*
 - mon, sous ce roc en - fer - mé,

Rit. molto

S. *3* *3*
 A nous dé - voi - ler sa fi - gu - rel

Rit. molto

33 **Lent.** ♩ = 60

Lent
TÉNORS

LES SATYRES

BASSES

p

p

Om - bre qui nous rem - plis de dé - lice et d'ef -

Om - bre qui nous rem -

Lent. ♩ = 104

T. - froi, Mor - tel ou

B. - plis de dé - lice et d'ef - froi, Mor - tel ou

T. dieu, ber - ger ou roi,

B. dieu, ber - ger ou roi,

T. *f* Dis - nous ton nom, ré - vè - le nous ton è - - tre:

I. *f* Dis - nous ton nom, ré - vè - le nous ton è - - tre:

B. *f* Dis - nous ton nom, ré - vè - le nous ton è - - tre:

II. *f* Dis - nous ton nom, ré - vè - le nous ton è - - tre:

f *dimin.*

pp

T. Hô - - te mys - té - ri - eux _____

I. *pp* Hô - - te mys - té - ri - eux _____

B. Hô - - te mys - té - ri - eux _____

II. *pp* Hô - - te mys - té - ri - eux _____

34

T. Par - le, fais-toi con - naî - tre!

I. Par - le, fais-toi con - naî - tre!

B. Par - le, fais-toi con - naî - tre!

II. Par - le, fais-toi con - naî - tre!

8

Librement
SILÈNE

A mon tour d'essayer, — et — d'un vacar-me fou, de mar-te-ler le sol et la ca -

Animé

S. *ver - ne: A moins d'ê - tre plus sourd que le Styx et l'A -*

Animé. ♩ = 132

1^a

Animé. ♩ = 132

2^a *p lourdement*

S. *ver - ne, Il fau - dra qu'il m'en - tende et sor - te de son trou. —*

1^a *mf*

2^a *p* **35** *mf*

Cabrioles et trépignements de Silène

1^a *cresc.*

2^a *cresc.*

1^a

f 3

cresc.

2^a

f

cresc.

Detailed description: This system contains two staves. Staff 1^a (treble clef) features a melodic line with triplets of eighth notes, marked with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat). Staff 2^a (bass clef) provides a rhythmic accompaniment of eighth notes, also marked with a forte (*f*) dynamic. Both staves include a *cresc.* (crescendo) marking in the final measure.

En animant peu à peu

1^a

ff

En animant peu à peu

2^a

ff

Detailed description: This system continues the piece with two staves. Staff 1^a (treble clef) features a melodic line with descending eighth notes, marked with fortissimo (*ff*) dynamics. The key signature has two flats. Staff 2^a (bass clef) provides a rhythmic accompaniment of eighth notes, also marked with fortissimo (*ff*) dynamics. The instruction **En animant peu à peu** (gradually increasing tempo) is written above both staves.

Très animé. ♩ = 156

1^a

Très animé. ♩ = 156

2^a

1^a

cresc.

2^a

cresc.

En animant de plus en plus

1^a

fff

2^a

1^a

2^a

1^a

2^a

SCÈNE IV. — SILÈNE, LES SATYRES, LA NYMPHE

Assez lent

TÉNORS *p*
 Ô nymphe au fin peplos de lin, ———— Que ton

I LES SATYRES *p*
 Ô nymphe au fin peplos de lin, Que ton

II BASSES *p*
 Ô nymphe au fin peplos de lin, Que ton

36 Assez lent. ♩ = 72

T. *pp dolce*
 flux de plaintes s'arrê - - - tel Ne crains pas, ô

I *pp dolce*
 flux de plain - - - tes s'ar - rê - te! Ne crains pas, ô

B. *pp dolce*
 flux de plain - - - tes s'ar - rê - te! Ne crains pas, ô

II *p*
 flux de plain - - - tes s'ar - rê - te! Nul dessein ma -

T. nym - phe, ne crains pas, — Dis - nous — seulement, de

I. nym - phe, ne crains pas, — Dis - nous — seulement, de

B. II. lin ne nous gui da vers ta re - trai - te. Dis - nous — seulement, de

T. grâ - ce, dis-nous, — Quel est l'incon - nu —

I. grâ - ce, dis-nous, — Quel est l'inconnu — qui, là, sous la

B. II. grâ - ce, dis-nous, — Quel est l'inconnu — qui, là, sous la

37

T. qui, là, sous la ter - re, D'un son si trou -

B. I ter - - - re, D'un son si trou - blant, si

B. II

T. - blant, si plein de mystè - re, *pp* Fit tressail - lir nos cœurs

B. I plein de mys - tè - re, *pp* Fit tressail - lir nos cœurs et trem -

B. II

T. et trem - bler nos ge - noux?

B. I - bler nos ge - noux?

B. II

8

LA NYMPHE: "On dirait qu'un rêve éclaire sa pensée..." (On entend la lyre)

38 *Lent.* ♩ = 160

The musical score is written in 4/4 time and consists of five systems. The upper staff is a grand staff with a treble clef, and the lower staff is a grand staff with a bass clef. The harp part is marked *ppp* and *HARPE*. The vocal line is marked *mf* and *f*. The score includes various musical notations such as slurs, ties, and fingerings (3, 5). The tempo is marked *Lent.* with a quarter note equal to 160 beats per minute.

39 **Accel. molto**

Très animé. ♩ = 156

LA NYMPHE: Ô mes filles...

Les nymphes accourent de la grotte et l'entourent en barrant le passage.

Lutte des Nymphes et des Satyres.

Ceux-ci prennent peu à peu le dessus.

First system of musical notation, measures 1-3. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. Both staves feature complex rhythmic patterns with slurs and accents. The number '5' is written above the top staff in measures 2 and 3.

Second system of musical notation, measures 4-7. The top staff continues the melodic line with slurs and accents. The bottom staff features a series of chords with slurs, indicating a harmonic accompaniment.

40

Third system of musical notation, measures 8-10. The top staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bottom staff provides a steady accompaniment.

Fourth system of musical notation, measures 11-13. The top staff continues with slurs and accents. The bottom staff features a fortissimo (*ff*) dynamic. The system concludes with a key signature change to D major.

Fifth system of musical notation, measures 14-16. The top staff starts with a mezzo-forte (*mf*) dynamic and a very strong crescendo (*f cresc. molto*). The bottom staff features a complex accompaniment with many notes.

fff

5

41

mf

7

f

bb

ff

bb

mf

cresc. poco a poco

SOPRANOS
LES NYMPHES
CONTRALTOS
TÉNORS
LES SATYRES
BASSES

Pro . tège _____

Pro . tège _____

42

fff

S.
u . ne nymphe in . no . cen . . te

C.
u . ne nymphe in . no . cen . . te

T.
Dieu de lu . .

B.
Dieu de lu . .

Elargissez

T. *miè - - - re, viens vers*

B. *miè - - - re, viens vers*

Elargissez

SCÈNE V. - LES MÊMES, APOLLON descendant du ciel.

Très modéré

T. *nous!*

B. *nous!*

Très modéré. ♩ = 72

ff

Plus modéré. ♩ = 66

Rit.

meno f

Lent

APOLLON

43 **Lent.** ♩ = 60

Ces - sez — ce dé_sordre fu - nes - tel

A.

Je viens, au nom de mon père céles - te,

A.

Con - fon - dre le cou - pable — ou ven - ger l'in - no - cent! —

A.

Rèi - ne de ce sé - jour a - gres - te, Qui nourris cet enfant, mon

A.
 frère par le sang, — Ouvre et déli-vre -

A.
 - nous de ce doute an-gois - sant! —

2^e TABLEAU - SCÈNE VI.

La nymphe fait signe à ses compagnes qui font coulisser les vantaux de la porte, couverts de feuillage, qui fermaient la grotte. Celle-ci apparaît éblouissante, avec ses mousses, ses stalactites, etc... Au milieu, le berceau

44 Moins lent. ♩ = 76

d'Hermès, ombragé de deux rideaux en cuir; l'enfant tient la lyre fortement serrée sur sa poitrine.

Modéré. ♩ = 92

p dolce

poco cresc.

8

mf cresc.

f

45

First system of musical notation. It consists of three staves: a treble staff with a melodic line featuring a five-fingered scale-like passage, and two bass staves with accompaniment. Dynamics include *p* and *mf*. A fermata is placed over the final notes of the system.

Très modéré

Second system of musical notation. It consists of three staves. The tempo is marked **Très modéré**. Dynamics include *p*. A fermata is placed over the final notes of the system.

Retenez

Third system of musical notation. It consists of three staves. The tempo is marked **Retenez**. Dynamics include *p*. A fermata is placed over the final notes of the system.

Assez lent **Rit.**

Fourth system of musical notation. It consists of three staves. The tempo is marked **Assez lent** and **Rit.** Dynamics include *p*. A fermata is placed over the final notes of the system.

SCÈNE VII. — LES MÊMES, HERMÈS

HERMÈS: Et voilà tout mon crime, mes amis...

46 Très modéré

Assez vif. ♩ = 168

SOPRANOS

LES NYMPHES

CONTRALTOS

Oh! — — — — — quel - les grâ - ces sont in - né - es Au

S.

cœur de cet en - fant sub - - - till

C.

cœur de cet en - fant sub - - - till

poco cresc.

S. Vers quel - les hau - tes des - ti - né - es Ce jeu - ne

poco cresc.

C. Vers quel - les hau - tes des - ti - né - es Ce jeu - ne

47

poco cresc.

S. dieu mon - te - ra - t - il? Si

C. dieu mon - te - ra - t - il?

p

S. Zeus, de ses jeu - nes an - né - es,

p

C. Si Zeus, de ses jeu - nes an - né - es,

pp

S. *pp*
Dans son cour - roux _____ ne tran - che pas

C. *pp*
Dans son cour - roux _____ ne tran - che pas

pp

S. le fil ? _____

C. le fil ? _____

8 - - - - -

8 - - - - -

ppp

SCÈNE VIII... LES MÊMES, APOLLON

APOLLON: Mais, las! gare au concert qui de là, va sortir!

Très modéré

HERMÈS

caressant et accordant sa lyre

48 **Très modéré** Lyre a. bré.

H. - gé de la na - tu - re, Toi, pour qui chaque cré - a -

H. - tu - re Prê - ta son don le plus mé - lo - di -

H. - eux, Com - pa - gne du tra - vail,

Plus vite

Plus vite

mf poco cresc.

H. *ser-van - te du ca - pri - ce, Ly - re, de mes en -*

f *dim.* **49** *p*

H. **En retenant un peu** *- nuis dou - ce con-so-la - tri - ce, Re - çois mes su -* **Très modéré**

En retenant un peu **Très modéré**

H. *- pré - mes a - dieux!*

HARPE

50 **Lent**

HARPE

Harmonic progression in the treble clef, starting with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes, followed by a 7-measure rest. The second and third measures continue with triplet patterns.

Harmonic progression in the treble clef, starting with a forte (*f*) dynamic. The first measure contains a 6-measure rest, followed by a 9-measure rest.

Harmonic progression in the treble clef, featuring a triplet of eighth notes followed by a 9-measure rest. The second measure contains a triplet of eighth notes followed by a 9-measure rest.

Harmonic progression in the treble clef, featuring sixteenth-note runs. The first measure contains a 6-measure rest, followed by a 6-measure rest.

51 **Animé**

Orch.

Harmonic progression in the treble clef, featuring sixteenth-note runs. The first measure contains a 3-measure rest, followed by a 3-measure rest. The second measure contains a 3-measure rest, followed by a 3-measure rest. The third measure contains a 3-measure rest, followed by a 3-measure rest. The bass clef part is labeled *Orch.*

H.

H.

H.

H.

52

Fl. *pp*

H.

f

H.

SOPRANOS

LES NYMPHES ô ces ac - cords vi - brants!

CONTRALTOS

ô ces ac - cords vi - brants!

H.

ff

pp

S. *Quels ac - cents!*

C. *Quel dé -*

H.

S.

C. *. li - ce!*

TÉNORS *ô voix en - chan - te - res - - - se*

53

H. *mf* *f*

pp

T. *et bien di - - gne des*

H. *cresc. poco a poco*

T. *dieux.*

H. *f cresc.*

H. *ff*

Modéré

APOLLON sortant de sa rêverie

Ah! joue en - core, en - fant, — ah, — joue en - co - re,

Modéré

mp

A. Mon âme est sus - pen - due — à ton plec - tre so - no - re.

Rit.

Rit.

f dim.

54

Lent

pp

HARPE *mp*

pp

mf

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a melodic line featuring two triplet markings (indicated by a '3' above the notes) and a bass clef staff with a supporting line. The separate bass staff contains a low-register accompaniment. The system is marked with a bracket and the letter 'H.' on the left.

Second system of musical notation, starting with a boxed measure number '55'. It features three staves: a grand staff and a separate bass staff. The grand staff has a treble clef staff with a melodic line starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic, and a bass clef staff. The separate bass staff contains a low-register accompaniment. The system is marked with a bracket and the letter 'H.' on the left.

Third system of musical notation, consisting of three staves: a grand staff and a separate bass staff. The grand staff includes a treble clef staff with a melodic line featuring triplet markings and a bass clef staff. The separate bass staff contains a low-register accompaniment. The system is marked with a bracket and the letter 'H.' on the left.

Fourth system of musical notation, beginning with the tempo marking 'Rall.' (Ritardando). It consists of three staves: a grand staff and a separate bass staff. The grand staff has a treble clef staff with a melodic line starting piano (*p*) and ending pianissimo (*pp*), and a bass clef staff. The separate bass staff contains a low-register accompaniment. The system is marked with a bracket and the letter 'H.' on the left.

SCÈNE VIII. — (Suite)

APOLLON « Moi, je vais marier ensemble le gosier qui frémit et la corde qui tremble »

56 Il accorde l'instrument, exécute un court prélude, puis chante en s'accompagnant de la lyre.

First system of musical notation, featuring a piano introduction with a forte (*f*) dynamic and triplet markings.

Second system of musical notation, continuing the piano introduction with intricate melodic lines.

Third system of musical notation, showing a change in dynamics to mezzo-piano (*mp*) and piano (*p*).

APOLLON

Fourth system of musical notation, including the vocal line for Apollo and the piano accompaniment.

ô Sy - rin - ge de Pan, — ô rus -

A. *mf*

- ti - ques pi - peaux, Qu'en - - - fle le

A. *p*

pâ - - - tre so - li - tai - - re, Dès qu'il

A. *poco cresc.* *mf*

chan - - - te, sa voix vous con - damne au re -

A. *p* [57]

- pos. Si vous par -

A. *mf*

- lez, il doit se tai - re.

A. *mf*

Ly - re, toi qui con -

A. *mf*

- tiens les tril-les des oi - seaux, La bas - se pro -

A. *dim.* *pp*

- fon - de des bê - tes, Le mur - mu - re du

A. *ff* vent ca-ressant les ro-seaux, Et le tu-

cresc. molto

A. - mul - - - - te des tem - pê - - - - tes!

f cresc.

Elargissez le mouvt

A. **58** Elargissez le mouvt

ff

Accel.

au Mouvt

A. **Accel.** Sou-lè-ve sur le

p cresc. poco a poco

au Mouvt

A. *flot* — des ac - cords fré - mis - sants — L'es -

A. - quif de ta chan - son ai - lé - - - e,

cresc. *ff*

A. E - bran - le tous les

p

A. coeurs, — ex - al - te tous les sens Par ta

cresc.

A. **59** *ff* voix _____ à ma voix _____ mê.

A. Hermès, ému, tombe dans ses bras.
- lé - - - e.

fff

Rit. molto

Très modéré. ♩ = 76

8-----

Lent

8-----

Très modéré

8

pp 3 3 3 3

pp

60

pp 3 3

p

APOLLON

Il est temps de par - tir. _____ Là-haut _____ où nous vi -

A. _____ vrons _____ Viens scel - ler _____ nos ac - cords in si - gnes:

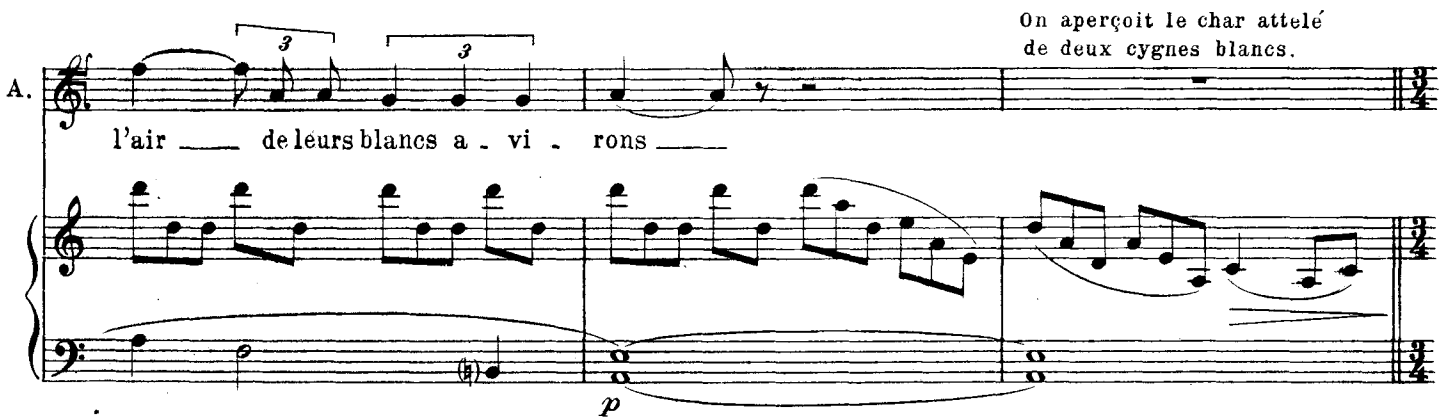
mp

A.  *mf cresc.*

Mon char est prêt, —

A.  *f* *dim.*

J'en tends dé - ja mes cy-gnes Fré - mir — et bat - tre

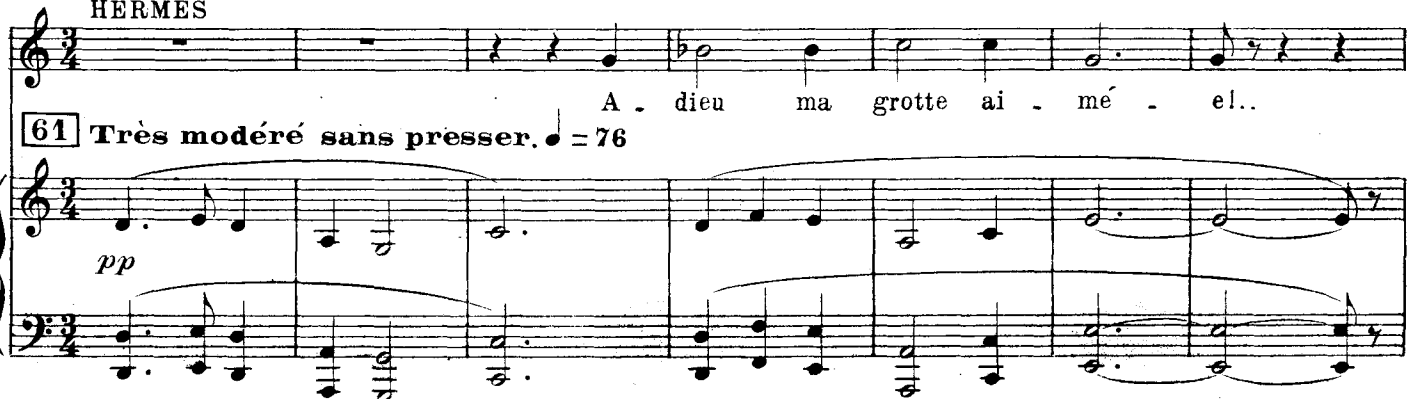
A.  *p*

On aperçoit le char attelé de deux cygnes blancs.

l'air — de leurs blancs a - vi - rons —

Très modéré sans presser

HERMÈS

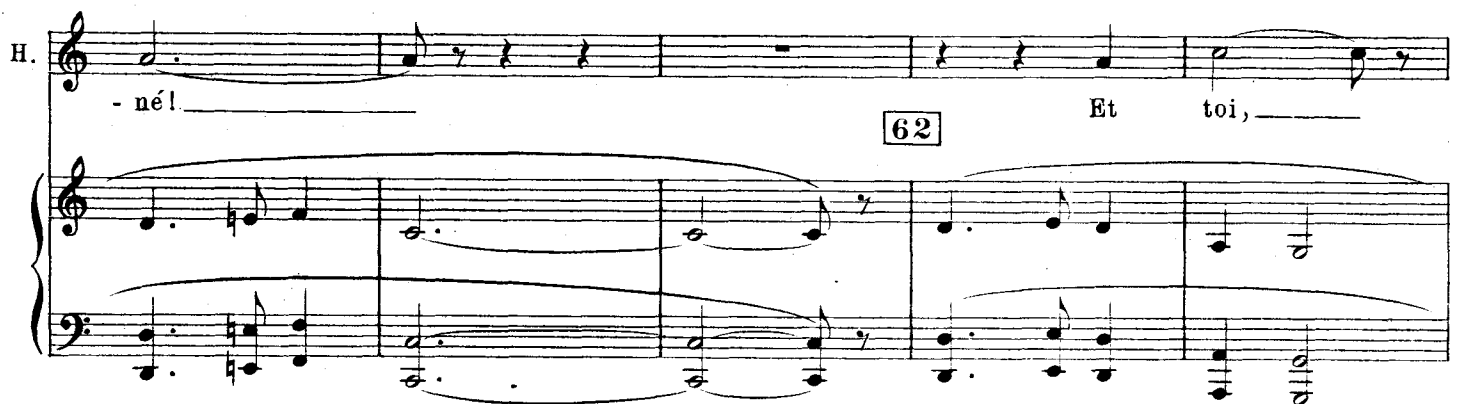
 *pp*

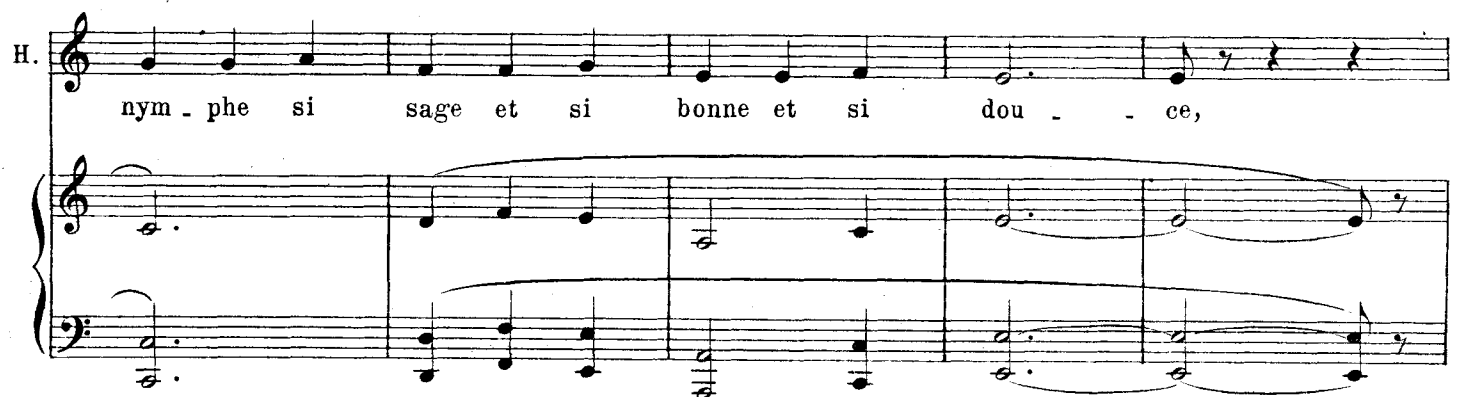
A - dieu ma grotte ai - mé - el..

61 Très modéré sans presser. ♩ = 76

H.  A - dieu, — ta - pis de mous - se,

H.  A - dieu, jou - ets, ber - ceau, — lan - ges du nouveau-
sempre pp

H.  - nél. — Et toi, — 62

H.  nym - phe si sage et si bonne et si dou - ce,

Poco rall.

H. 

Pardon - ne - moi, puis que Pho - bus m'a par - don - né

Poco rall.

Hermès et la nymphe s'embrassent.

Modéré. ♩ = 92

Les deux dieux, accompagnés de la nymphe se dirigent vers la sortie.




p

p

5

63



p

mf

p

mf

5



p

mf

p

mf

5

3^e TABLEAU

Une autre partie de la lande fleurie du 1^{er} tableau. Bois de chênes lièges et de pins dans le fond.
D'un côté, le char et le trépid, de l'autre l'ouverture de la grotte.

SCÈNE IX. — SILÈNE, APOLLON, HERMÈS, LA NYMPHE Nymphes et Satyres. SILÈNE arrêtant les dieux

qui sortent de la grotte et se dirigent vers le char.

S.

Mais a - vant de par - tir, souf - frez, que je ré - cla - me...

mf

APOLLON

Je sais: le tré - pied d'or que je vous ai pro - mis?

mf

A.

Eh bien, pre - nez - le, mes a - mis,

p

Même mouv^t

A.

Mais un tré - sor que l'on par - ta - ge Vaut cent fois davan - ta - ge...

65 Même mouv^t

mp

A. *mf*

Nym - phes des eaux, — nym - phes des

f

A.

bois, — nym - phes des pins, — nym - phes des

f

A.

chê - nes, Ac.cou.rez dans ces lieux — à l'appel de ma

sf

A.

court Sans presser

voix: — **66** Sans presser

court

p

A. 

Des val.lons om.breux, des clai.res fon.tai.nes, Des hal.liers prochains,

A. 

des forêts lointai.nes, Ve.nez Si.lène et ses en.

A. 

- fants As.pi.rent à pa.rer vos char.mes tri.om.

poco cresc.

A.

- phants!

En animant

SCÈNE X. — LES MÊMES

Les nymphes accourent, légèrement vêtues. Les satyres, puisant à pleines mains dans le bassin, leur distribuent les bijoux et les en ornent hâtivement. D'autres satyres, avec des coupes d'or, puisent du vin dans l'outre de Silène et versent à boire aux nymphes.

Animé

APOLLON

67 Animé. ♩ = 138

Que la cein - tu - re d'or

A.

sous les seins nus — se nou - e!

A.  *Que les longs pen - dants d'or*

A.  *frô - lent la blan - che jou - e! Que les* *poco cresc.*

A.  *cols dé - li - cats de per - les soient cer - clés!* *mf*

A.  **68** *Au - tour des fins poi -* *p*

A.

- gnets dans les che - veux bou - clés,

A.

En rou - lez les ser - pents aux spi - res i - ne - ga - les

cresc. *mf*

A.

Et pi - quez les blon - des ci - ga - les!

p *cresc.*

A.

f

A. Et main - te - nant, — au son de mon

69

p cresc. *mf*

A. plec - tre di - vin, — En - la - cez - moi ces vi -

cresc.

A. - van - tes sta - tu - es, De voi - les lé -

f *mp*

A. - gers re - vê - tu - es,

pp

A.

I - vres de vo - lup - té,

70

p cresc. poco a poco

p cresc. poco a poco

A.

de jeu - nesse et de vin!

f

A.

cresc.

ff

cresc.

ff

Satyres et Nymphes exécutent un ballet, pendant qu'Apollon, debout au seuil de la grotte, joue de la lyre, Hermès

71 **Moins animé.** ♩ = 112

First system of musical notation, marked *f* (forte). It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features complex chordal textures with many accidentals.

à son côté, Silène et la nymphe Kylléné couchés à ses pieds.

Second system of musical notation, continuing the first piece. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar complex textures and accidentals.

DANSE DES NYMPHES

Très animé. ♩ = 66

Third system of musical notation, marked *f* (forte). It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a more rhythmic and melodic style compared to the first piece.

Fourth system of musical notation, continuing the dance. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with rhythmic patterns and melodic lines.

Fifth system of musical notation, continuing the dance. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with rhythmic patterns and melodic lines.

First system of musical notation, measures 68-71. The music is in 4/4 time and features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 72-75. The music continues with similar melodic and harmonic patterns, showing a transition in the bass line.

Third system of musical notation, measures 76-79. The piece concludes with sustained chords in the bass and a final melodic phrase in the treble.

72 Un peu plus animé

Fourth system of musical notation, measures 80-83. This section is marked *p* (piano) and features a more rhythmic, eighth-note accompaniment in the bass clef.

Fifth system of musical notation, measures 84-87. The music is marked *p* (piano) and includes dynamic markings *cresc.* (crescendo) and *f* (forte) in the bass line.

mf

555

This system contains five measures. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line with some rests. A dynamic marking of *mf* is present at the start, and the number 555 is written above the right hand in the third measure.

mp cresc.

This system contains five measures. The right hand has a melodic line with some slurs, and the left hand continues the bass line. A dynamic marking of *mp cresc.* is placed in the fourth measure.

Rit. 73 Tempo 1^o

f p

This system contains five measures. It begins with a *Rit.* marking and a box containing the number 73, followed by *Tempo 1^o*. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamic markings of *f* and *p* are present in the third and fifth measures respectively.

This system contains five measures. The right hand has a melodic line with slurs, and the left hand has a bass line with some slurs.

mf

This system contains five measures. The right hand has a melodic line with slurs, and the left hand has a bass line. A dynamic marking of *mf* is present in the fourth measure.

poco cresc. **f**

En élargissant un peu

ff

74 Modéré

f

Rall.

UNE NYMPHE
Lent. ♩ = 64

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures and a dynamic marking of *p* (piano) at the beginning. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with a consistent pattern of chords.

The second system continues the piece. The upper staff has a dynamic marking of *mf* (mezzo-forte) in the second measure. The lower staff maintains the eighth-note accompaniment pattern.

The third system shows the continuation of the melodic and accompaniment lines. The upper staff features a slur over the first two measures, and the lower staff continues with the eighth-note accompaniment.

The fourth system includes a dynamic marking of *f* (forte) in the first measure of the upper staff, followed by *mf* in the second measure. A sixteenth-note figure in the upper staff is marked with a '6' for a sextuplet. The lower staff continues with the eighth-note accompaniment.

The fifth system features a dynamic marking of *f dim.* (forte, then diminuendo) in the first measure of the upper staff, followed by *p* (piano) in the second measure. The lower staff continues with the eighth-note accompaniment.

75

System 1 of piece 75. The music is written for piano in a key with two flats and a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include piano (*f*) and forte (*f*).

System 2 of piece 75. The music continues with similar textures. Dynamics include fortissimo (*ff*).

System 3 of piece 75. The music features a more melodic right hand. Dynamics include piano (*p*).

System 4 of piece 75. The music concludes with a crescendo. Dynamics include piano (*p*) and *cresc.*

TOUTES LES NYMPHES

76 Très animé

System 1 of piece 76, titled "Toutes les Nymphes". The music is marked "Très animé" and is written for piano in a key with two flats and a 3/4 time signature. Dynamics include piano (*f*).

First system of musical notation, measures 1-5. The music is in a minor key (one flat) and 3/4 time. It features a melody in the right hand with slurs and a bass line with chords and moving lines.

Second system of musical notation, measures 6-10. The melody continues with slurs and ornaments. The bass line provides harmonic support with chords and moving lines.

Third system of musical notation, measures 11-15. The melody features a prominent slur and a fermata. The bass line continues with chords and moving lines.

En élargissant un peu

Fourth system of musical notation, measures 16-20. The music is marked *ff* (fortissimo). The melody is characterized by wide intervals and a slower feel. The bass line has chords and moving lines.

77 Moins animé

Fifth system of musical notation, measures 21-25. The music is marked *f* (forte) and *Moins animé* (less animated). The melody is slower and features wide intervals. The bass line has chords and moving lines.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with notes and rests. The lower staff is in bass clef and contains corresponding notes and rests. The key signature has one sharp (F#) and the time signature is 2/4.

DANSE DES SATYRES

The second system of music continues the piece. It features a first ending bracket labeled '1' in the bass staff. Dynamic markings include 'p' (piano) in the bass staff. The key signature and time signature remain the same.

The third system of music shows a 'cresc.' (crescendo) marking in the bass staff. The notation includes various rhythmic patterns and rests in both staves.

The fourth system of music includes a 'mf' (mezzo-forte) marking in the bass staff. It features a sixteenth-note run in the upper staff towards the end of the system.

The fifth system of music includes dynamic markings 'f' (forte), 'mp' (mezzo-piano), and 'p' (piano) in the bass staff. The notation concludes with several measures of music in both staves.

The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

The second system begins with a measure number box containing the number '78'. It features two staves. The upper staff has a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The lower staff has a piano accompaniment with a similar dynamic progression.

The third system continues with two staves. The upper staff features a melodic line with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The lower staff has a piano accompaniment that also reaches a forte (*f*) dynamic.

The fourth system consists of two staves. The upper staff has a melodic line with a long slur. The lower staff has a piano accompaniment. The system concludes with a pianissimo (*pp*) dynamic marking.

79

mp

p

f

This system contains measures 79 through 83. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key. Measure 79 starts with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Measure 80 continues the accompaniment. Measure 81 has a piano (*p*) dynamic. Measure 82 has a forte (*f*) dynamic. Measure 83 ends with a fermata over the final chord.

mf *cresc.*

cresc.

This system contains measures 84 through 88. The right hand features chords and melodic fragments, with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The left hand continues the eighth-note accompaniment, also marked with a crescendo (*cresc.*) in the final measure.

ff

This system contains measures 89 through 93. The right hand has a series of chords, with a fortissimo (*ff*) dynamic marking. The left hand continues the eighth-note accompaniment.

80

cresc.

fff

This system contains measures 94 through 98. The right hand has a melodic line with a crescendo (*cresc.*) and fortissimo (*fff*) dynamic. The left hand continues the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the final two measures, which includes a sixteenth-note triplet. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a slur over the final two measures, marked with an '8' above it. The bass staff features a long, sustained chord in the final measure.

Third system of musical notation. The treble staff has three measures of chords, each with an accent (^) and a flat (b) above it. The bass staff has a melodic line with a slur and a 'dimin.' (diminuendo) instruction above it.

Fourth system of musical notation. The treble staff contains a series of chords with slurs. The bass staff has a melodic line with slurs and accents.

Fifth system of musical notation, starting with a boxed measure number '81'. The treble staff has a melodic line with slurs and accents. The bass staff has a melodic line with slurs and accents. A piano (*p*) dynamic marking is present in the first measure.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords and short melodic phrases. The lower staff is in bass clef and features a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

The second system continues the piece. The upper staff includes a sixteenth-note triplet marked with a '6' and a dynamic marking of *mp* (mezzo-piano). The lower staff maintains the eighth-note accompaniment.

The third system shows a change in dynamics to *p* (piano). The upper staff has a more active melodic line, while the lower staff continues with the eighth-note accompaniment.

The fourth system contains a boxed measure number '82'. The upper staff has a melodic line with a crescendo (*cresc.*) marking. The lower staff continues with the eighth-note accompaniment.

The fifth system features a mezzo-forte (*mf*) dynamic marking and a crescendo (*cresc.*) marking. The upper staff has a melodic line, and the lower staff continues with the eighth-note accompaniment.

First system of musical notation, featuring a treble clef staff with a forte (*f*) dynamic marking and a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The music consists of rhythmic patterns with slurs and accents.

Second system of musical notation, featuring a grand staff with a mezzo-piano (*mp*) dynamic marking in the treble clef and a piano-piano (*pp*) dynamic marking in the bass clef. The music includes slurs and accents.

Third system of musical notation, featuring a grand staff with a forte (*f*) dynamic marking in the treble clef and a forte (*f*) dynamic marking in the bass clef. The music includes slurs and accents.

Fourth system of musical notation, featuring a grand staff with a fortissimo (*ff*) dynamic marking. A measure number '83' is enclosed in a box above the treble clef staff. The music includes slurs and accents.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a supporting line with slurs. Dynamics include *m.g.* (mezzo-giochiato), *sfz* (sforzando), and *ff* (fortissimo).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the supporting line with slurs.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a supporting line with slurs. Dynamics include *sfz* (sforzando).

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a supporting line with slurs. Dynamics include *sfz* (sforzando) and *fff* (fortississimo).

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff features a supporting line with slurs. Dynamics include *cresc.* (crescendo) and *fffz* (fortissimoforzando). The system concludes with a double bar line and a 3/4 time signature.

DANSE GÉNÉRALE

Animé
SOPRANOS

ff
Gloire aux deux fils de Zeus _____ dont l'a -

CONTRALTOS

ff
Gloire aux deux fils de Zeus _____ dont l'a -

TÉNORS

ff
Gloire aux deux fils de Zeus _____ dont l'a -

BASSES

ff
Gloire aux deux fils de Zeus _____ dont l'a -

84 Animé. ♩ = 132

ff

S. - mour fra - ter - nel - le Fait luire au genre hu - main l'es - poir

C. - mour fra - ter - nel - le Fait luire au genre hu - main l'es - poir _____

T. - mour fra - ter - nel - le Fait luire au genre hu - main l'es -

B. - mour fra - ter - nel - le Fait luire au genre hu - main l'es - poir d'un

ff

S. d'un sort meil - leur! _____ *ff* Gloire à

C. _____ d'un. sort _____ meil - leur! _____ *ff* Gloire à

T. - poir _____ d'un sort _____ meil - leur! _____ *ff* Gloire à

B. sort _____ meil - leur! _____ *ff* Gloire à



S. la Ly - re d'or, _____ à la Lyre é - ter -

C. la Ly - re d'or, _____ à la Lyre é - ter -

T. la Ly - re d'or, _____ à la Lyre é - ter -

B. la Ly - re d'or, _____ à la Lyre é - ter -



S. *p dolce*
- nel - - - - le! — Une é .

C.
- nel - - - - le! —

T.
- nel - - - - le! —

B.
- nel - - - - le! —

85 *p*

S. *p dolce*
- toile in - con - nue au ciel bleu se ré - vè - - - - le, —

C. *p dolce*
Dans le jar - din des

T. *p dolce*
Une é - toile in - con - nue au ciel bleu se ré - vè - - - - le,

B. *p dolce*
Dans le jar - din des dieux —

S. *mf*
 Dans le jar - din des dieux, sous une au - be nou - vel - - -

C. *mf*
 dieux, sous une au - be nou - vel - - le Dans le jar - - -

T. *mf*
 Dans le jar - din des dieux, sous une au - be nou - vel - - le

B. *mf*
 Sous une au - be nou - vel - - - le Dans le

S. *pp*
 - - - le Dans le jar - din des dieux, sous une

C. *pp*
 - din des dieux Dans le jar - din des dieux, sous une

T. *pp*
 Dans le jar - din des dieux sous une

B. *pp*
 jar - din des dieux -

S. *mf*
 au - be nou - vel - - - - le Dans le

C. *p cresc.*
 au - be nou - vel - - - - le Dans le jar - din des

T. *p cresc.*
 au - be nou - vel - le Dans le jar - din - - - - des -

B. *pp cresc.*
 Sous une au - - - - be nou - vel - - -

S. *cresc. ff dim.*
 jar - din des dieux, sous une au - be nou - vel - - - - le

C. *f cresc. ff dim.*
 dieux, Dans le jar - din - - - - des dieux, sous une au - be nou -

T. *f cresc. ff dim.*
 dieux, sous une au - be nou - vel - - - - le, sous une

B. *f cresc. ff dim.*
 - le, sous une au - - - - be nou - vel - - -

S. *f* S'é - pa - nou - it *cresc.* u - ne nou - vel - le

C. *f* - vel - le, S'é - pa - nou.it *cresc.* u - ne nou - vel - le

T. au - be nou - vel - le, S'é - panou.it *cresc.* u - ne nou - vel - le

B. *f* - le, S'é - pa - nou - it *cresc.* u - ne nou - vel - le

Dans le ciel obscurci on voit s'allumer peu à peu la constellation de la Lyre.

S. *ff* fleur !

C. *ff* fleur !

T. *ff* fleur !

B. *ff* fleur !

87 Plus animé

ff

meno f

Le Rideau se ferme lentement

ff

En élargissant un peu

cresc.

fff

St^e Marguerite-sur-mer 14 Septembre 1923