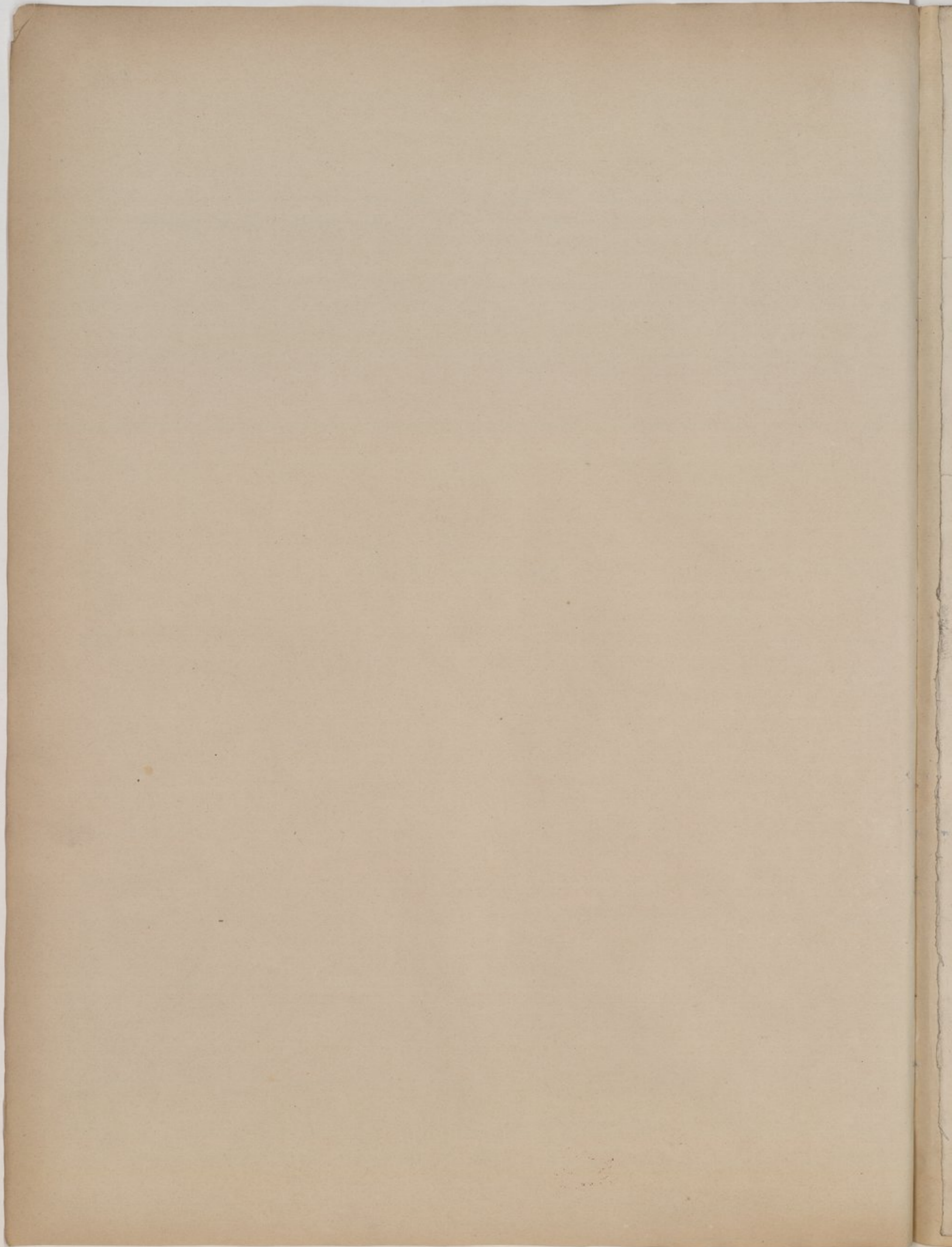




A. 655a. [V]

Res.



acte V.

partie d'orchestre

750

And^{te} lento = 48 = 1

Prélude



Timbales *laq.* $9: \frac{3}{4} p$

Vidons $9: \frac{3}{4}$ *Sourdines*

altos $9: \frac{3}{4}$ *Sourdines*

Vclls $9: \frac{3}{4}$ *Sourdines*

Bass $9: \frac{3}{4}$

bien chanté *expressif*

bien chanté

bien chanté

bien chanté

dol.

V.

a.

vclls

B

dim:

dim:

dim:

expressif

proc rall: a tempo

V.

a.

vclls

B

dim:

dim:

V.

a.

vclls

B

rall:

stringendo

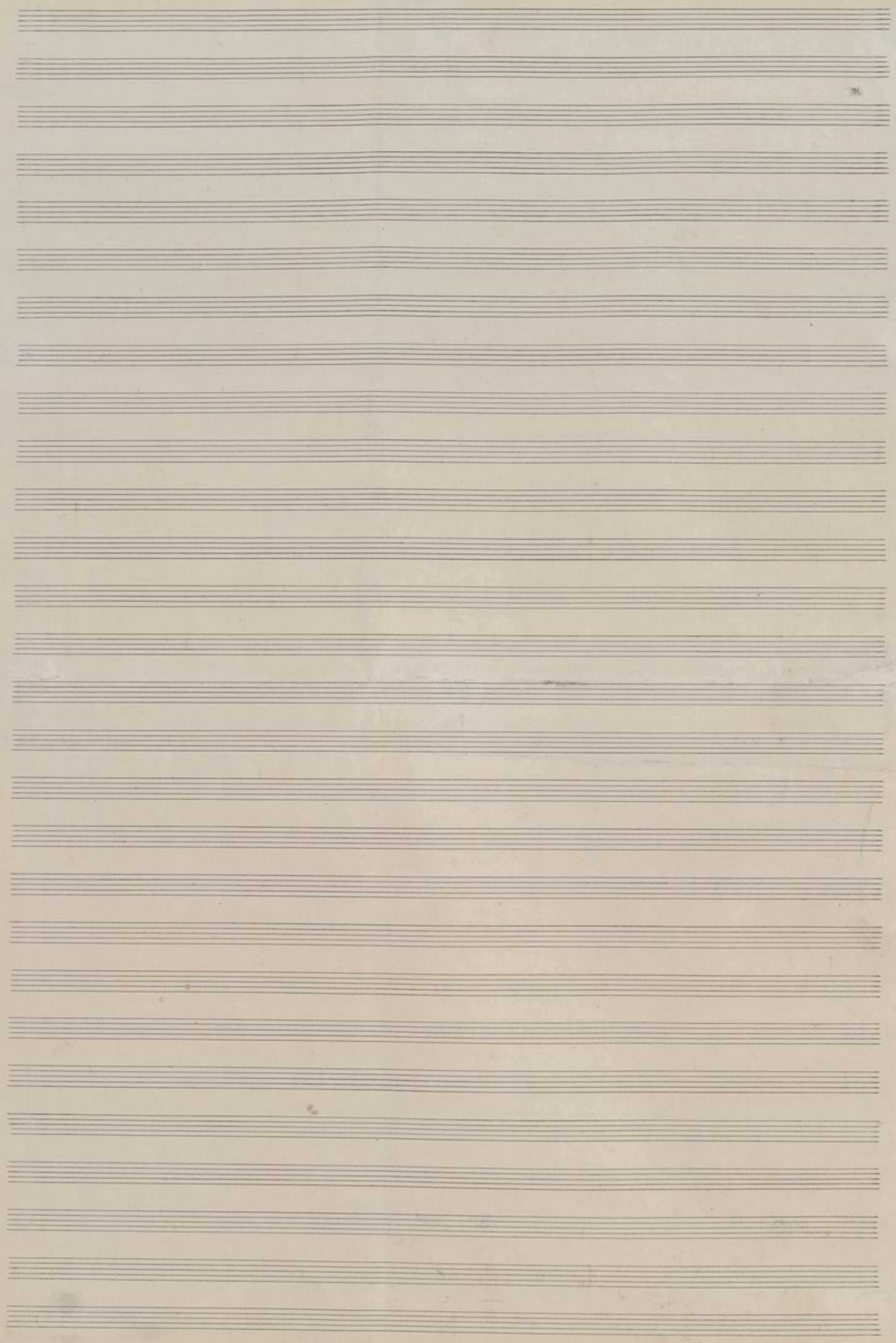
rall:

arco



A. 655 a. [V] Res 96

G. H. W. 2168



751

295^{bis}

a Tempo

(Violon Solo - sans sourdine)

expressif

V.
a.
vls
cb

dim:

V.
a.
vls
cb

rall:

timbals

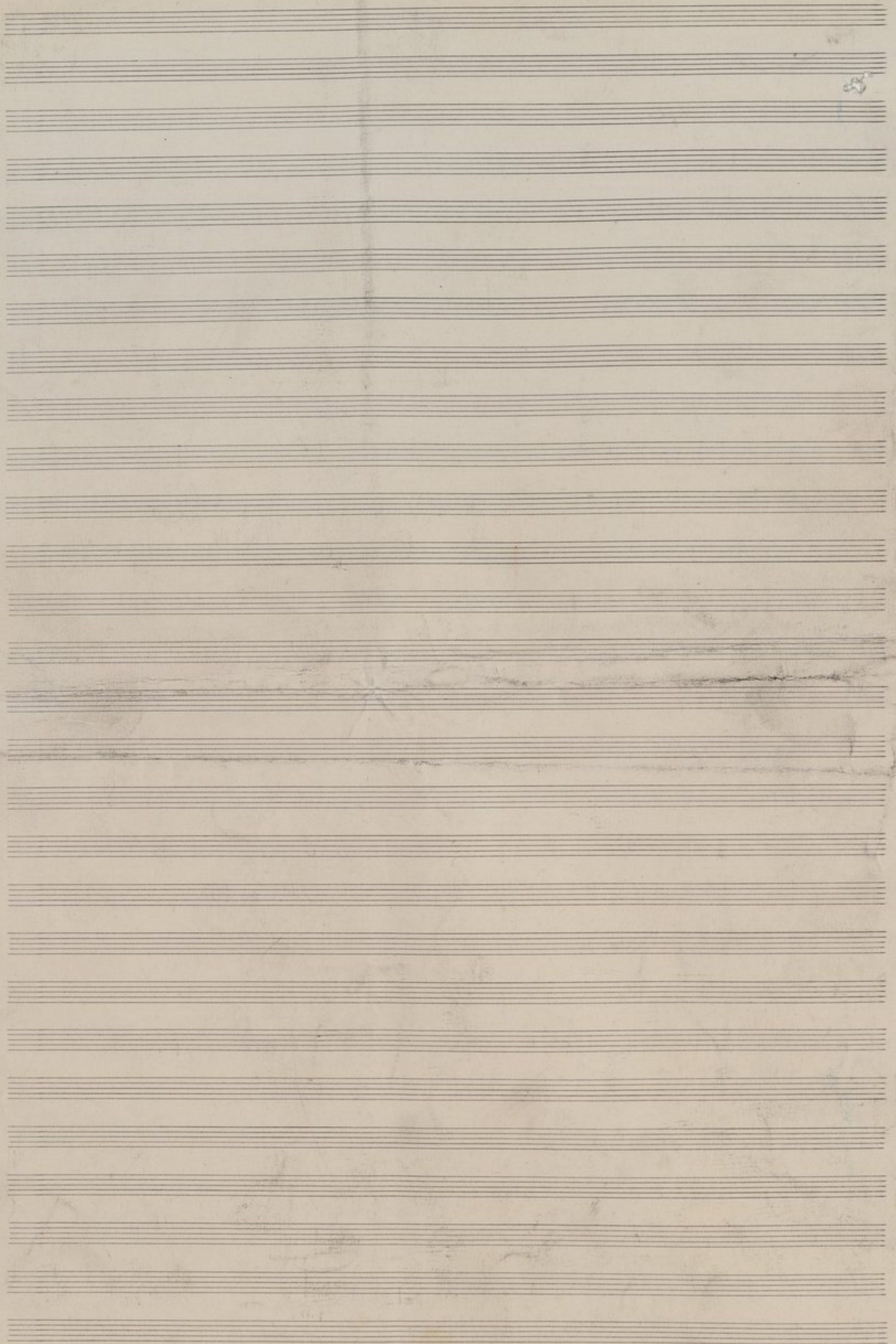
V.
a.
vls
cb

dim:

arco

ritto

rall:



même décor qu'à l'acte précédent, mais en ruines. L'estrade est détruite, les escaliers sont effondrés; seule, la Statue de la Djabi s'élève encore gigantesque et intacte devant l'autel incendié et fumant encore - au milieu des décombres, éclairés par la pleine lune et les reflets sinistres de l'incendie lointain, des cadavres parmi lesquels celui du Roi, celui d'Amrou - à droite, plus en avant, adossé contre un tronçon de colonne, le corps de Varedba, inerte.

298

And^{te} 84 = 1

g-f. *mf* *2* *f* *crs:*

3^{ème} g-f. *f* *crs:*

M. *c*

C. a. *f* *crs:*

Cl. *f* *crs:*

Cl. b. *c*

B. *c*

S. *c*

1^o 2^o *c*

Cou 3^o 4^o *c*

tomb: *mf* *c* *c* *c* *!* *c* *changé en f# - si b - mi b (accordé en si#)*

And^{te}

V. *c*

a. *c*

And^{te}

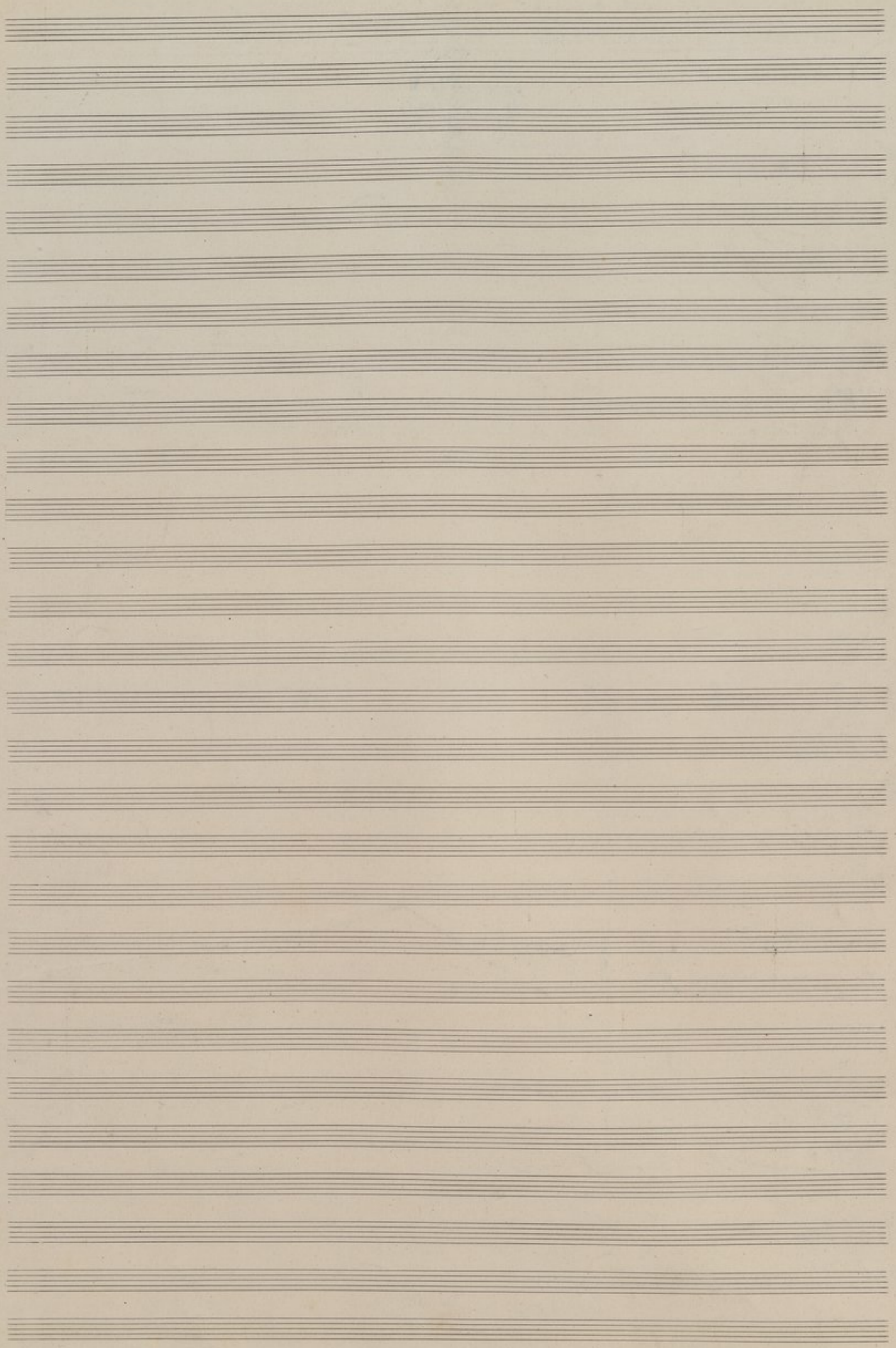
Zarästra marche lentement, au fond, apparaissant et disparaissant parmi les ruines.

Z. *c*

Vll. *mf*

Cl. *mf*

And^{te}



299

g-f. *pp*

3^{me} g-f. *pp* (*reprime la petite flûte*)

M. *pp*

C. a. *pp*

Cl. *pp* *fp* *pp*

Cl. b. *pp*

B. *pp*

S. *pp*

1020 *pp*

Cors *pp*

3' 40 *pp*

timb: *pp*

T. *pp* *pp* *pp* *pp*

a. *pp* *pp* *pp* *pp*

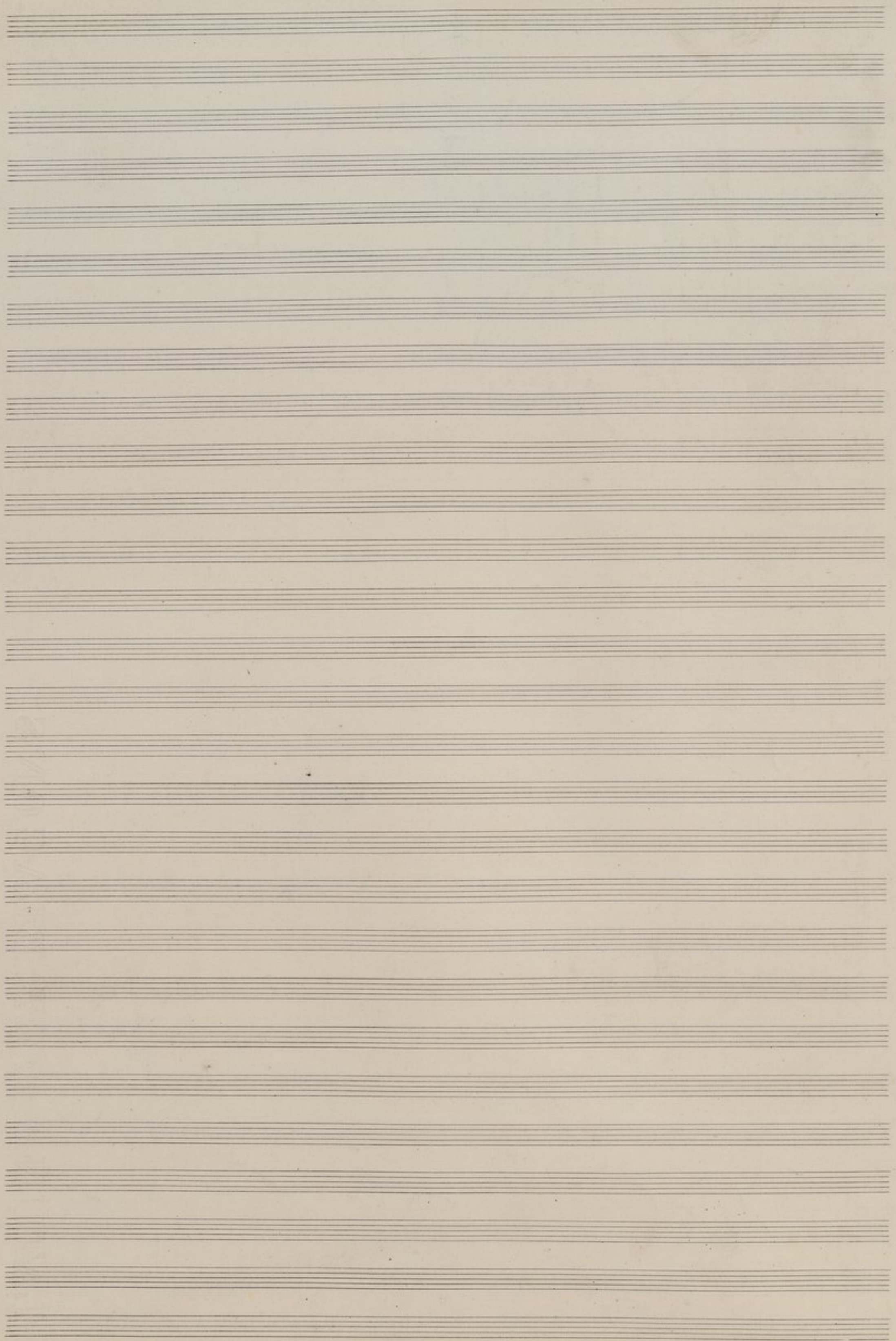
Z. *pp* *pp* *pp* *pp*

vlles *pp* *pp* *pp* *pp*

vs *pp* *pp* *pp* *pp*

*Il arrive enfin sur ce qui reste de l'œuvre
menant à l'autel de la Dyan.*

Zarastro
Bien!... *il ne reste rien!...*



g.f.

p.f.

M.

C.a.

Cl.

Cl. b.

B.

S.

1020

Com 3/4

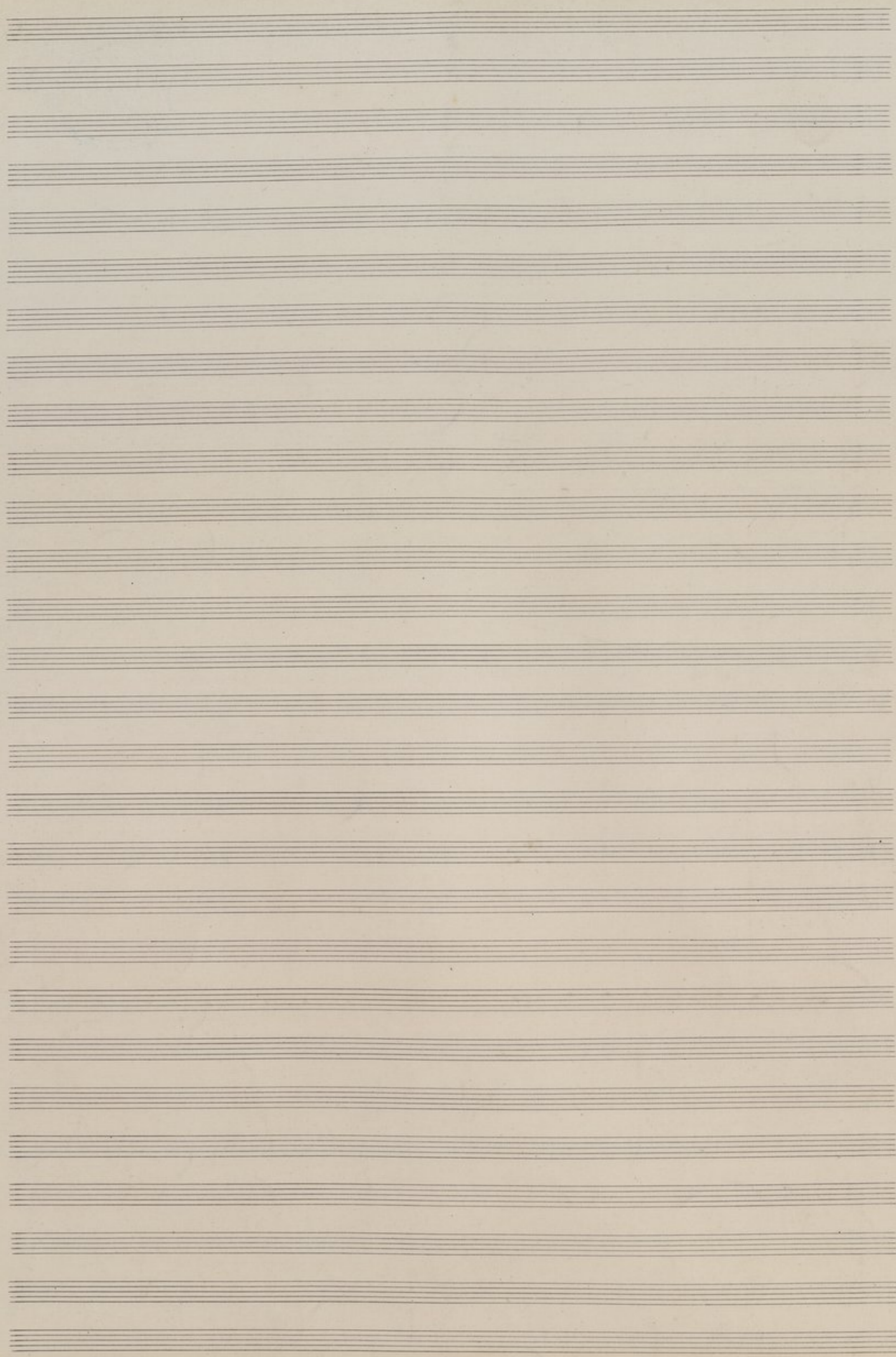
tumb:

V.

A.

Si loin que je con-tem-ple... Tout est dé-truit!... tout!...

Vcll





300

All: mod:

g.f.

p.f. =

M. =

C.a.

cl.

cl-f.

B.

S. =

1020

Cory

3'4'

Tumb:

Basson

Saxo

All: mod:

V.

a. =

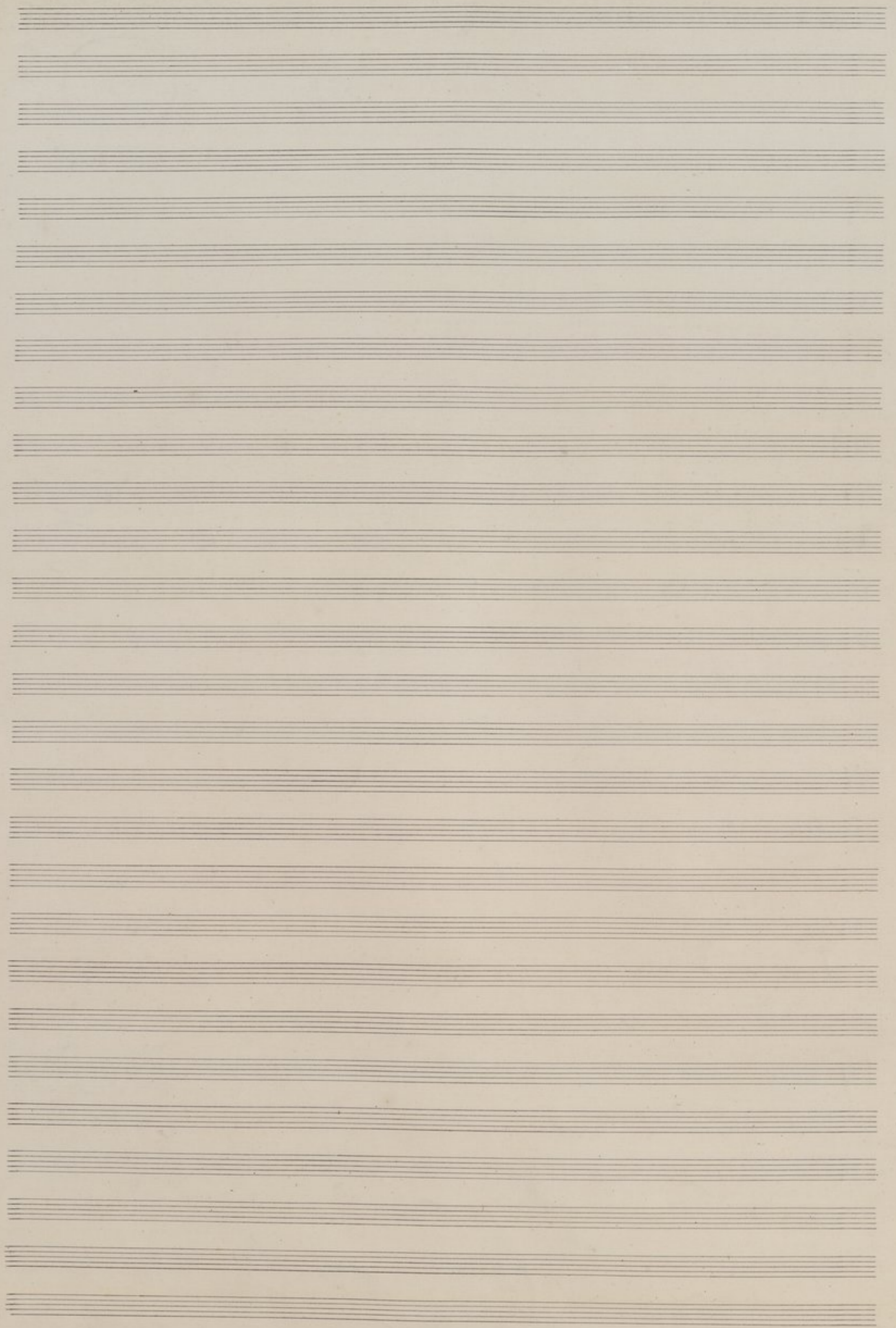
Z. *pinf* *cres:* *all: mod:*

Et plus un mur de haut des remparts et des tours, du palais et du temple!..

vcll

B.

9 *all: mod:*



g.f.

p.f.

H.

C.a.

cl.

cl.b.

B.

S.

1020

Cors

3°4°

timb:

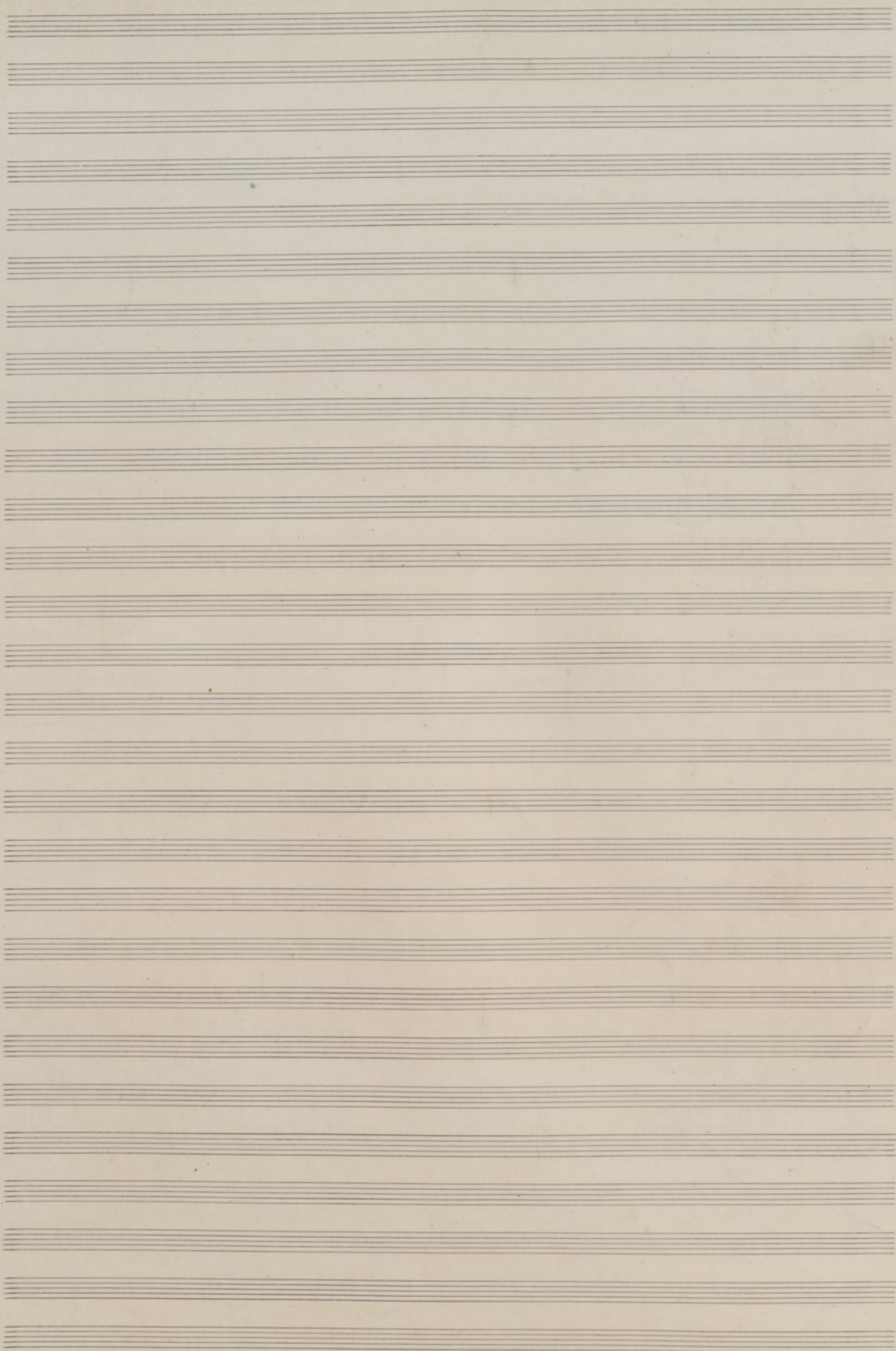
V.

a.

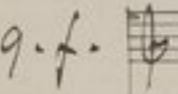
Z.

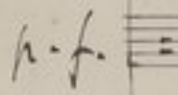
Viol.

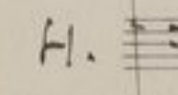
V.

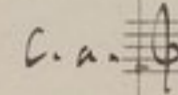


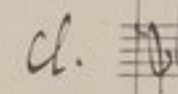
And^{te}

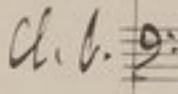
9. f. 

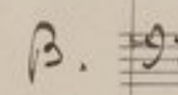
h. f. 

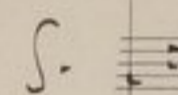
H. 

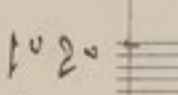
C. a. 

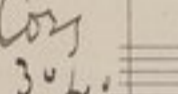
Cl. 

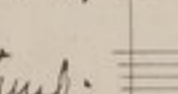
Cl. b. 

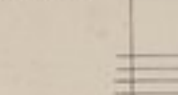
B. 

S. 

1^o 2^o 

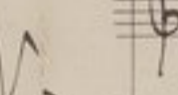
Cory 

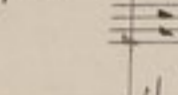
3^o 4^o 


Timb: 

suivrez

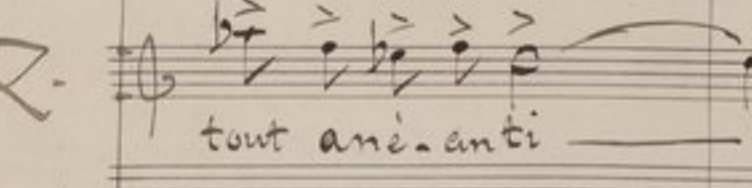
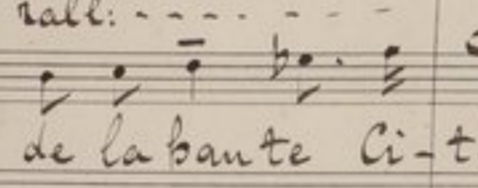
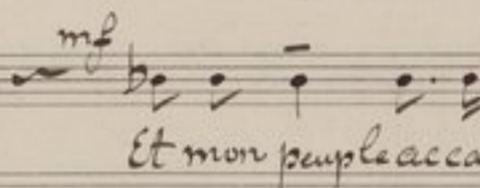
And^{te}

V. 

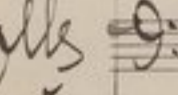
a. 

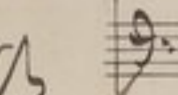


And^{te}

Z.  *rall.*  *mf* 

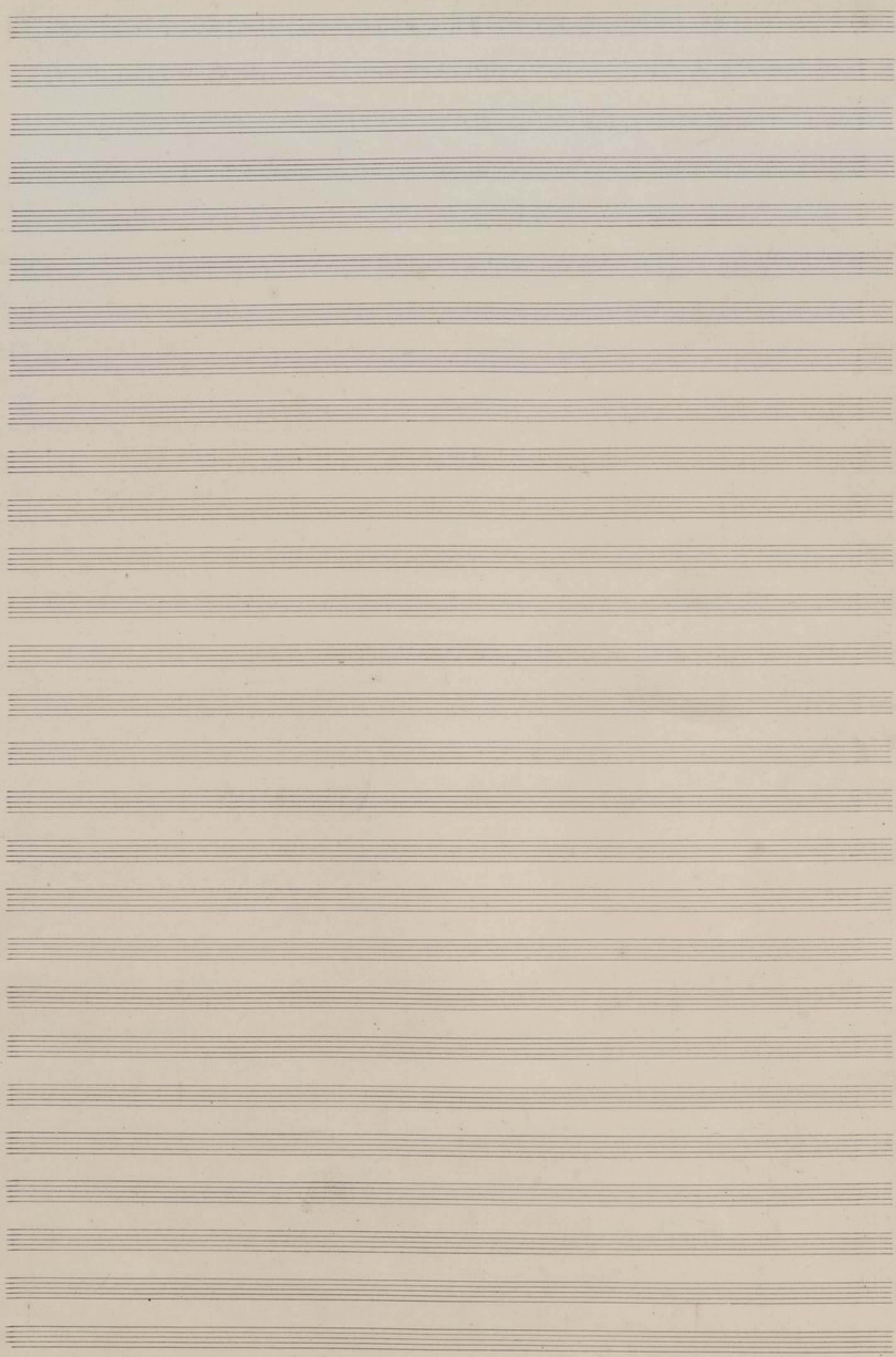
tout ané.anti de la bante Ci-té!... Et mon peuple acca

Fls 

B 

suivrez

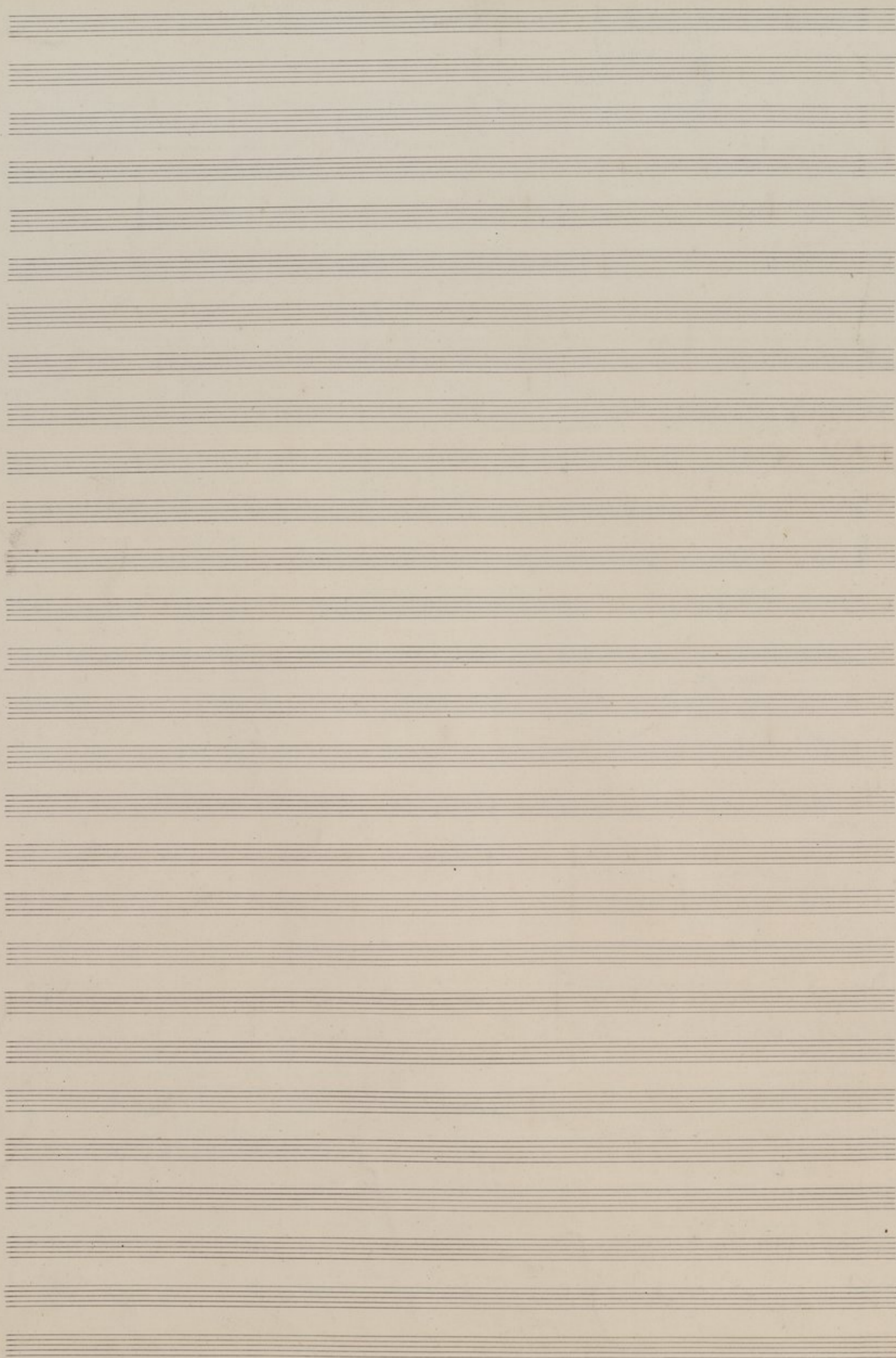
And^{te}



Handwritten text on the right edge of the page, including the letters 'C', '3', and 't'.

g-f.
 p-f. =
 H. =
 C. a.
 cl.
 cl. b.
 B.
 S.
 1^o 2^o
 Cors
 3^o 4^o
 tumb:

2-
 - bli sous l'effort de leur rage Est comme un préfaucé par la fureur de l'o-



301

plus lent. (molto cantabile)
54 = !

g.f.
p.f.
M.
C.a.
cl.
cl.b.
B.
S.
1020
Cos
3040
timb.

V.
a.

2.

rall:
ra - ge !!

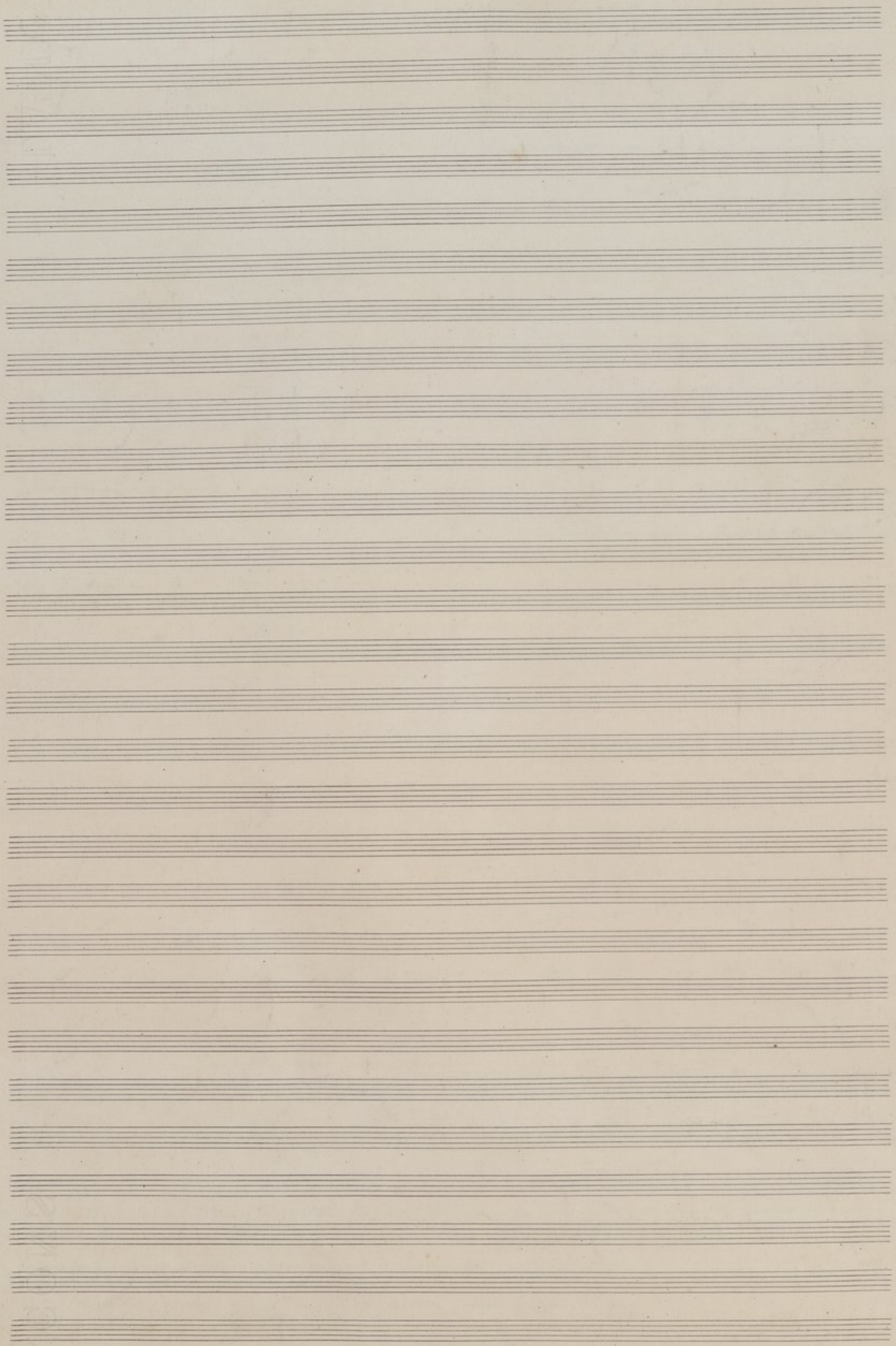
plus lent (molto cantabile) (bien chanté et soutenu)

mf
ô mon pays en deuil, - ja - dis di glori -

plus lent (avec un grand sentiment)

Vib.
B.

plus lent (molto cantabile)



302

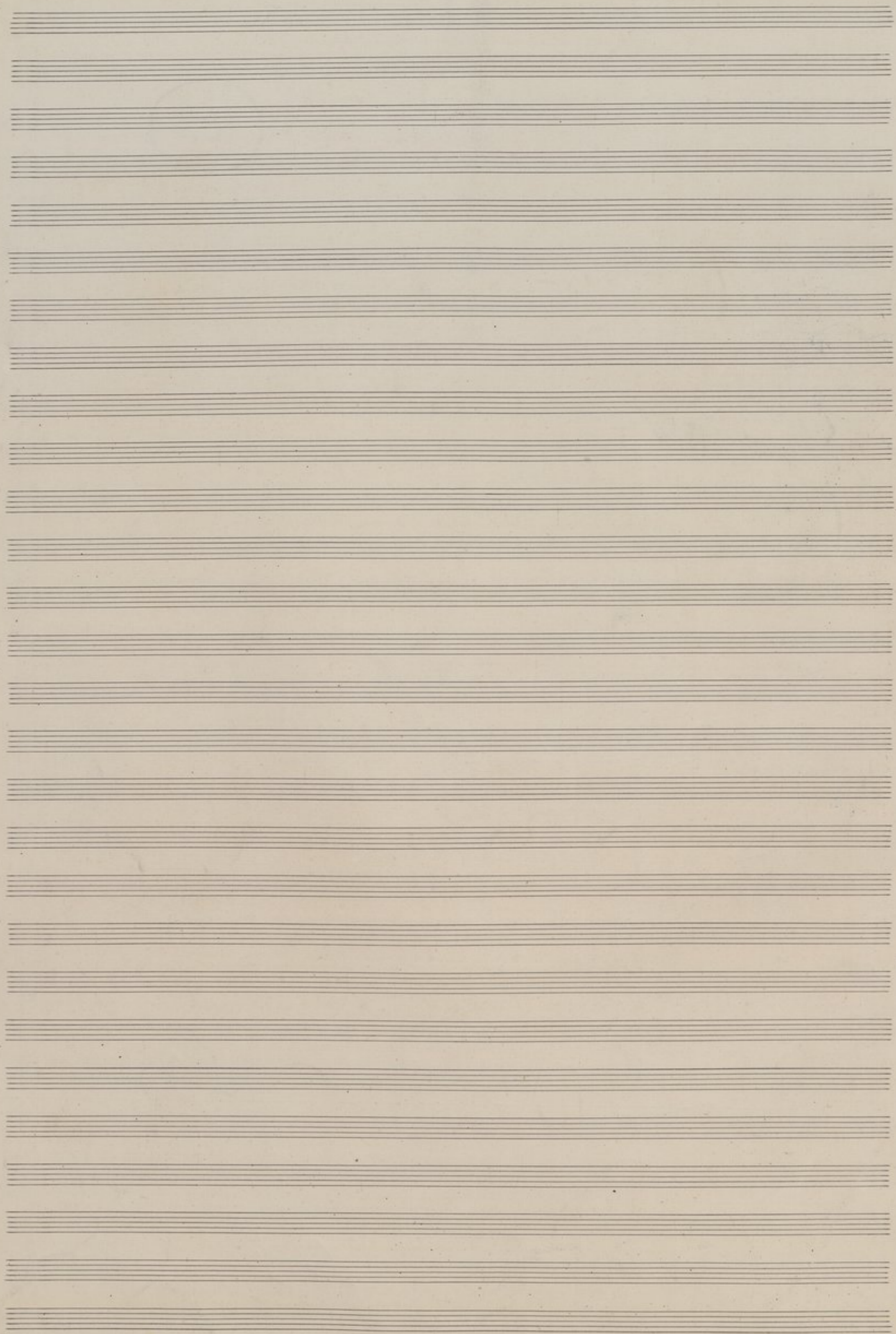
g.d.
p.d.
H.
C.a.
cl.
cl.b.
B.
S.
lo20
Cory
3040
tumb.

V.
a.

Z.

-eux, Est-ce toi, ce dé-derit — où s'ar-rê-tent mes yeux?... Est-ce ton

Tutti
B.





g.f.

p-f.

M.

C.a.

d.

cl.b.

B.

S.

1020

Cory

3020

timb.

V.

A.

Z.

lys

S.

dim:

dim:

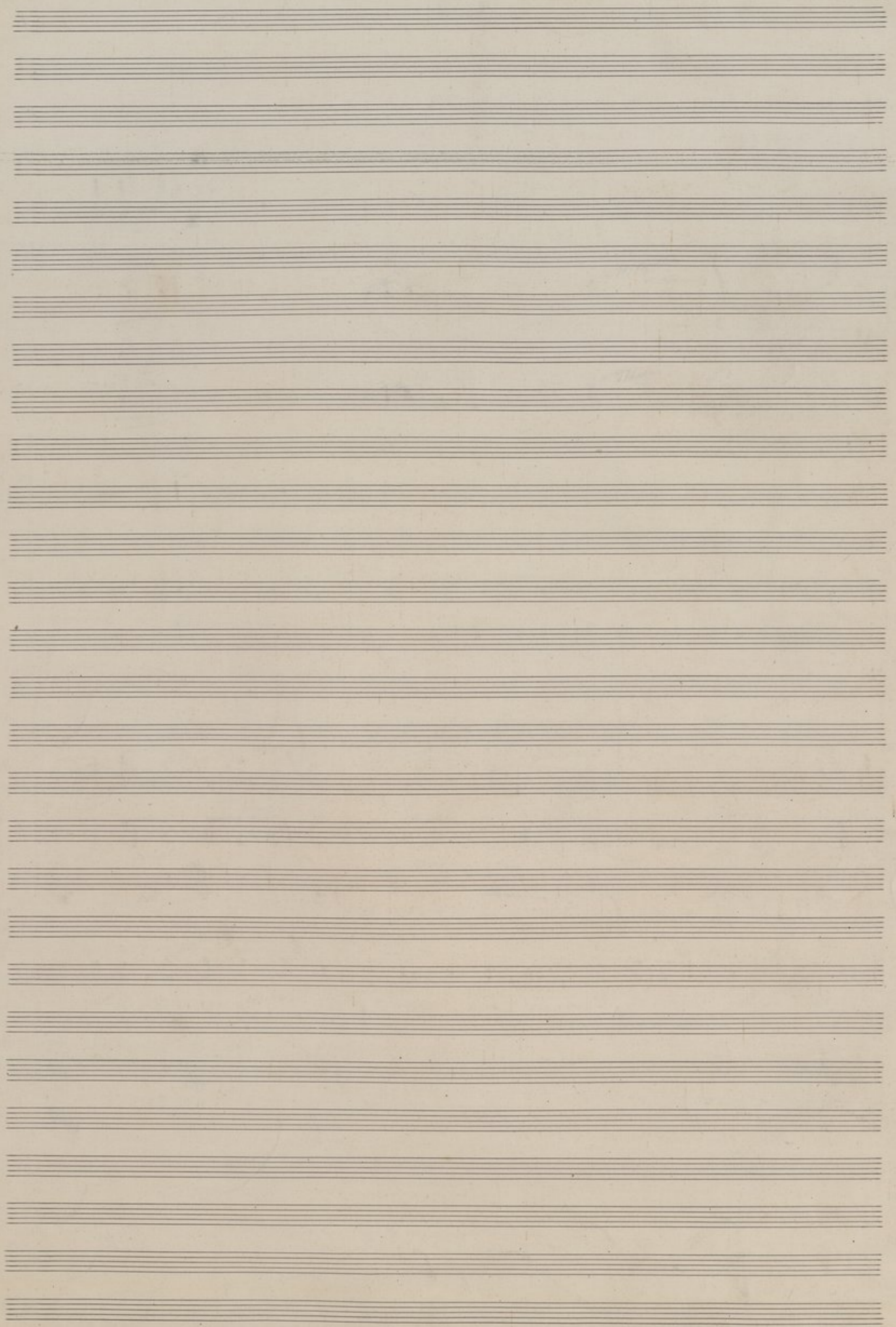
dim:

f *forte*

f *sotto*

(très marqué)

Sol, ce sol où je n'o-se descen-dre,
Barmi ces laes de dang



g-f. *à 2*

p-f.

M.

C.a.

Cl.

Cl. b.

B.

S.

1020

Cory

3040

timb:

V.

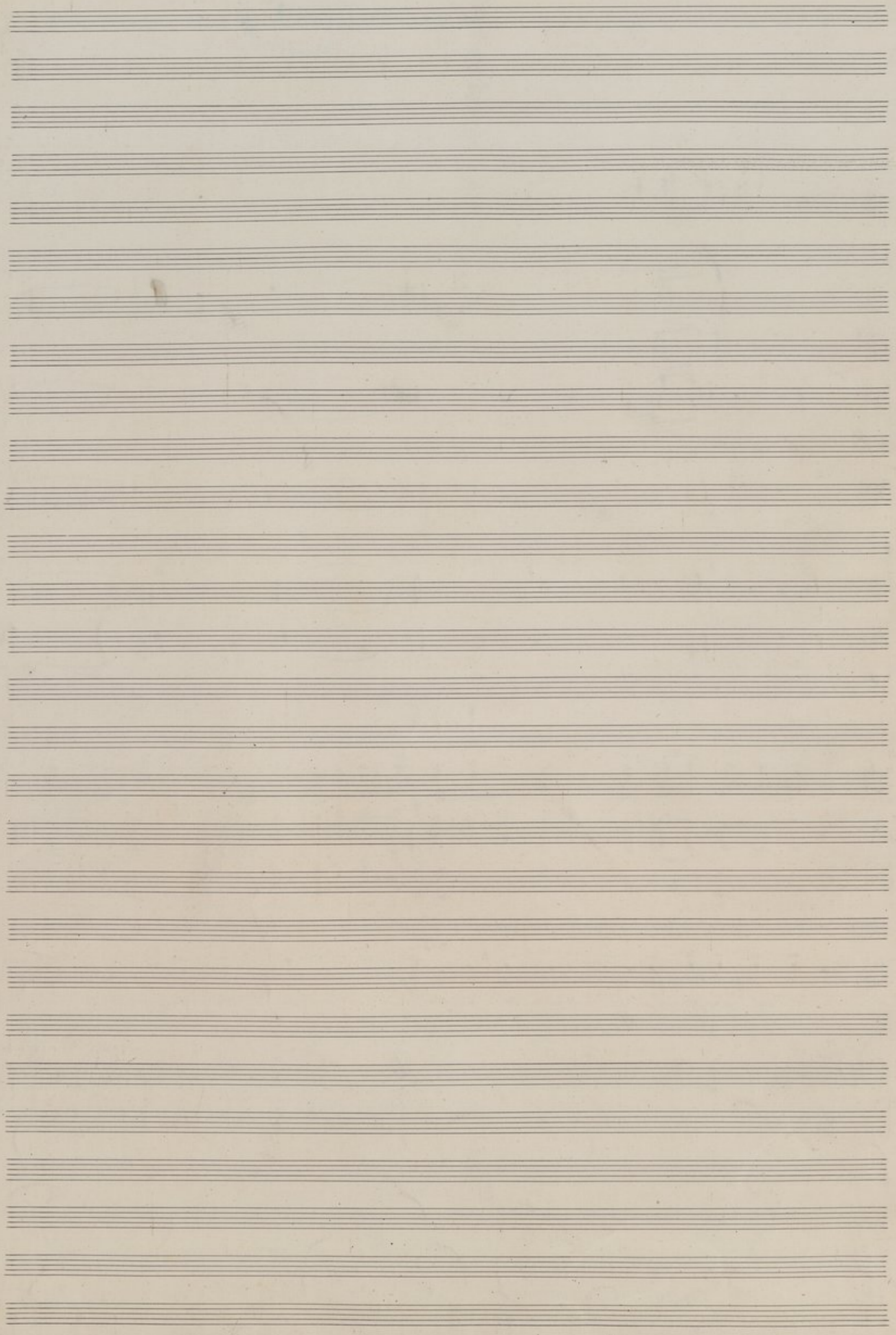
a.

Z.

et ces amas de cer *point* dre? Est-ce toi, mon pays,

Ylls

Ys: en V₂



t
3

303

769

g-f. *a2* *bien chanté*

p-f. *bien chanté*

M.

C. a.

cl.

cl. b.

B.

S.

1^o 2^o

Corn

3^o 4^o

1^o 2^o

tromp:

3^o

1^o 2^o

tr.

3^o & tuba

timb:

bien chanté

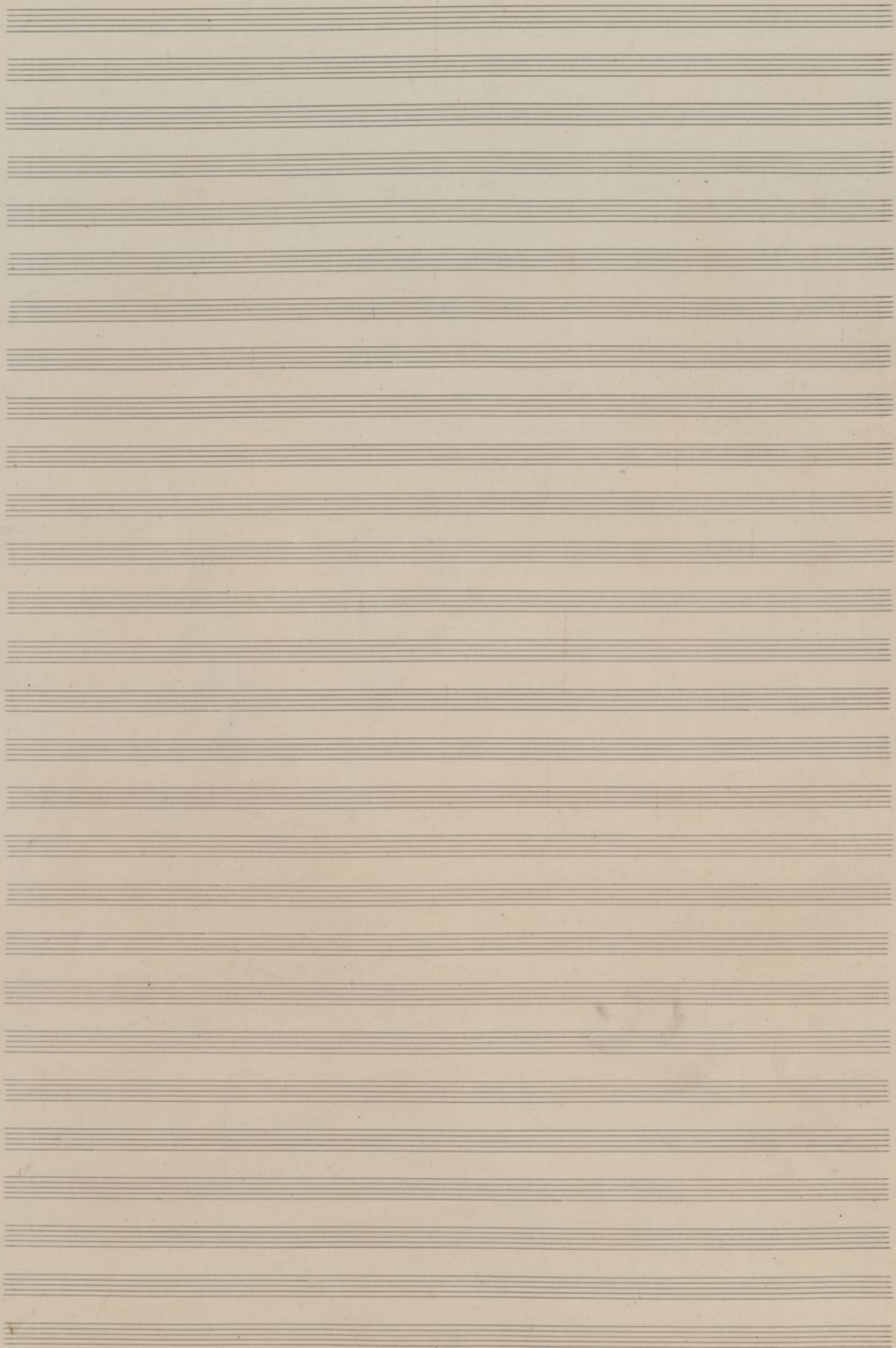
(à la corde)

(à la corde)

(à la corde)

(très expressif)

est-ce toi, mon pays?...
 V.
 A.
 Z.
 Violoncelles
 Contrebasse

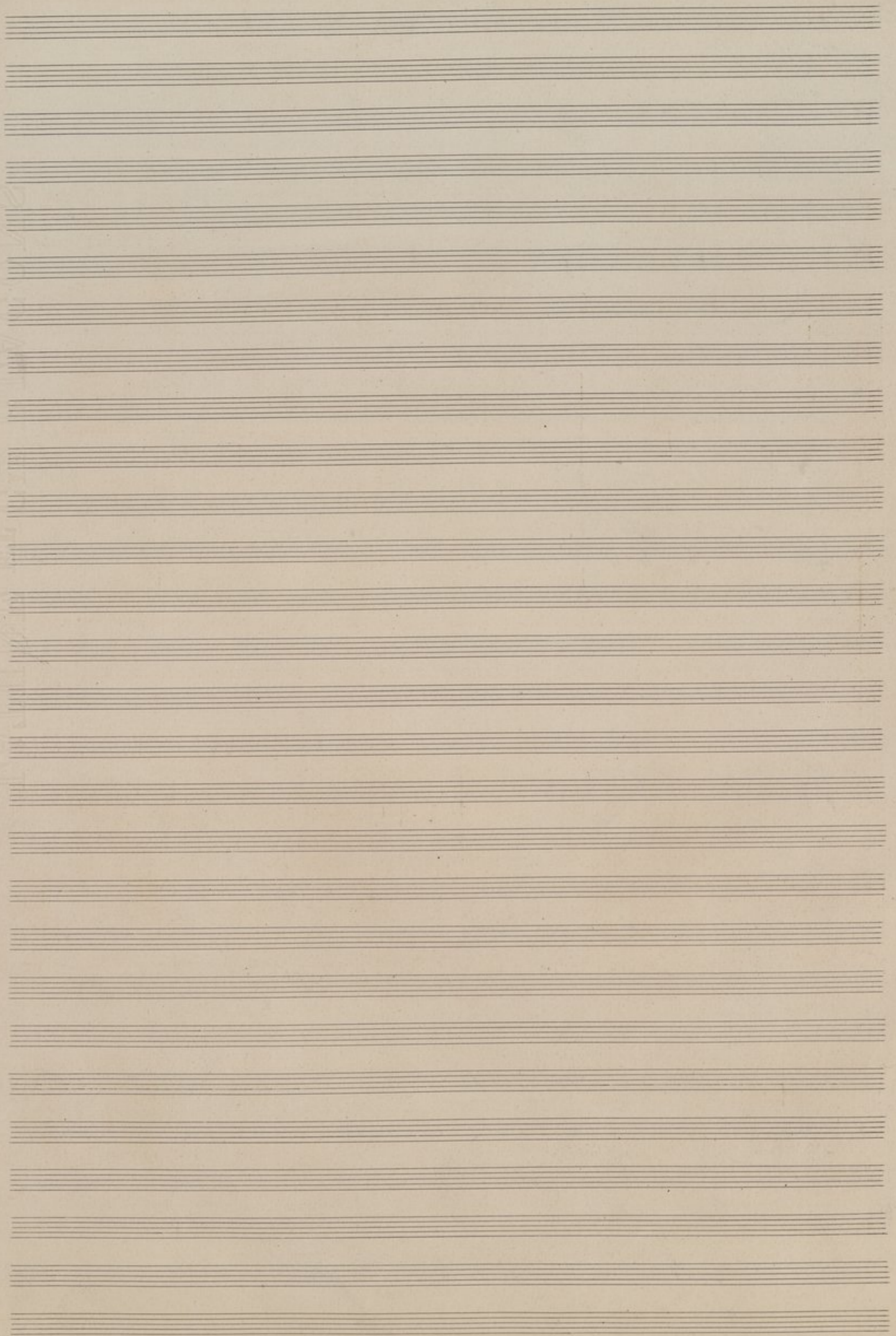


g.f. *p.f.*
 M. *dim: p!* *f* *pp* *#b*
 C.a. *p* *dim: p!*
 cl. *p* *#a* *dim: p!*
 Cl. b. *9:##*
 B. *9:##*
 S. *9*
 1^o 2^o *6 5 2* *dim: p!*
 Cors 3^o 4^o *dim: p!*
 1^o 2^o *6 5 2*
 Tramp: 3^o
 1^o 2^o
 Tr. 3^o *9:##*
 tub: *dim: p!*

p *f* *expressif* *p* *#b*
f *f* *p* *#b*
f *p* *p* *p*

o mon pays! En un jour de-tes-te Tu reni-as ton

dim: p! *f* *p* *pp*
dim *p!* *f* *p* *pp*



304

g.f. p.f. M. C.a. Cl. Cl. b. B. S. 1^o 2^o 3^o 4^o tumb:

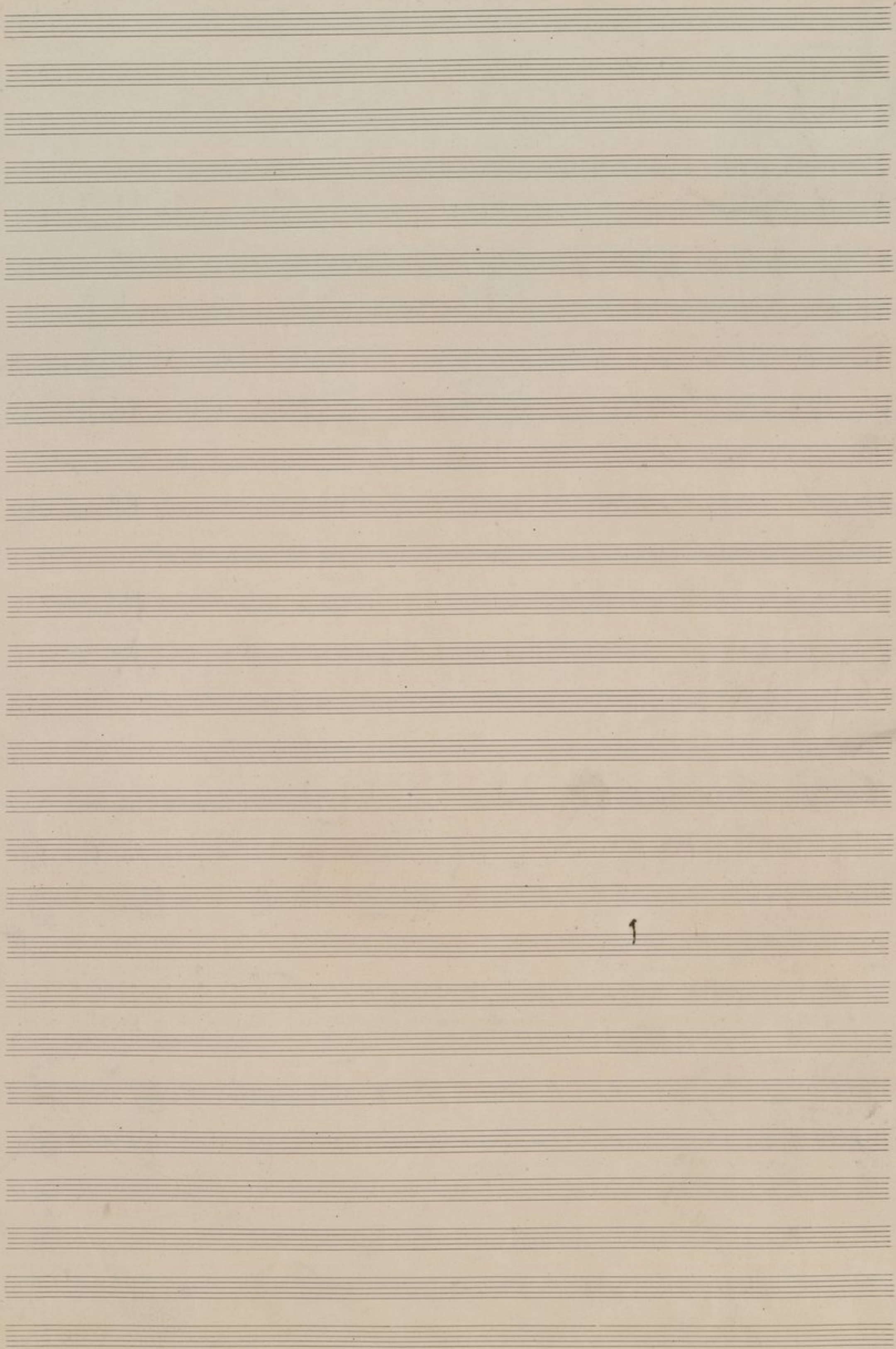
V. A. Z. Velle

expressif *dim:* *dim:* *f* *soste* *très marqué*

expressif *dim:* *dim:* *f* *soste* *très marqué*

expressif *dim:* *dim:* *f* *soste* *très marqué*

fils!... mais j'oublie à cette heure Les maux que j'ai soufferts



g.f. *mf* *rit*

p.f.

M.

C.a.

cl.

Cl.f.

B.

S.

1020

Cory

3^o 4^o

timb:

V.

A.

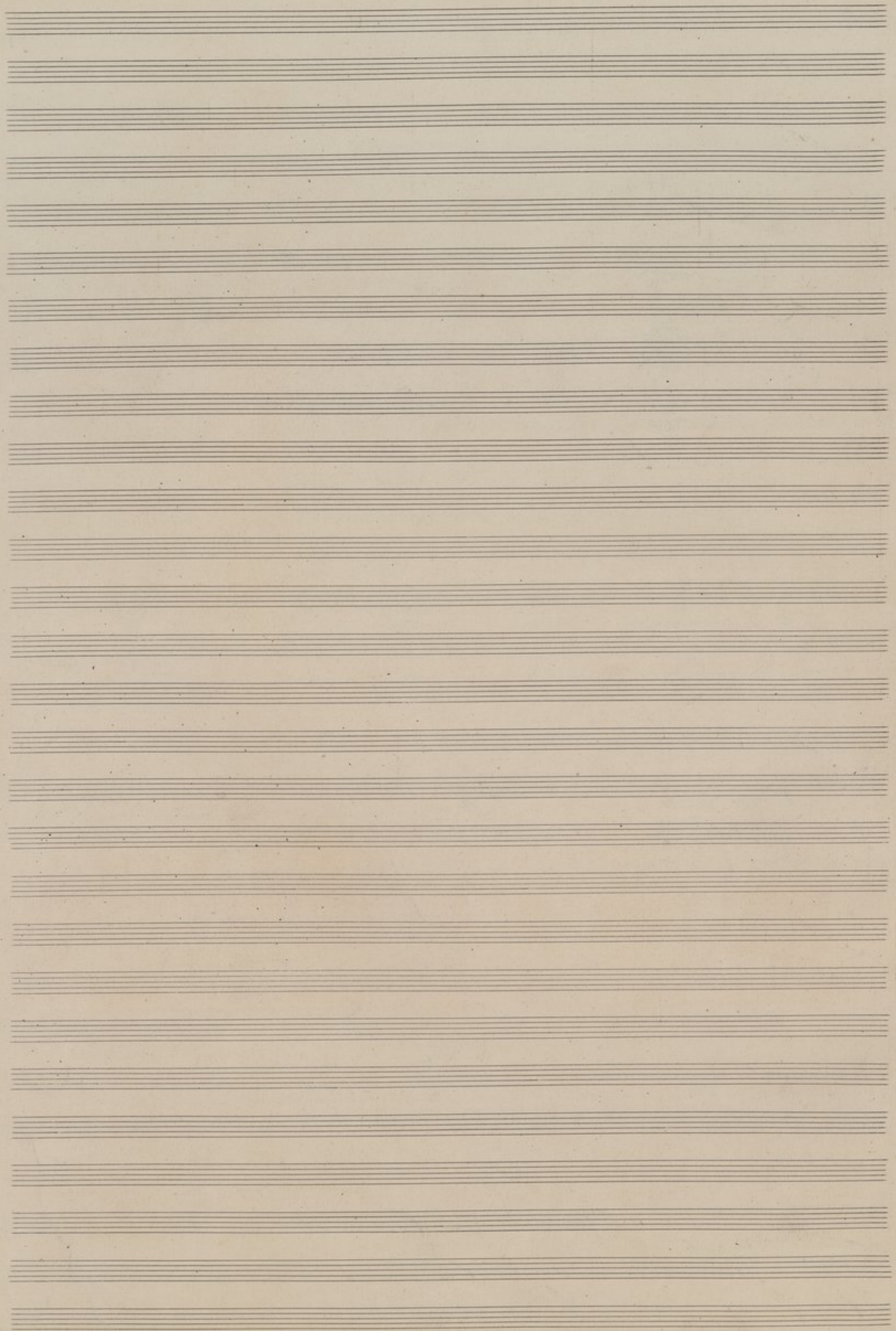
Z.

pour ne penser qu'à ta tienne!... Et c'est sur toi, *più* mon pays,

Vclls

ds

al Vclls



rall:

g-f
p-f
M.
C.a.
Cl.
Cl. b.
B.
S.
1^o 2^o
Cory
3^o 4^o
1^o 2^o
trump:
3^o
1^o 2^o
tr.
3^o & tuba
timb:

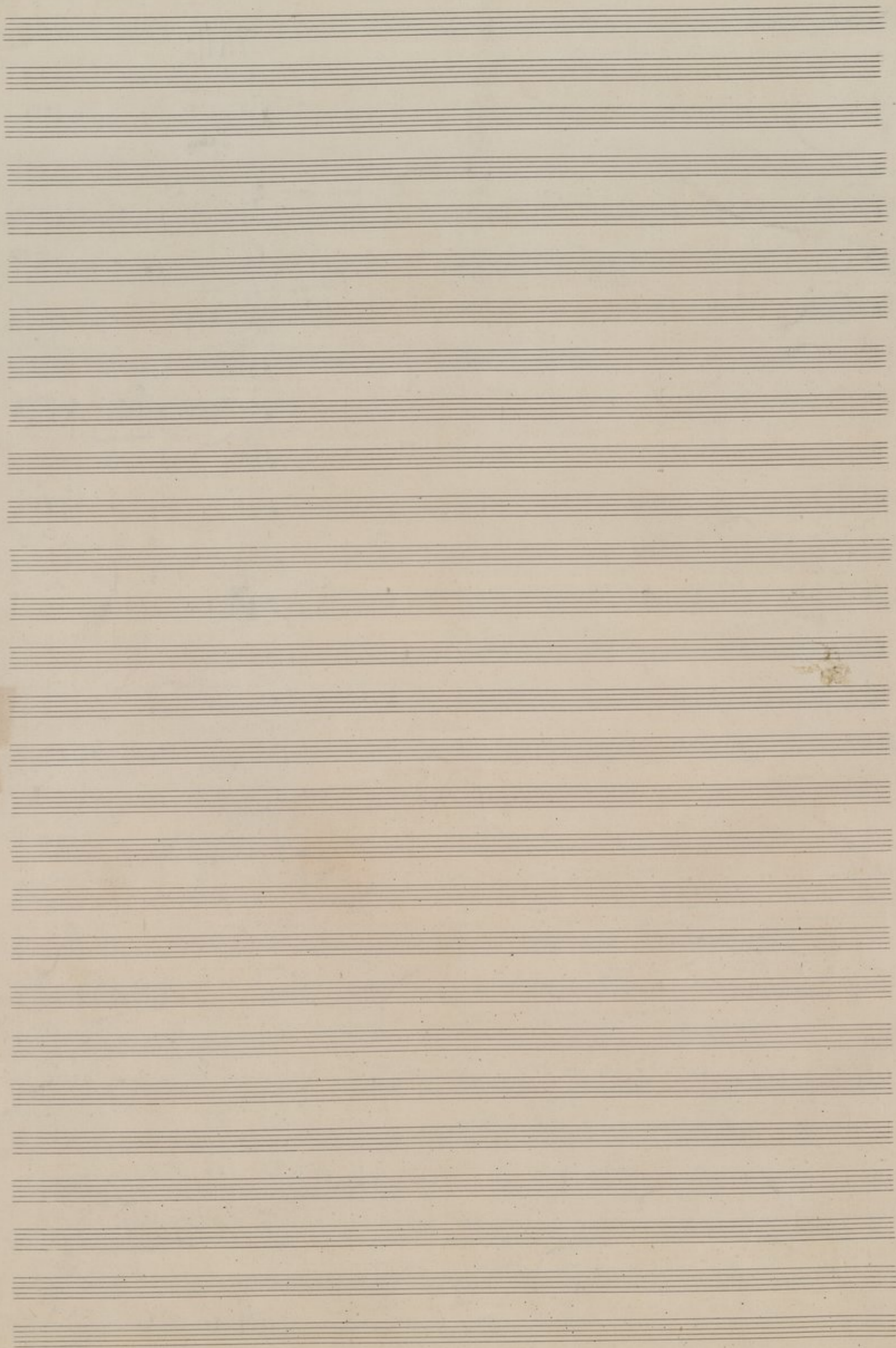
V.
a.
Z.
cello
b.

Chis expressif
den toi seul que je pleu

(avec un accent deborant.)
re!.. o mon pa-ys! o mon pa-

(tout en sanglotant.)

rall:
rall:
rall:



a Tempo I^o più mosso un poco

g-f. *mf*

p-f. *mf*

M. *f* *mf*

L.a. *f* *mf*

Cl. *f* *mf*

Cl. b. *f* *dim:*

B. *f* *dim:*

S. *f*

1^o 2^o *f* *dim:*

Corn 3^o 4^o *f* *dim:*

1^o 2^o *f*

Tromp. 3^o *f*

1^o 2^o *f*

tr. *f*

3^o & tuba *f*

timb. *f* *dim* *p*

a Tempo I^o poco più mosso

V. *f* *dim:* *mf*

a. *f* *dim:* *pp*

a Tempo I^o

(il decenda lentamente)
et tristement

R. *f* *ys!...*

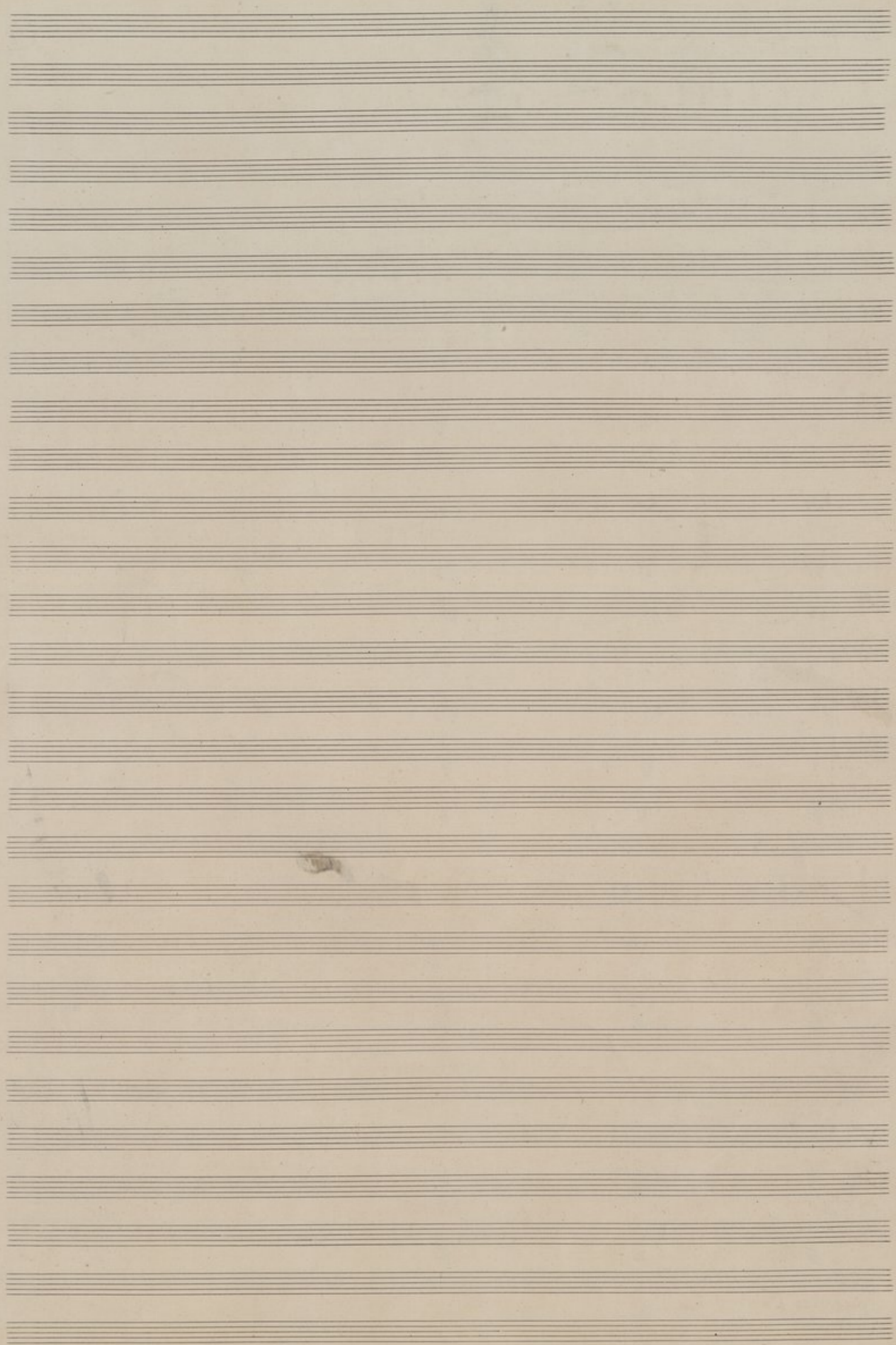
a Tempo I^o poco più mosso

Vcl. *f* *dim:* *pp*

Cb. *f* *dim:* *pp*

a Tempo I^o poco più mosso





306

775

g-f.

p-f.

H.

C.a.

Cl.

Cl. b.

B.

S.

1020

Cory

3^o 4^o

1020

trump:

1020

tr.

3^o tuba

timb:

V.

A.

Z.

Vcllo

Vi.

Handwritten text on the left margin, possibly a page number or title, which is faint and difficult to read.

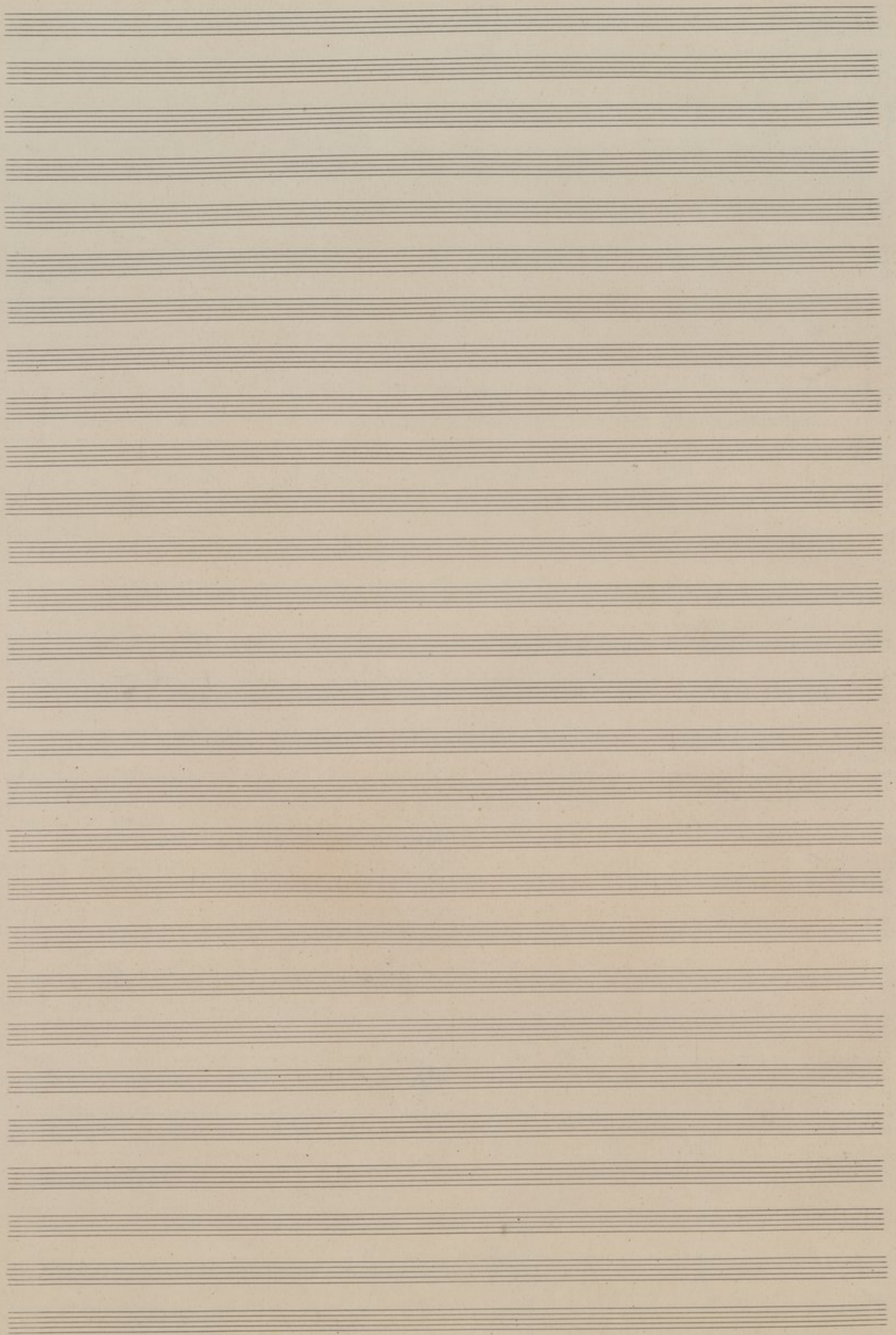
20
1885



g. f. G
 p. f. =
 M. =
 C. a. C
 Cl. D
 Ch. b. B
 B. B
 S. =
 1020 C
 Cor C
 3040 C
 timb. B E
 V. C
 a. =
 Z. C mp
 Ulls G
 V. C

la!... par-tout!...
 Dieu! le Roi!
 (très en mesure)
 (d'une voix sourde)
 mort!...

(Al de baisse et reconnoit le Roi)
 (d'une voix sourde)



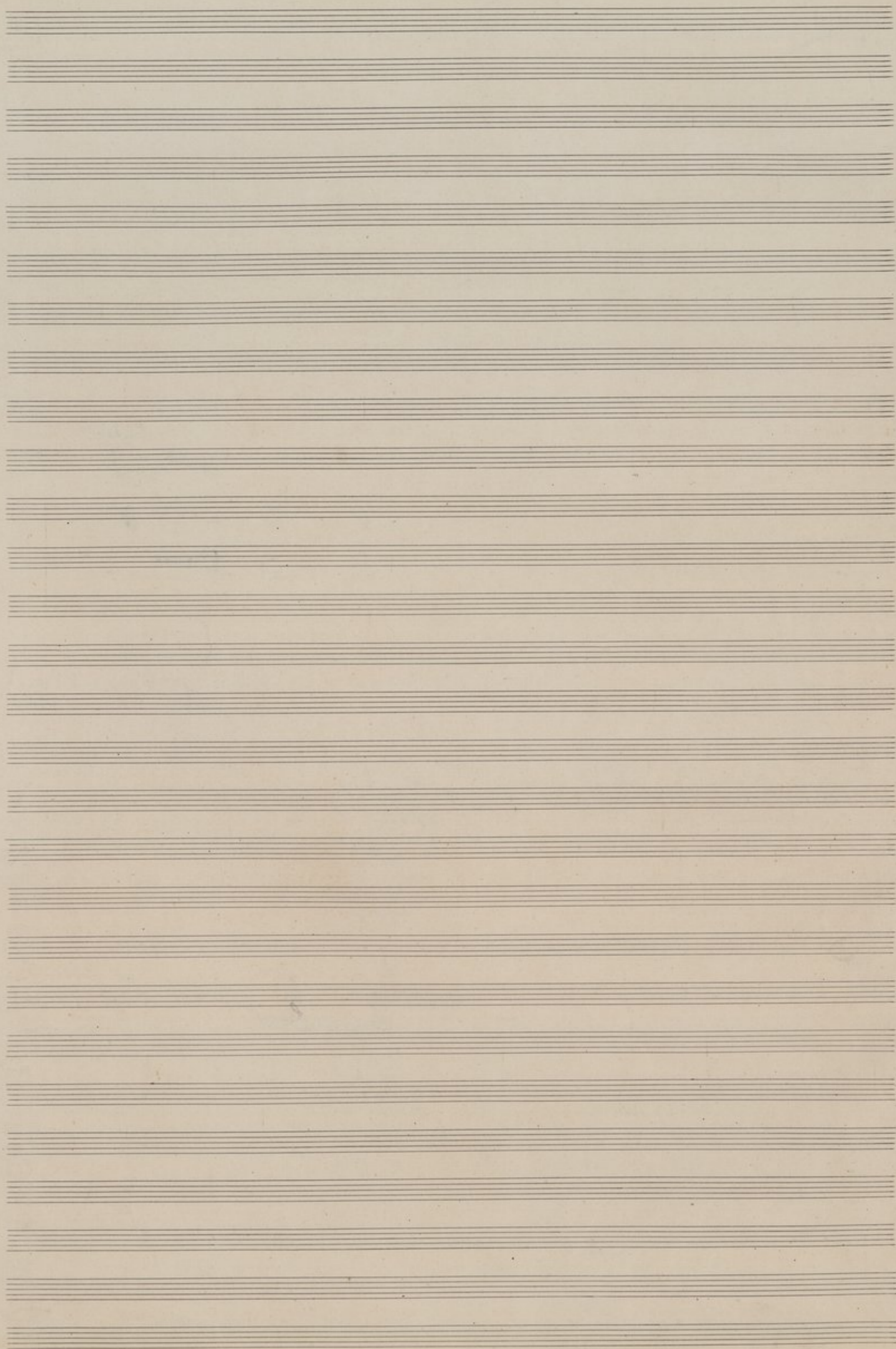
307

Handwritten musical score with the following staves and markings:

- g.f.
- p.f.
- M.
- C.a.
- cl.
- Cl. f.
- B.
- S.
- 1^o 2^o Cor
- 3^o 4^o
- trub.
- V.
- a.
- Z.
- Vcllo
- Vi

Key markings and annotations include:

- a Tempo* (multiple instances)
- Soli p*
- pp*
- f*
- f^{icc}*
- dim*
- solo*
- ah! amour!* (written in red ink)
- (d'éloignant et s'inclinant vers un autre cadavre)*
- (avec dédain)*
- l'infâme am-*



g-f. *lent*

p-f.

M.

C.a.

cl.

cl.b.

B.

S.

1^o2^o

Cory

3^o4^o

timb.

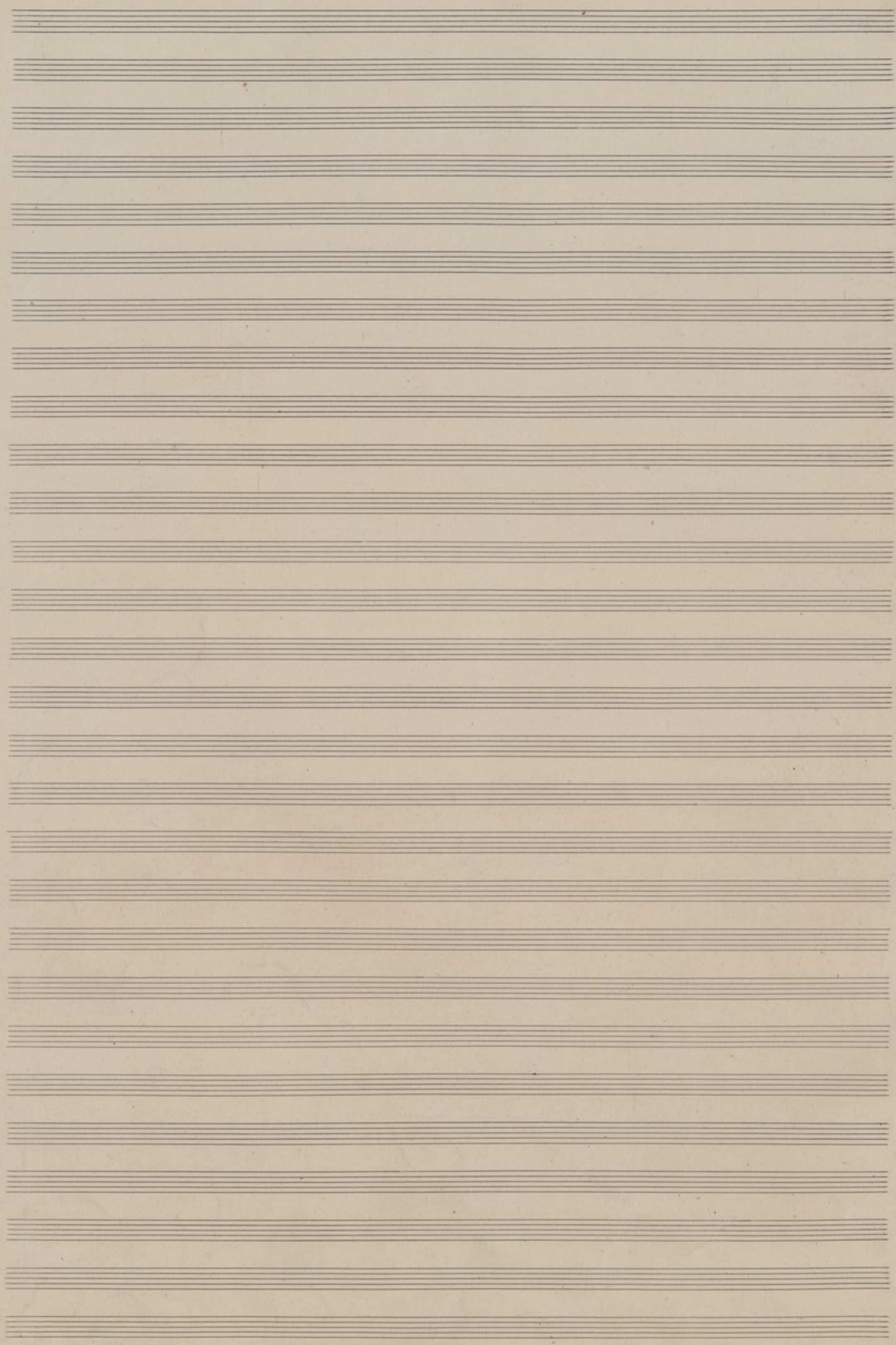
V. *arco* *pp* *40* *dim:* *lent*

a. *arco* *pp* *40* *dim:* *lent*

Z. *con!* *lent* *reculant* *pp* *lent*
(il le regarde; puis, subitement apercevant le corps de Varedba.)
Varedba!... *les yeux vi des!...*

Vls *arco* *pp* *40* *dim:* *lent*


Cs *pp* *40* *dim:* *lent*



308

a Tempo

g.f. 

p.f. 

M. 

C.a. 

cl. 

cl. b. 

B. 

S. 


to 20 


Cory 

30 40 

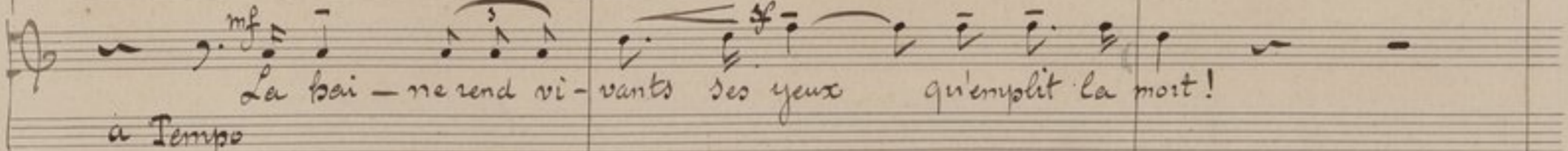
timb: 

a Tempo


V. 


A. 

(il se rapproche et la contemple à son tour)

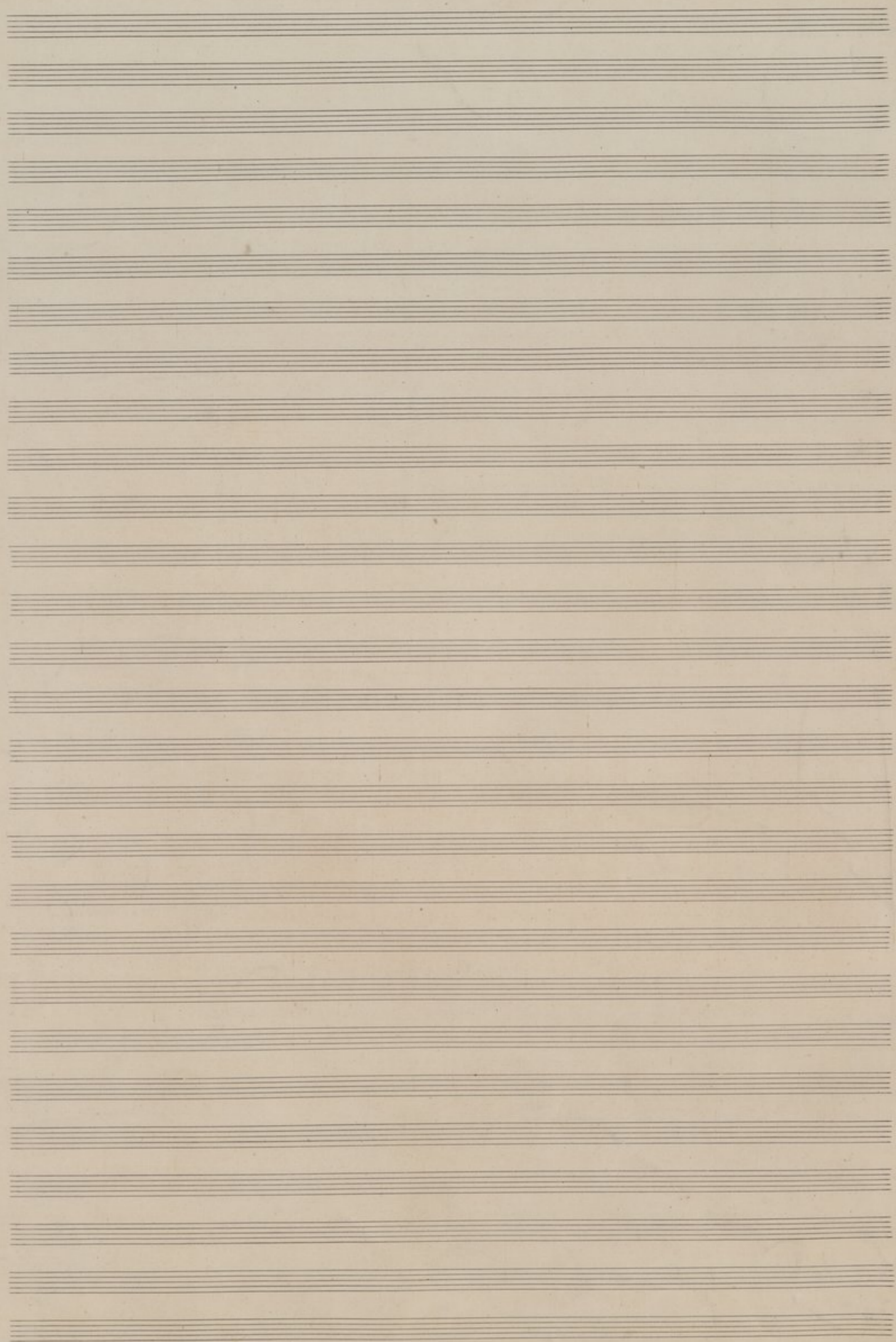
Z. 

a Tempo

vl. 

v. 

a Tempo



un peu plus animé

g.f. ♩
 p.f. :
 M. :
 C.a. ♩ f40
 Cl. ♩
 Cl. b. $9: \text{♩}$
 B. $9: \text{♩}$ 1^{re} 9: f40
 S. $9: \text{♩}$
 1^o 2^o ♩ f (bouche) ♩ f (bouche)
 Cor ♩ Soli 30 f (bouche) ♩ f (bouche)
 3^e 4^e ♩
 timb: $9: \text{♩}$

un peu plus animé

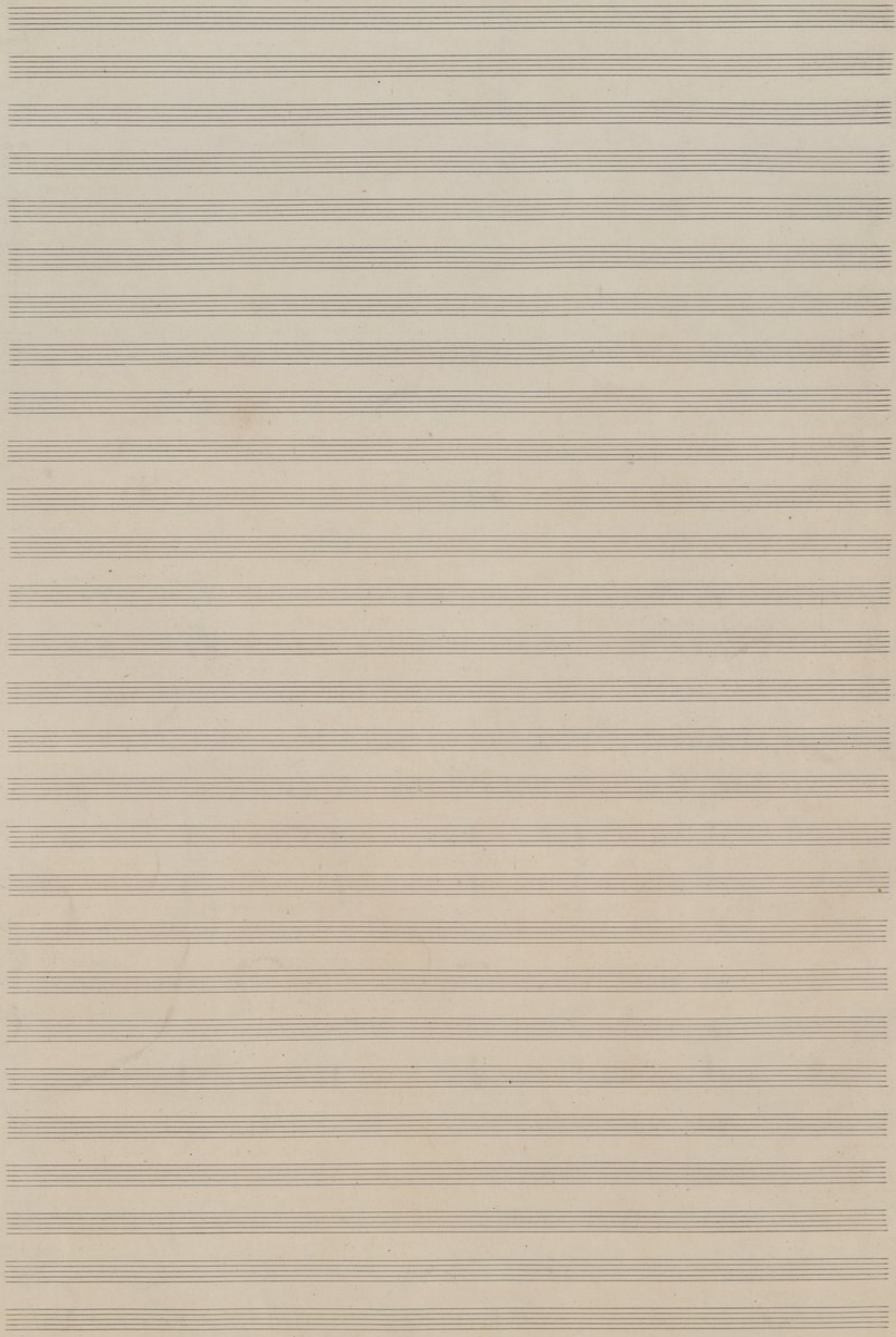
V. ♩ (sur le cheval)
 A. ♩ (sur le cheval)
 Z. ♩ (se détournant et avec angoisse)
 Vcll $9: \text{♩}$ (sur le cheval)
 Cs $9: \text{♩}$

I'ai peur... quidait, si, là, parmi ces fronts li-

mf *mf* *mf*
ms *ms* *ms*
ms *ms* *ms*
ms *ms* *ms*

un peu plus animé

Empty musical staves.



en animant toujours

g.f.

p.f.

M.

C.a.

cl.

cl. b.

B.

S.

1020

3020

3040

timb.

en animant toujours

V.

A.

Viola

cel.

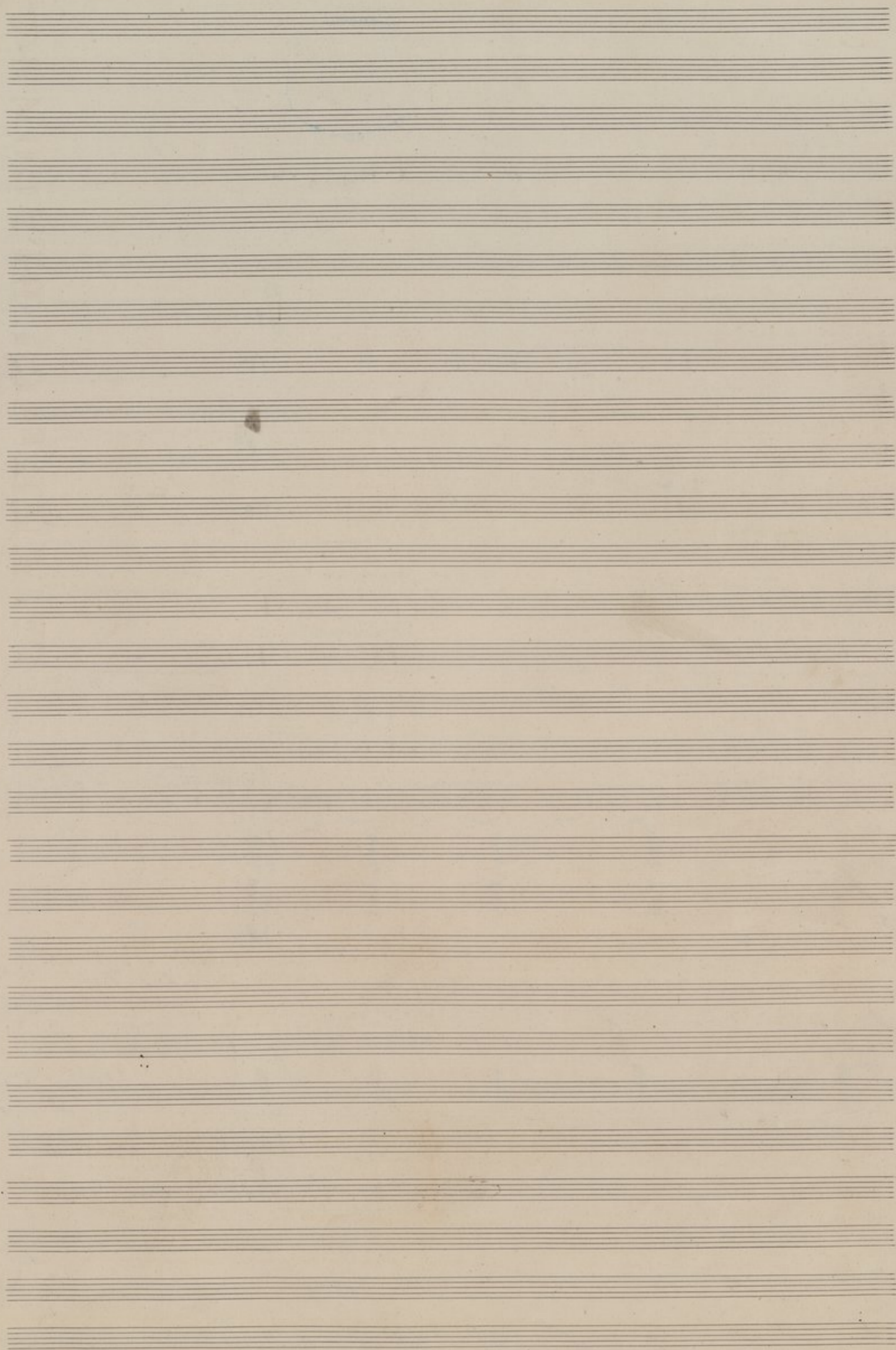
Violoncelle

Bass

crs: (avec un geste d'effroi)
 - vi - des je ne vais pas trouver...

(il se cache le visage dans les mains)
 o Dieu bon! Dieu clé - ment!.. É - pargne à ce
 en animant toujours

en animant toujours



309

all^o = 138 = J

9-f.

p-f.

H.

C.a.

cl.

cl.b.

B.

S.

1^o 2^o

Cors

3^o 4^o

all^o =

Timb:

9. Caisse et Cymbales

Triangle

V.

a.

all^o (comme il se sent à chercher la fanfan touranienne
frappe son oeillet... et écoute anxieusement

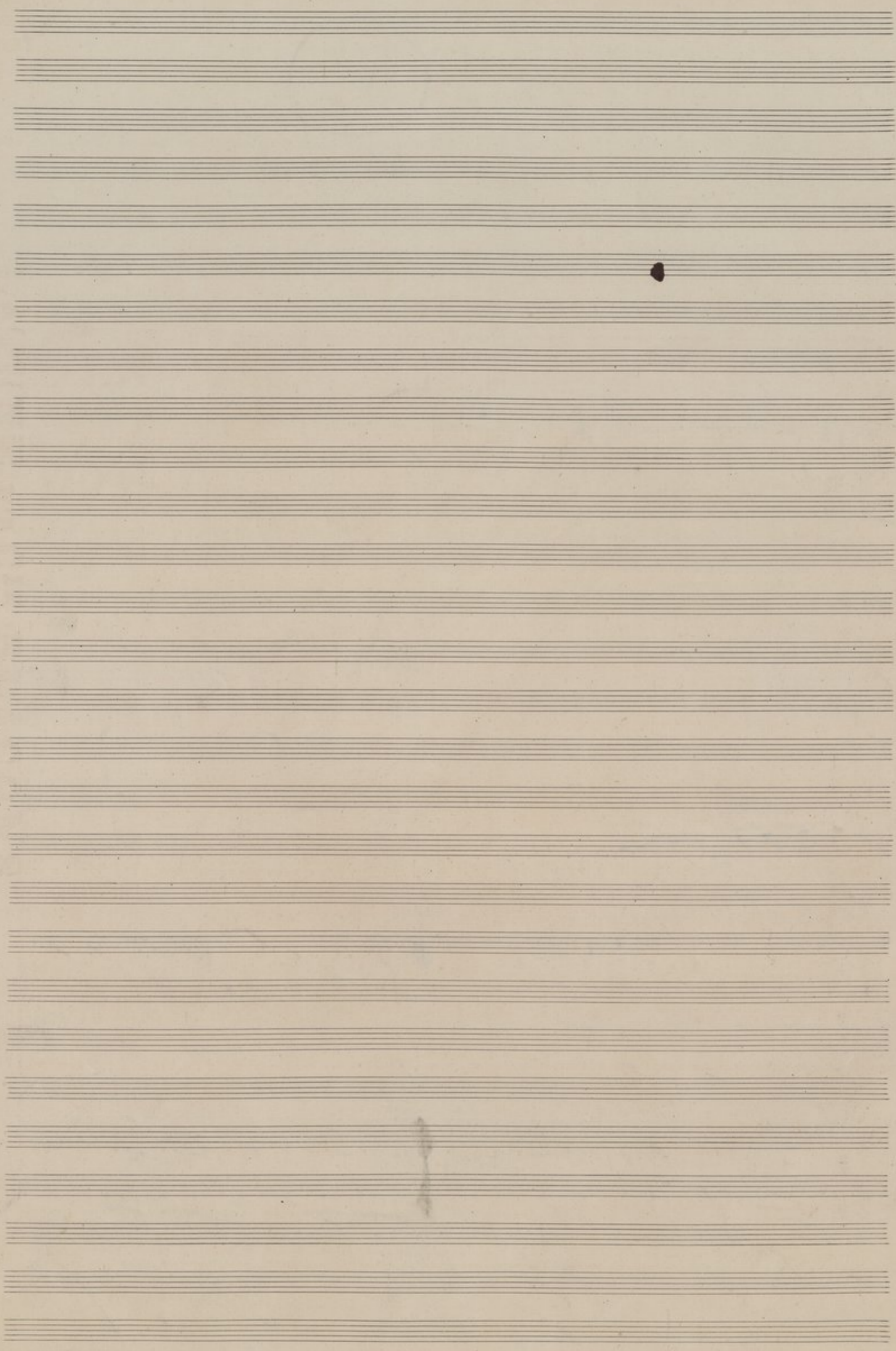
Coeur ai mant cette épou- van- te!...

all^o

subito

subito

all^o



g.f.

p.f.

M.

Ca.

cl.

cl.b.

B.

S.

1020

Cor 3

3^e 120

timb:

g.c.

2 cymb:

trian:

V.

a.

tromp:

Z.

vlle

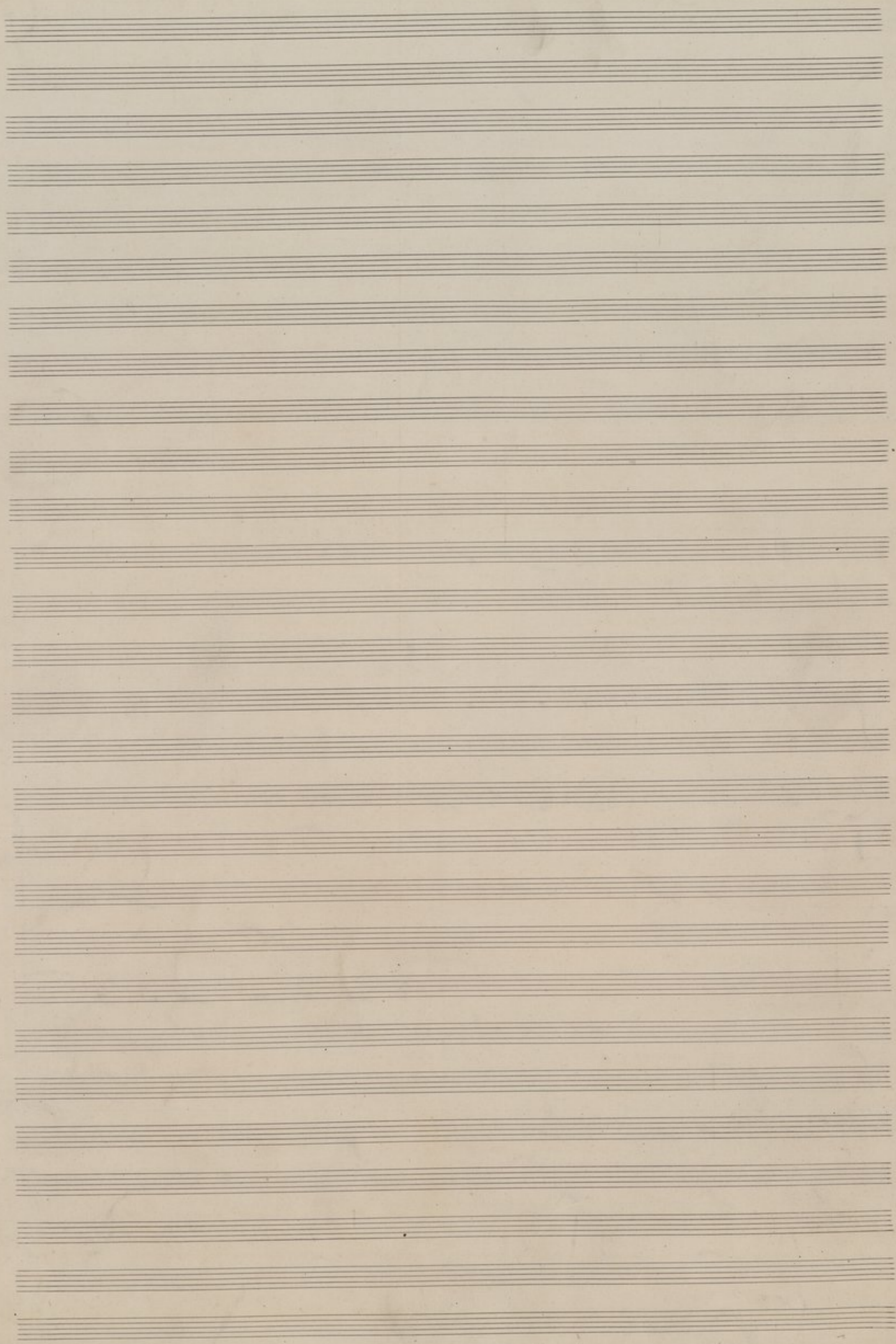
v.

(trompettes dans les coulisses)
d'abord éloignées puis
de rapprochant.

trompettes

o ciel!...

(troublé...)
Est



g-f.

p-f.

M.

C.a.

Cl.

Cl. b. *9:44 p.o.* *crs:* *mf*

B. *9:* *Basson* *22* *mf*

S.

1020

Corn *30 40* *mf*

30 40

1020

Tromp: *30*

1020

Tr.

30 40 tuba *9:*

tamb: *9:* *(changez fort en Sol b - et lit en Sib.)*

g-c: & *9:44* *mf* *crs:* *mf*

symph: *mf* *mf* *mf*

trian: *mf* *mf* *mf*

V.

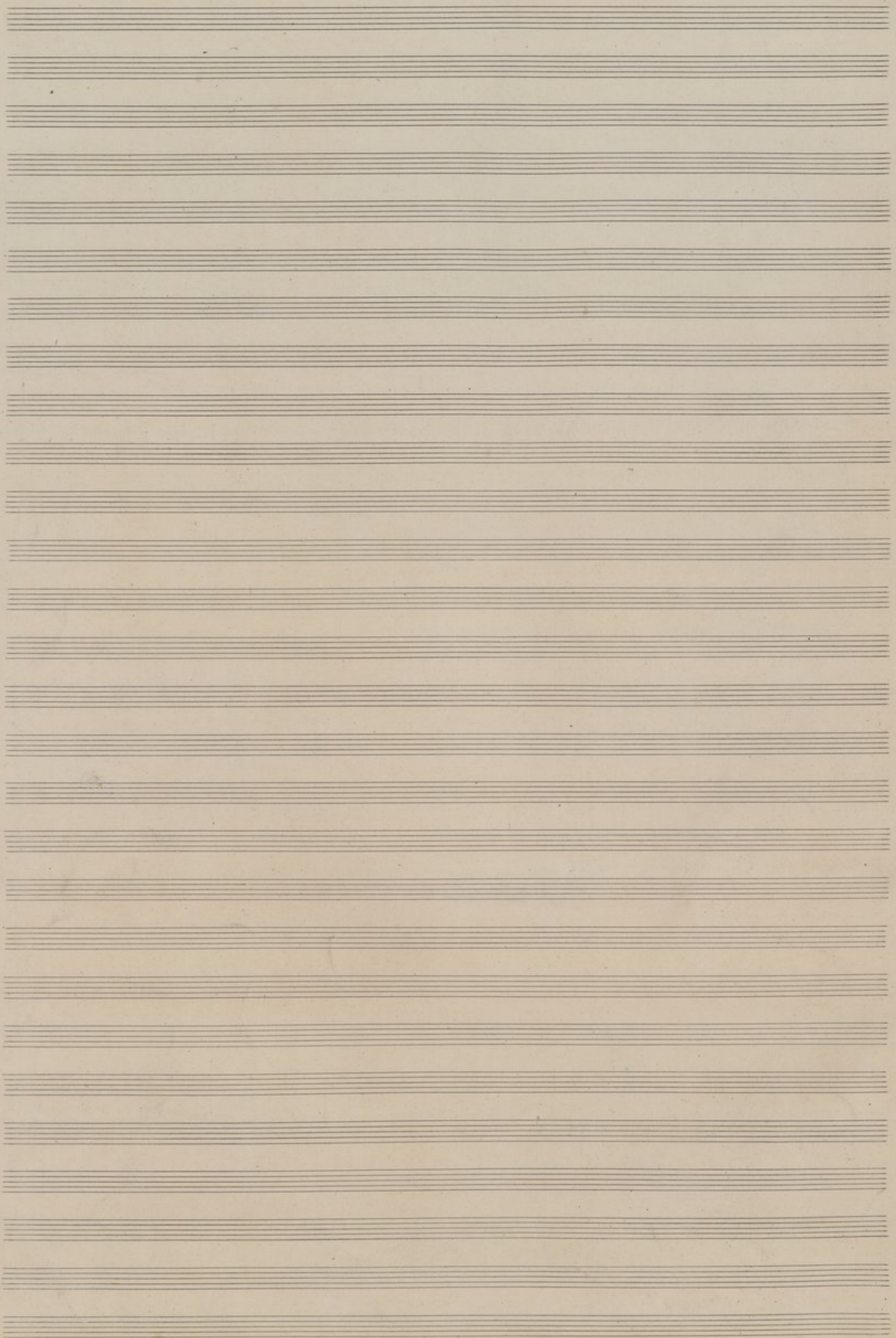
a.

tromp: *mf* *mf*

Z. *ce me illusion ?...* *(désaillant de bon sens)* *mais di !...*

vcll

cb:



8a ————— en animant

g-f.

p-f.

M.

C.a.

cl.

cl. b. *cris: ————— f b0*

B. *cris: ————— f b0*

S.

1^o 2^o 3

Cors 3^o 4^o 4

1^o 2^o

trump: 3^o

1^o 2^o

tr. 3^o & tuba

tub:

g. b. *cris: ————— f tr*

2 cymb:

trian:

V.

a. *cris: —————*

trump:

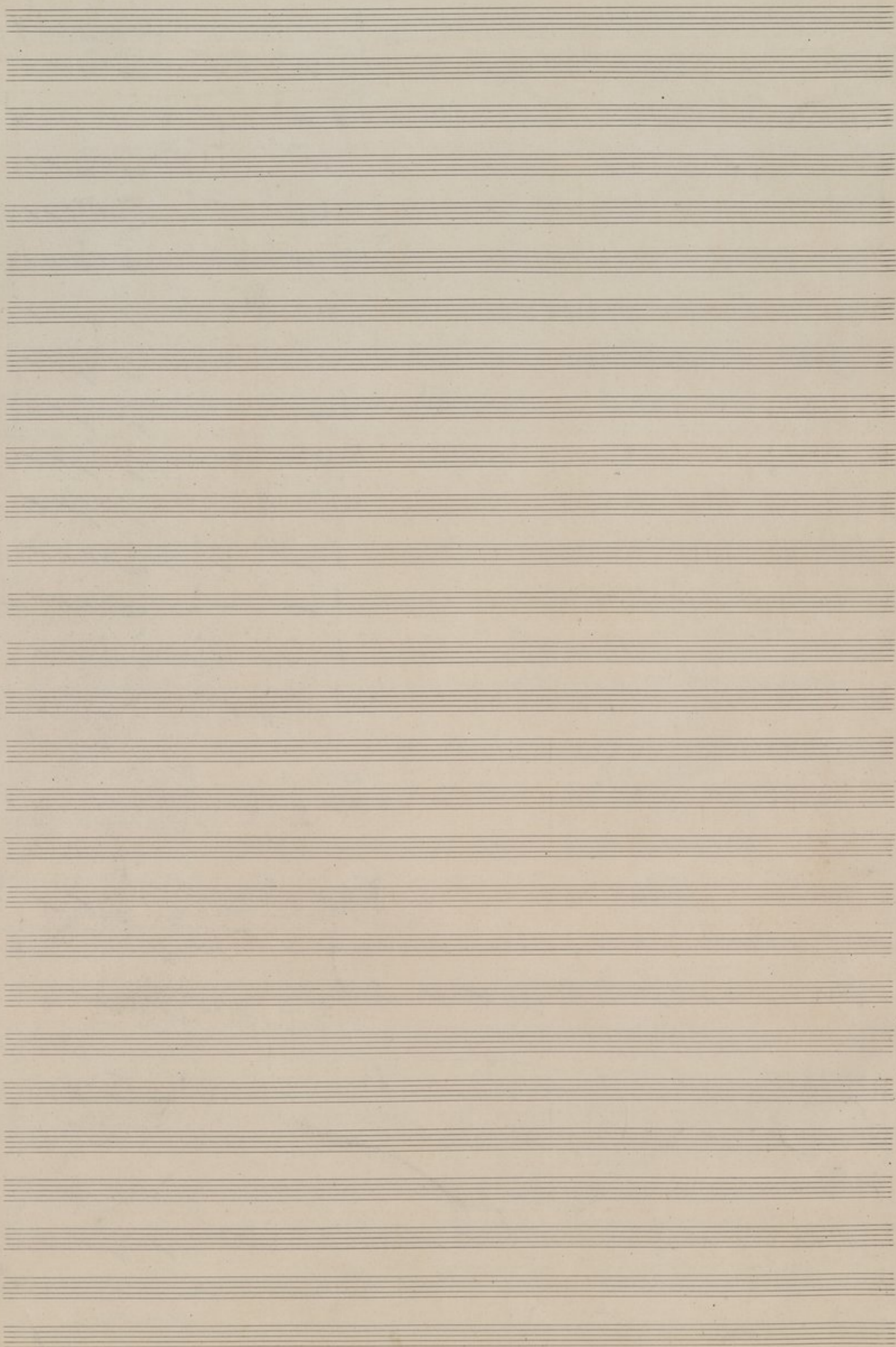
2. *Les guerriers du Tou-ran!... Les voi-ci!... en animant*

(Entrée de Cavaliers touraniens précédant l'écorte et la litière d'Anahita)

vlts

cs *cris: —————*

en animant 14



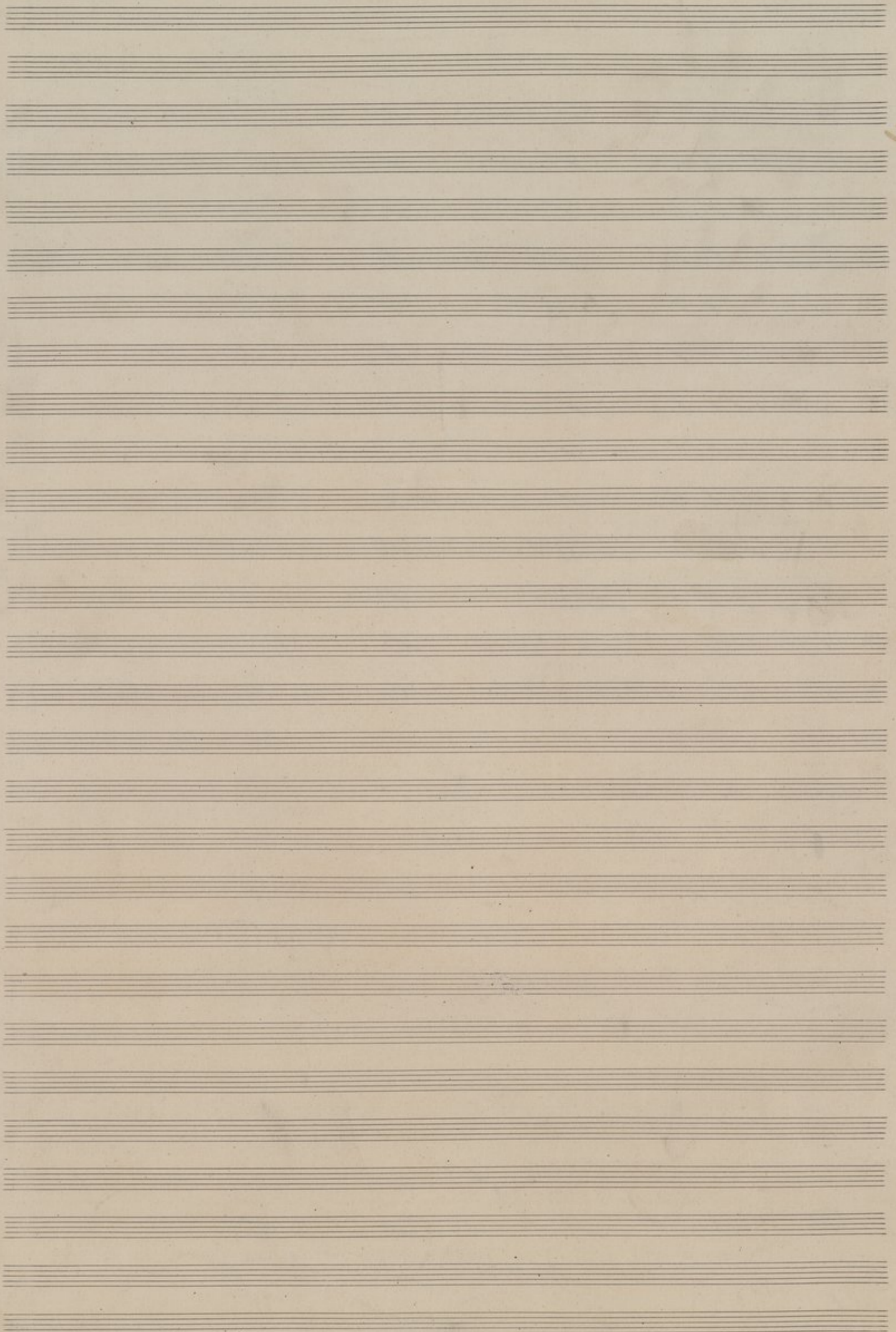
fin molto

sa

Handwritten musical score for various instruments including strings (9-f, p-f, M., C.a., Cl., Cl. b., B., S.), woodwinds (1020, Cor, 3^o 4^o, 1020, Tromp, 3^o, 1020, Tr, 3^o tuba), percussion (tomb., 9. Co & Symbl., trian.), brass (V., a.), and vocal parts (troup., 2., Vcll., M.). The score is divided into measures with various musical notations, including dynamics like *ff*, *mf*, and *sfz*, and performance instructions such as *avec un cri de joie* and *ana hi*.

fin molto

(avec un cri de joie)
ana hi



all: all: molto appassionato
144 = ♩

g.f. *suivz*

p.f.

H.

C.a.

cl.

cl. b.

B.

S.

1° 2° *suivz*

Corn

3° 4°

1° 2° *suivz*

trump:

3°

1° 2°

tr.

3° 4° tuba

timb: *(timbales)*

all: all: molto appassionato

V. *suivz*

A. *suivz*

Anabita *(avec un cri d'ivresse)*

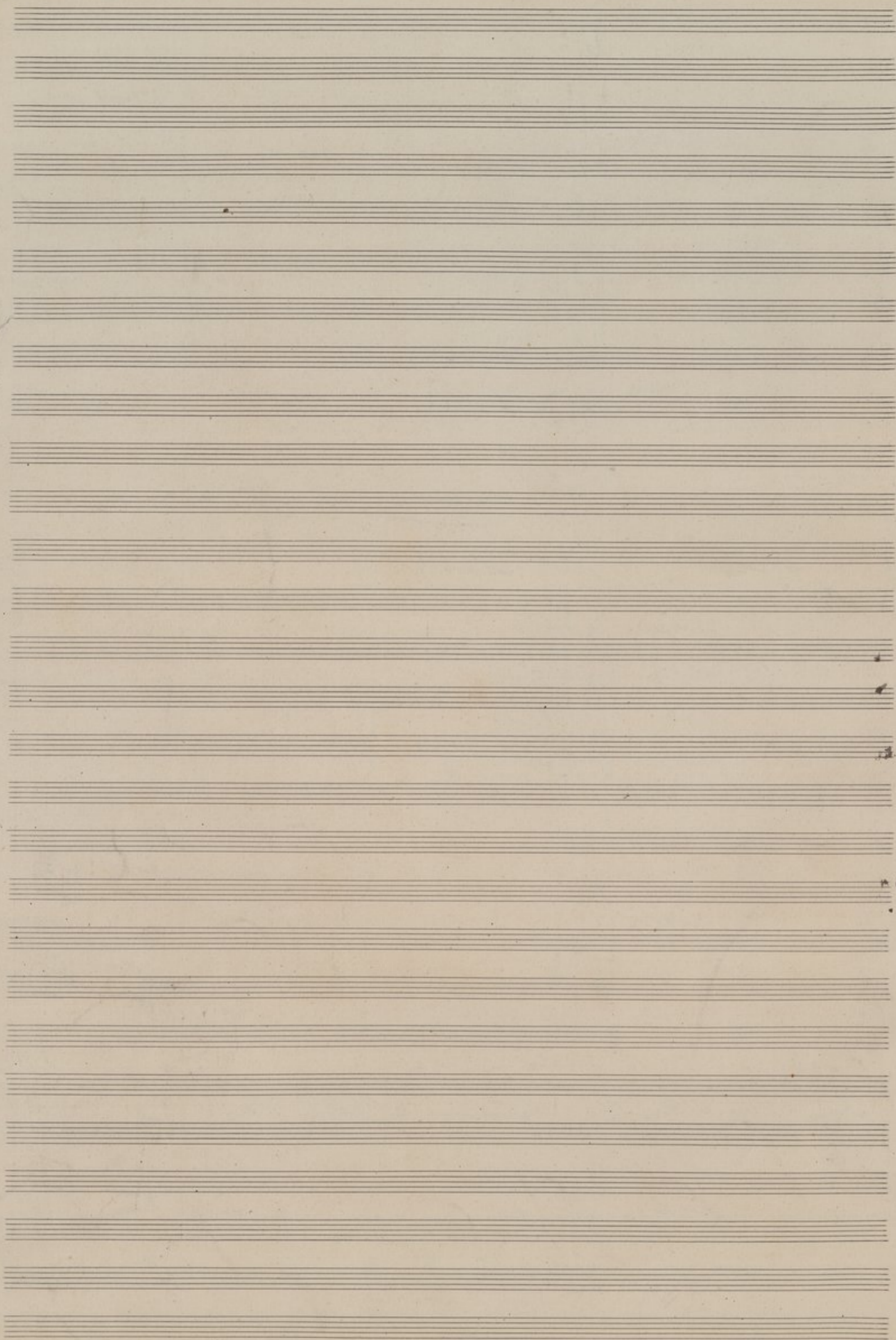
2. *ta!... vivan-te!..* *Toi!... — toi, mon ado-re!..*

all: all: molto appassionato

plls *suivz*

g.

all: all: molto appassionato



g. f. *ff* *à 2*

p. f. *ff* *à 2*

M. *ff* *à 2*

C. a. *ff* *à 2*

cl. *ff* *à 2*

cl. b. *f*

B. *f* *à 2*

S. *f*

1020 *f*

Corn *f*

3040 *f* *à 2*

1020 *ff* *à 2*

trump: *ff* *à 2*

30 *ff* *à 2*

1020 *f*

tr. *f*

30 & tuba *f*

tomb: *f*

bien chanté

f (à la corde)

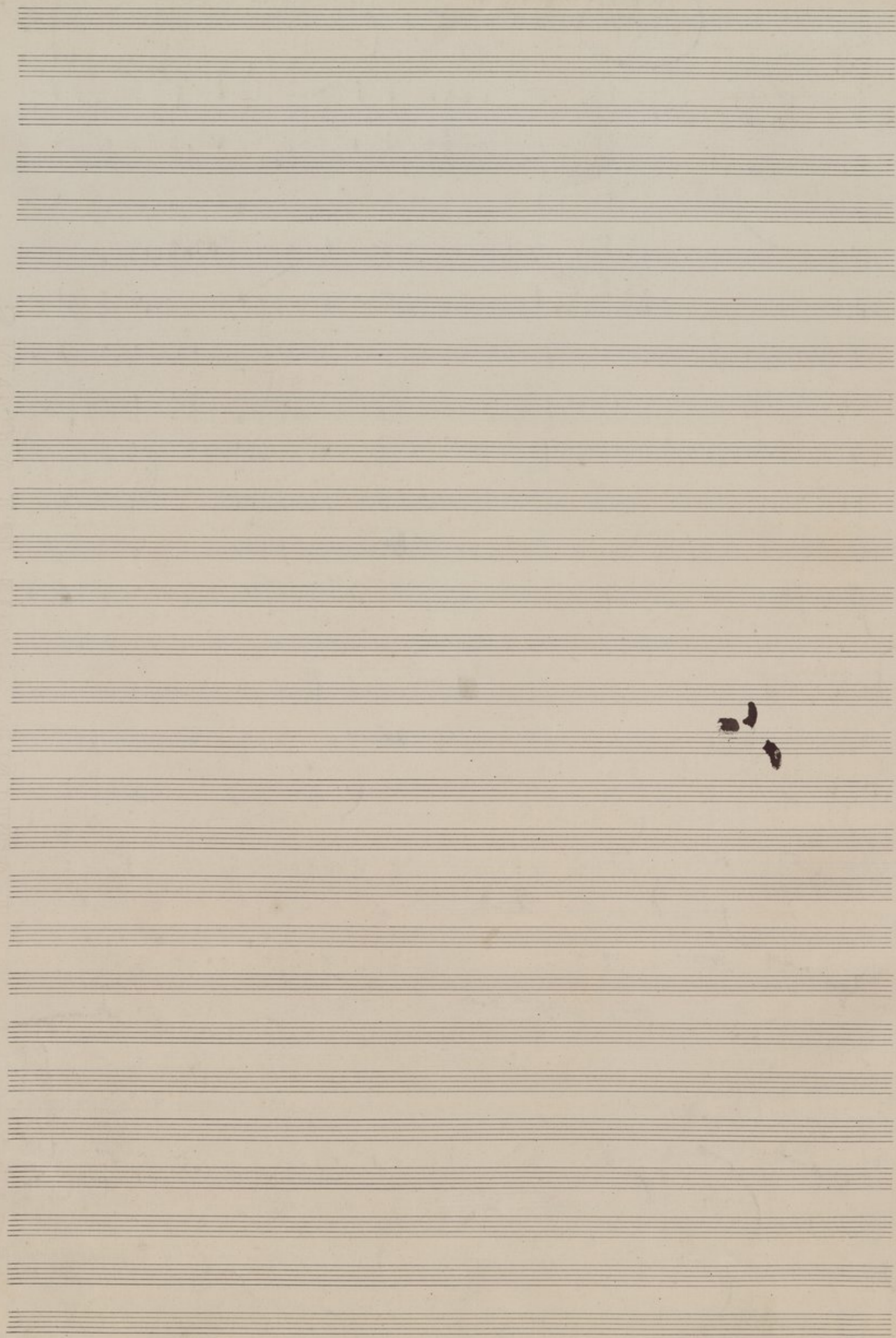
bien chanté

f (à la corde)

(Zarāstra s'est élancé au devant d'Anābita, sortie de la litière, et la ramène) — mais, Anābita, s'est détachée des bras de Zarāstra et s'est laissée couler à ses genoux.

bien chanté

f (à la corde)



all.
Meno Mosso

g-f. *p*
 p-f. *p*
 M.
 C.a.
 cl.
 cl.b.
 B.
 S.
 1^o 2^o
 Con 3^o 4^o *3^o Solo*
 1^o 2^o
 trump:
 3^o
 1^o 2^o
 tr.
 3^o tuba
 timb:

all.
Meno Mosso

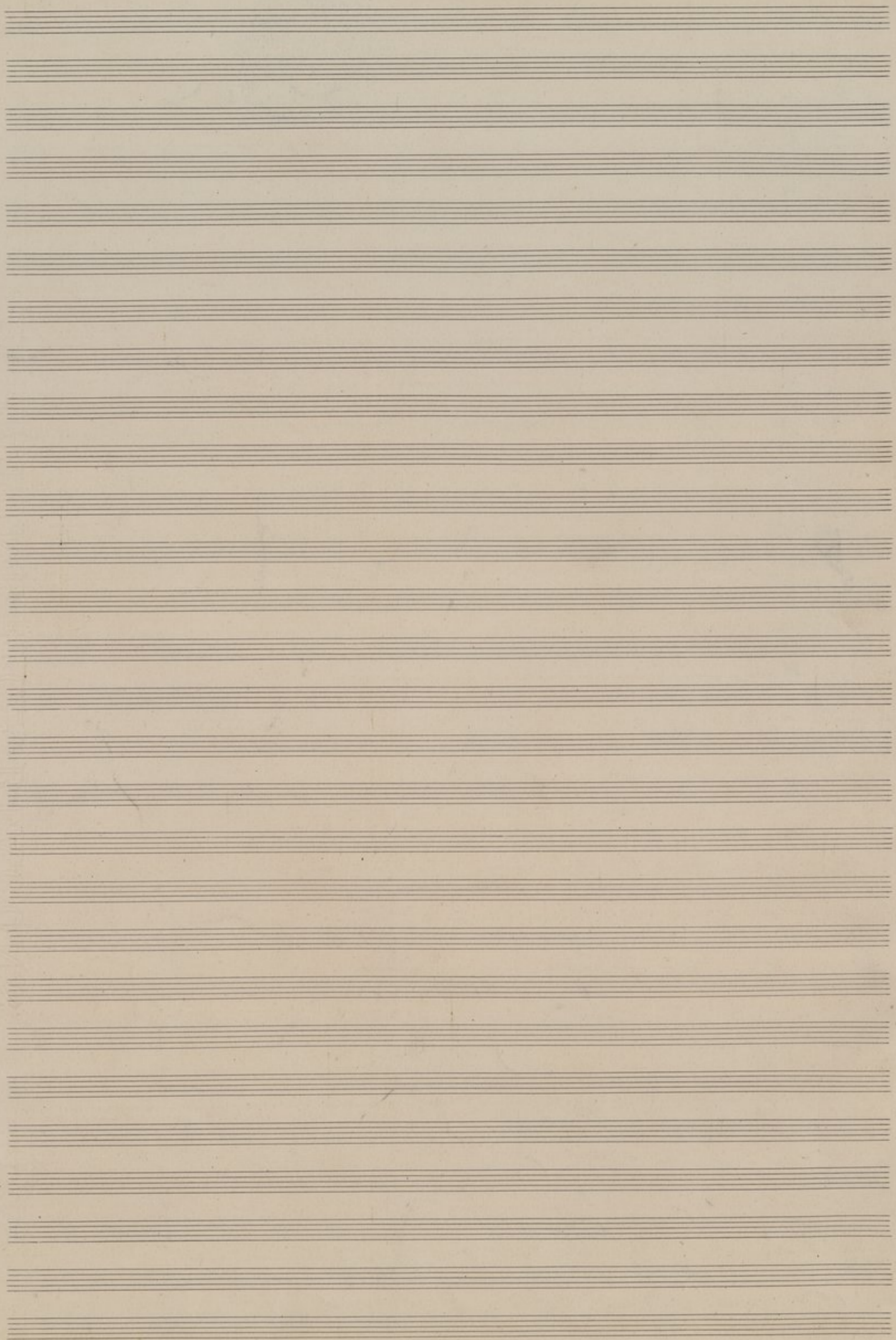
V.
 A.
 an: *mf*
 Mon!...

all.
Meno Mosso

laisse àtes ge-noux se prosterner la fol-le qui com

Vlla
 Cs

all.
Meno Mosso



312

And^{te} = Cantabile 52 = 1

g.f. 3/4

p.f. 3/4

H. 3/4

C.a. 3/4

Cl. 3/4

Cl. b. 3/4

B. 3/4

S. 3/4

1^o 2^o 3/4

Cos 3/4

3^o 4^o 3/4

timb. 3/4

Clari: *solilo* (expressif et bien chanté)
suivz

And^{te} = Cantabile

V. 3/4 *suivz*

a. 3/4 *pp d.*

a. 3/4 *pppp.*

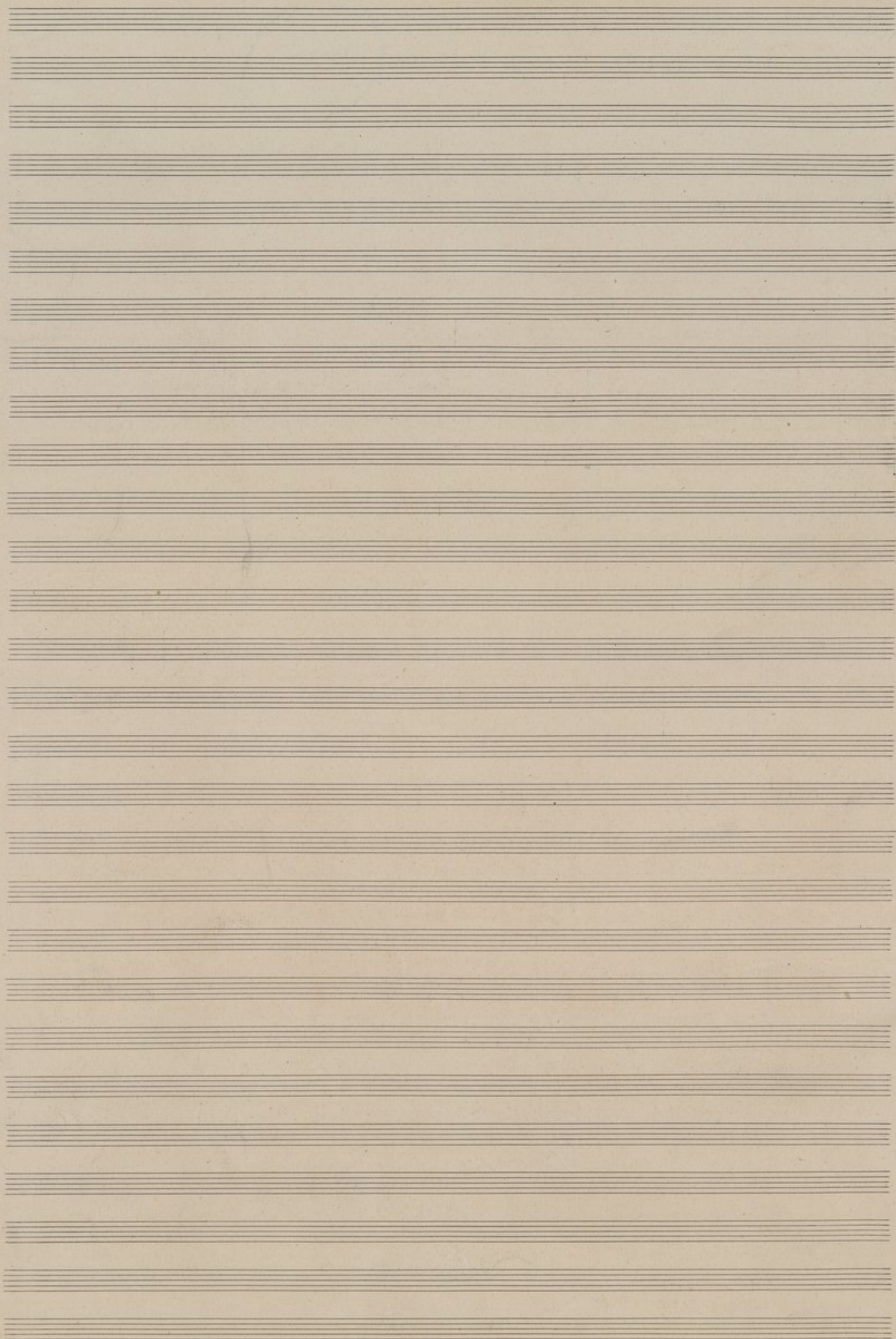
And^{te} = Cantabile

an. 3/4 *pp* *rall: - - -*
-mit le crime abhor-ri De ne pas
croi - re à ta pa-

Vlls 3/4 *pp*

Ob. 3/4

And^{te} = Cantabile



très a Tempo

g-f.

p-f.

H.

C.a.

Cl.

Cl. E.

B.

S.

Lozo

Cory

3r4r

timb.

V.

A.

am:

Cllo

S.

10

(bien chanté)

a Tempo

suiv.

dim.

dim.

mf

(bien chanté)

(avec tristesse et résignation)

piu p.

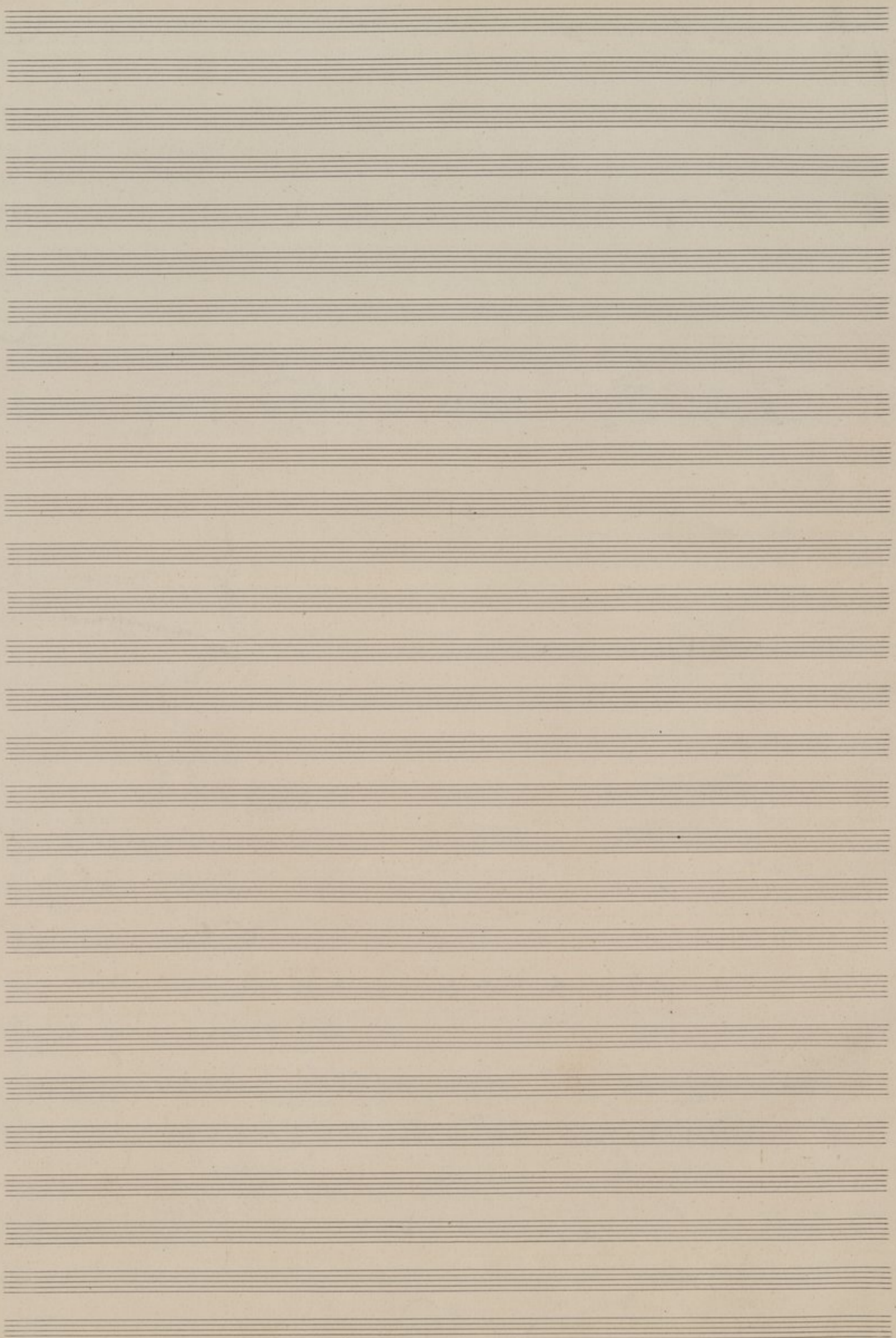
a Tempo

dim.

suiv.

pp

a Tempo



appassionato poco a

g.f.

p.f. =

H. =

C.a.

d.

d.b.

B.

S. =

1020

Corn

3'40

trub:

(bien chanté) *appassionato poco a*

V.

a.

an:

(à la corde)

(avec âme)

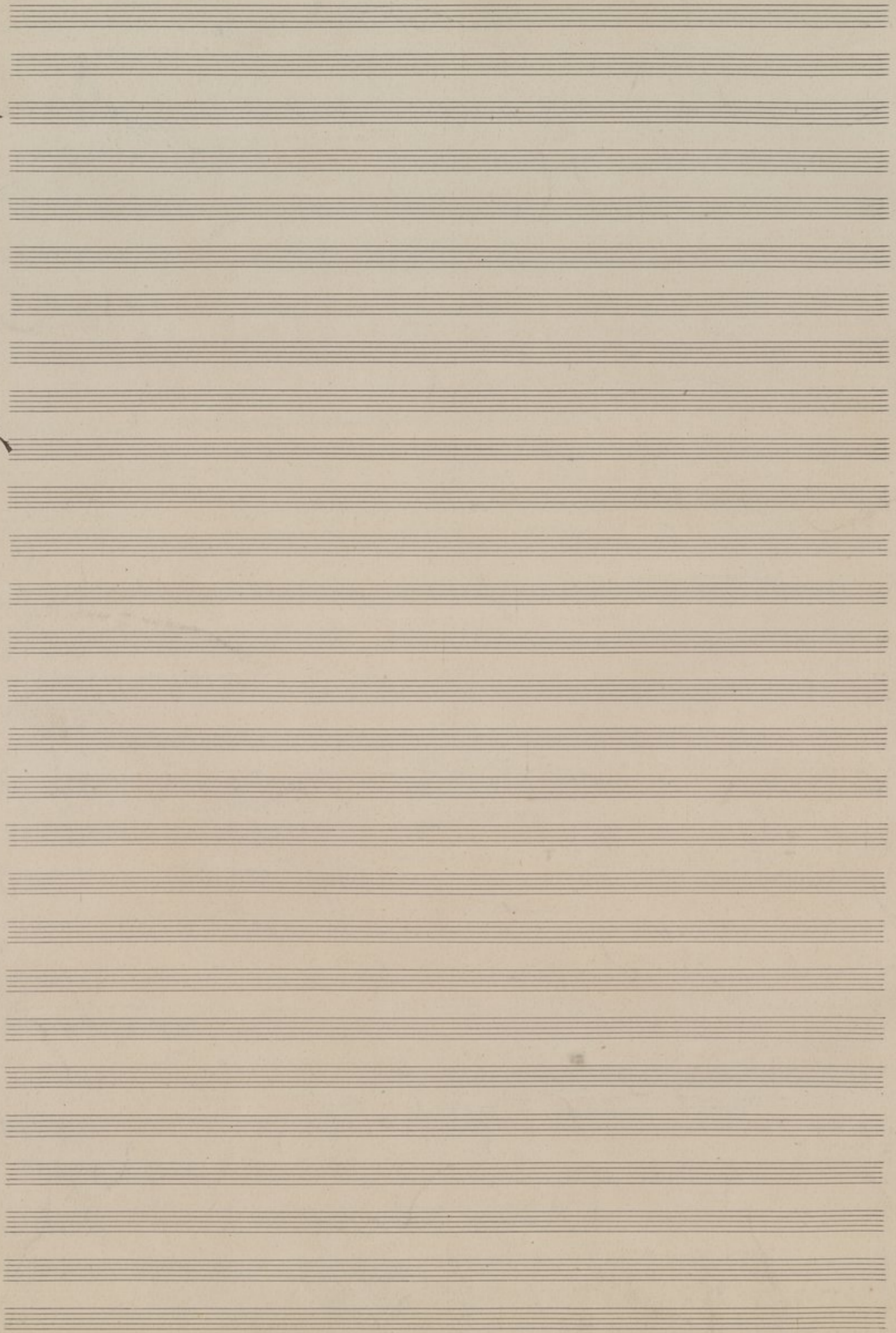
- mon, - triste amour, ... Hé-las! - que vai-nement j'in-

appassionato poco a

Yells

appassionato poco a

W. B. ELLIOTT & SONS, NEW YORK



313

g.f. p.f. M. C.a. cl. Ch. b. B. S. 102° Cos 3rd 4° Tumb:

meno rit: — — — — — *piu mosso 84 = !*

V. a.

meno rit: — — — — — piu mosso

an.

meno rit: — — — — — piu mosso

Zaritra (avec a-deus)

- vo-que... car je sais qu'à ton Dieu tu conda-eras tes jours!... Va le Dieu,

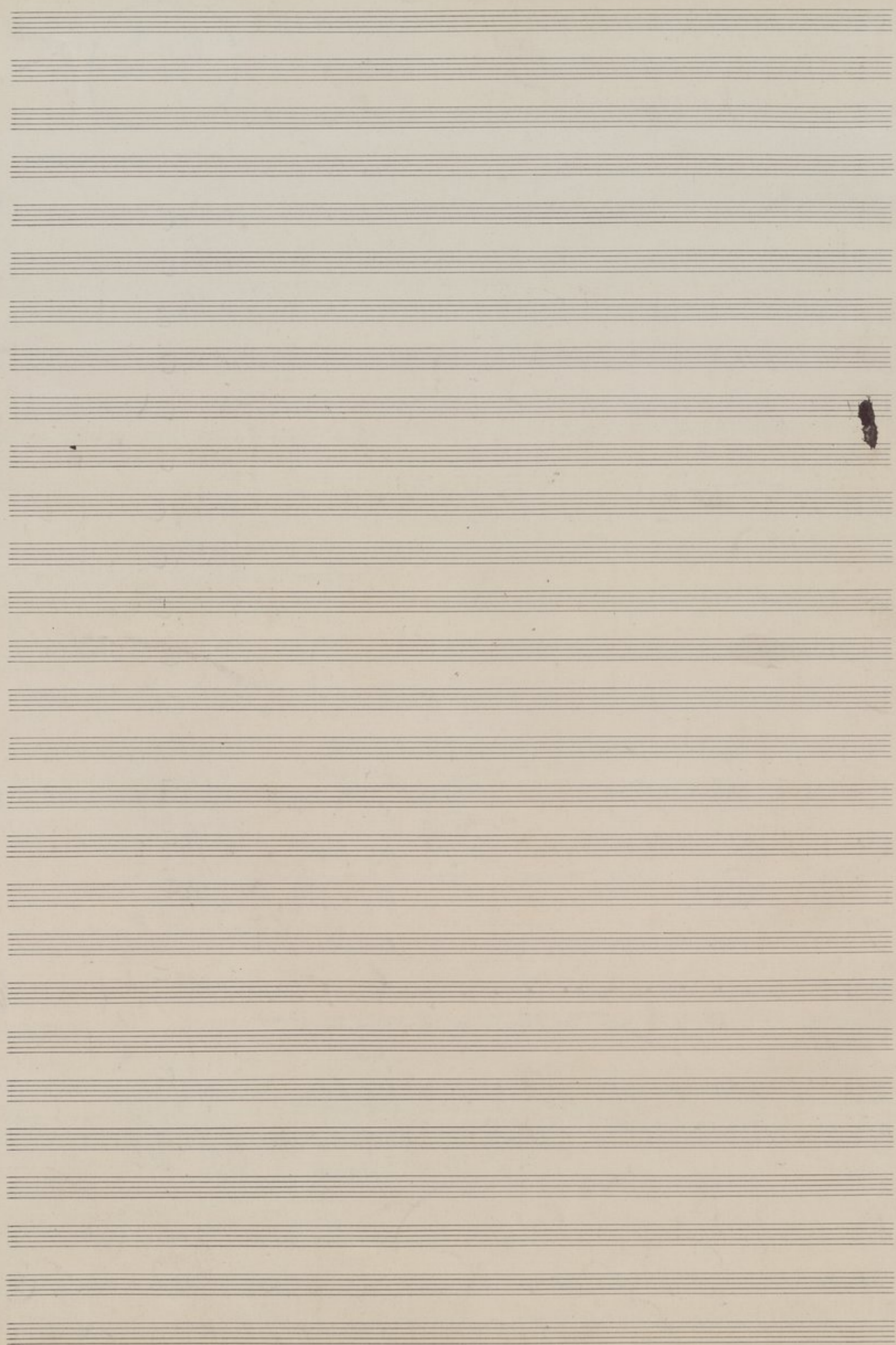
- poco

vcllo

meno rit: — — — — — piu mosso

10

di remette.)



Cl. *ch. b.* *mf* # | # | # | # |

Cl. b. *Bapour* *mf* # | # | # | # |

S. = = = = = =

Cors *cors* *mf* # | # | # | # |

3^{es} *mf* # | # | # | # |

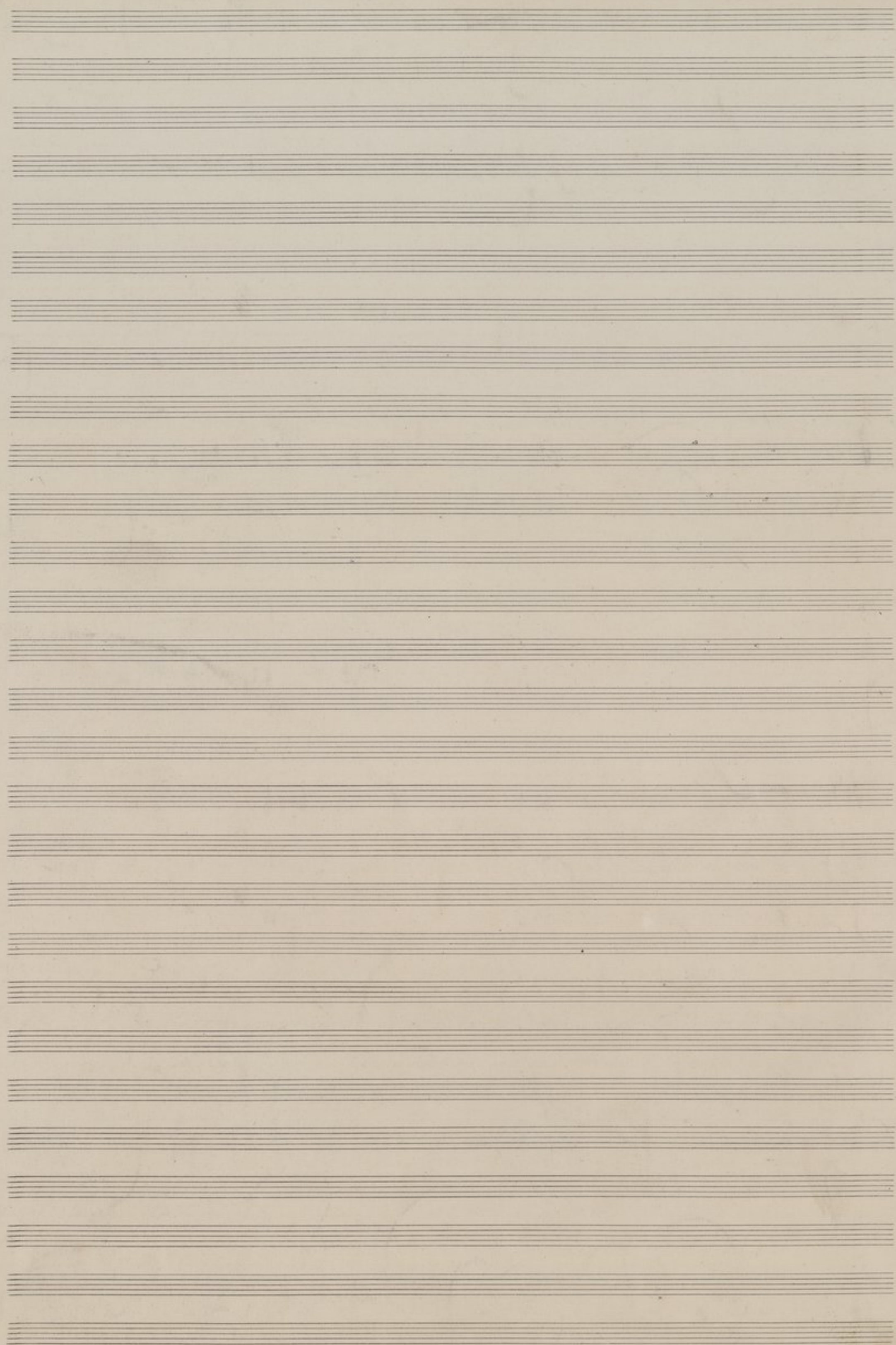
V. *fp* ||| ||| |||

a. *fp* ||| ||| |||

Z- dont je suis le Ma-ge, De sa splendeur ta splen-deur est l'ima-ge, Et t'ai-
 ces: - - - - - cen

Vll *fp* ||| ||| |||

cb: *fp* ||| ||| |||



Cl.

Cl. B.

B.

S.

1° 2°

Cors

3° 4°

V.

A.

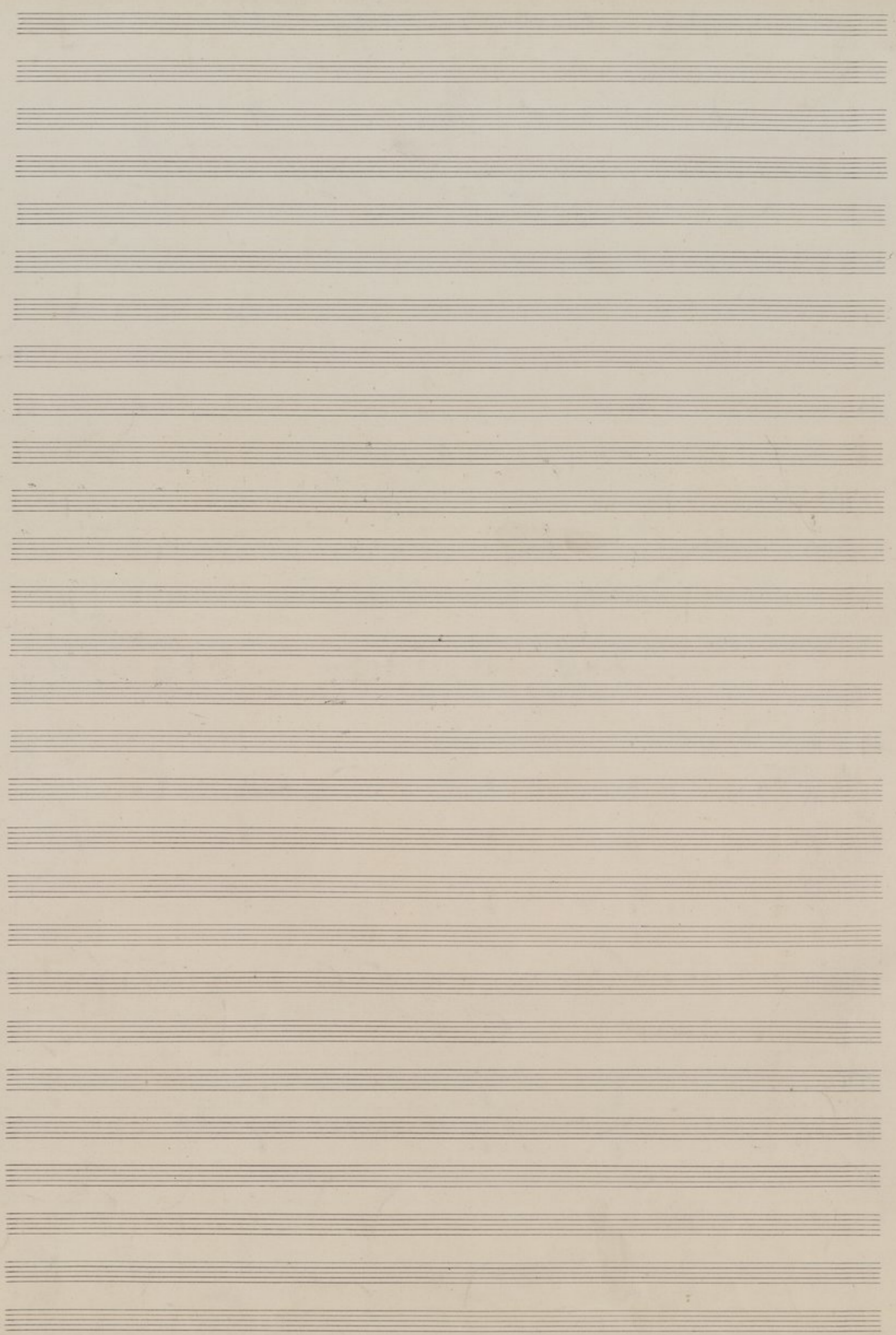
Z.

Bls

S.

Cl. *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 Cl. B. *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 B. *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 S. *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 1° 2° *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 Cors *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 3° 4° *mf* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 V. *fp* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 A. *fp* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 Z. *fp* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 Bls *fp* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$
 S. *fp* $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ $\# \bar{1}$ *mf* $\# \bar{1}$

-mer
 do
 cest lui rendre homma
 ge!... Lui qui dans mon obe-
 mis
 mit ton amour vainqueur



d. \flat

d.b. \flat *crus:* f

B. \flat $\sharp 2$ *crus:* f

S. =

1020 \flat $\sharp 2$ *crus:*

Cory \flat $\sharp 2$ *crus:*

3040

V. *poco - poco*

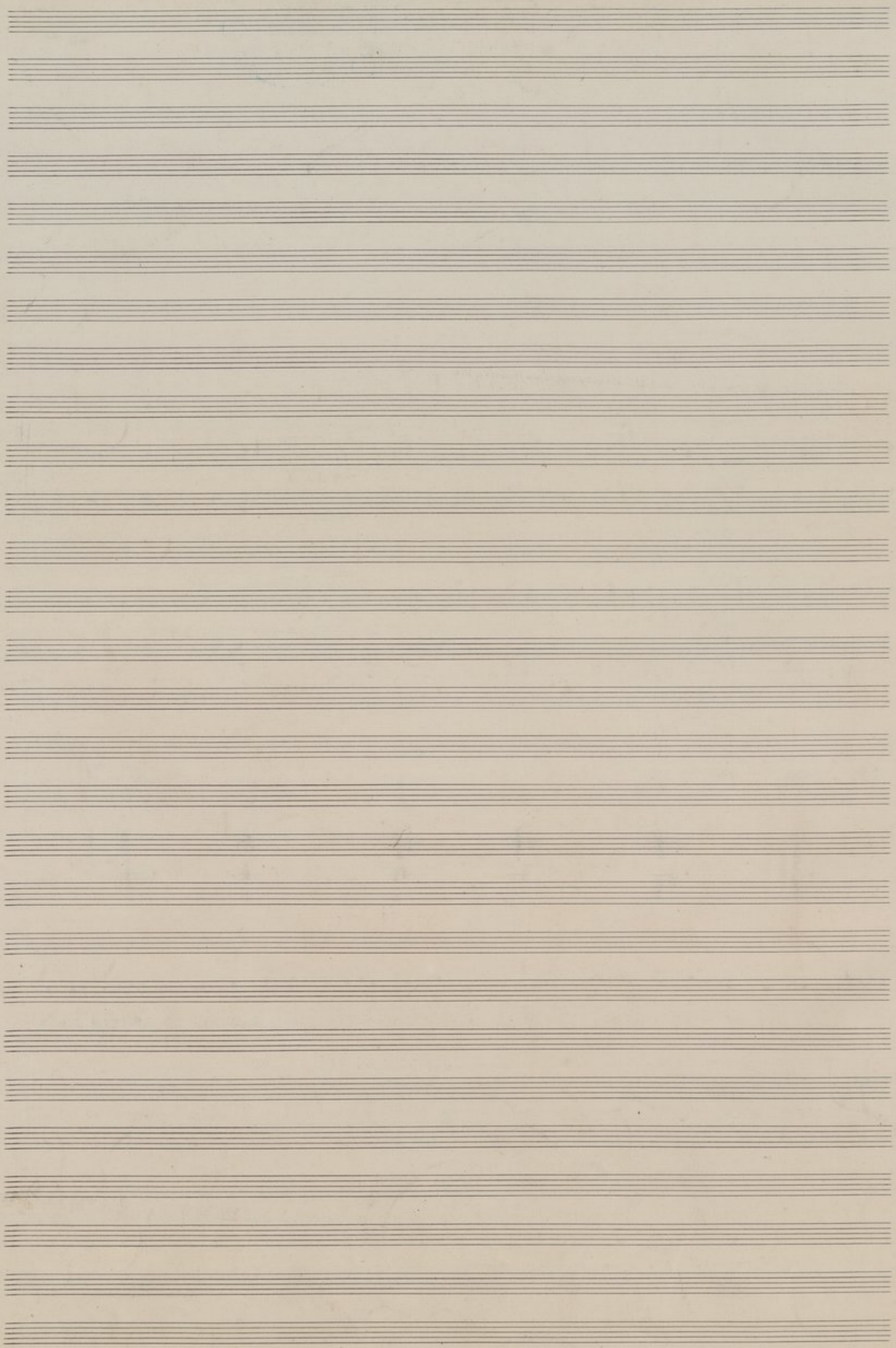
a. *poco - poco*

Z. *très expressif et*

Il ne m'oblige pas à passer sur la terre sans avoir senti

Vclle *mo*

S. *poco - poco* *fin crus:*



314

1797

d.

d.l.

B.

S.

1^o 2^o

Cory

3^o 4^o

Marpes

V.

a.

sans retenu

fin molto

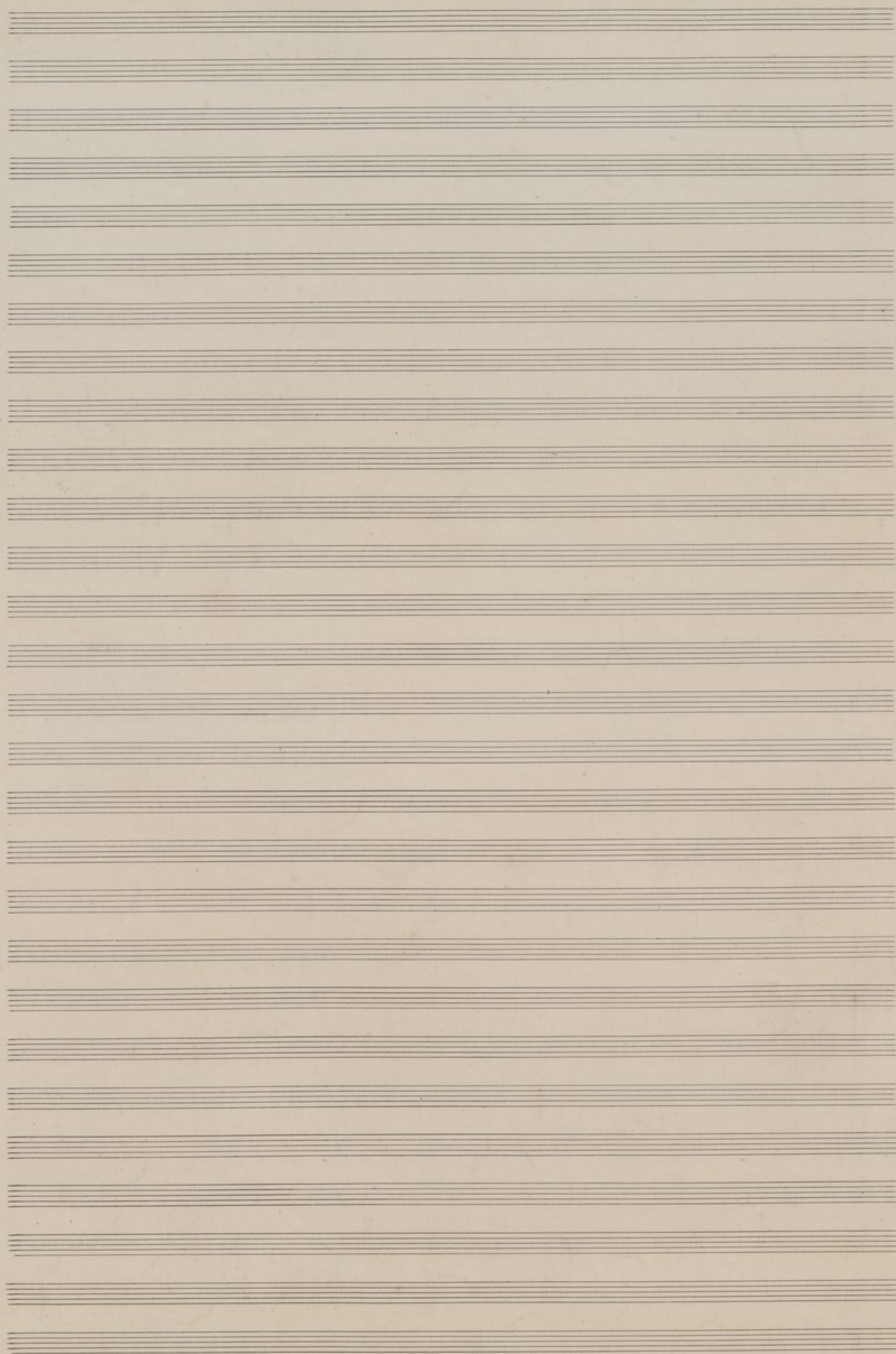
R.

Batteur cœur au près de mon cœur solitaire — re!... oui... ce

Vclle

Vcllo

(très marqué)



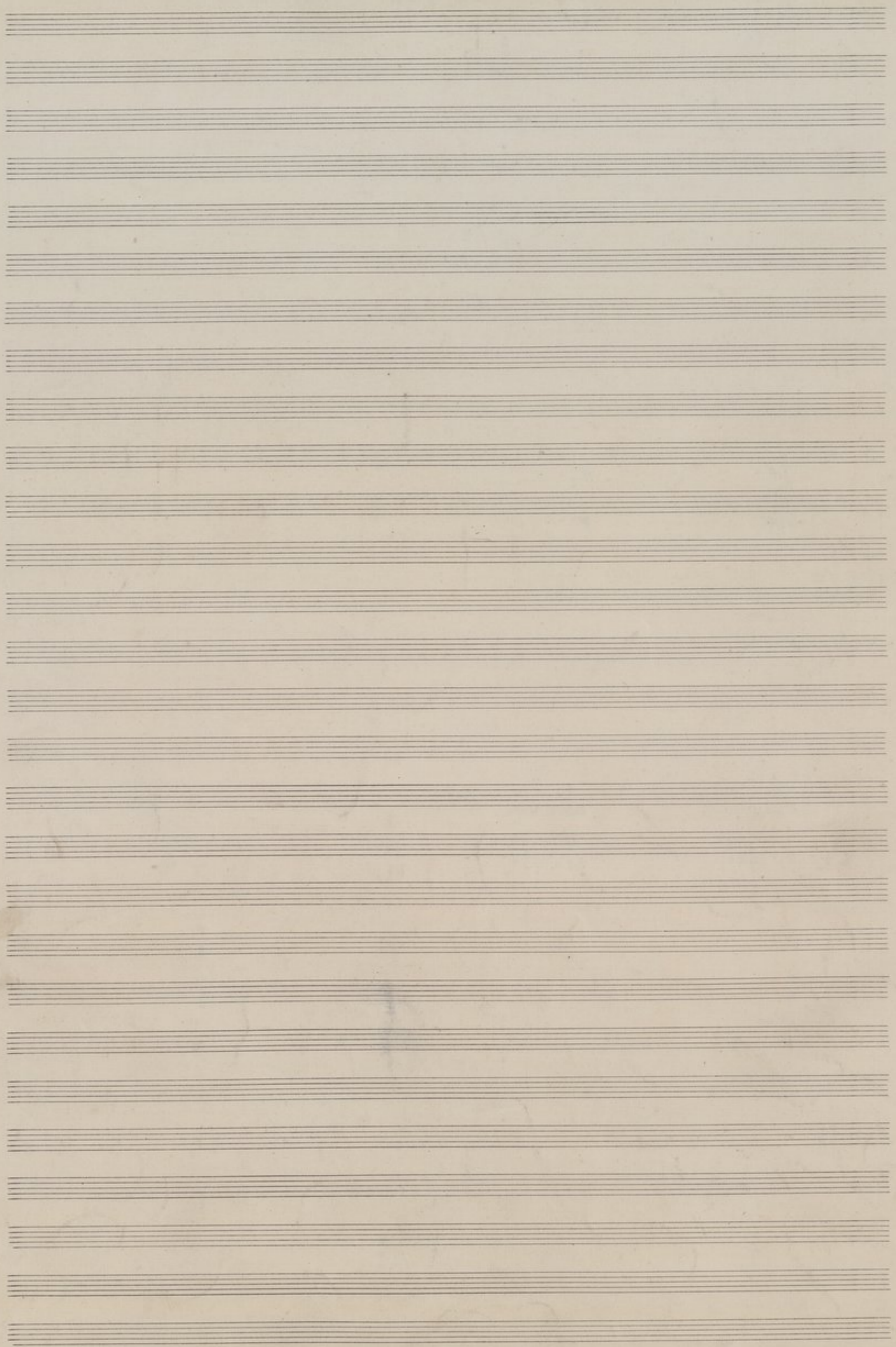
g-f.
p-f.
M.
C. a.
d.
d.b.
B.
S.
1^o 2^o
Cors
3^o 4^o
1^o 2^o trump.
1^o 2^o
3^o 4^o tuba
truid:

M.
V.
A.
Z.
vlbs
S

Dir: ans: - -
fp ans: - -
fp ans: - -
fp ans: - -
Dir: ans: - -
fp
fp
fp ans: - -

ans: - -
ans: - -
ans: - -
ans: - -

Dieu, ce Dieu du feu
 en animant ce Dieu que j'a-



piu f *piu Mosso*

g-f. *am:*

p-f.

M. *am:*

C.a.

Cl. *am:*

Cl. b.

B.

S.

1020

Corn 3^o 4^o

1020
trump:

1020
tr.

3^o tuba

tomb:

piu Mosso

H.

V.

S.

piu mosso

piu mosso (avec transport)

N. *do - re... c'est le Dieu d'a mour!...*

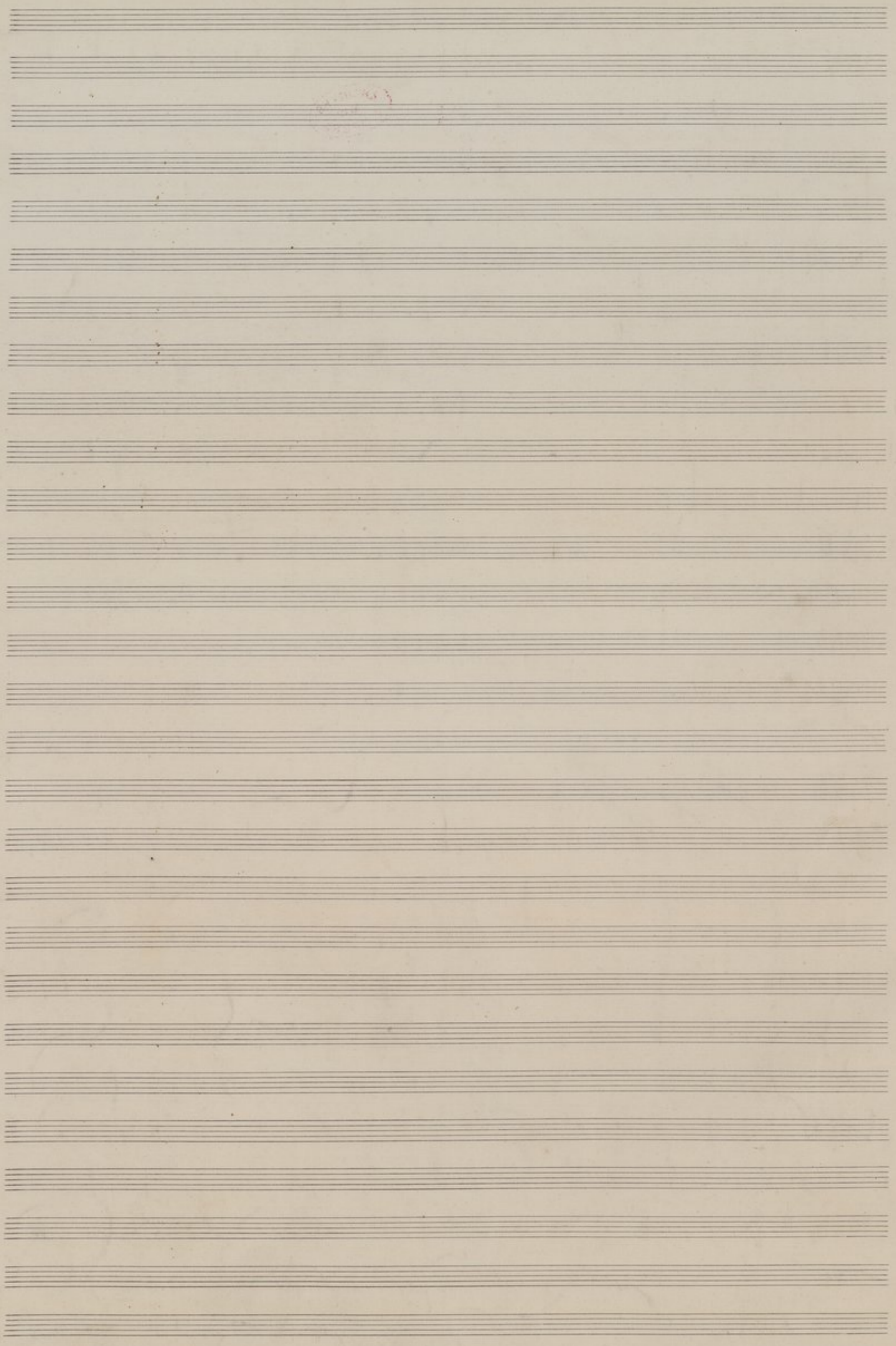
c'est le Dieu qui

Vclle

S.

15
31 arco *piu Mosso*

unis *Esjog:*



en animant

g-f.
p-f.
M.
C. a.
Cl.
Cl. b.
B.
S.
1020
Cor.
3^o 4^o
trump.
1020
tr.
3^o tub.
tub.
110



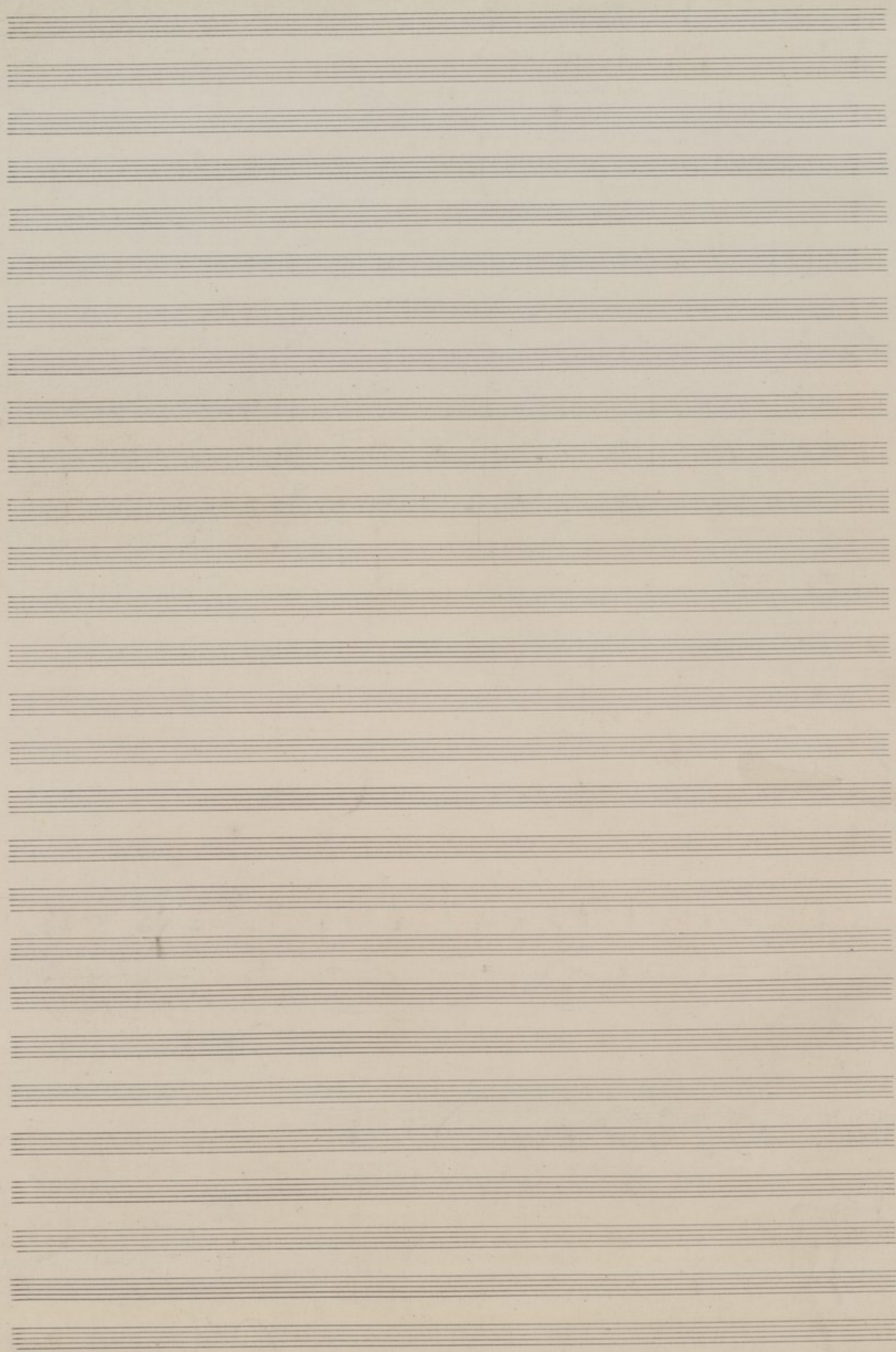
en animant

Harp.
V.
A.
2.
Vlls.
12
32

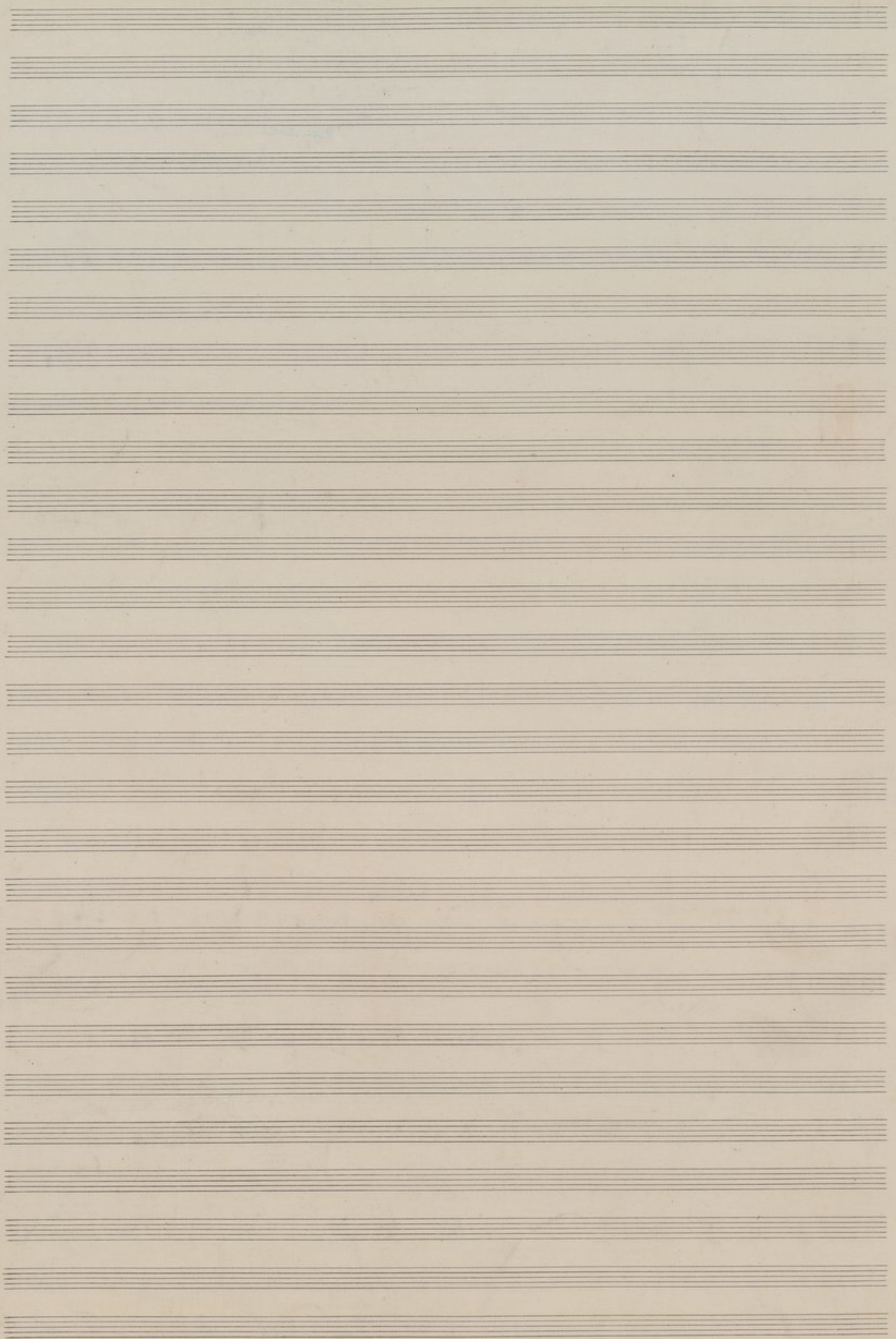
(bien chanté)
mf
dim:
pp
dim:
mf
pp
3
3
3
3
3
3

do-re Les fruits de ta chair, - les fleurs de tes yeux! C'est le Dieu qui

en animant



A handwritten musical score on aged paper, numbered 801 in the top right corner. The score is arranged in multiple staves. The top section includes staves for various instruments: 9-f. (flute), p-f. (piccolo flute), M. (oboe), C.a. (clarinet in A), Cl. (clarinet in Bb), Ch. b. (contrabassoon), B. (bassoon), S. (soprano saxophone), 1020 (cor Anglais), 3040 (horn), 1020 (trumpet), tr. (trombone), 30 (tuba), and Tuba (tuba). Below these is a staff for 'Harp'. The bottom section includes staves for 'Violins' (V.), 'Violas' (V.), 'Cellos' (C.), 'Double Basses' (B.), and 'Voice' (V.). The voice part has lyrics in French: "luit quand tu te dé-voi-les, Dans le so-leil et dans les é-toi-les C'est toujours". The score features various musical notations including notes, rests, dynamics (p, f), and articulation marks. The page number '14/35' is written in the bottom right corner.



piu mosso

315

g-f.

p-f.

M.

C. a.

cl.

cl. b.

B.

S.

1020

3040

1020

trump:

30

1020

tr.

30 & tuba

timbales

g. caisse

2 cymbals

M.

9:

10:

11:

12:

13:

14:

15:

16:

17:

18:

19:

20:

21:

22:

23:

24:

25:

26:

27:

28:

29:

30:

31:

32:

33:

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158:

159:

160:

161:

162:

163:

164:

165:

166:

167:

168:

169:

170:

171:

172:

173:

174:

175:

176:

177:

178:

179:

180:

181:

182:

183:

184:

185:

186:

187:

188:

189:

190:

191:

192:

193:

194:

195:

196:

197:

198:

199:

200:

laissez vibrer

piu mosso

anabita

(avec ame,

c'est

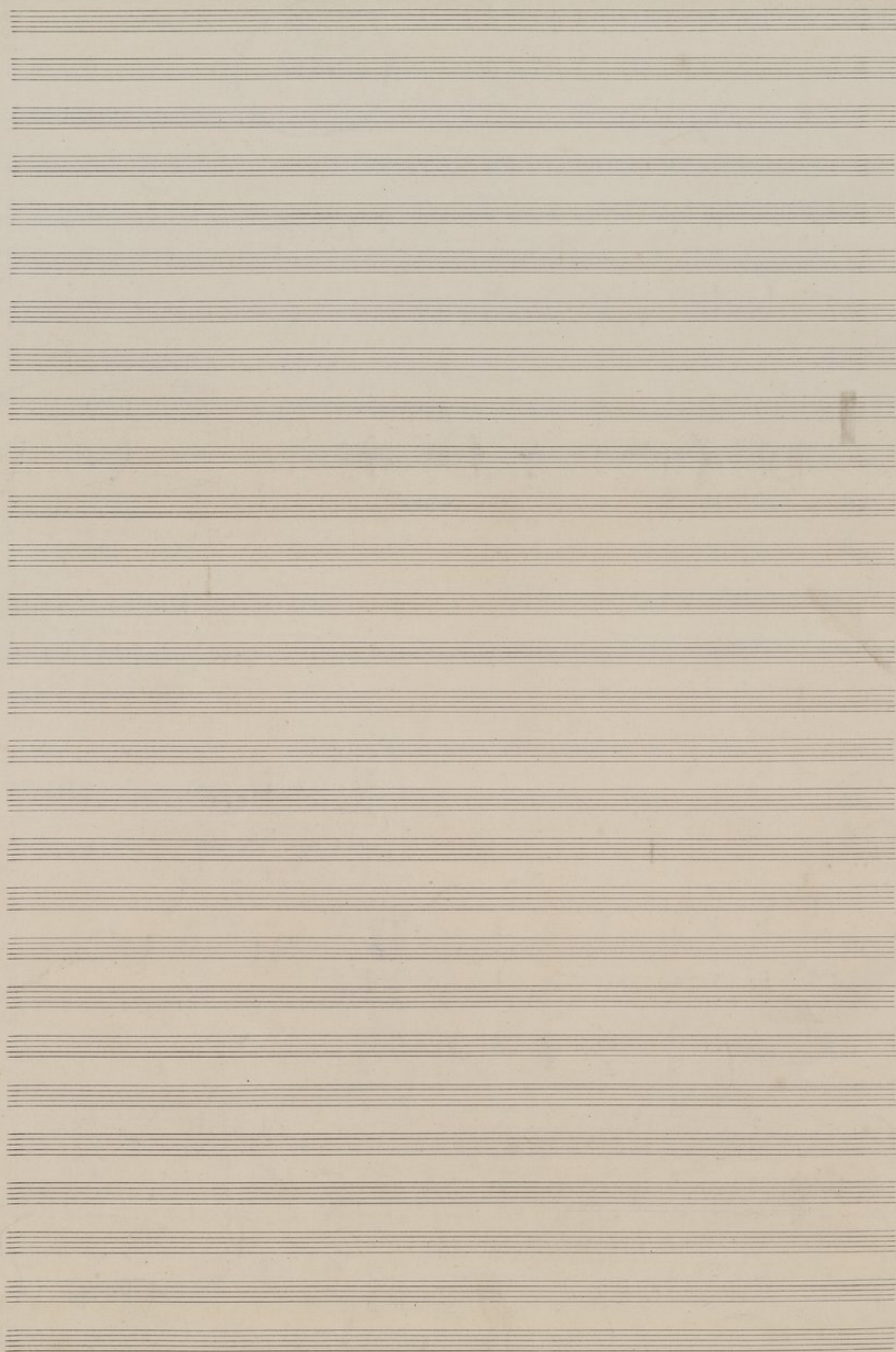
toi! toi, que! je vois aux

(sans retenir)

aux!... c'est toi!

piu mosso

piu mosso



g.f. *f*

p-f.

M.

C-a. *f*

cl. *mf* *rit*

cl.b. *mf*

B. *mf* *rit*

S. *mf*

1^o 2^o *f* *rit*

Cors 3^o 4^o *f* *rit*

timbales *f*

M.

V.

a.

et reprend les paroles de Zarastro

Am.

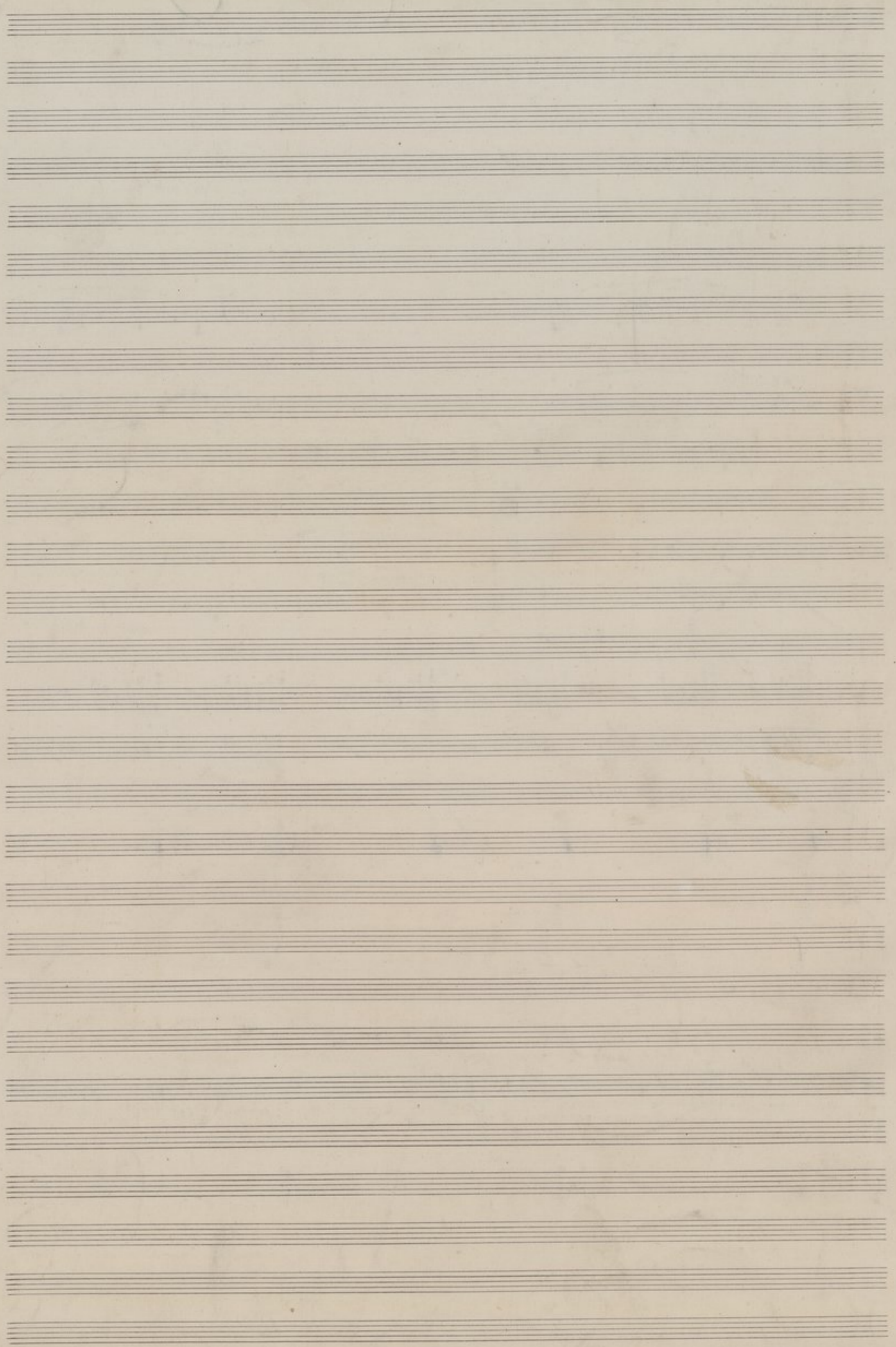
Z.

moi! toujours moi! c'est moi!..

toujours toi! c'est toi! c'est toi!..

celle

M.



rall: And^{te} 60 = 1.

g.f.

p.f.

M.

C.a.

Cl.

Cl. b.

B.

S.

1020

Cory

3040

tumb:

M.

V.

a.

an.

Z.

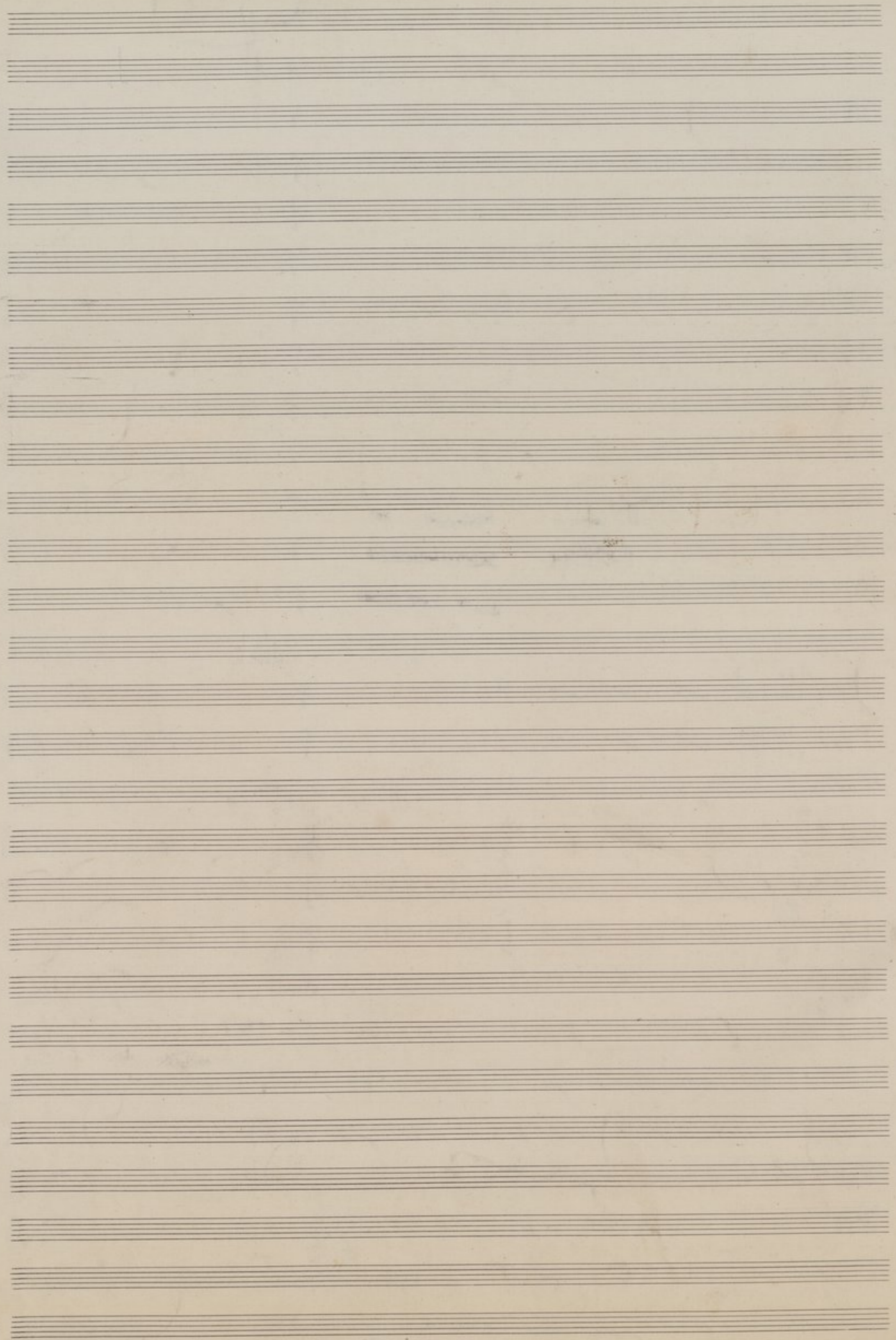
vlk.

OB.

And^{te} (stringendo appassionato)

ab! parle encor! encor! — Les
(très expressif)

6



g.f. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

p.f. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

H. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

C. a. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

cl. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

cl. b. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

B. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

Corn $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

timb. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

M $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

V. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

a. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

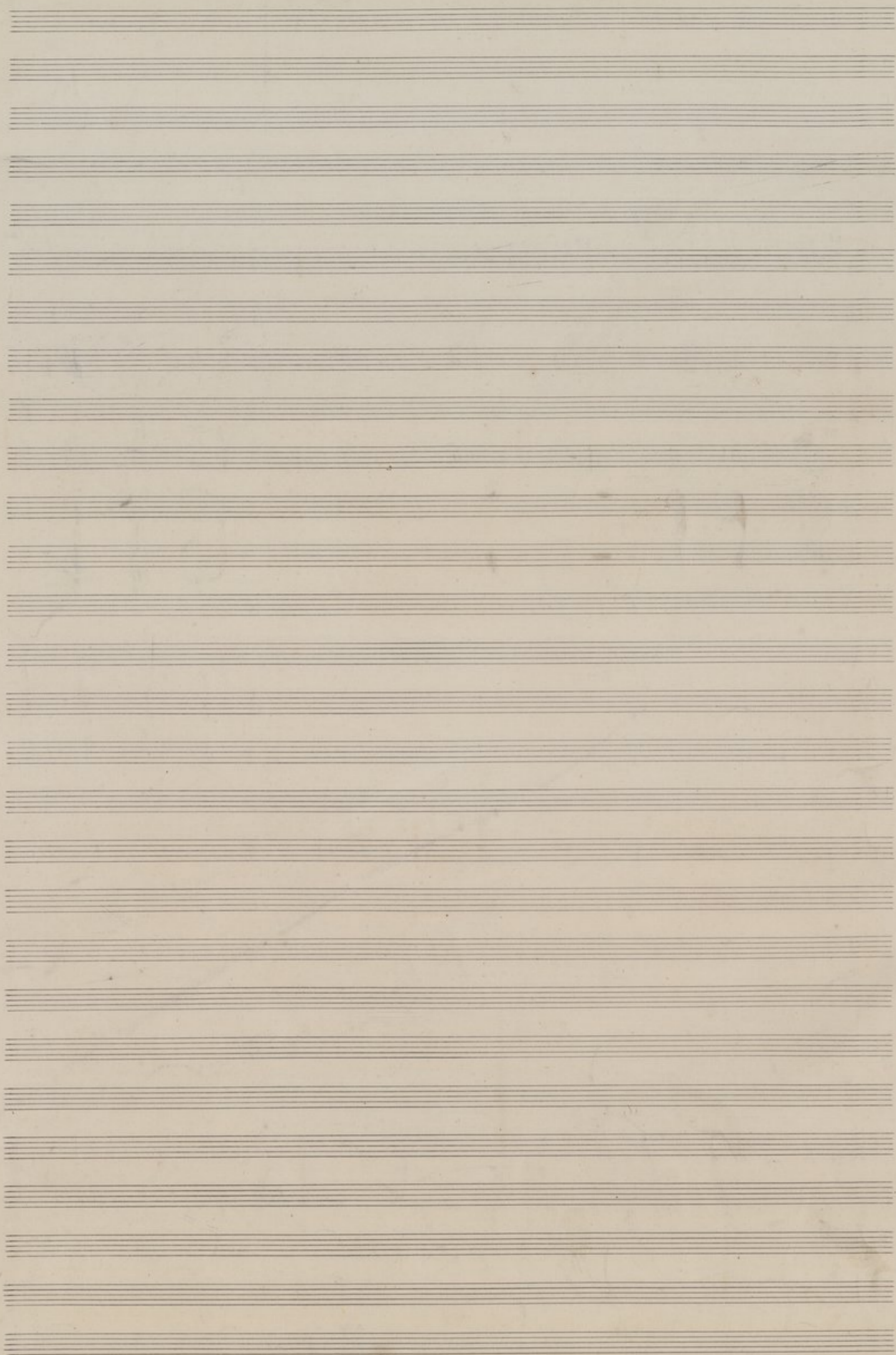
An. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

à Tempo
(comme catadisc)

mots que tu dis ils sont parmi l'essor — au bleu Ba — ra —

Vcllo $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

cb $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$



g.f. *p.f.* *M.* *C.a.* *d.* *d.b.* *B.* *1020* *Coro* *30 1/2* *tumb.*

suivra

dim:

dim:

dim:

dim:

dim:

dim:

dim:

M.

suivra

dim:

v. *mf* *mf* *p* *mf*

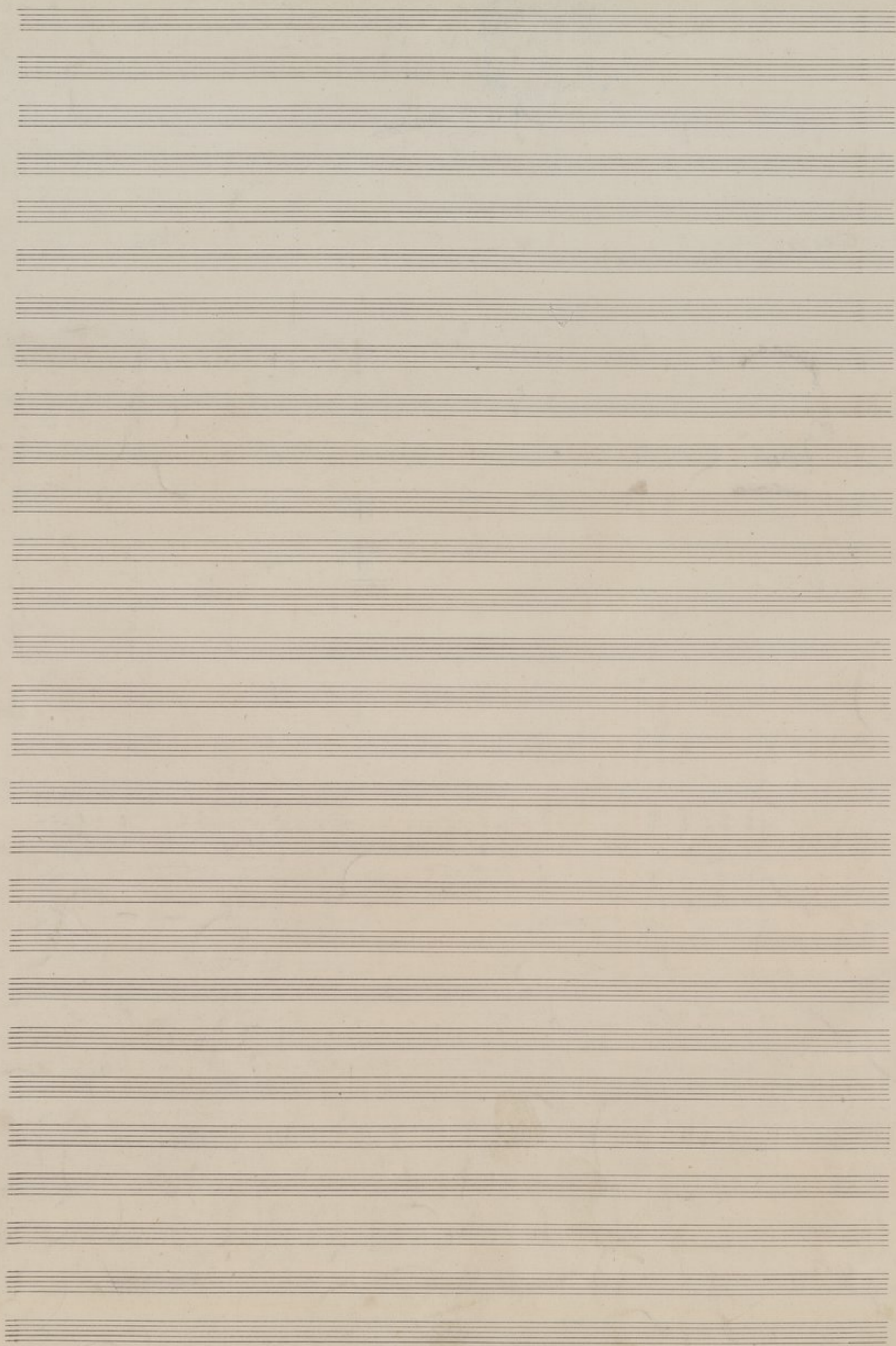
suivra

am. *mf* *f* *p* *mf* *dim:*

-dis! a dieu les jours en pleurs! Voici venir les jours d'or, j'en vais cueillir les

vlls *mf* *f* *p* *mf* *dim:*

suivra



317

rall. *a Tempo*

g.f. *p-f.* M. C.a. cl. cl-f. *Coro* *3^o 4^o* timb.

rall. *a Tempo*

M.

rall. *a Tempo*

V. a.

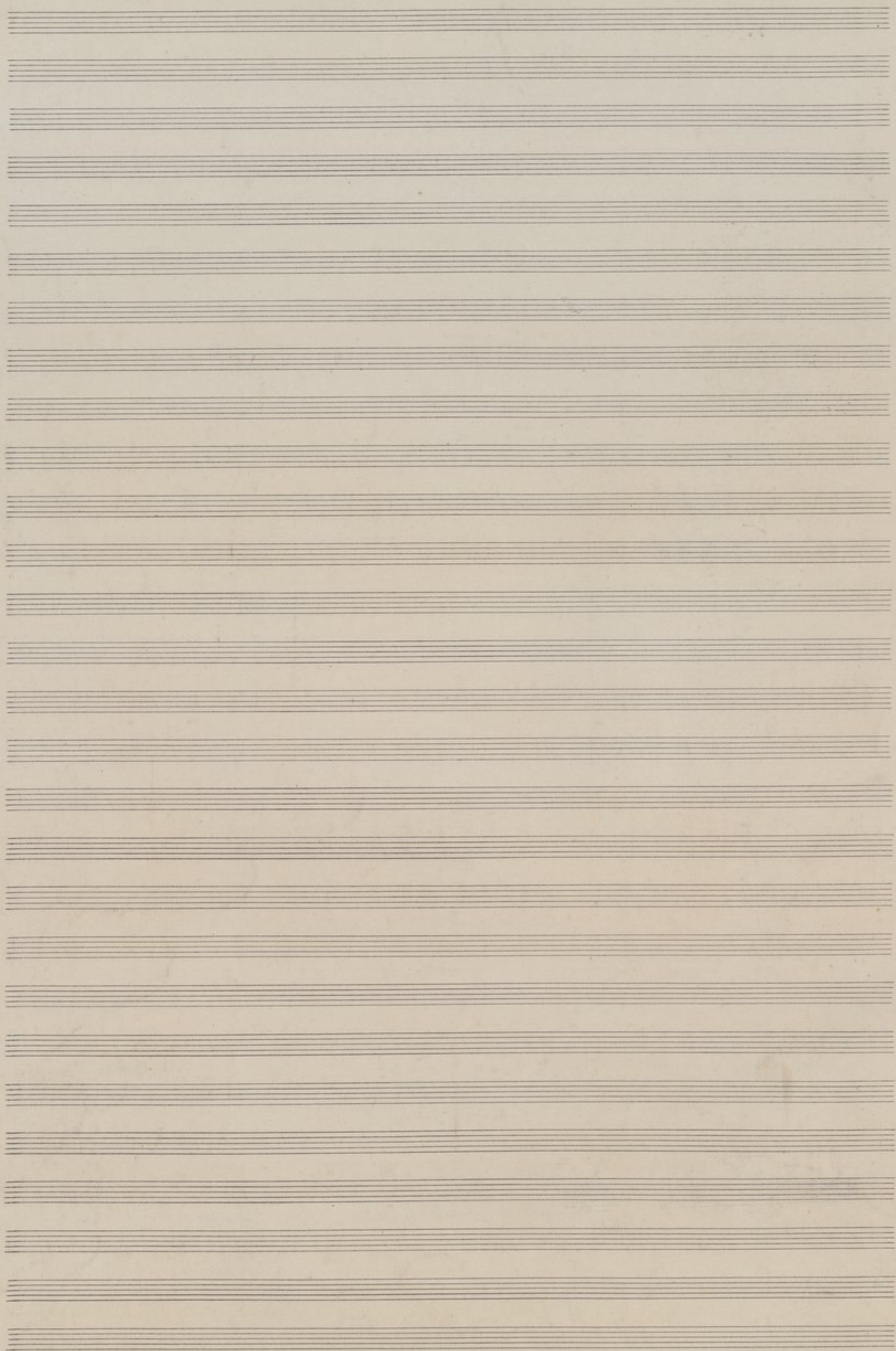
rall. *a Tempo*

an. Z.

clairs! ob! parle en cor! o cher, ô pur trésor! c'est toi qui les

rall. *a Tempo*

vll. cb.



g=f $\frac{12}{8}$ $\frac{9}{8}$

p.f. $\frac{12}{8}$ $\frac{9}{8}$

M. $\frac{12}{8}$ $\frac{9}{8}$

C-a. $\frac{12}{8}$ $\frac{9}{8}$

cl. $\frac{12}{8}$ $\frac{9}{8}$

cl.b. $\frac{12}{8}$ $\frac{9}{8}$

B. $\frac{12}{8}$ $\frac{9}{8}$

1020
Cor 1 $\frac{12}{8}$ $\frac{9}{8}$

3040
Cor 2 $\frac{12}{8}$ $\frac{9}{8}$

trub. $\frac{12}{8}$ $\frac{9}{8}$

M. $\frac{12}{8}$ $\frac{9}{8}$

V $\frac{12}{8}$ $\frac{9}{8}$

a. $\frac{12}{8}$ $\frac{9}{8}$

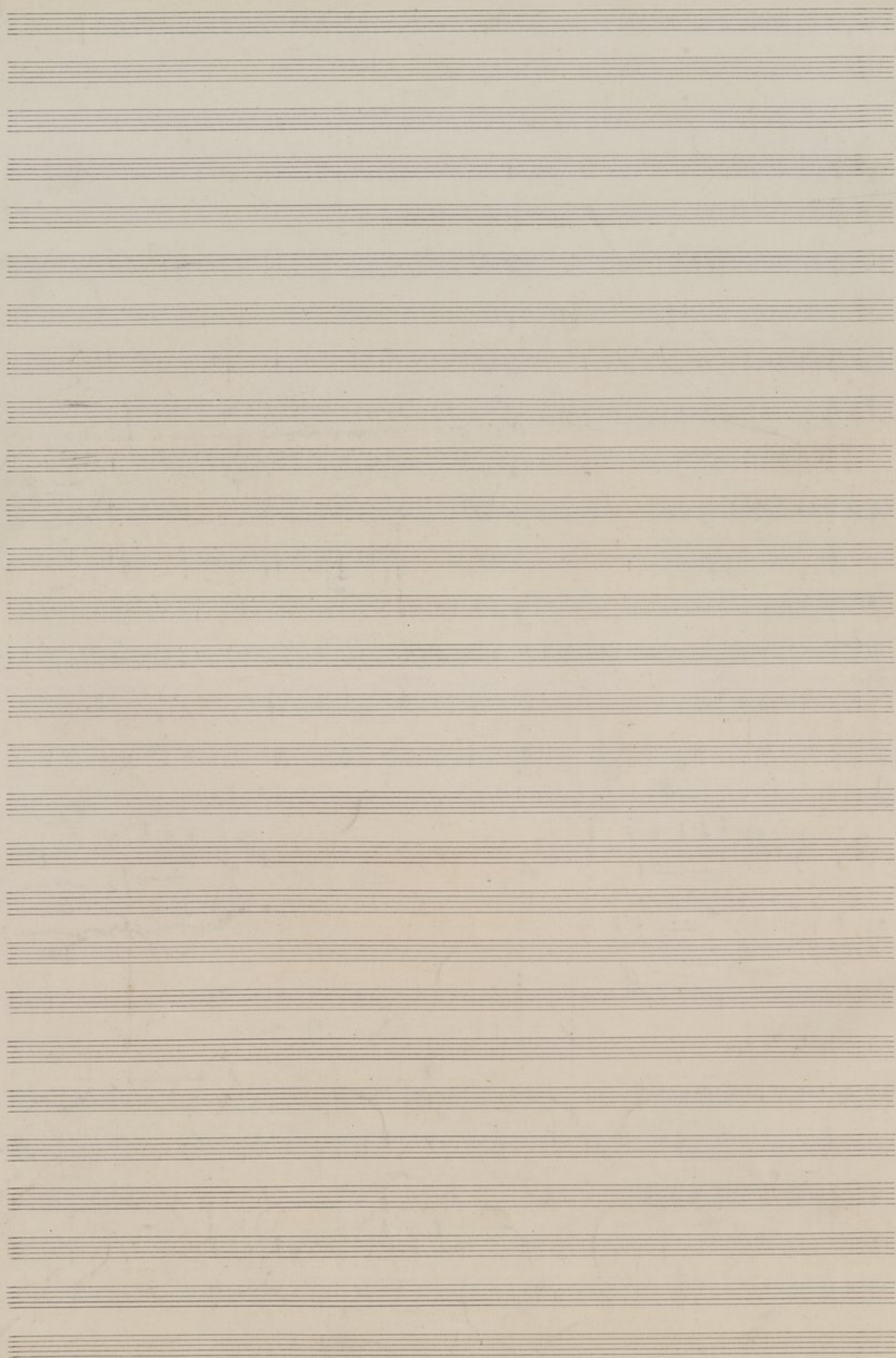
an. $\frac{12}{8}$ $\frac{9}{8}$

2. $\frac{12}{8}$ $\frac{9}{8}$

cor! parle en cor! dis Les mots avant l'essor — au bien Ba-ra — dis viens, je boirai tes

vlls $\frac{12}{8}$ $\frac{9}{8}$

v. $\frac{12}{8}$ $\frac{9}{8}$



g.f. *ppp* *suivy*

p.f. =

M. =

C.a. *ppp*

cl. *dim:*

cl.t. *ppp*

ob. *dim:*

tr. 20 *ppp*

Cor 30/20 *ppp*

tub. *ppp*

suivy

M.

suivy

v.

a.

an.

Z.

dol:

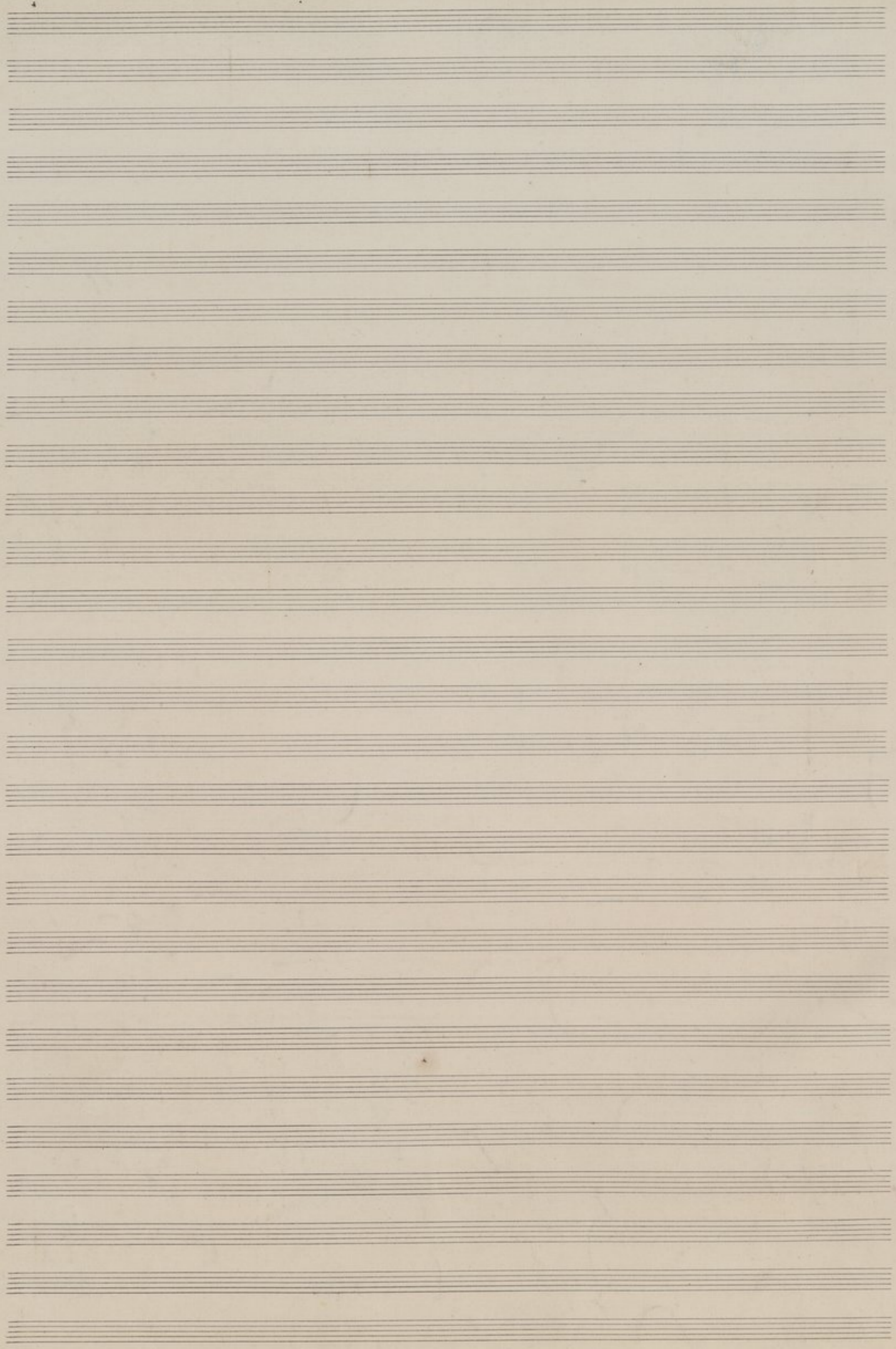
voici venir les jours d'or, j'en vois vieillir les fleurs, oh! parle en
 pleurs En baisant tes longs cils d'or, Bon voir tes yeux en fleurs fleurir en

suivy

cell.

ppp

ppp



51
50

318

g.f.

p.f.

H.

C.a.

cl.

cl. b.

B

Cor

3°4°

timb.

M.

V.

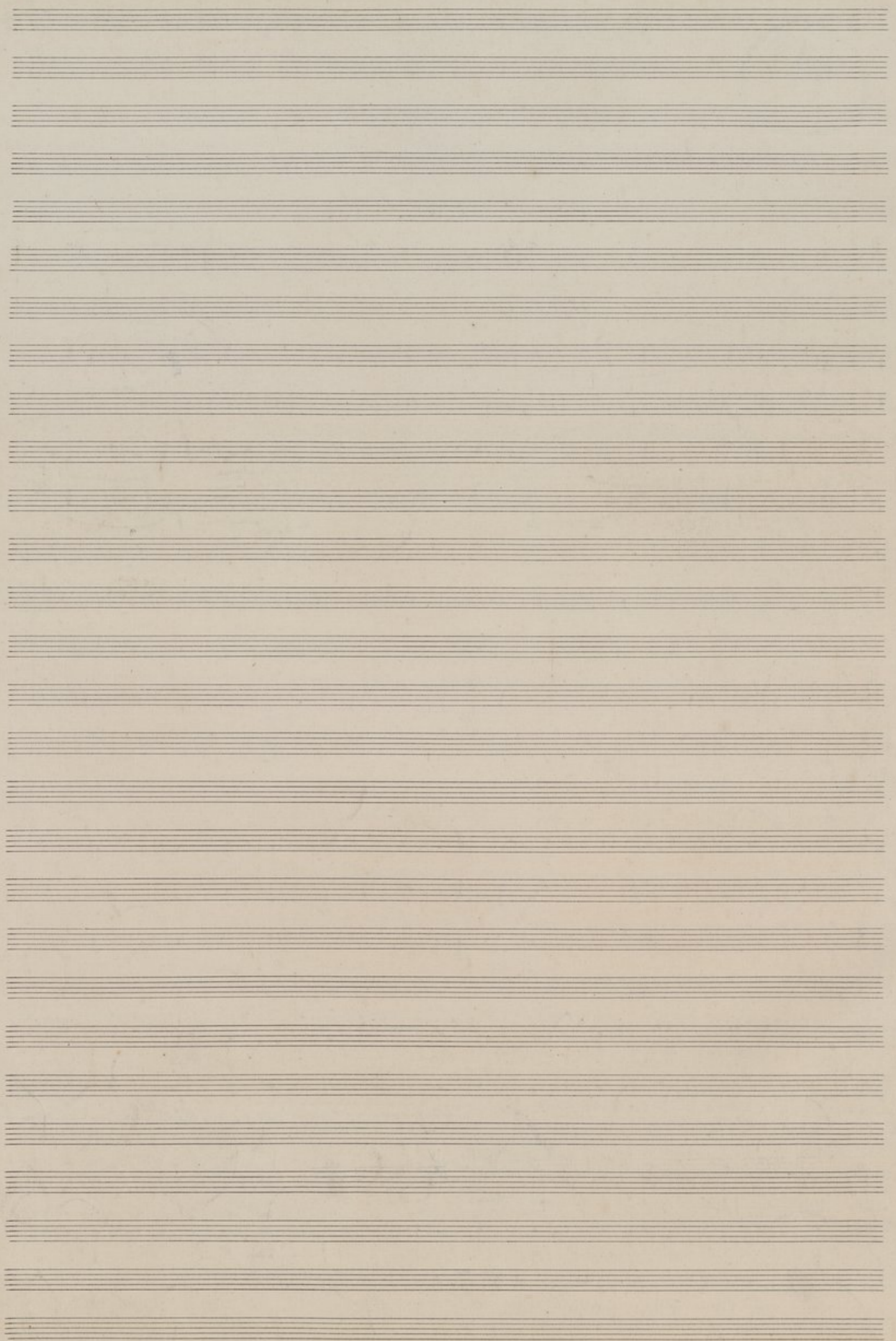
a.

Am. *cor! parle en -cor! parle en -cor! parle en -*

R. *cor! cher tri - sor! cher tri - sor! cher tri -*

Vcll (en dehors) (en dehors) (en dehors)

Cb



Molto rall:

g.f. *p*
 p.f. *p*
 M. *f*
 C.a. *p*
 Cl. *p*
 Cl.b. *p*
 B. *p*
 1020 *p*
 Cors 30h *p*
 timp: *p*

Molto rall:

M. *p*

Molto rall:

V. *p*
 a. *p*

liger
liger
liger

an. *p*
 2- *p*

Stingendo

Cor! Les mots que tu dis sont pour moi l'es- sor au bleu pa- ra
 -sor! Les mots que tu dis sont pour moi l'es- sor au bleu pa- ra

Molto rall:

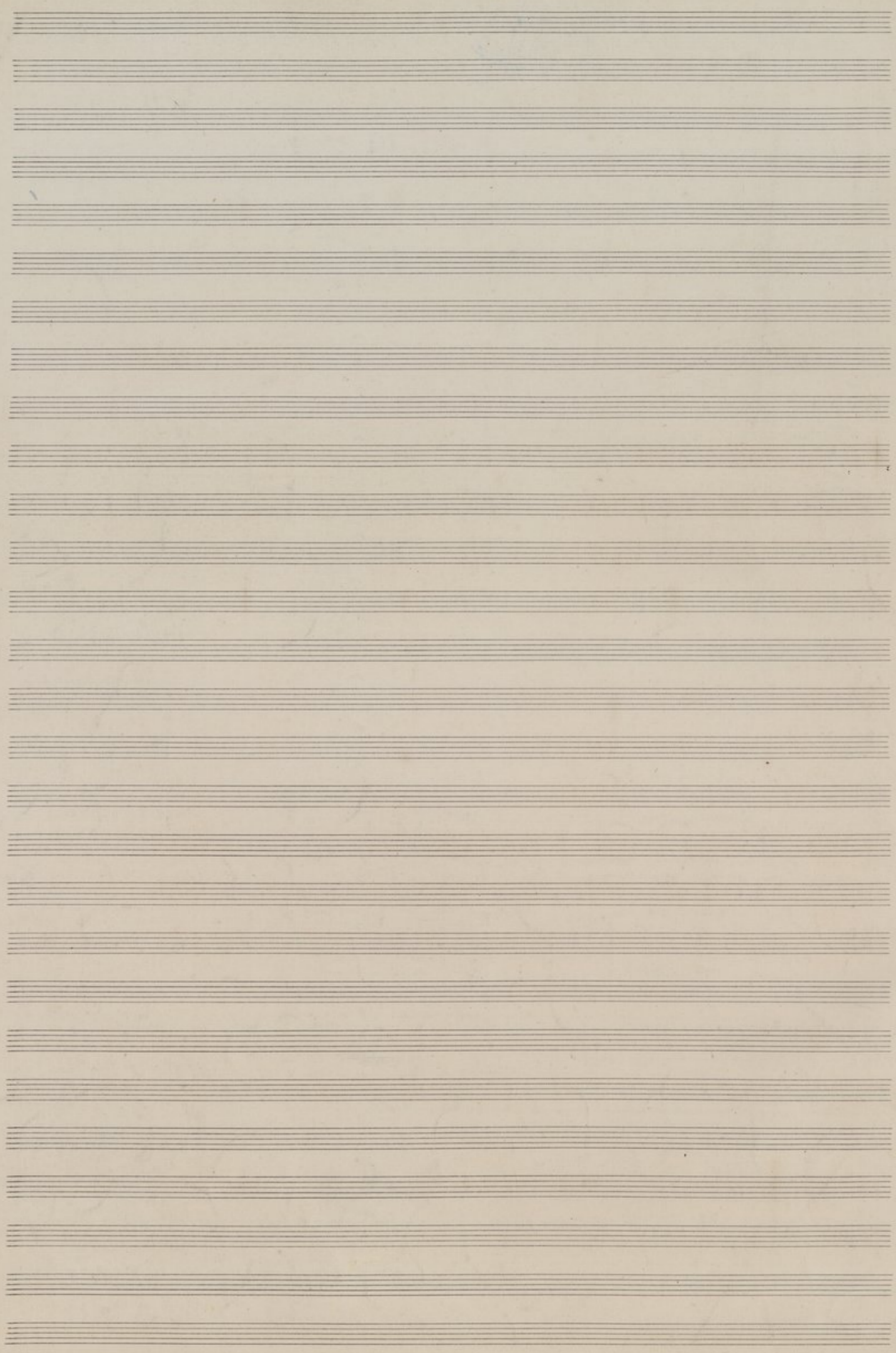
Molto rall:

Vcll *f*
 Cs *f*

pp
ppp

Molto rall:

1/2
62



319

1812

All^o = agitato 152 = !

g.f. p.f. M. C.a. cl. cl.b. B. 1020 Coss 3040 timb. M. V. a. An. Z. vlla. Cb.

All^o = agitato

all^o agitato

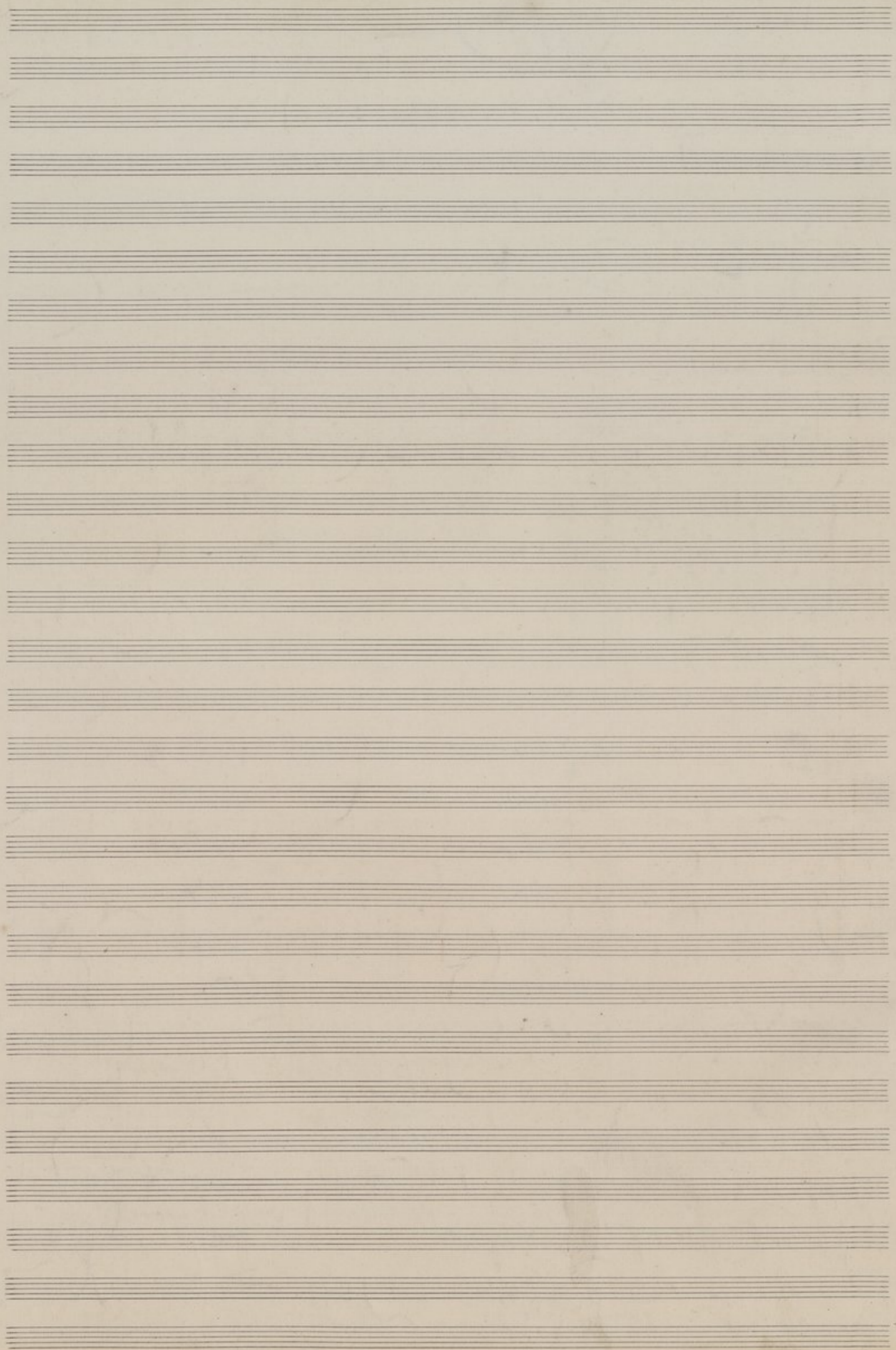
all^o agitato

dis! *dis!* *revenant à lui et s'éloignant d'Anabita* *avec effarement*

mais non!... *non!...*

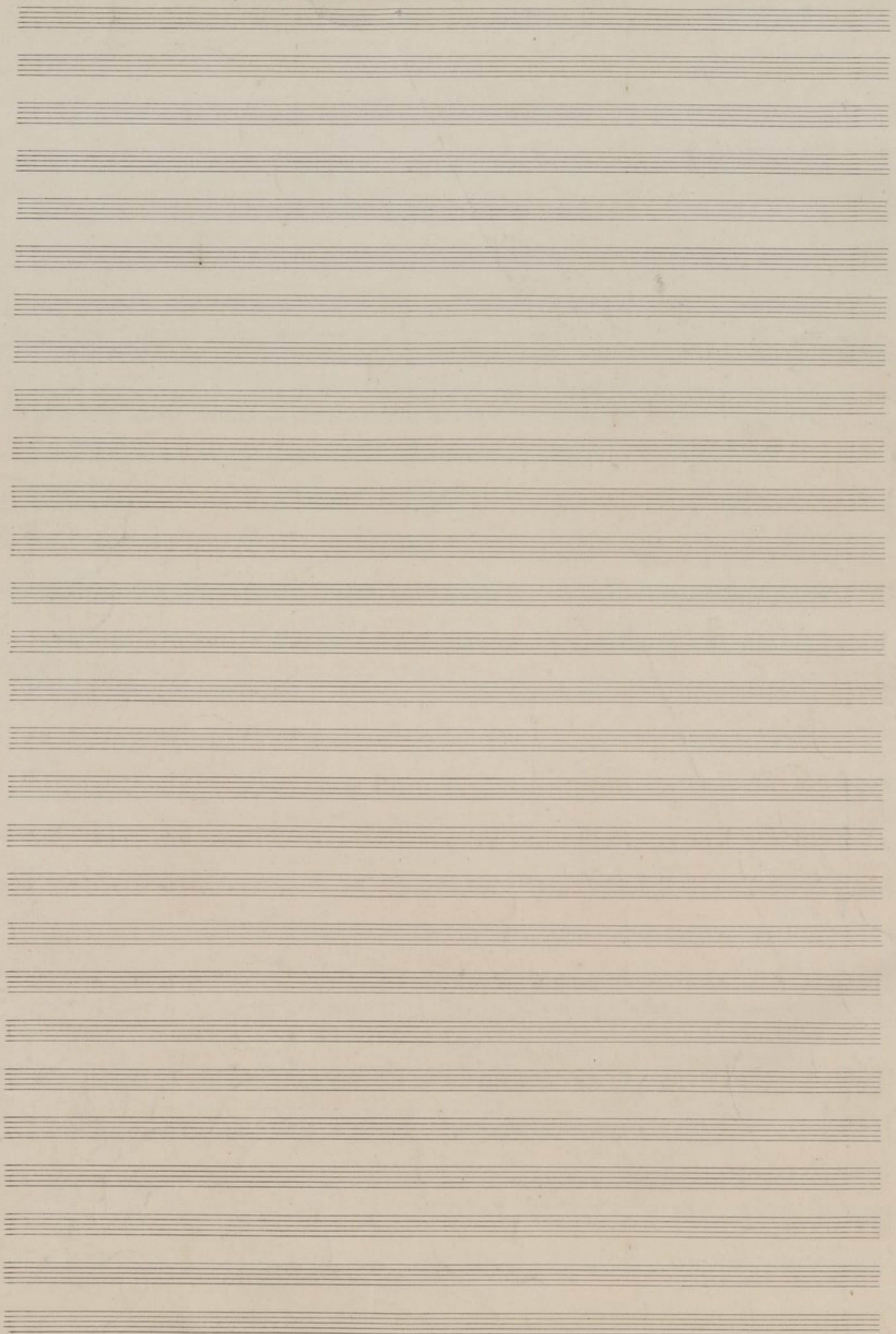
(en dehors)

all^o = agitato



g. f. $\text{p} \text{ } \text{f}$
 p. f. =
 M. =
 C. a. $\text{p} \text{ } \text{f}$ bd. f
 Cl. p
 Cl. b. p
 B. p
 S. =
 u. 2. p
 Cors p
 3^o p
 tub. =

V. p f am:
 a. p f am am:
 Z. $\text{p} \text{ } \text{f}$
 Dans un rêve insen- se je m'ou bli - e!... Ces morts!.. ma patrie abo-
 v. $\text{p} \text{ } \text{f}$ am:
 C. p



g-f. $\text{C}^{\flat}\text{B}^{\flat}$

p-f. =

H. =

C.a. $\text{C}^{\flat}\text{B}^{\flat}$

cl. $\text{C}^{\flat}\text{B}^{\flat}$

cl.b. $\text{G}^{\flat}\text{F}^{\flat}$

B. $\text{G}^{\flat}\text{F}^{\flat}$

S. $\text{G}^{\flat}\text{F}^{\flat}$

trp. $\text{C}^{\flat}\text{B}^{\flat}$

Corn $\text{C}^{\flat}\text{B}^{\flat}$

3. $\text{C}^{\flat}\text{B}^{\flat}$

trmb: $\text{G}^{\flat}\text{F}^{\flat}$

V. $\text{C}^{\flat}\text{B}^{\flat}$

V. =

a. $\text{C}^{\flat}\text{B}^{\flat}$

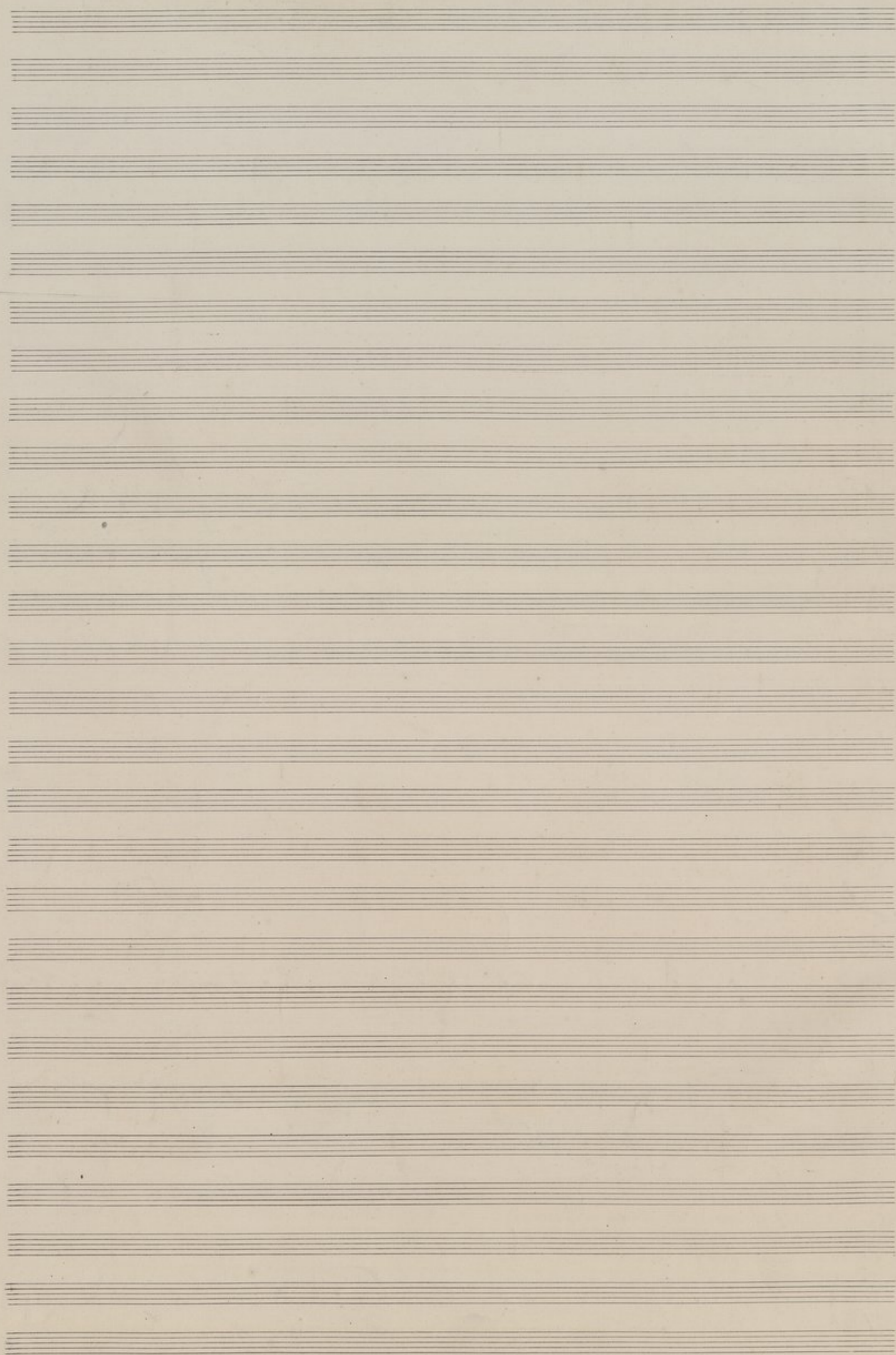
Z. $\text{C}^{\flat}\text{B}^{\flat}$

- li - e!... Mon - ^{più p} peu - ple massa - cri - par le tien - triom -

Viol. $\text{C}^{\flat}\text{B}^{\flat}$

Vi. $\text{C}^{\flat}\text{B}^{\flat}$

16
44



g.f. f^{mf}

p.f. =

H. = f^{mf}

C.a. f^{mf}

cl. f^{mf}

cl. b. f^{mf}

B. f^{mf}

S. f^{mf}

tr. f^{mf}

Cory f^{mf}

30/40 f^{mf}

tumb. = f^{mf}

V. f^{mf}

a. f^{mf}

Z. f^{mf}

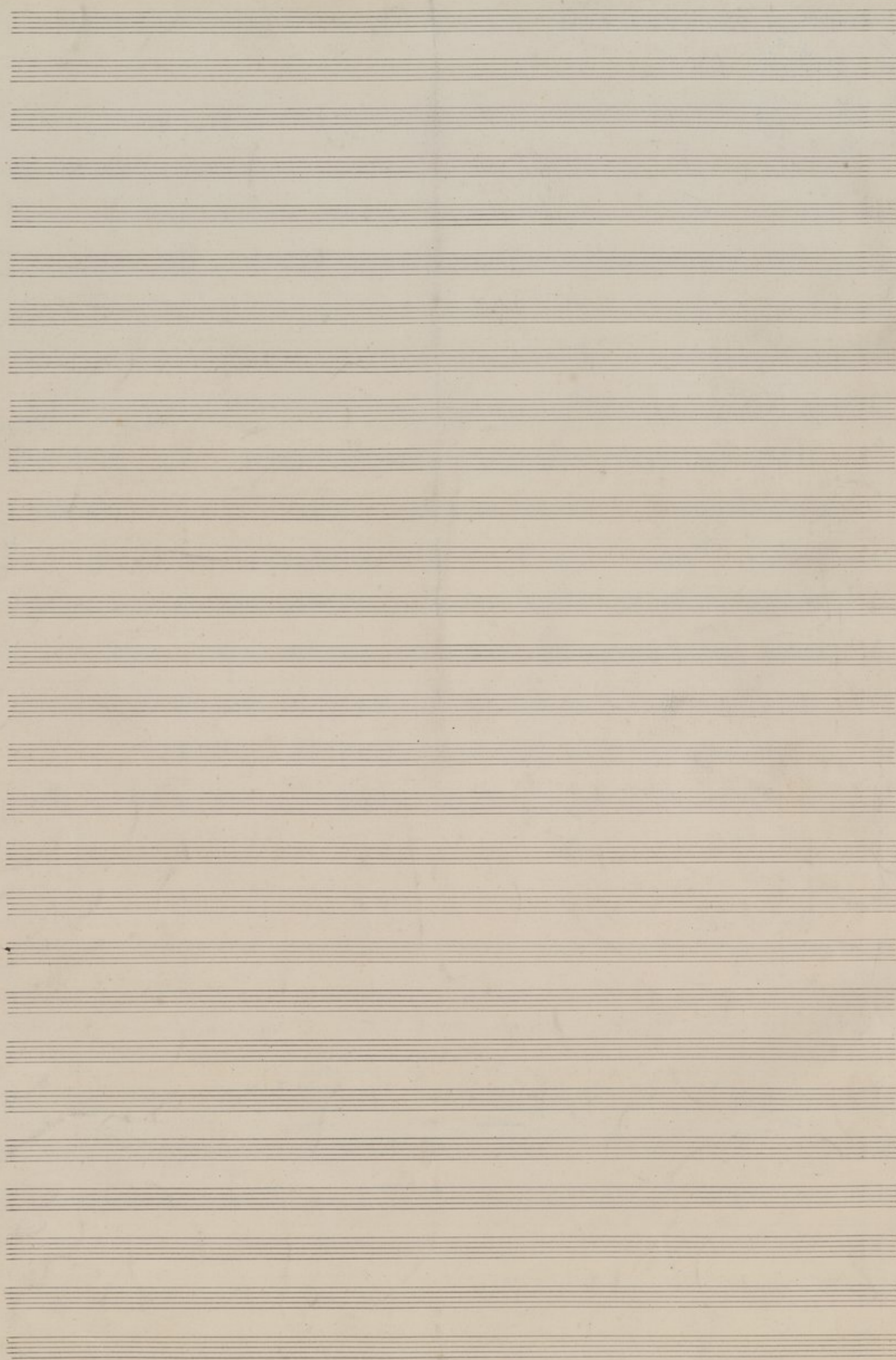
-plant!...

Je ne puis être à toi... Leur voix me le dé-

Vcllo f^{mf}

Cb f^{mf}

15



320

g.f. *p.f.* *M.*

C.a. *(bien chanté)*

cl. *p.b.*

cl.b. *g.b.*

B. *22* *(bien chanté)*

S. *g.b.*

1020

Corn 3060

trub. *g.*

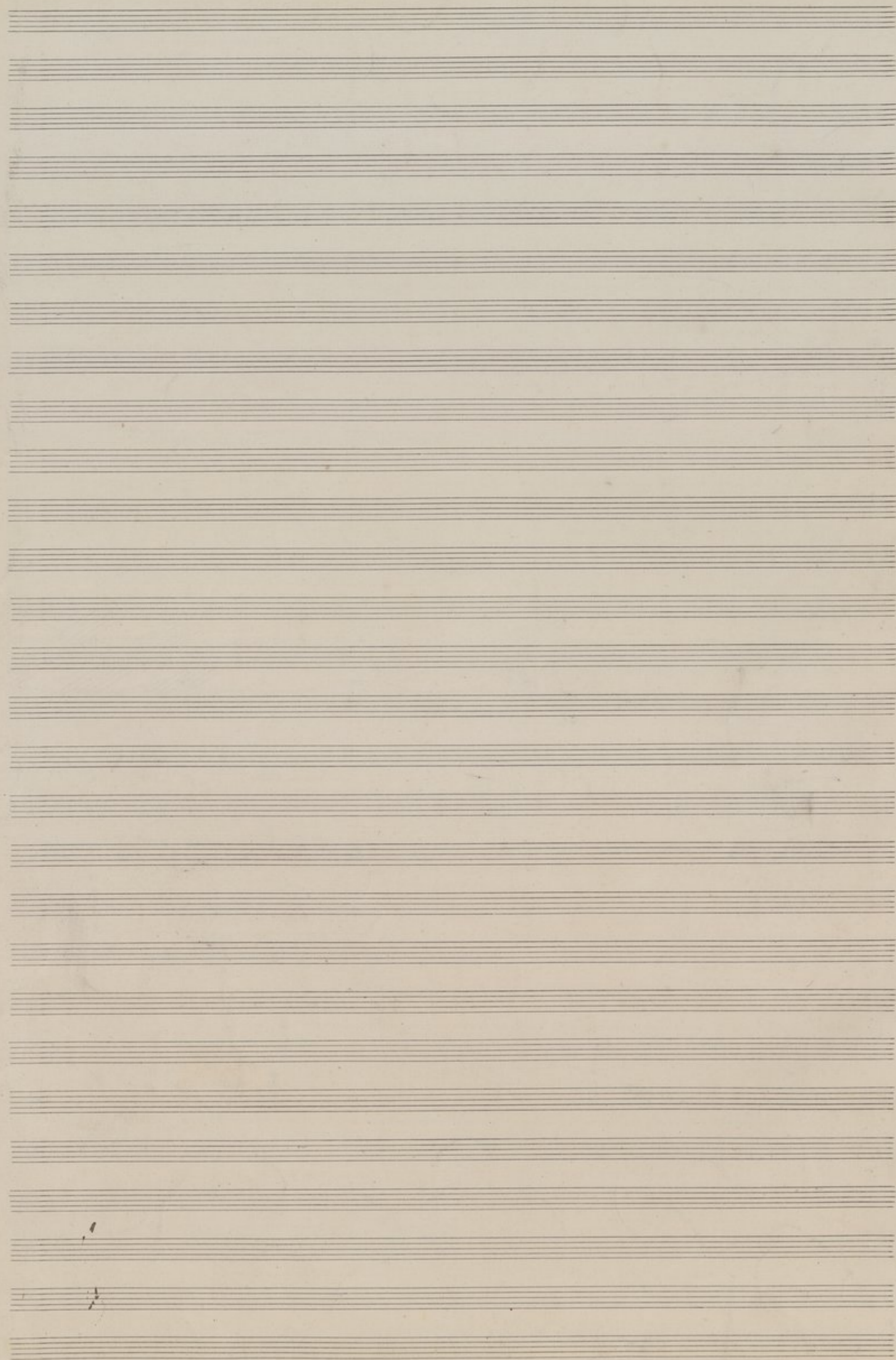
V. *f* *f* *dim* *mf* *(toujours expressif et bien chanté)*

a. *dir: f* *mf* *mf* *crs:*

Z. *fend!...* *Anàbita (persuasive et tendre)* *n'en tends que ma*

Vcllo *bien chanté, expressif, un dakor.* *(à la corde)* *crs:* *mf*

B. *mf*



Handwritten musical score for a symphony or opera. The score includes parts for various instruments and a vocal line with lyrics.

Instrumental parts:

- g.f. (Violin I):** *g.f.* (Grand Forte)
- p.f. (Violin II):** *p.f.* (Piano Forte)
- M. (Viola):**
- C.a. (Violoncello):**
- Cl. (Clarinete):**
- Cl. b. (Clarinete Basso):**
- B. (Fagote):**
- S. (Saxofone):**
- 1º 2º Cors (Cornos):**
- 3º 4º Cors (Cornos):**
- trub. (Tromba):**
- V. (Violini):**
- a. (Viola):**
- an. (Violoncello):**
- vl. (Violino):**
- cb. (Contrabaixo):**

Vocal part:

Voix
 et souviens-toi de l'ben-repirra ra-ce pleu-rait comme la

The score features various musical notations including dynamics (*p*, *f*, *g.f.*, *p.f.*), articulation (*crus:*), and phrasing slurs. The key signature is B-flat major (two flats) and the time signature is 3/4.

FRANZ M. J. ...

A page of musical manuscript paper featuring 24 horizontal staves. Each staff is composed of five parallel lines. The paper is aged and yellowed, with some faint, illegible text visible on the left margin. The staves are arranged in a vertical column, separated by small gaps.

g.f. *p-f*

M.

Ca.

cl.

cl.b.

B.

S.

1020
Cory

3040

timb:

V.

a.

an.

vcl.

cb.

mf

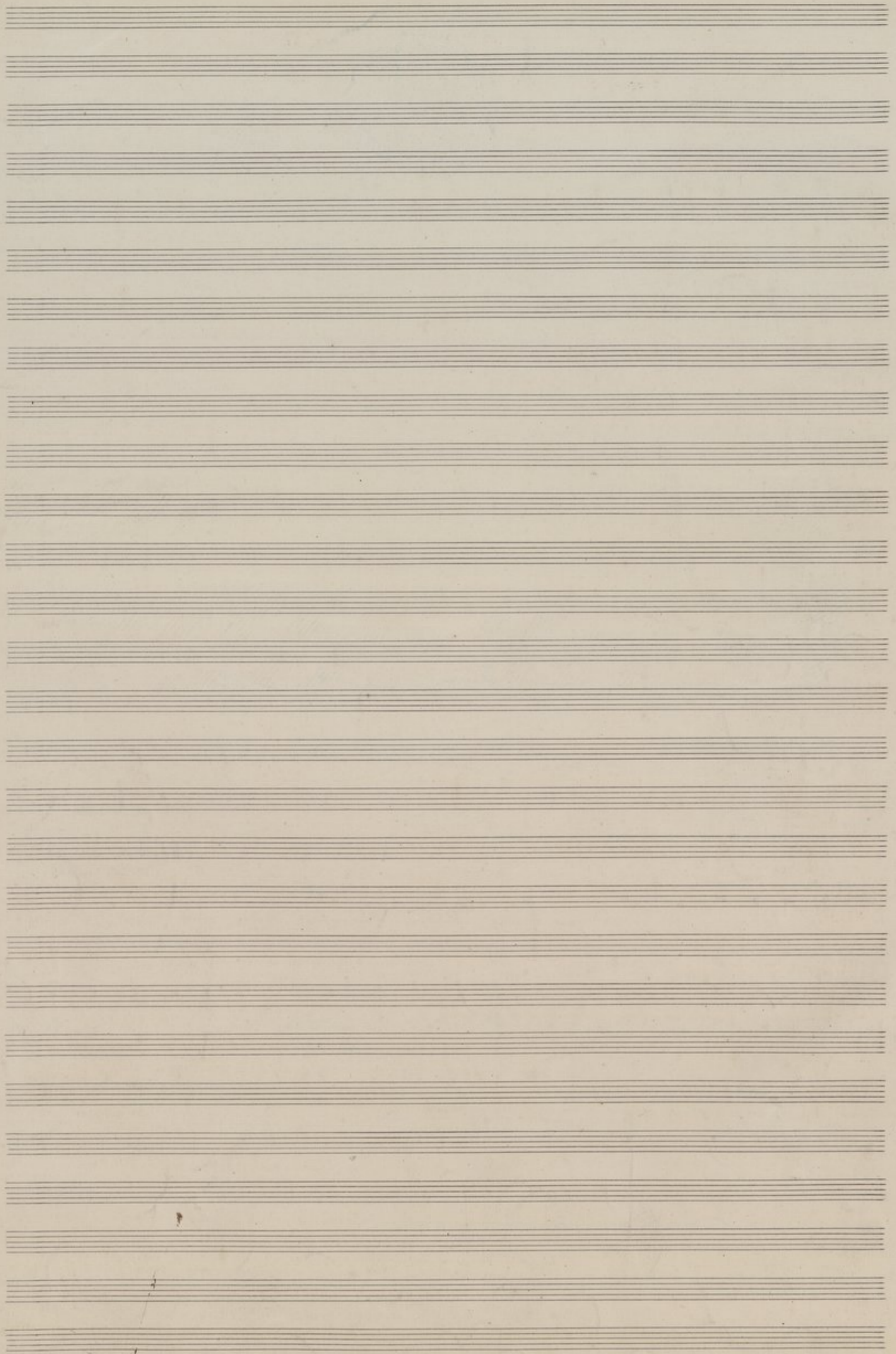
dim

mf

crs:

crs:

tien — ne plen — ne!... souviens-toi de l'heure où je n'enten-dis



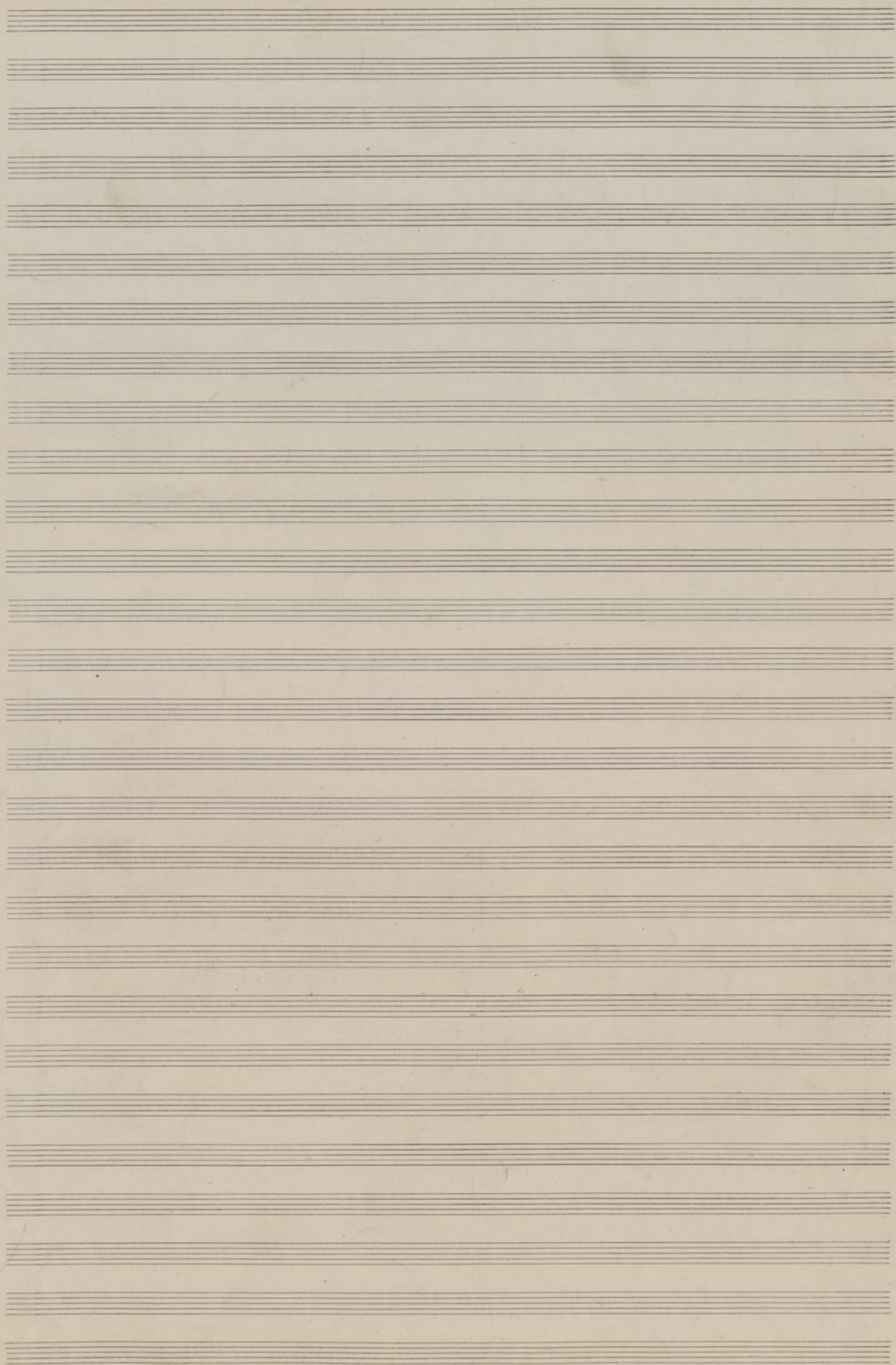
391

g.f. *p.f.* *M.* *L.a.* *cl.* *cl.b.* *B.* *S.* *1020* *Cors* *3040* *trub:*

V. *a.* *an.* *elle* *Vi:*

rien.. et tom-bais dans tes bras!... *(avec émotion)* *Les instants sont les mê-mes*

(de même) *(de même)* *(de même)* *(très en dehors)*



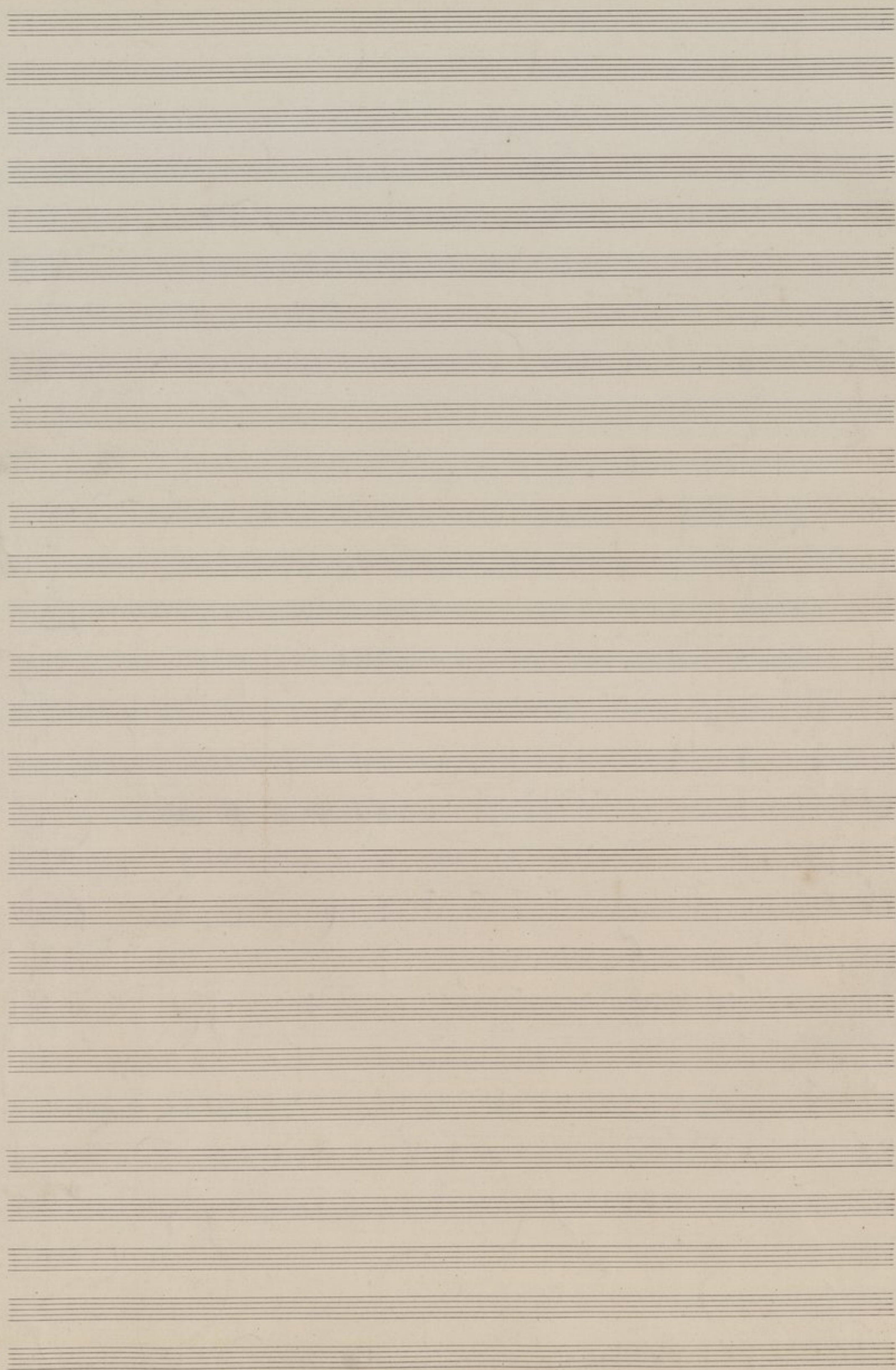
g.f. $\text{G} \flat \text{B} \flat$
 p-f =
 M. $\text{G} \flat \text{B} \flat$
 C.a. $\text{G} \flat \text{B} \flat$
 cl. $\text{G} \flat \text{B} \flat$
 cl-b. $\text{G} \flat \text{B} \flat$
 B. $\text{G} \flat \text{B} \flat$
 S. =
 1020 $\text{G} \flat \text{B} \flat$
 Cor 2 $\text{G} \flat \text{B} \flat$
 2040 $\text{G} \flat \text{B} \flat$
 trum: $\text{G} \flat \text{B} \flat$

V. $\text{G} \flat \text{B} \flat$
 a. $\text{G} \flat \text{B} \flat$

an- $\text{G} \flat \text{B} \flat$
 Dis-moi que tu m'ai — mes! Dis moi que malgré tout — Tou-

Violle $\text{G} \flat \text{B} \flat$
 C. $\text{G} \flat \text{B} \flat$

1/2



g.f. p^{\flat}

p.f. =

H. p^{\flat} *crs:*

C.a. p^{\flat}

Cl. p^{\flat}

Cl. l. p^{\flat}

B. p^{\flat}

S. =

1020 p^{\flat}

Cory p^{\flat}

3 $\frac{1}{2}$ p^{\flat}

timb: p^{\flat}

V. p^{\flat} *mf* *crs:*

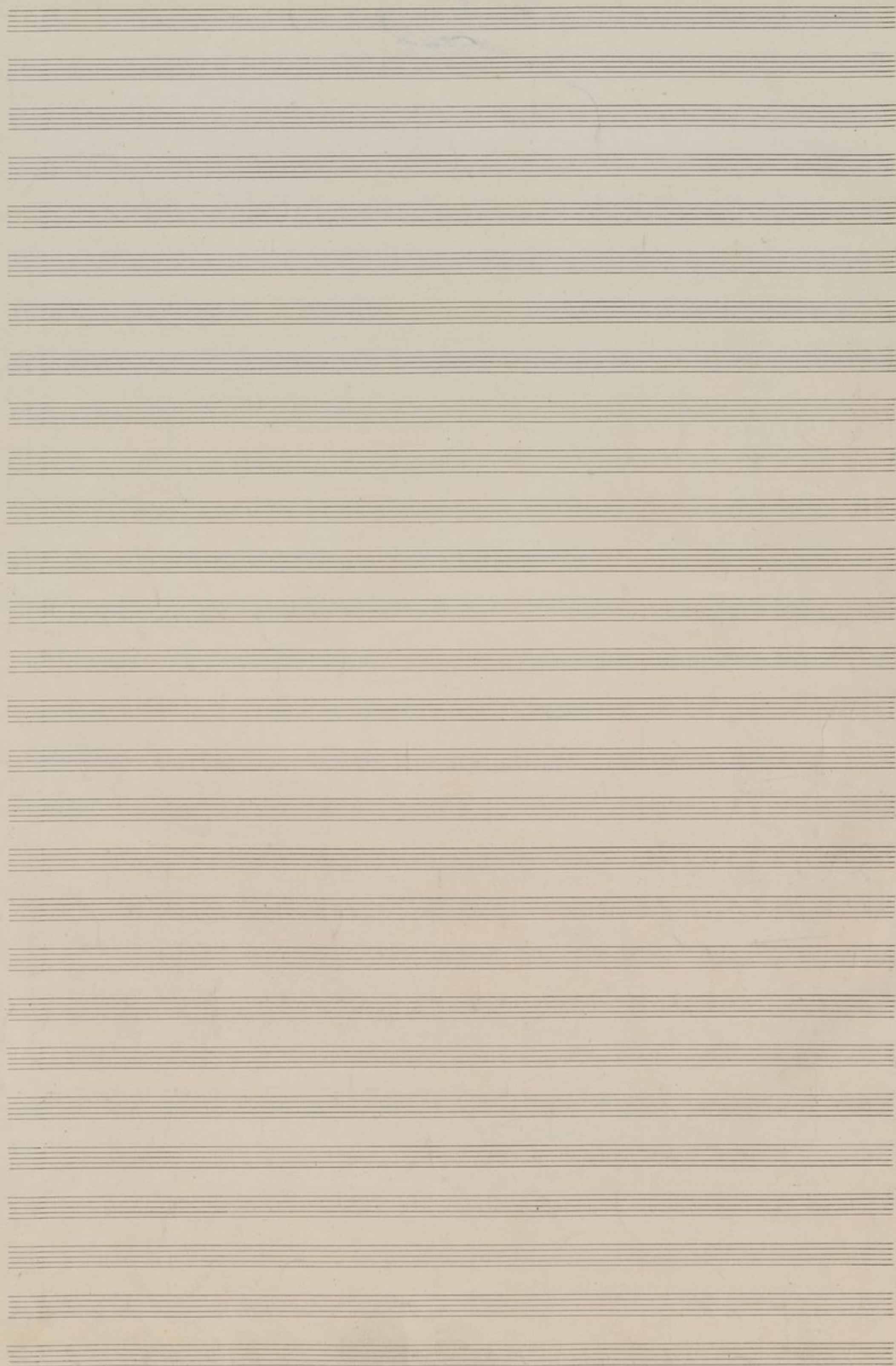
a. p^{\flat} *mf* *crs:*

an. p^{\flat} *mf* *crs:*

1 - jours tu m'aime - ras! - dis - moi que tu m'ai - mes ?...

Vcllo p^{\flat} *f* *crs:*

S. =



All: maestoso 76 = ♩.

J. f. $\frac{12}{8}$
 P. f. $\frac{12}{8}$
 M. $\frac{12}{8}$ *Mautb. 1^o p!*
 C. a. $\frac{12}{8}$
 Cl. $\frac{12}{8}$ p d.
 Cl. b. $\frac{12}{8}$
 B. $\frac{12}{8}$ az p d.
 S. $\frac{12}{8}$
 1020 $\frac{12}{8}$ p b b.
 Cors 3040 $\frac{12}{8}$ p d.
 Timp. $\frac{12}{8}$ p o.

all: maestoso

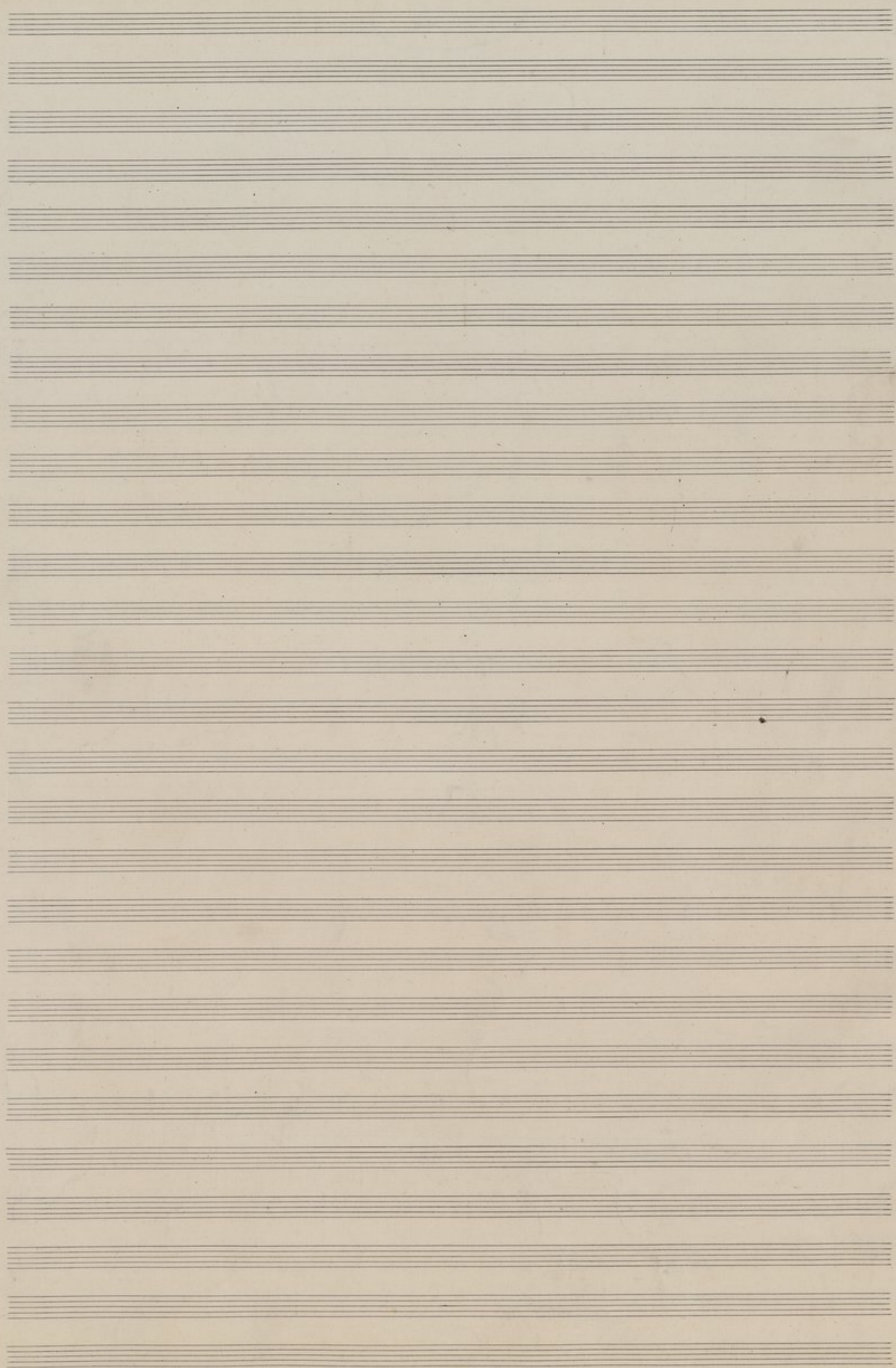
Marp. $\frac{12}{8}$ p
 $\frac{12}{8}$

V. $\frac{12}{8}$ dim: $\frac{12}{8}$
 a. $\frac{12}{8}$ dim: $\frac{12}{8}$

All: maestoso

an. $\frac{12}{8}$ ab! dis - le moi!
 Z. $\frac{12}{8}$ Zarāstra, (cédant perdu) ab! parle en - cor! en - cor! les
 (*stringendo appassionato*)

V. $\frac{12}{8}$ dim: $\frac{12}{8}$
 a. $\frac{12}{8}$



rall: assai

g.f. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

p.f. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

M. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

C.a. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

cl. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

cl.b. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

B. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

S. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

1020 $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

Corn $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

3040 $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

trub. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

rall: assai

M. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

rall: assai

v. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

a. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

rall: assai

an. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

Z. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

smots que tu dis... les sont pour nous l'essor

an. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

an. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

blen pa-ra

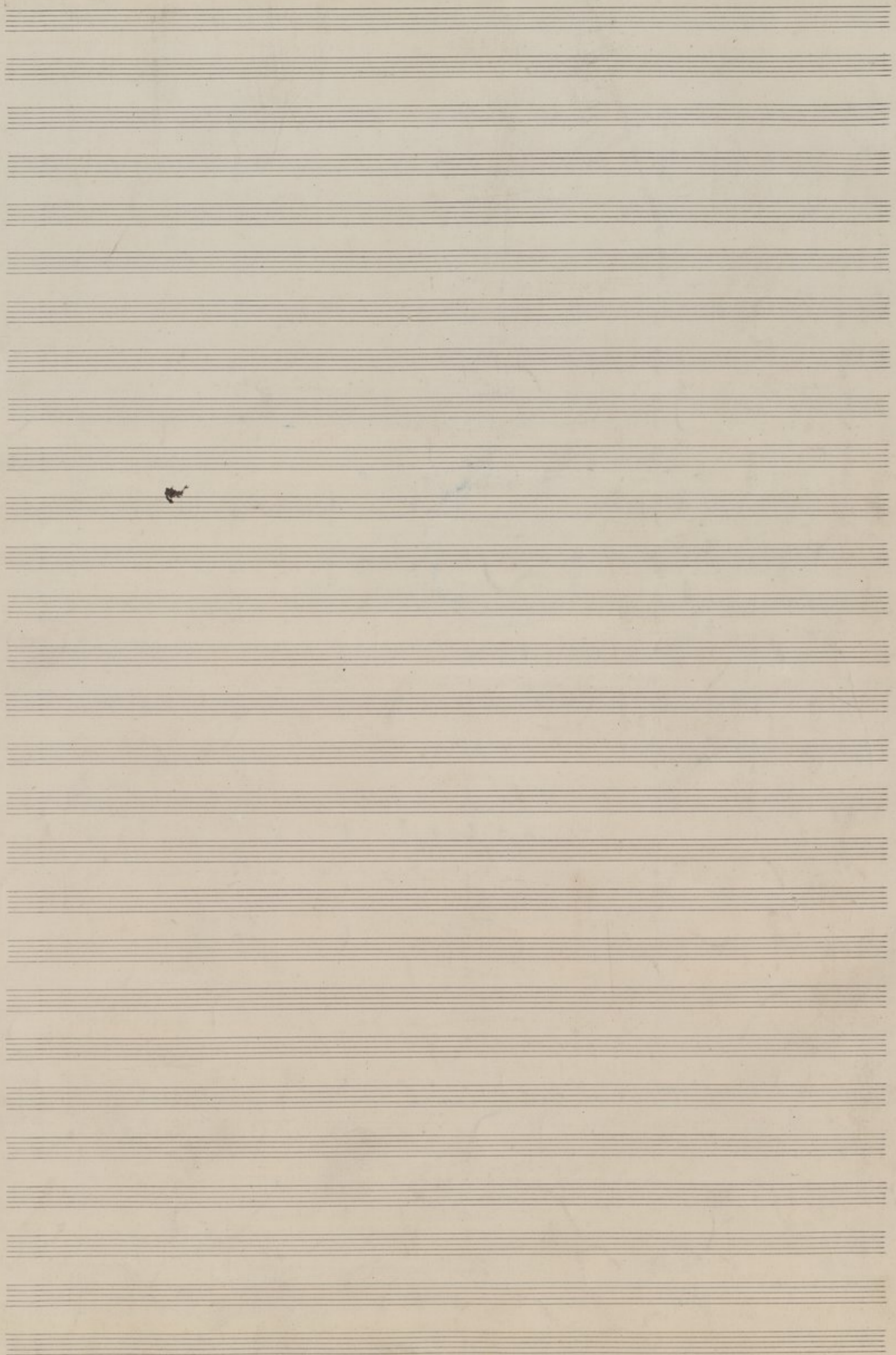
blen pa-ra

rall: assai

res. $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

as $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

rall: assai



Lento - rall: All^o vivo 152 =!

g-f. p-f. M. C.a. Cl. Cl. f. B. S. 1020 30/40 1020 30/40 tr. 30 at tuba timbals tam tam

323

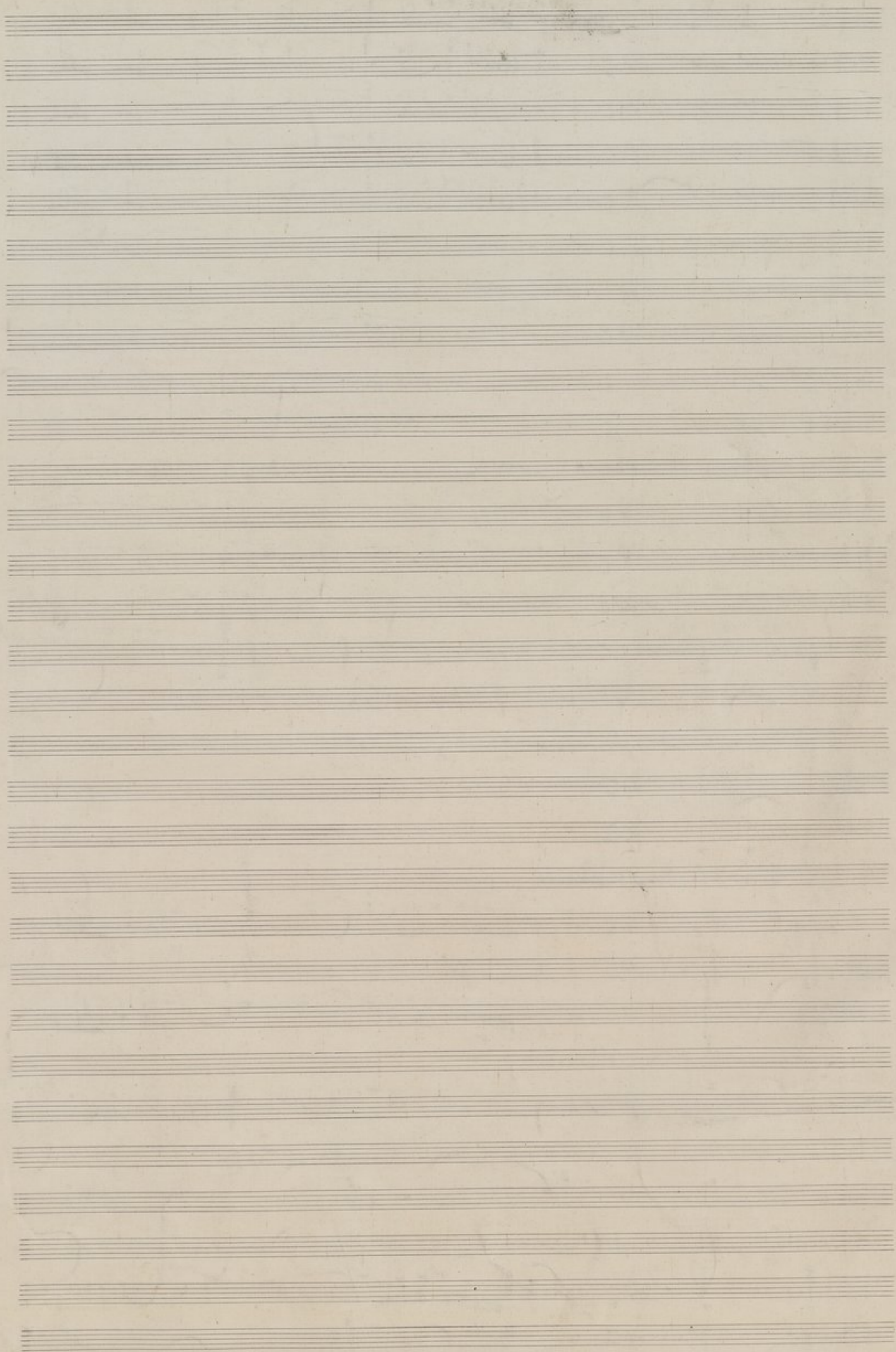
M. V. n. an. Variab. Z. Vll. B.

Lento rall: All^o vivo

dis!... dis!... dis!... grands dieux! la prié (Zarāstra et Anāhita) reculent épouvantés la prié

Depuis un instant, Varedba, revenue elle essaye de se soulever, elle retombe au moment où Zarāstra et Anāhita se disputent à l'air de se retrouver face à face avec elle grands dieux!

Lento rall: All^o vivo



g.f. *p-f.* M. C.a. Cl. A.1. B. S. 1020 Cors 3040 1020 Tromp. 30 1020 Tr. 30 2 Tuba timb:

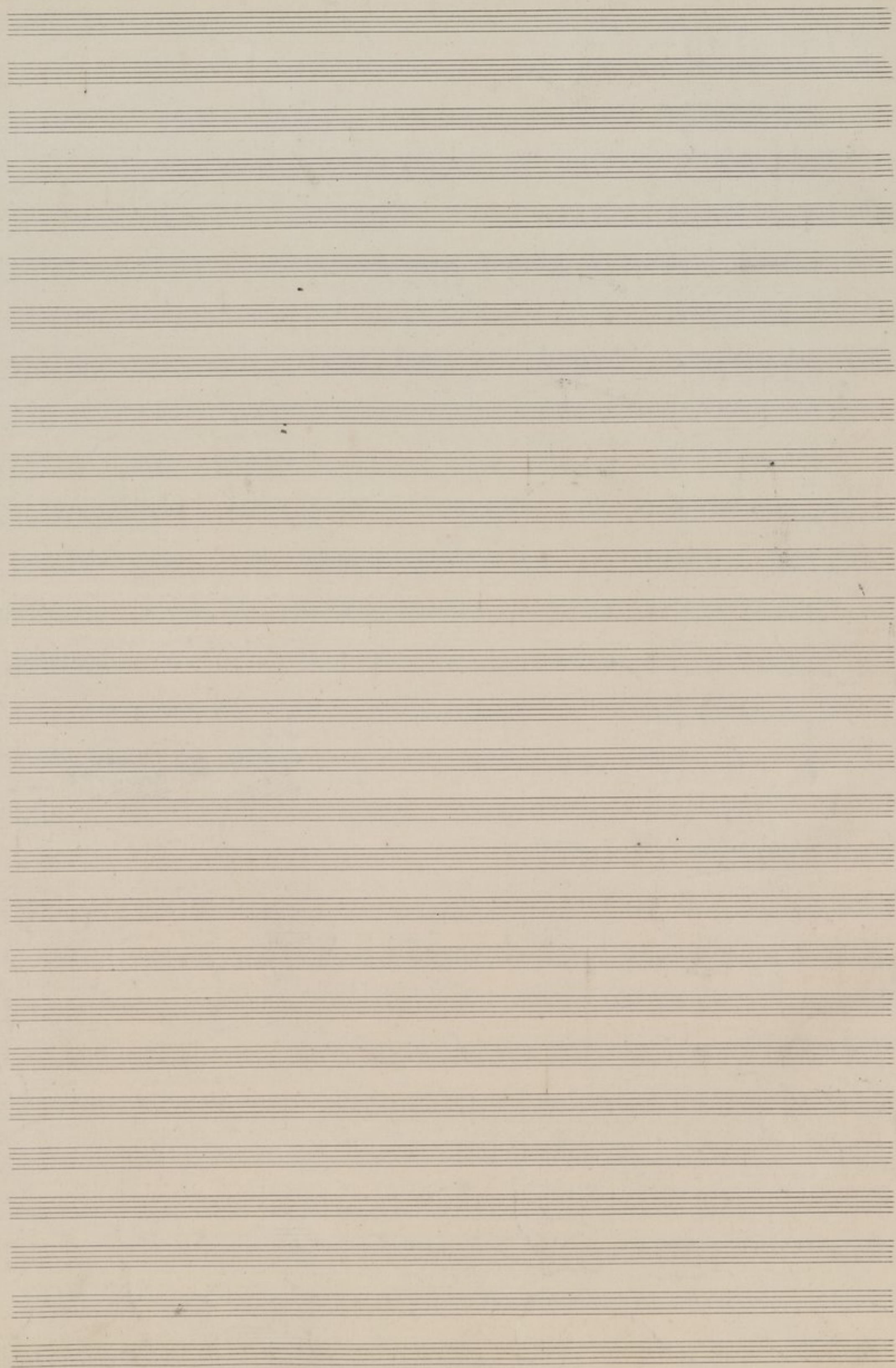
[changez le b en ut b]

V. A.

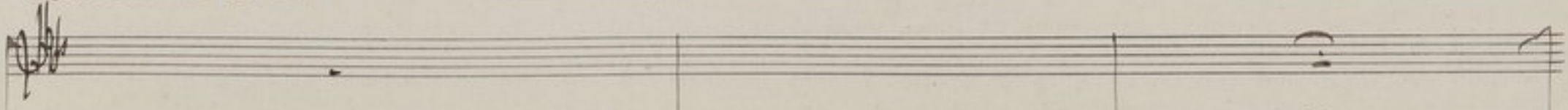
An. V. 2.

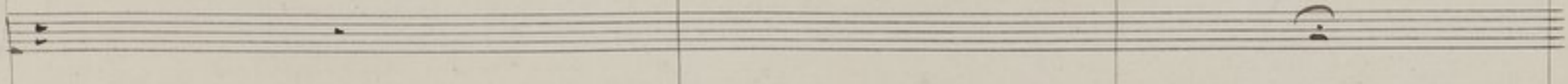
- tres - de!...

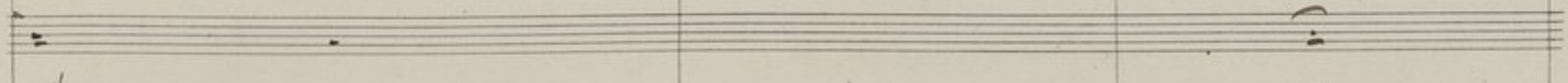
Vcllo Cs.

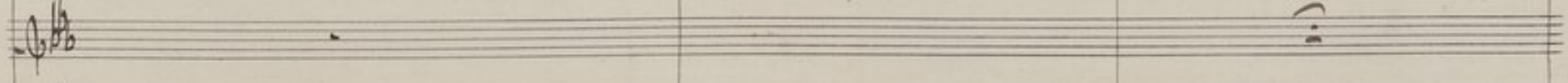


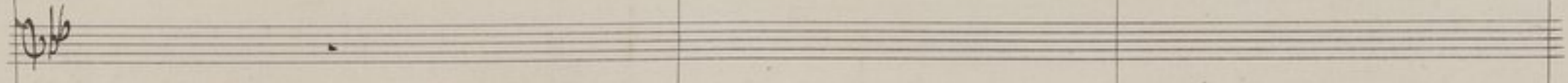
Lent. 56 = ♩

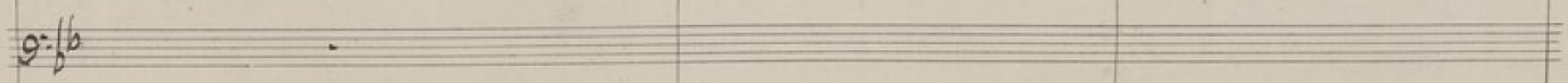
g.f. 

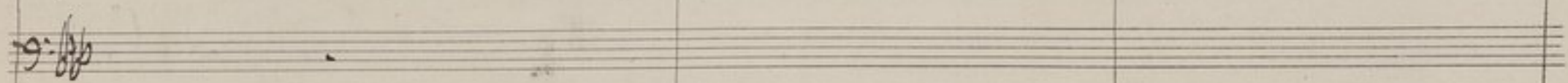
p-f. 

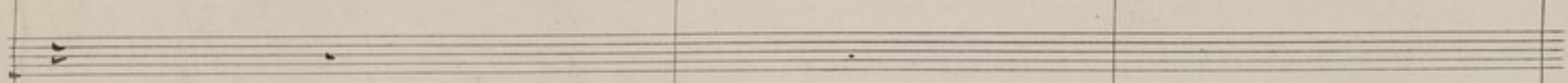
M. 

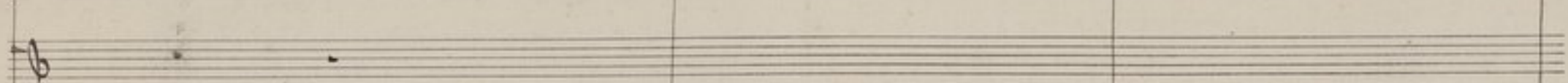
C.a. 

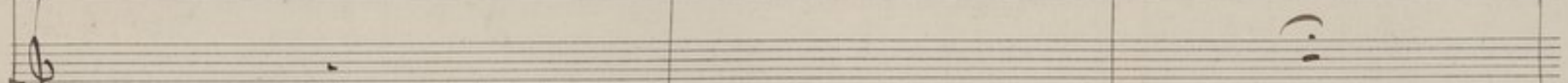
cl. 

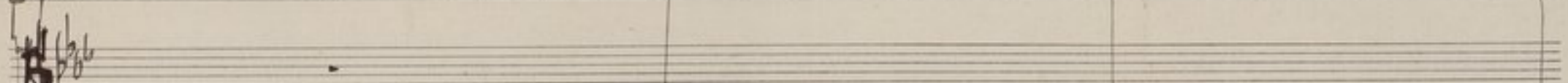
cl. b. 

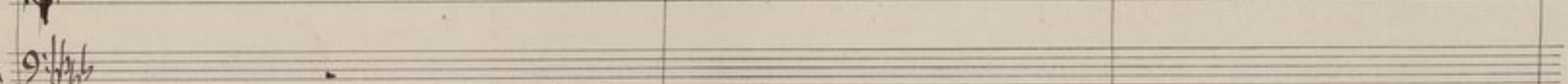
B. 

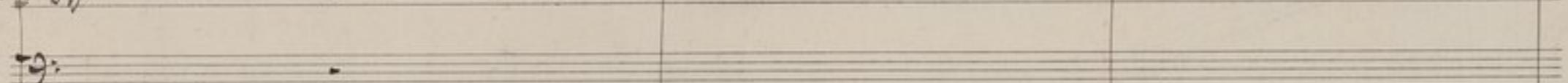
S. 

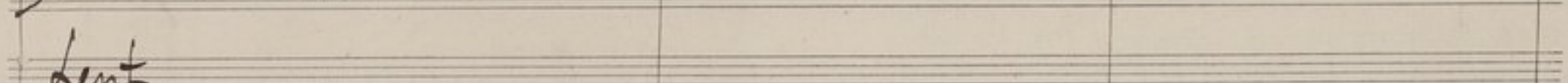
1. 2. 

Cors 

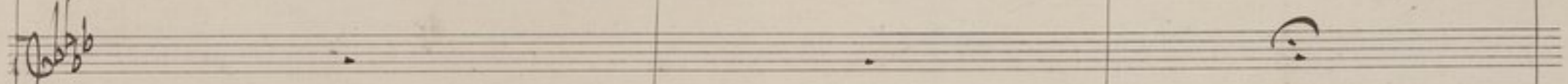
3. 4. 

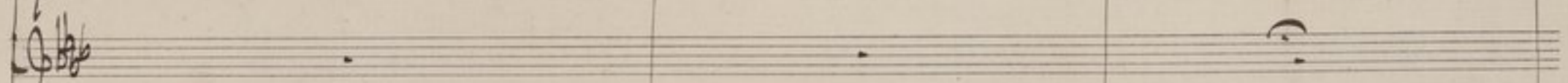
tr. 

3. tuba 

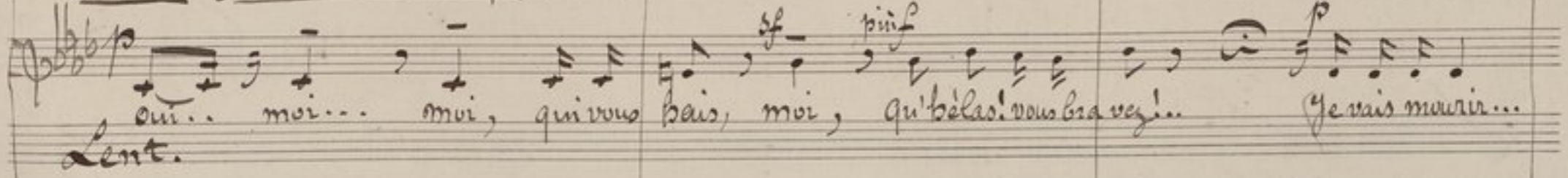
timb. 

Lent

V. 

2. 

Varetha (d'une voix entrecoupée)

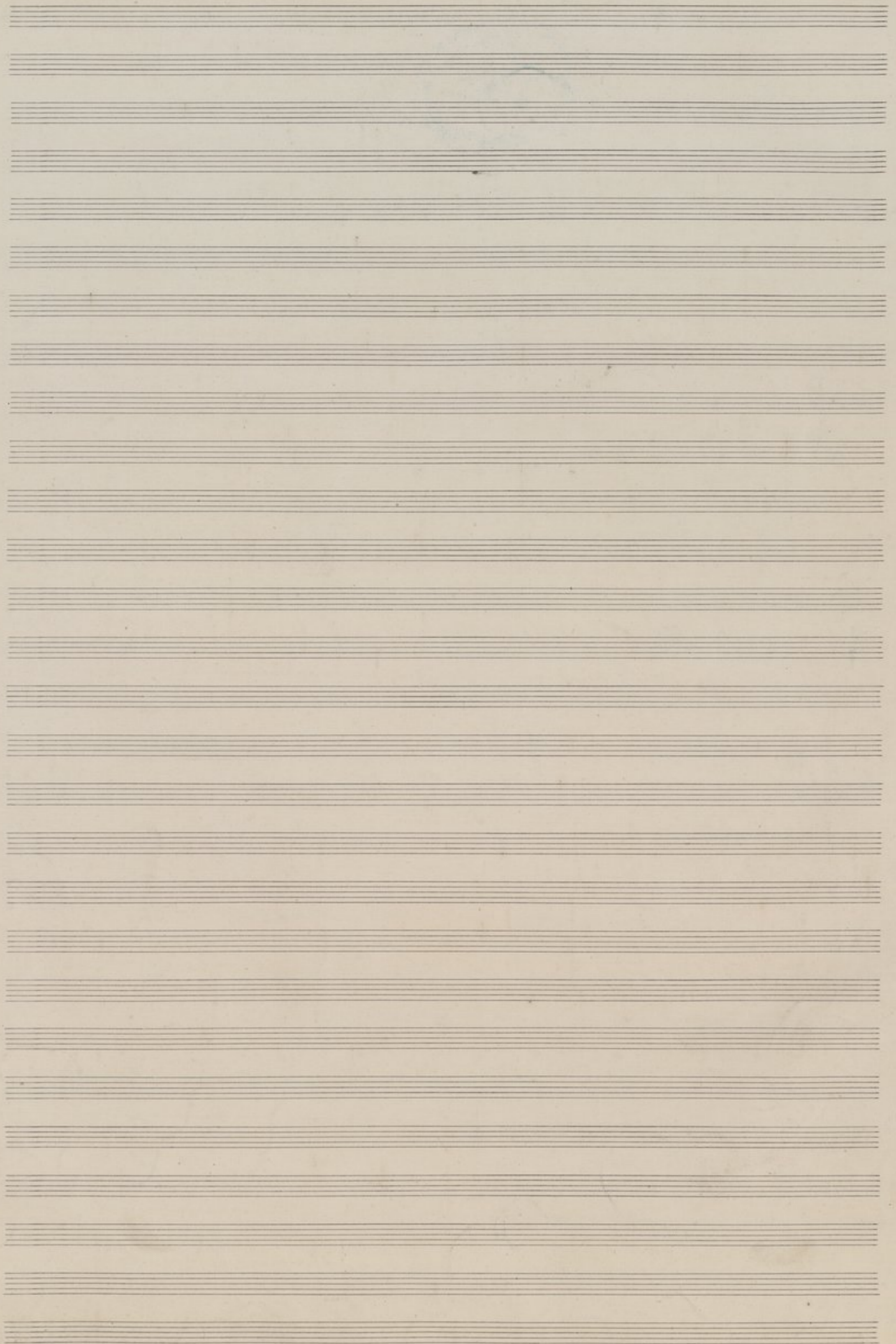


Lent.

vcl. 

cb 

ad lib.



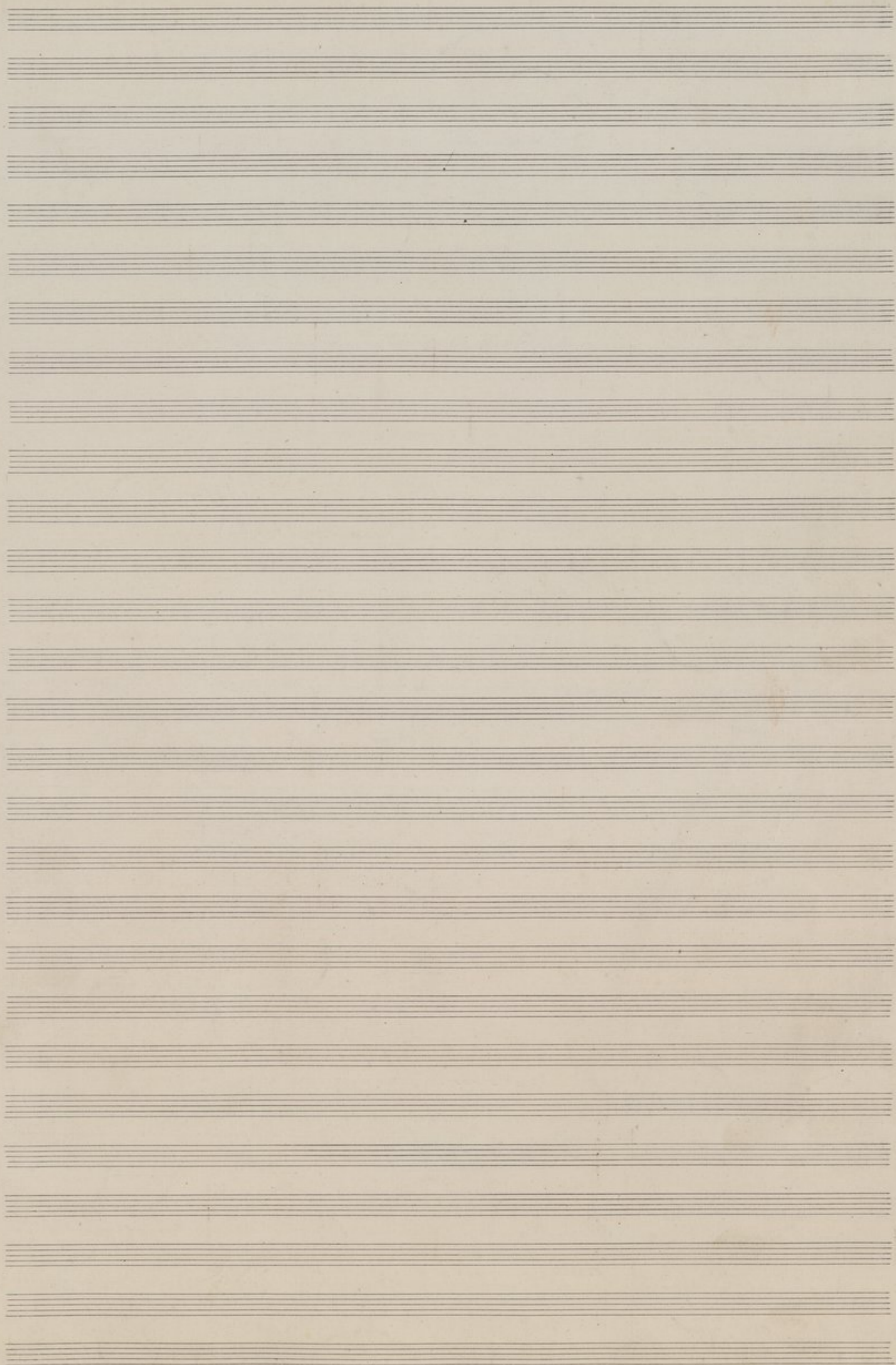
324

g.f. *p-f.* *M.* *C.a.* *cl.* *cl.b.* *B.* *S.* *1020* *Cory.* *3040* *1020* *tr.* *30* *trubl.* *V.* *a.* *V.* *vlh.* *cs.*

(très attaqué)
à 2 sots.
(très attaqué)
sots.
(bouché et cuivré)
à 2
Cory. très attaqué - sots.
(bouché et cuivré)
trombones.
1^{re} 2^o pp sots.
3^e pp sots.
(de même)
(de même)
(de même)
pp sots.
pp sots.

et vous n'avez!... *ah! que sur vous, du moins,* *Auteurs de mon suppli - ce,*

6



g.f. *p*

p.f. *p*

M. *22 (de même)*
f

L.a. *f*

d. *(de même)*

Cl. b. *p*

B. *p*

S. *22 (de même)*

1020 *f*

Cory 3040 *(de même)*
f #8

1020 *p*

Trombone 30 *pp*
lento

ti. *pp*
lento

ti. *ti. ti. ti. *sa* *p* *f* *p**

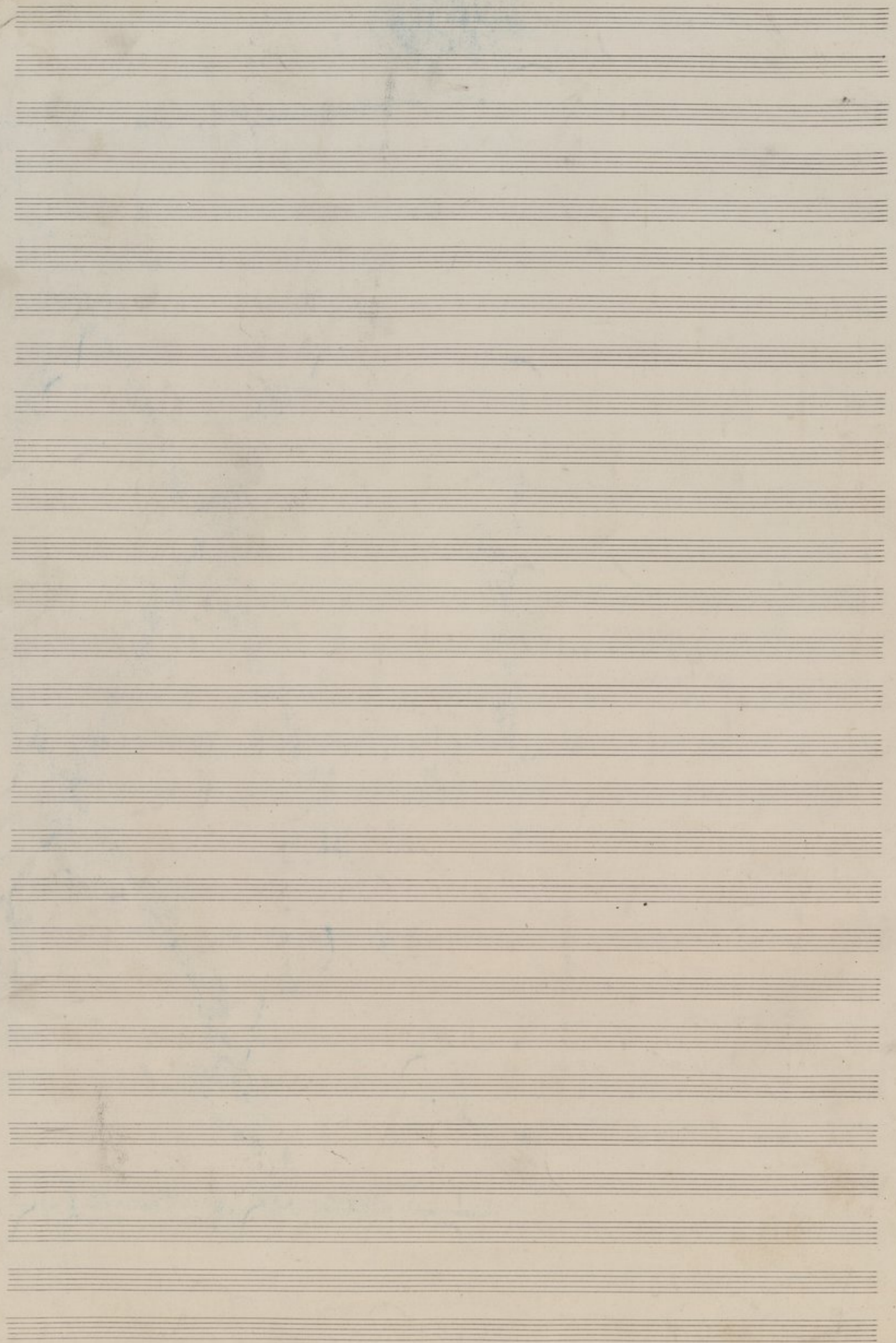
V. *piu mosso*

a. *piu mosso*

V. *ma malédiction su. pré — me d'accomplice: He vous maudis!.. Je vous mau*

Yells *piu mosso*

S. *piu mosso*



~~Wagner~~

All^o appassionato
126 = ♯

g-f.

p-f. =

H. =

Ca.

cl.

cl-b.

B.

S. =

1^o 2^o

Corn

3^o 4^o

tomb.

suivz

suivz

All^o appassionato

V.

a. =

suivz

suivz

rall:

All^o appassionato

V.

Z.

-dis!... Je vous mandis!... touz les

Zarasttra

vare - aba vero le ju - ge des

vcl.

cb. =

suivz

suivz

All^o appassionato

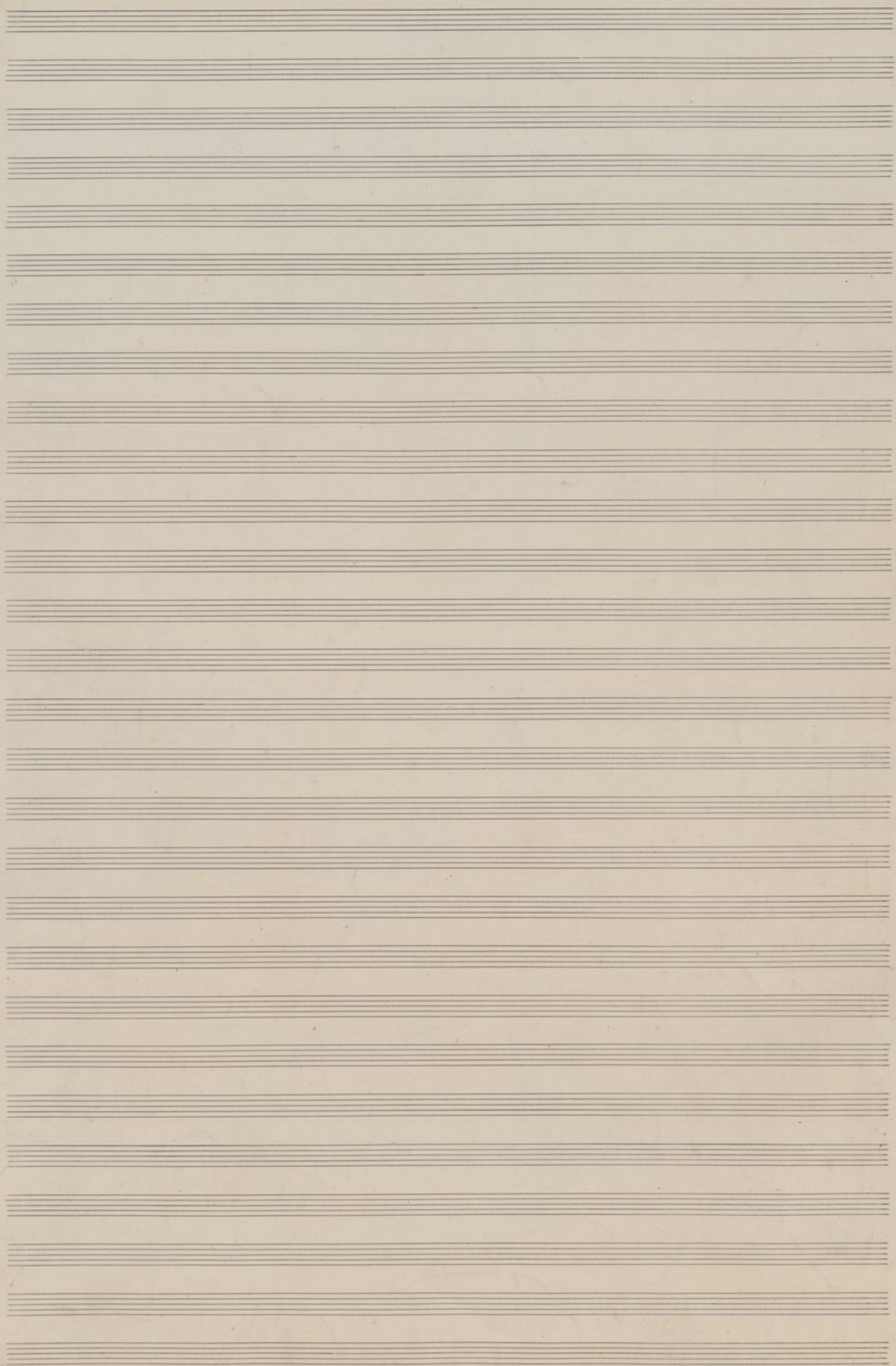
mf

sf

mf

mf

(binchanti et tout en un)



1830 1837

All^o = Mosso

Musical score for strings and woodwinds. Includes parts for Flute 1 (f. fl.), Flute 2 (p. fl.), Horns (H.), Clarinet in A (C. a.), Clarinet in Bb (Cl.), Bassoon (B.), Saxophone (S.), Trombones (tob 2°, 3°, 4°), and Timpani (timb.). The score shows sustained notes with some dynamics like *f* and *crus:*.

All^o molto

Woodwind parts (V. 1 and V. 2) featuring eighth-note patterns and slurs. Dynamics include *f* and *crus:*.

Ana bita (avec effroi)

Vocal line with lyrics: "ah! fuyons! j'ai peur! fuyons! fuyons!..."

deux!

Zarastro

(protégeant Ana bita)

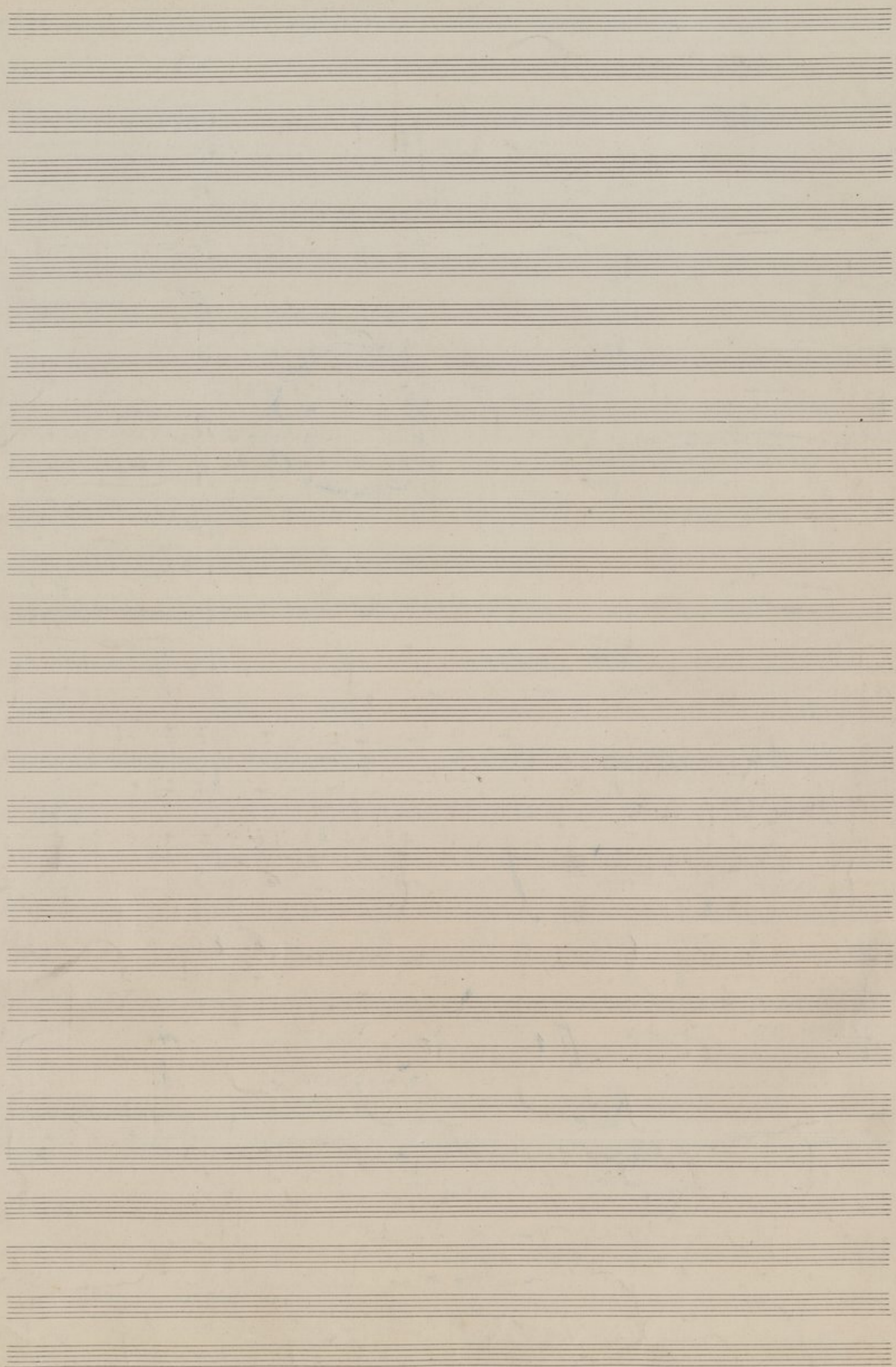
Zarastro's vocal part with lyrics: "non! Sois sans épouvante,"

All^o mosso

Violins (Vlln) and Cellos/Double Basses (Cb) playing triplet figures in 3/4 time. Dynamics include *f* and *crus:*.

All^o mosso

Empty musical staves at the bottom of the page.



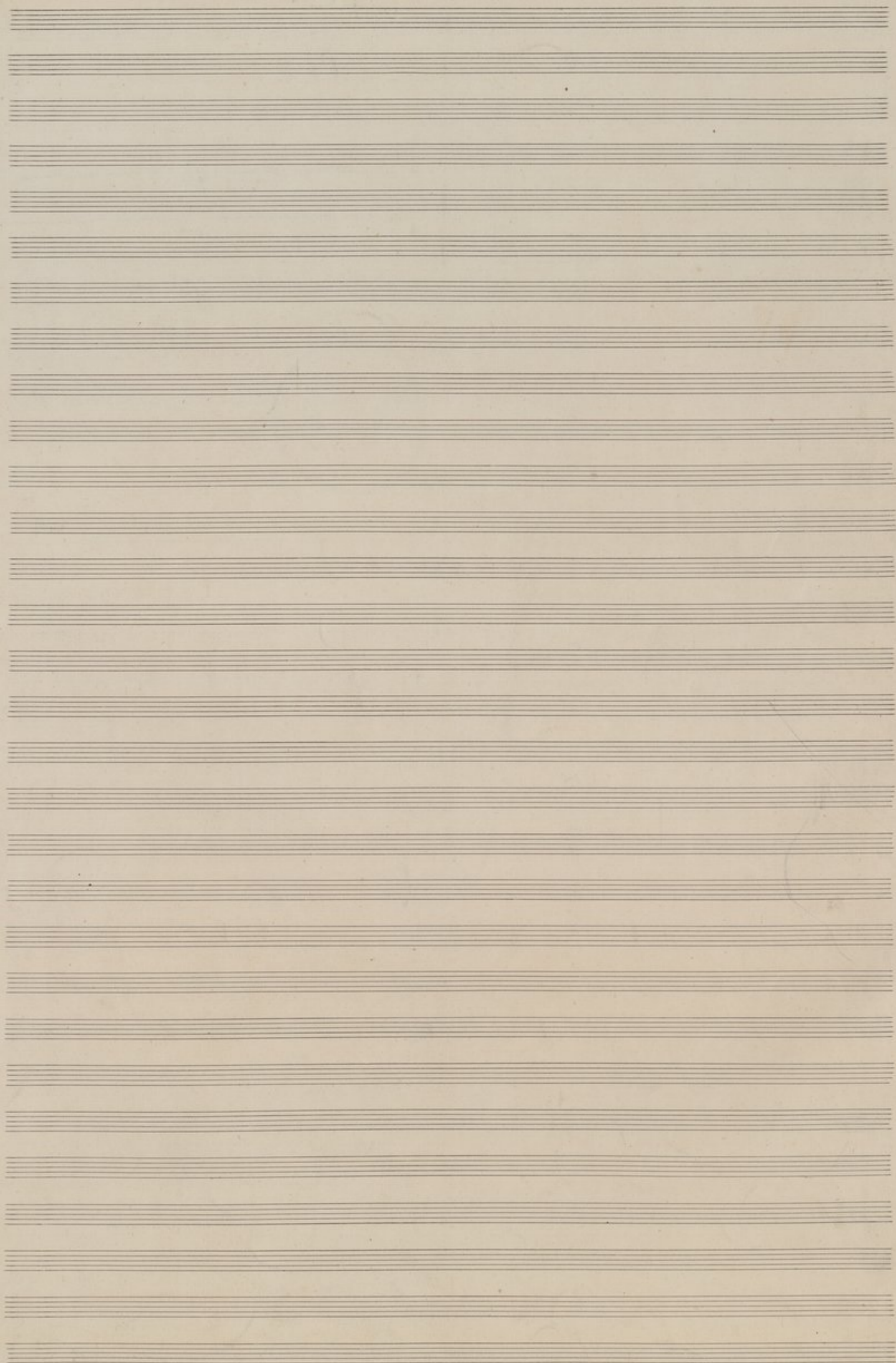
all^o mod^o
104 = ♩

g.f. p.f. H. C.a. cl. cl. b. B. S. 1^o 2^o Cors 3^o 4^o 1^o 2^o Trump: 3^o 1^o 2^o tr 3^o 4^o tuba timb:

328

Marpes V. a. an. V. Z. vlls

all^o mod^o
all^o mod^o
rall: — — —
all^o mod^o
Varecha (avec un supreme effort s'adressant
Dja - bi! — — — Dja -
rall: — — —
nous defend!...
all^o mod^o
all: mod^o



g-f
p-f
M.
C.a.
Cl.
Cl-b.
B.
S.
1^o 2^o
Cor
3^o 4^o
1^o 2^o
trump.
3^o
1^o 2^o
tr.
3^o 4^o tuba
timb:

H.
V.
a.
an.
V.
2.
V.
S.

arco

(de même)

(de même)

(de même)

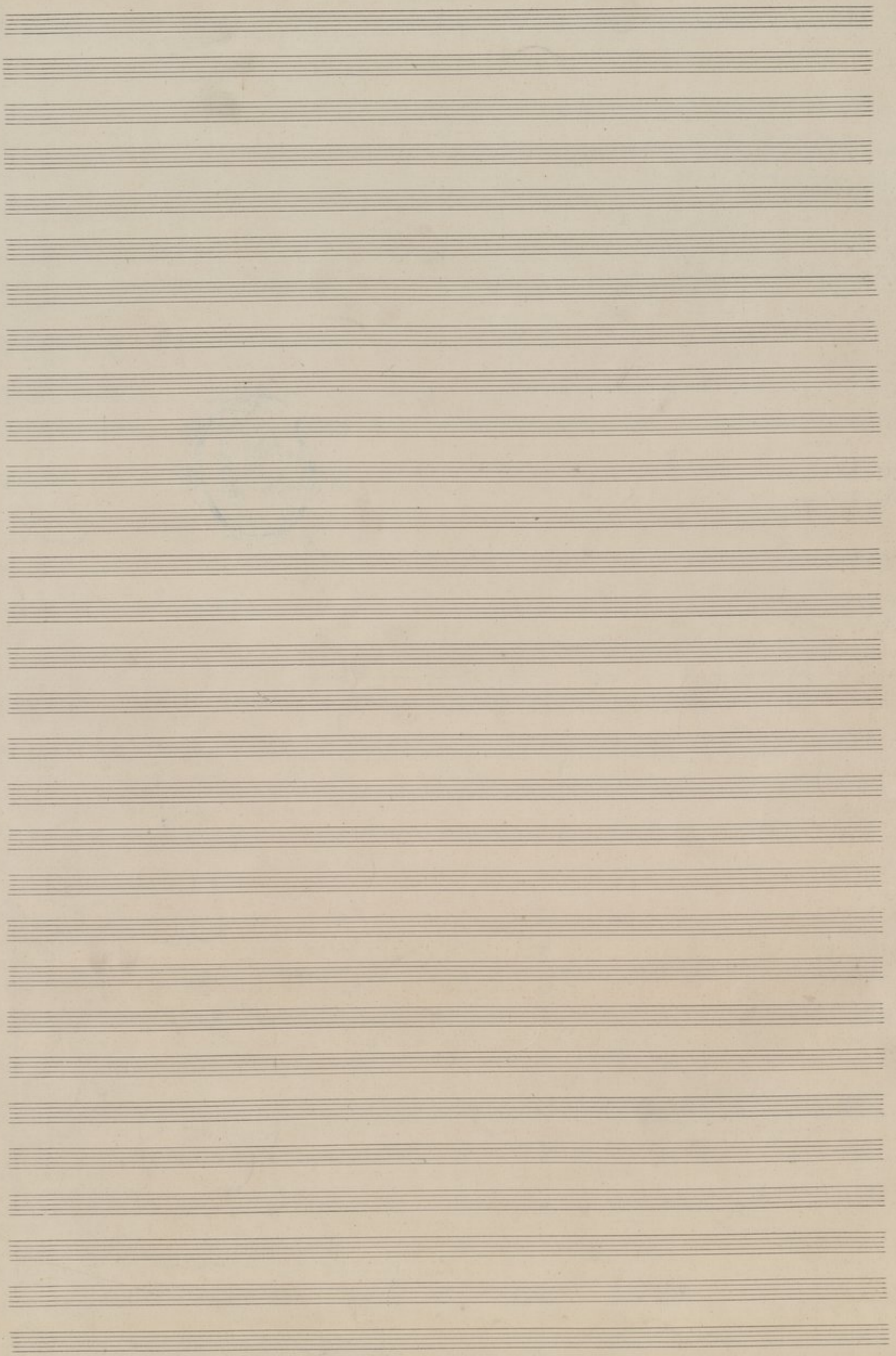
à la statue de la Djabi
en l'invoquant.)

(d'ombre et terrible)

bi! — — — — —
Dja-bi! — — — — —
Dja-bi toujours vi-

arco

(de même)



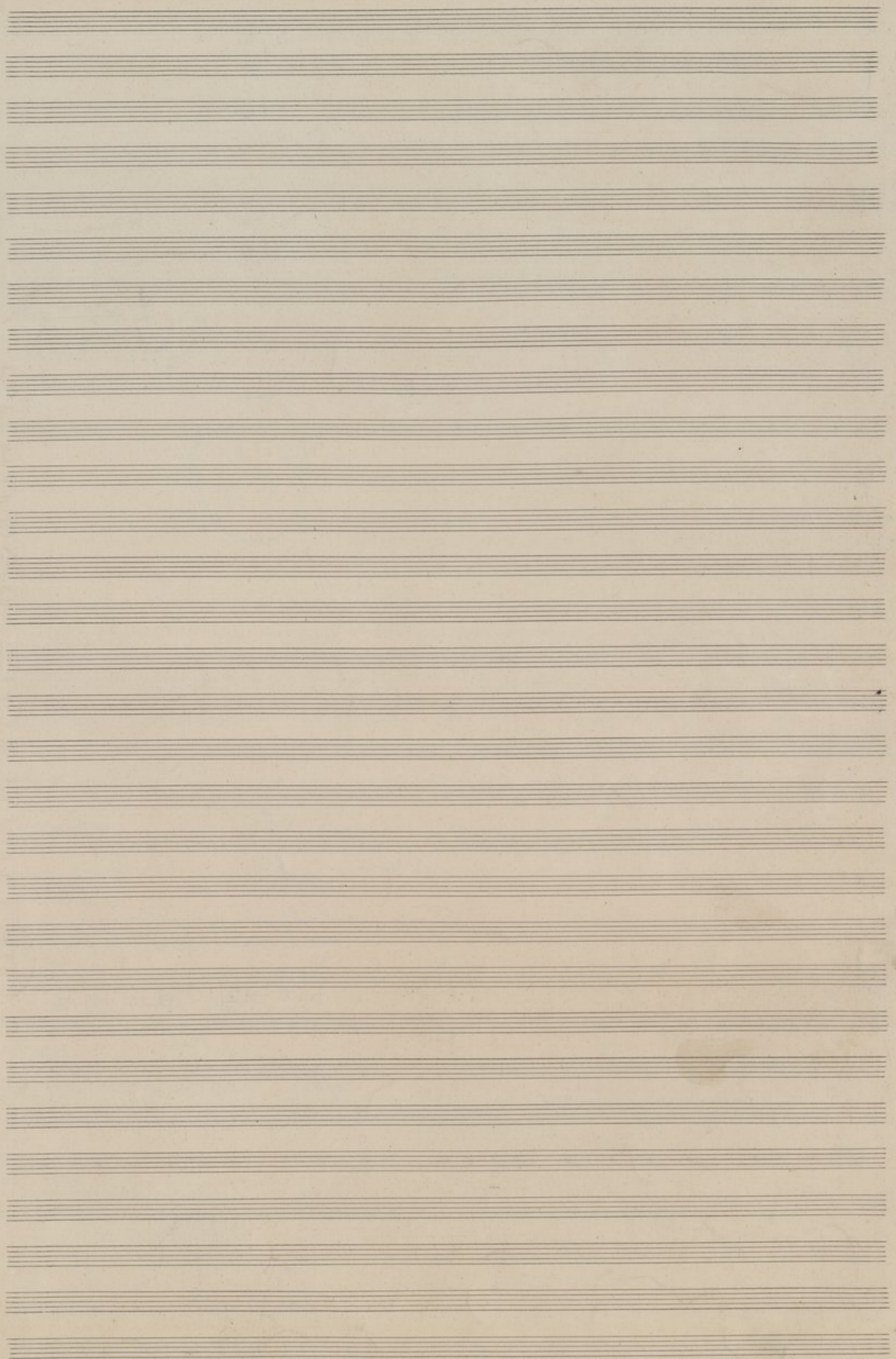
g. f. *p. f.* *M.* *C. a.* *cl.* *cl. b.* *B.* *S.* *1020* *Cory* *30h.* *trump.* *tr.* *timb.* *G. C. & Cym.* *triangle* *M.*

(rapide et léger)
a2 *f*
(rapide et léger)
a2 *f*
(rapide et léger)
a2 *f*
(timbales)
(triangle)
(Marpes)

329

V. *Viola* *(pendant tout ce morceau les 1020 Violons doivent être entendus très en dehors)*
(léger et brillant)
V. *(en dehors)*
V. *Viola* *Viola*

-van-te dois avec moi contre les Dieux nou-veaux!... Ex-au-ce-



Handwritten musical score for orchestra and voice. The score is arranged in staves with various instruments and vocal parts. The notation includes notes, rests, and dynamic markings.

g.f. *f* *mf*

p.f. *f* *mf*

H.

C.a.

Cl. *f* *mf*

Cl.-b.

B.

S.

1020

Cor

3040

trump.

tr.

timb.

trian.

M.

V.

a.

V.

- moi Djabi!

Venge-moi!...

Venge-moi, je t'im-

vl.

vn.

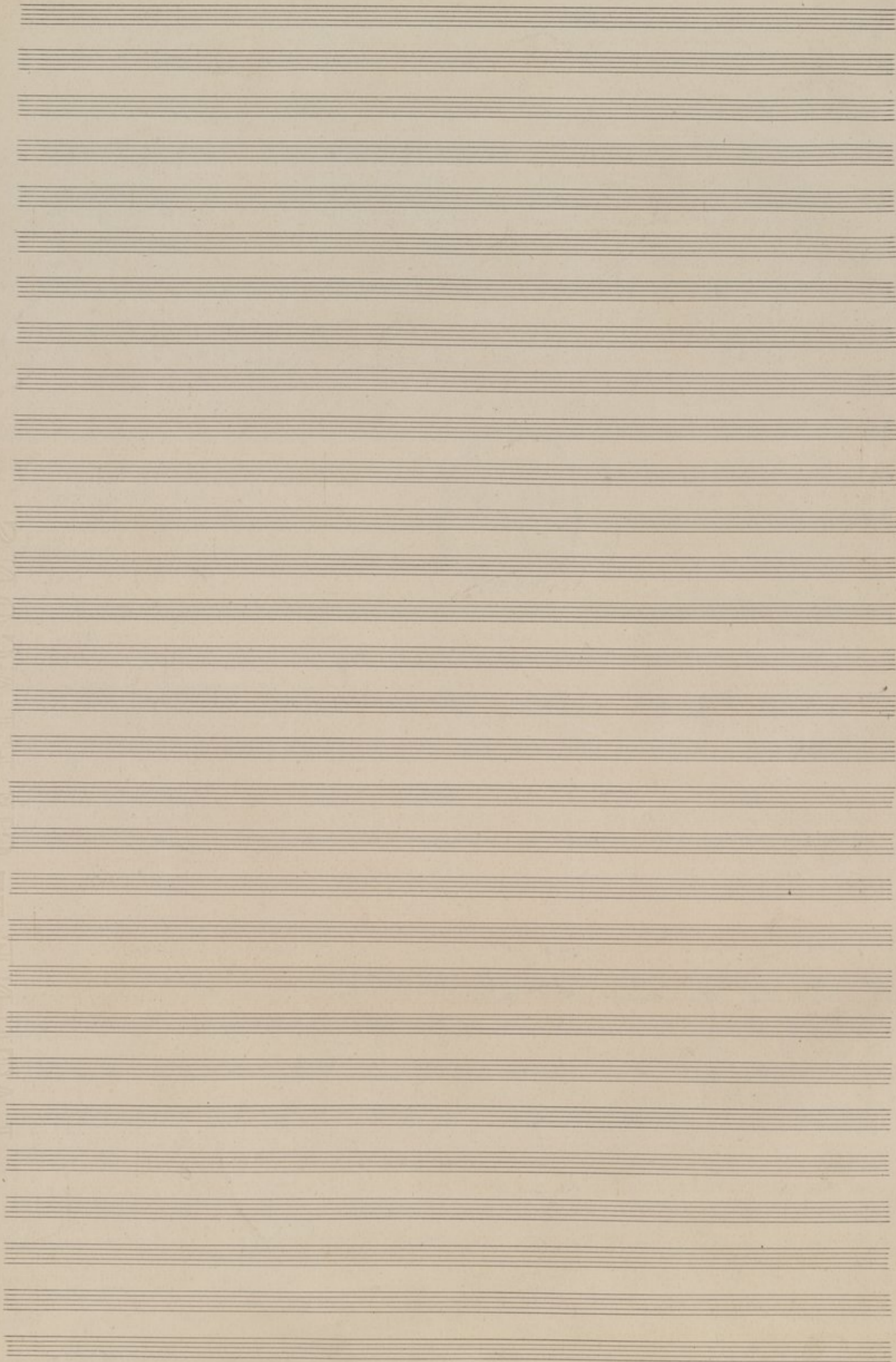
This image shows a page from a music manuscript book, featuring 20 horizontal musical staves. Each staff is composed of five parallel lines. The paper is aged and yellowed, with some faint, illegible markings scattered across the page. The staves are arranged vertically, filling most of the page's width and height. There is no musical notation or text written on the staves.

Handwritten musical score for a symphony or opera. The score includes staves for various instruments and a vocal line. The instruments listed on the left are: g-f., p-f., M., C.a., cl., cl. B., B., S., Cor 1^o 2^o, Cor 3^o 4^o, troup., tr., timb., trian., M., V., V., V., vls., and Cs.

The score is divided into three measures. The first measure contains the beginning of the piece. The second measure features a large blue circle with the number "330" written inside. The third measure contains the vocal line with the lyrics "rouge in cen-di-eyo" and a dynamic marking of *f* (très marqué et rythmé).

Key markings include *g-f.*, *p-f.*, *f*, *très marqué et rythmé*, and *f*. The score also includes various musical notations such as notes, rests, and slurs.

210 DUALITY THE MATH OF AI



g-f. *f* *mf* *f*

p-f. *f* *mf* *f*

H. *f*

C.a. *f*

cl. *f* *mf* *f*

cl-b. *f* *mf* *f*

B. *f* *mf* *f*

S. =

1020 *f*

Cors 30/40 *f*

tromp: *f* *mf* *f*

tr. =

tub: *f* *mf* *f* *mf*

trian *f* *mf* *f*

M. *f* *mf* *f*

V. *f* *mf* *f*

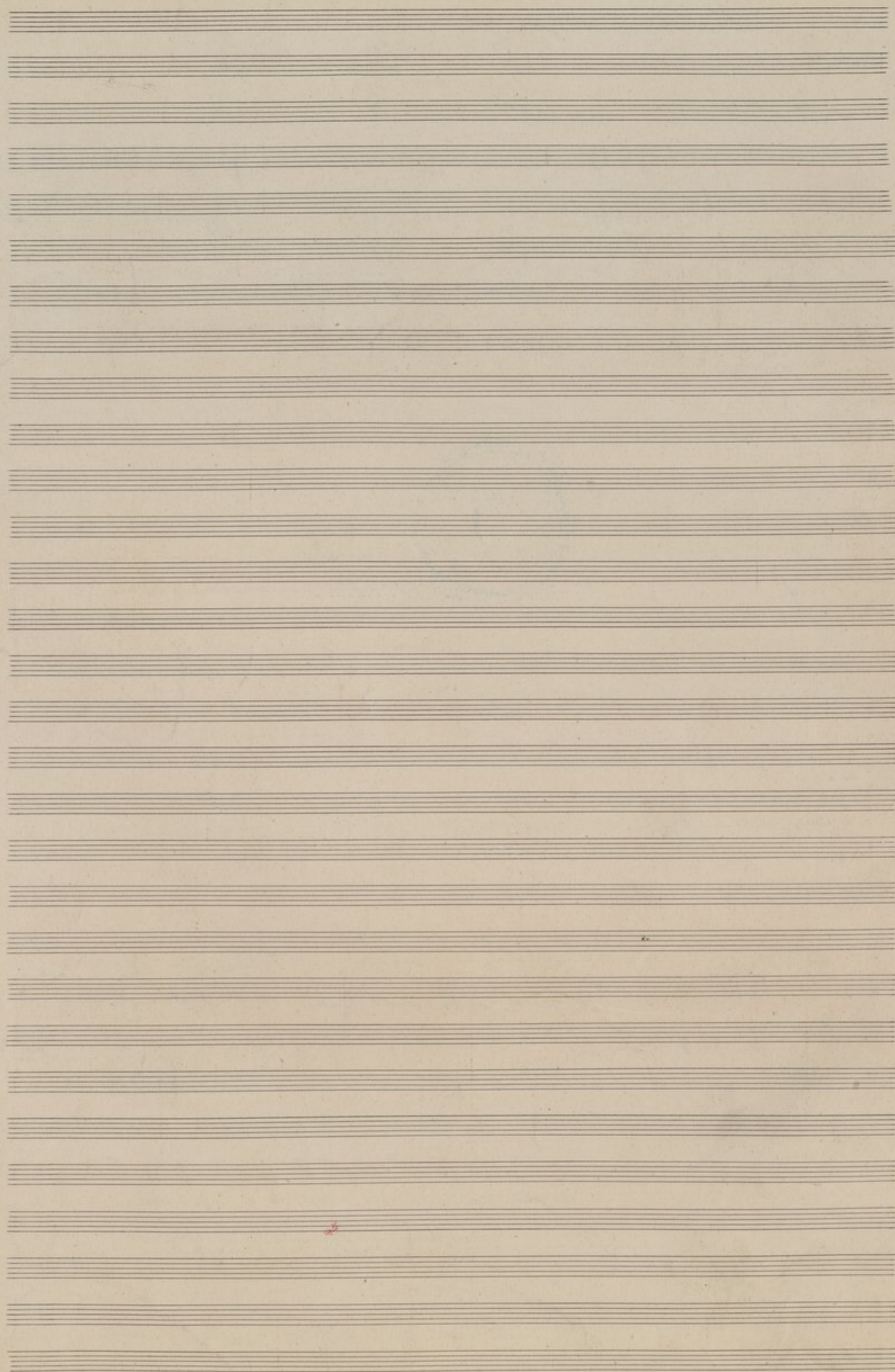
a. *f* *mf* *f*

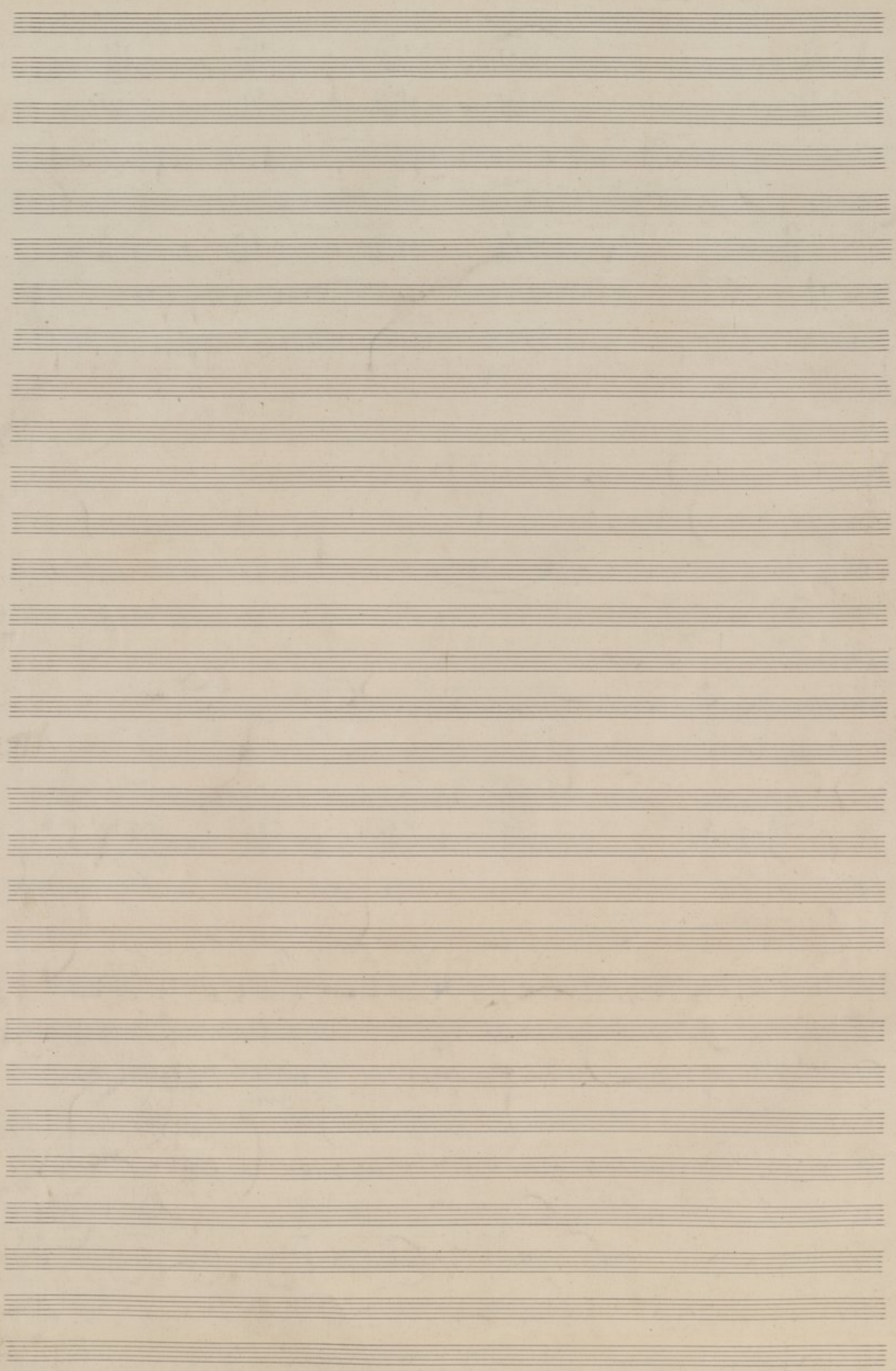
V. *f* *mf* *f*

flamme a gran-di-e, sois sur eux bran-di-e, Et tombe en pluie ar-

vll. *f* *mf* *f* *mf*

vll. *f* *mf* *f* *mf*





g-f
p-f
M.
C.a.
Cl.
Cl.b.
B.
S.
1020
Cora
3040
1020
trump:
30
1020
tr.
30 & tuba
Humb.
trian:
H.

V.
a.

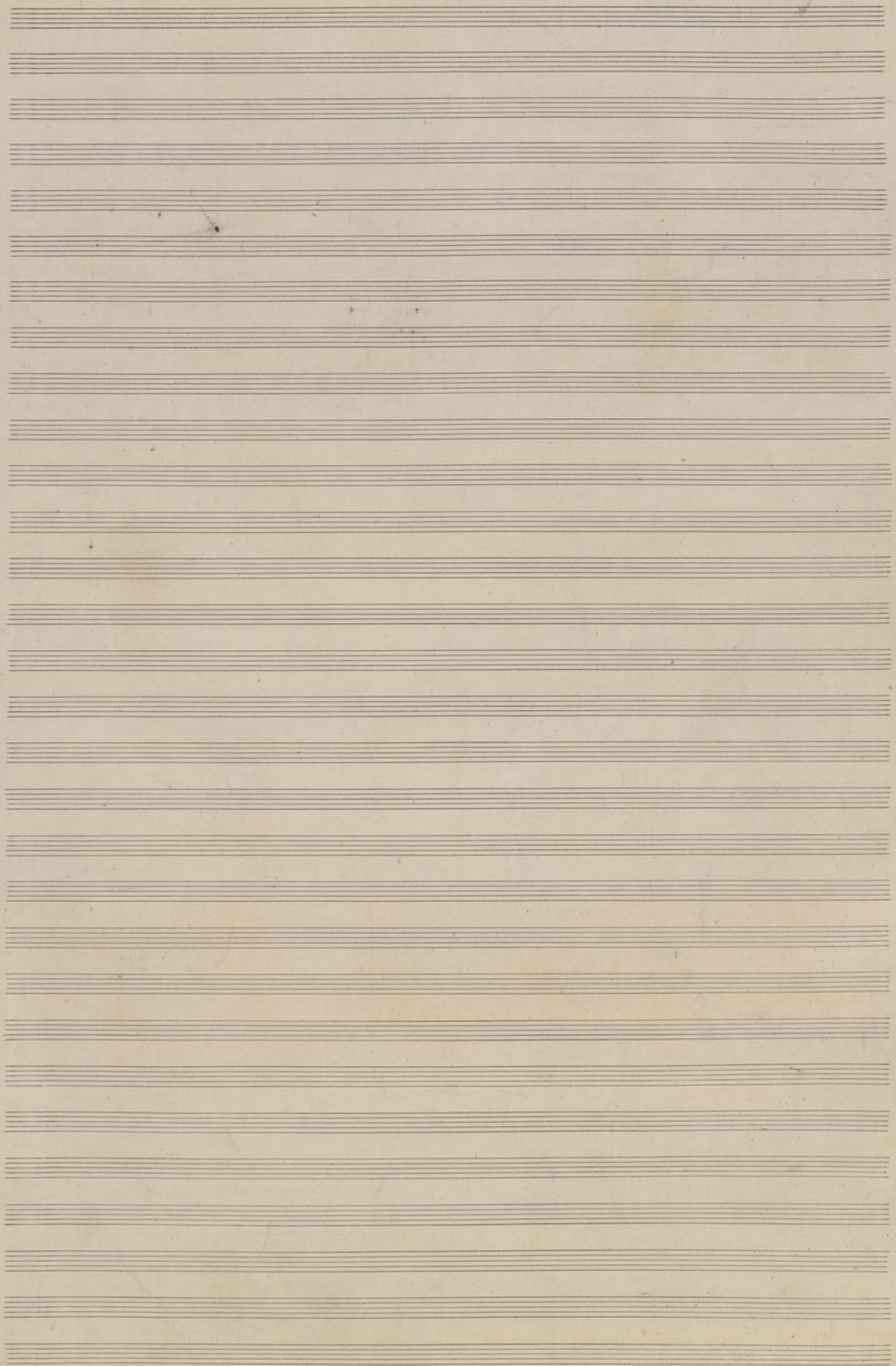
* facilité &

An.
V.
2.

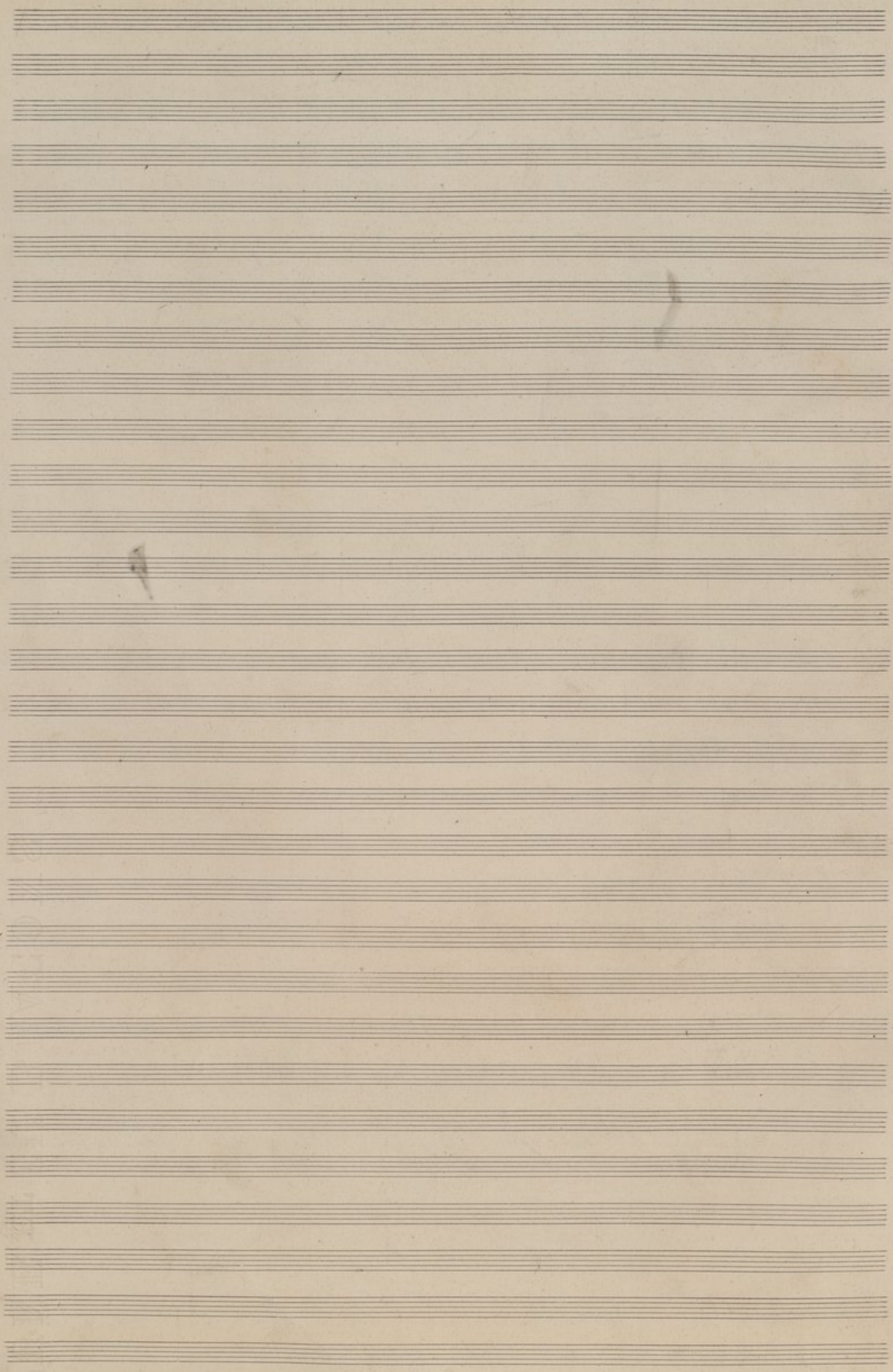
La flam me a grandi
penie arden te...
La flam me a grandi

Vlls
Cs

* AVIS: il faudra copier la facilité dans les parties séparées
une ligne au-dessus — gravé de même dans la partition d'orchestre (mais en petits caractères)



Handwritten musical score for a full orchestra and vocal soloists. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *mf*, *ff*, *cr.*, *aus.*, and *solo*. The vocal parts (Soprano, Alto, Tenor) have lyrics in French: "est sur nous grandi-e!..", "Tombe en co-re et de-", and "est sur nous grandi-e!..". The woodwind section includes parts for Flute (fl.), Piccolo (p.f.), Clarinet (Cl.), Bassoon (B.), and Trombones (tr.), with a specific instruction for the Trombones: "(trombones) *solo*". The brass section includes parts for Trumpets (tr.) and Trombones (tr.). The percussion section includes parts for Timpani (timb.), Triangles (triam.), and Cymbals (C.). The string section (V.) is indicated by a bracket and includes parts for Violins (V.), Violas (V.), Cellos (C.), and Double Basses (B.). The score is written in a clear, legible hand, with some parts of the vocal lines and woodwind parts highlighted in red ink.



g-f. *az*

p-f.

M.

C. a.

Cl. *az*

Cl. b.

B.

S.

1020

Corn

30 40

1020

troupe

30

1020

tr.

30 & tuba

9-16

tub:

9:

9. caisse

Cymbals

trian:

M.

9-16

2^e corde

V.

1.

faciliti

Am.

V.

2.

vll.

vll.

flam me! sur nous te voi-là! sur nous te voi-

-vo-re! devo re!... (avec ferocité) là!

flam me! sans peur je t'attends! sans peur je t'at-

2ND 010 7 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

A page of musical manuscript paper with 30 blank staves. Each staff consists of five horizontal lines. The paper is aged and has a light beige color. There are some small dark spots on the page, particularly one near the middle-right and another near the bottom-center.

g-f. *8^a*

p-f. *8^a*

M.

C.a.

cl. *8^a*

ch.b. *8^a*

B. *8^a*

S. *8^a*

1020
Corys
3040

1020
troup.
301


1020
tr.
302 tuba

timb:

g-c. & gymb.

trough

M.



ed corde

V.

A.

facilité

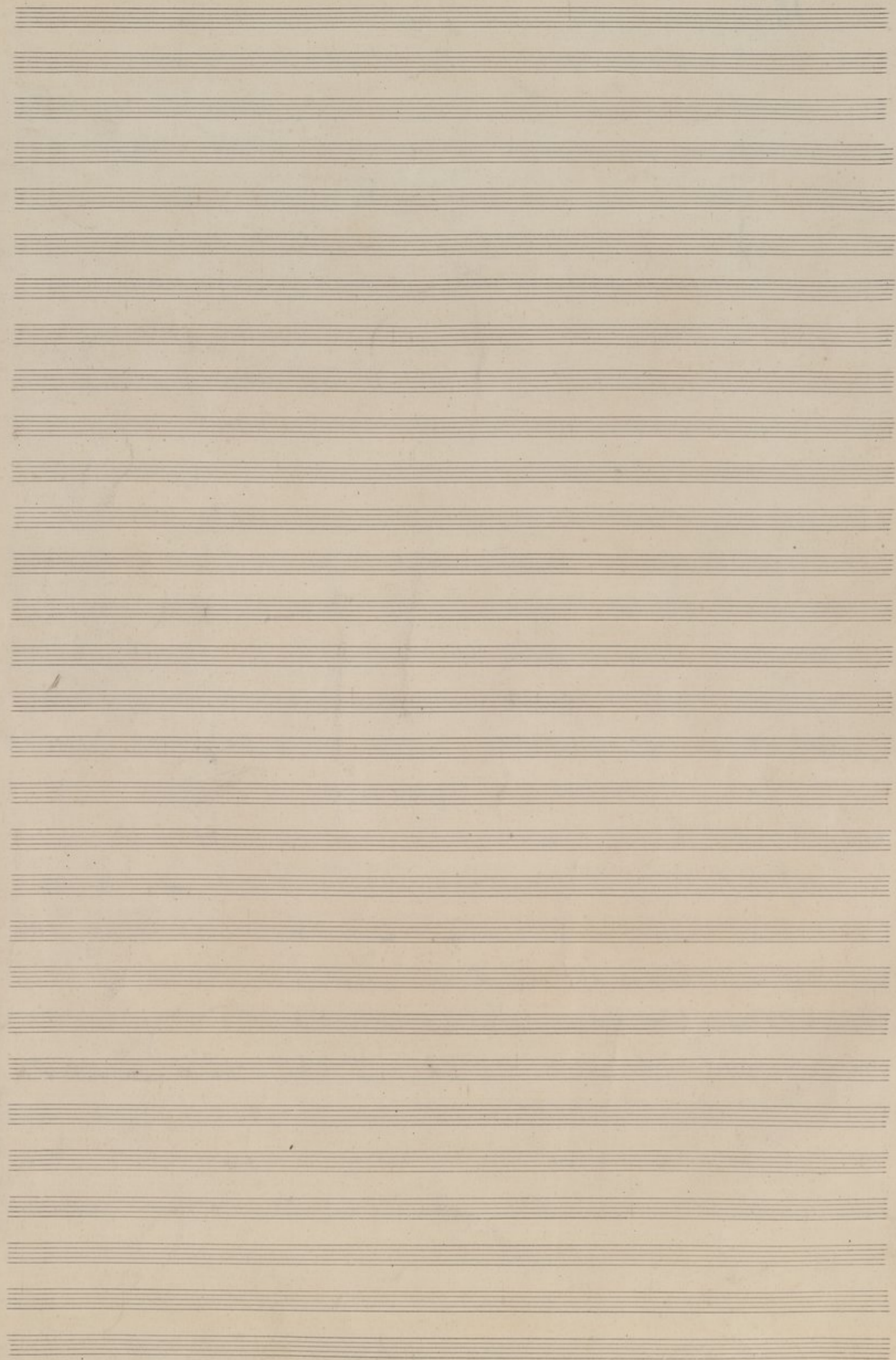
an. *crs:*
-là! o flam me, sur nous te voi-là!

V. *crs:*
-là!

Z. *crs:*
-tends! o flam me, sans peur je t'at-tends!

vl.

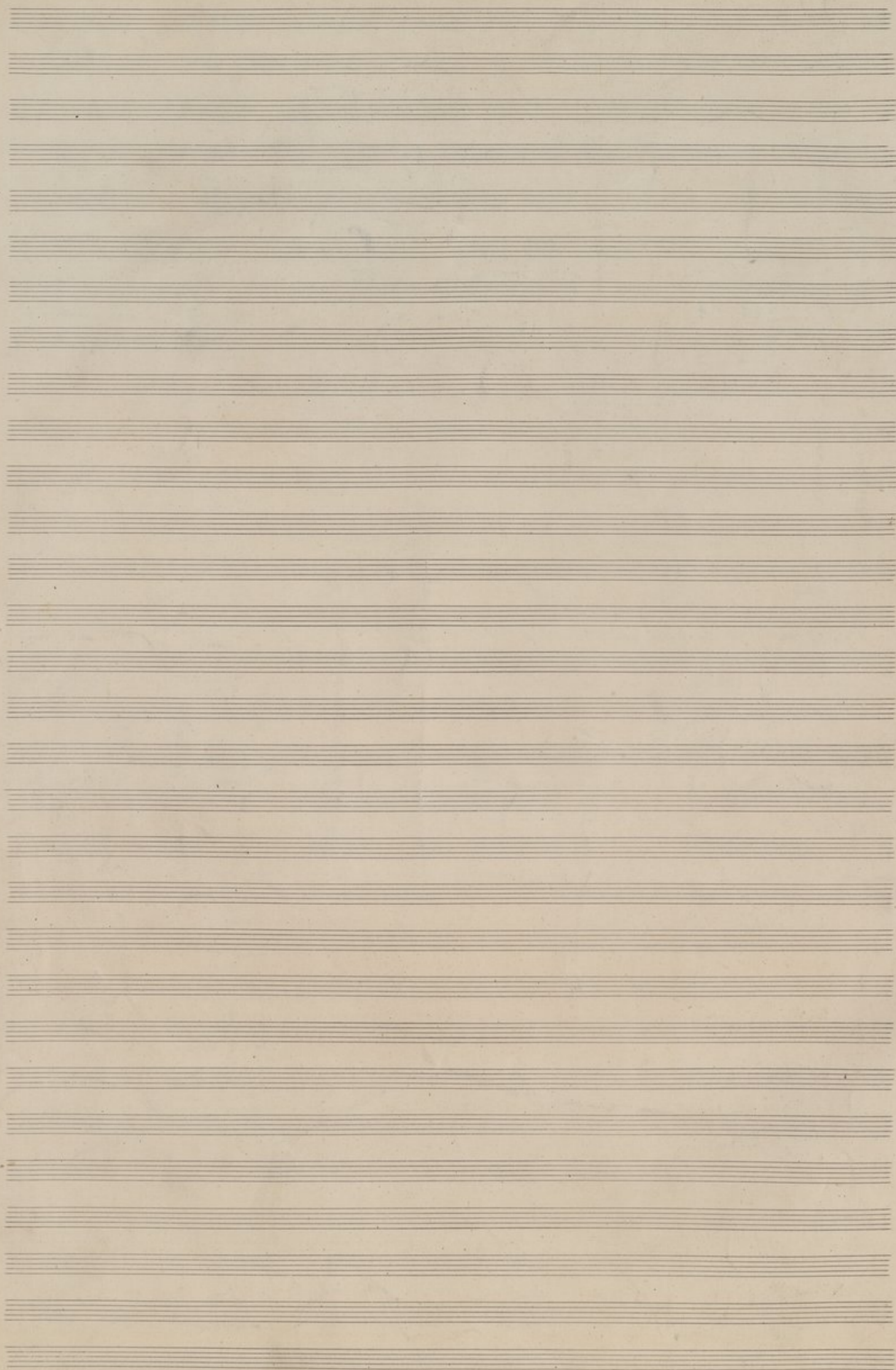
cs. *crs:*



Handwritten musical score for a full orchestra and vocal soloists. The score is organized into systems with various instrument and voice parts.

- Woodwinds:** Flute (fl.), Piccolo (p.f.), Clarinet in B-flat (Cl.), Clarinet in A (Cl. A.), Bassoon (B.), Saxophone (S.), Cor Anglais (Cory 3° 4°), Trumpet (tr.), Trombone (tr.), Tuba (tub.).
- Brass:** Horns (M.), Trumpets (tr.), Trombones (tr.), Tuba (tub.).
- Strings:** Violins (V.), Violas (V.), Cellos (C.), Double Basses (B.).
- Vocal Soloists:** Alto (An.), Soprano (S.), Tenor (T.).

The score includes dynamic markings such as *ff*, *f*, *mf*, and *sf*. It also features performance instructions like *très rythmé* and *très*. The vocal parts have lyrics in French: "Dieux! ro-re, flam-be en-co-re pour il-lu-mi-ner mes der-mes ins-".



en animant

116 = ♩

850

Handwritten musical score for various instruments including flutes (g.f., p.f.), woodwinds (M., C. 2^e, cl., cl. b., B., S.), brass (1020, Cors 3^o 4^o, 1020, tromp. 3^o, tr. 1020, 3^o tuba), and strings (M.). The score is written in a single system with multiple staves. The right side of the page shows a continuation of the score with some corrections and markings like 'à 2', 'p1', and 'fin chauti'.

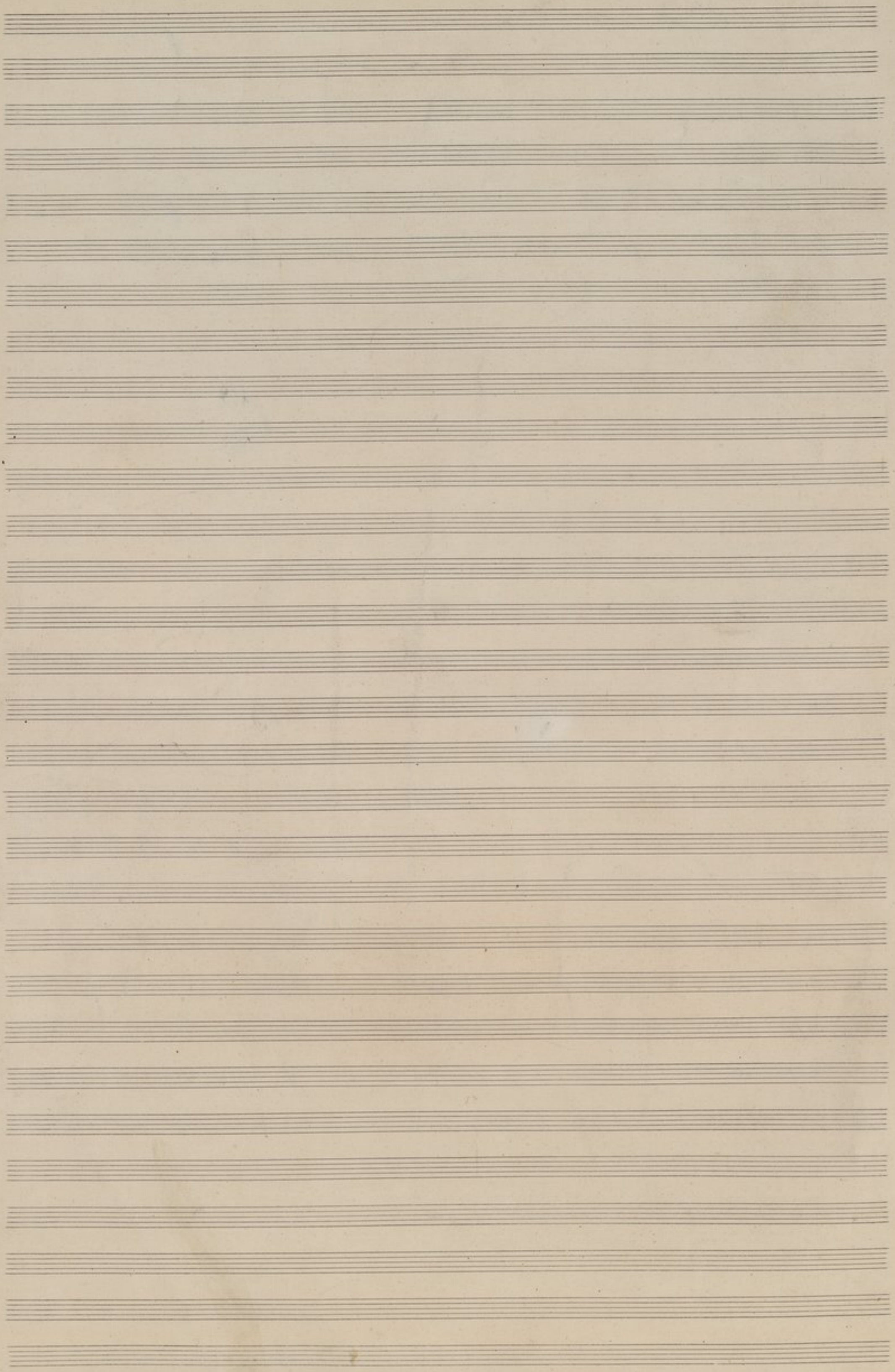
333

en animant

Handwritten musical score for voices and strings. The vocal parts (m., v., z.) have lyrics in French. The string parts (V., a., vlls, vs) are also present. The lyrics are:
 m. Bro-té-ge-moi contre Dja-bi toujours rivante!
 v. tants! ex-au-ce-moi Dja-bi! Ven-ge-moi je t'implore!
 z. a-boua nous defend! va, sois sans e-pouvante!
 Le Dieu que j'a-

(fin de la Facilité)

en animant



Handwritten musical score for various instruments and voices. The score is organized into systems. The instruments listed on the left are:

- g. f.
- p. f.
- M.
- C. a.
- cl.
- cl. b.
- B.
- S.
- Coro
- trump.
- tr.
- tr. tuba
- Humb.
- g. Li.
- trian.
- M.
- V.
- A.
- an.
- V.
- Z.
- gll.
- bs.

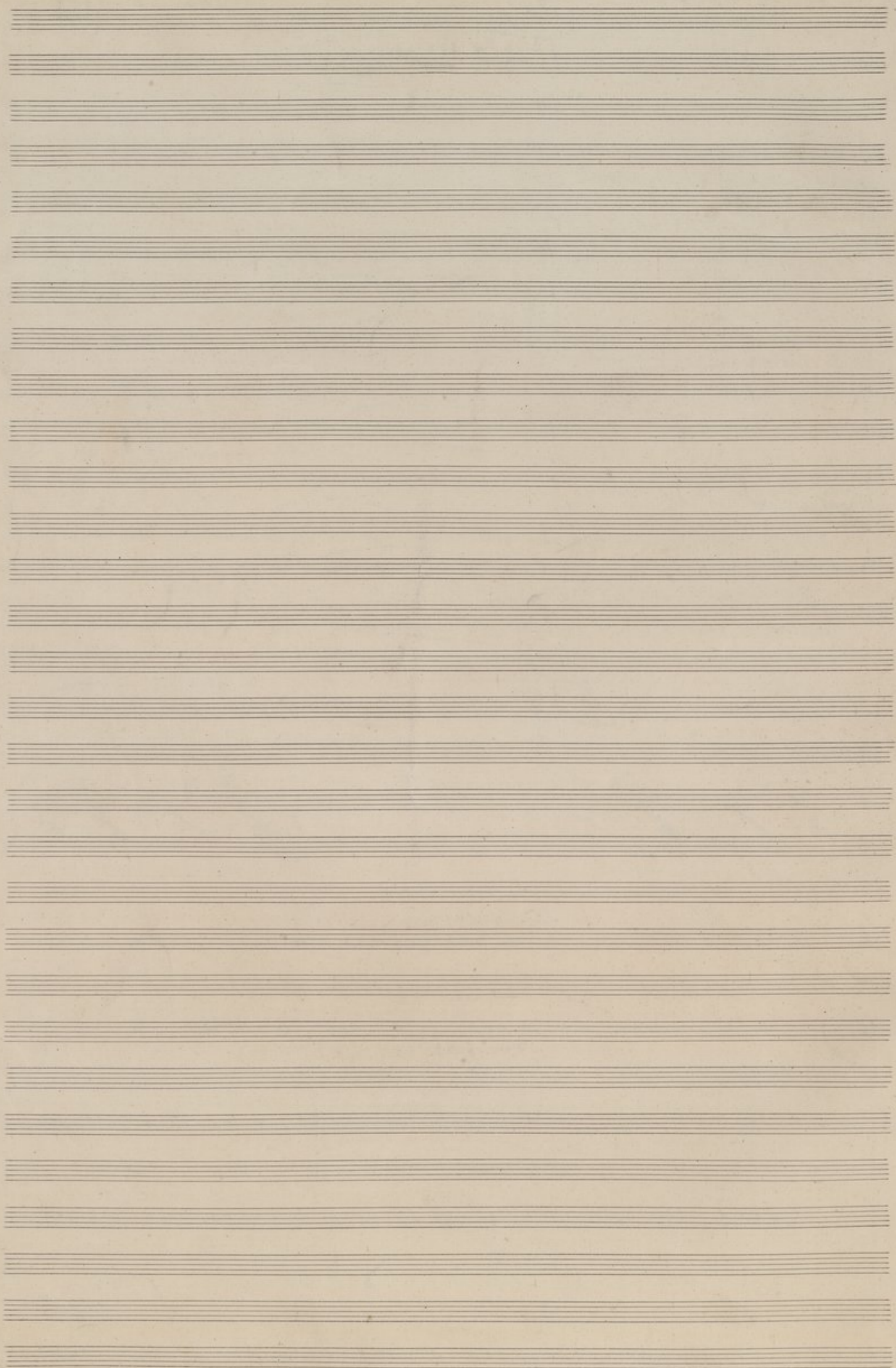
The score includes dynamic markings such as *f*, *mf*, *ff*, *pp*, *ffz*, *ffz sfz*, and *ffz sfz sfz*. There are also performance instructions like *9. L. (9. L. solo)* and *9. L. (9. L. solo)*.

Two large red circles highlight sections of the score: one around the trumpet and trombone parts, and another around the violin and viola parts. A blue circle highlights a section of the vocal parts.

The bottom section of the score contains lyrics in French:

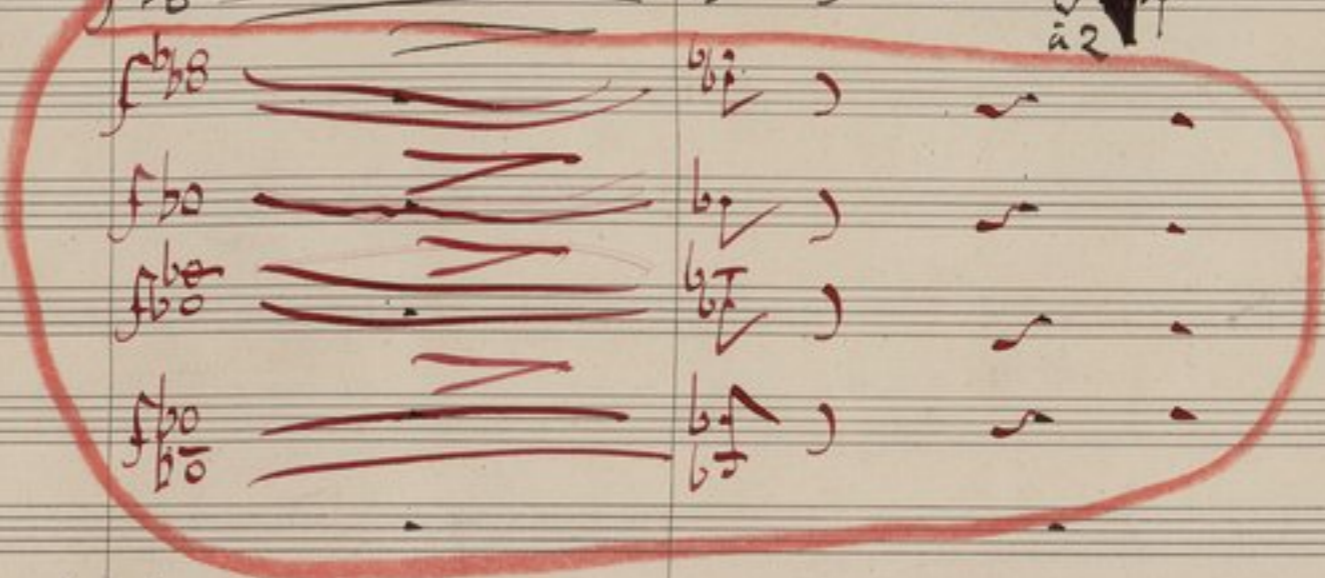
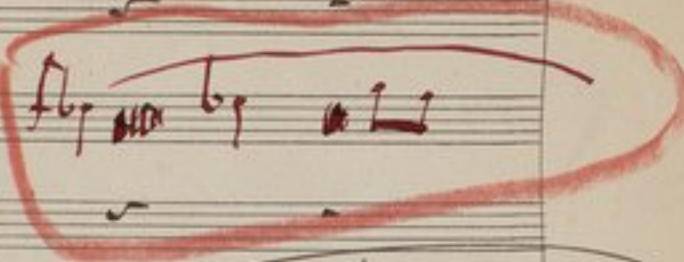
-dore se est temps en
-dore s-ci regne en

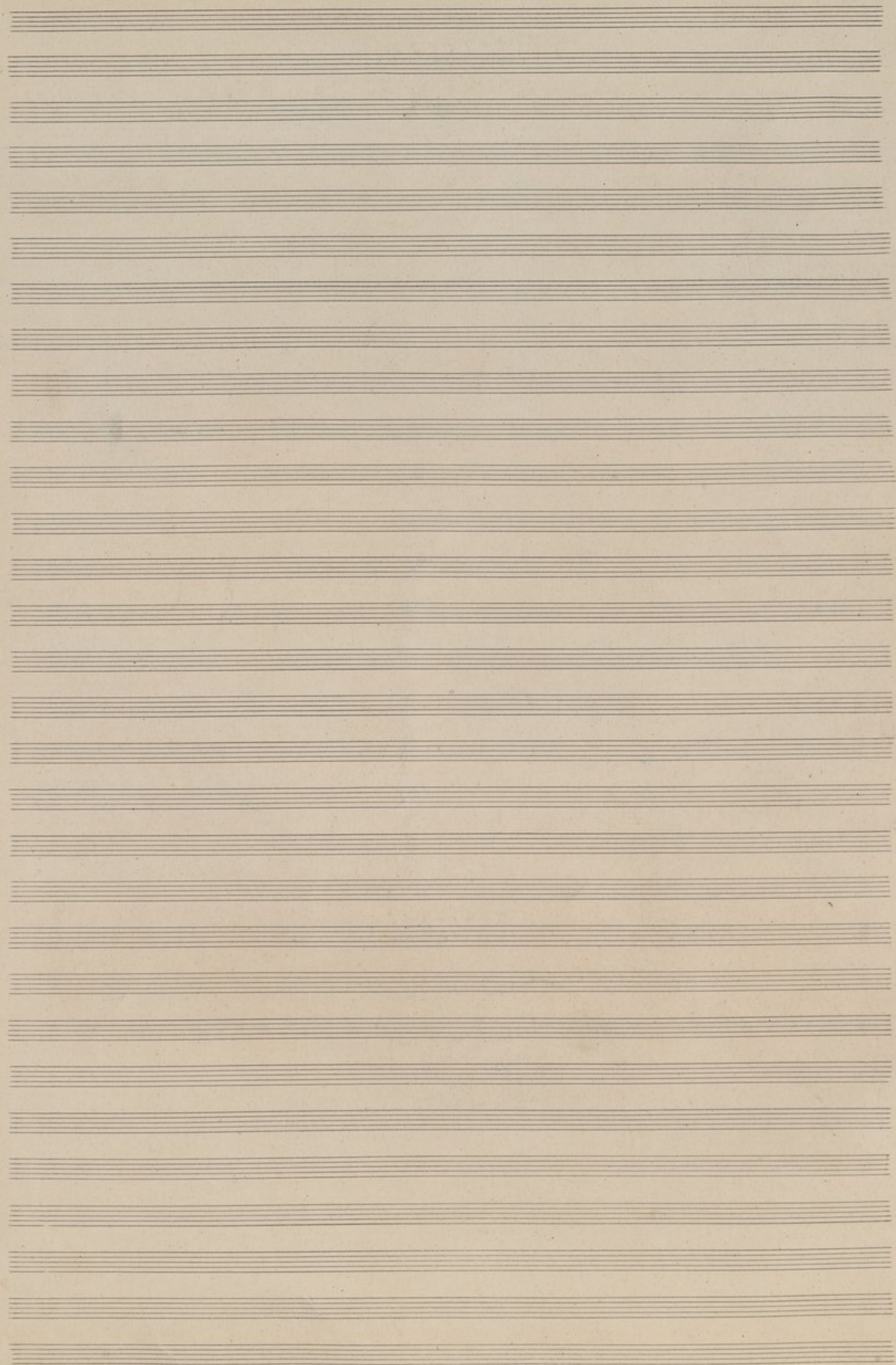
re! o toi que j'a-
re!... he!.. Le Dieu que j'a-



Handwritten musical score for a full orchestra and vocal soloists. The score includes parts for various instruments and vocal lines.

- g.f. (Glockenspiel):** Musical notation with various accidentals and dynamics.
- p.f. (Percussion):** Musical notation with various accidentals and dynamics.
- M. (Maracas):** Musical notation with various accidentals and dynamics.
- C.a. (Cymbals):** Musical notation with various accidentals and dynamics.
- Cl. (Clarinets):** Musical notation with various accidentals and dynamics.
- Cl. b. (Clarinet in B):** Musical notation with various accidentals and dynamics.
- B. (Bassoon):** Musical notation with various accidentals and dynamics.
- S. (Saxophone):** Musical notation with various accidentals and dynamics.
- Cory (Corns):** Musical notation with various accidentals and dynamics.
- trump. (Trumpets):** Musical notation with various accidentals and dynamics.
- tr. (Trombones):** Musical notation with various accidentals and dynamics.
- 30 et tuba (Tuba):** Musical notation with various accidentals and dynamics.
- tr. (Timpani):** Musical notation with various accidentals and dynamics.
- q. b. (Quadrangle):** Musical notation with various accidentals and dynamics.
- tr. (Tuba):** Musical notation with various accidentals and dynamics.
- M. (Maracas):** Musical notation with various accidentals and dynamics.
- V. a. (Vocal soloists):** Musical notation with various accidentals and dynamics.
- an. (Alto):** Vocal line with lyrics: "dore il est temps en re! o toi que j'a-
- V. (Vocal soloist):** Vocal line with lyrics: "Tombe en co re!"
- Z. (Tenor):** Vocal line with lyrics: "dore s-ci regne en co re! Le Dieu que j'a-
- vlle (Violin):** Musical notation with various accidentals and dynamics.
- cr. (Cello):** Musical notation with various accidentals and dynamics.





en animant

(853)

Handwritten musical score for a large ensemble. The score includes staves for various instruments and voices, with several sections circled in red ink. The instruments listed on the left are: g.f., p.f., H., C.a., cl., d.f., B., S., 1020, Cory, 30/40, 1020, troupes, 30, 1020, tr., 30/40, truba, trumb., g. basse et basse, tr., M.

The circled sections include:

- A section for g.f., p.f., H., C.a., cl., d.f., B., S., 1020, Cory, 30/40, 1020, troupes, 30, 1020, tr., 30/40, truba, trumb., g. basse et basse, tr., M.
- A section for troupes, 30, 1020, tr., 30/40, truba, trumb., g. basse et basse, tr., M.
- A section for tr., 30/40, truba, trumb., g. basse et basse, tr., M.

There are also some handwritten notes and markings, such as "à 2", "f", and "p".

en animant

Handwritten musical score for voices and instruments. The score includes staves for voices and instruments, with a section circled in blue ink. The instruments listed on the left are: V., a., an., V., Z., vlls, v.

The circled section includes:

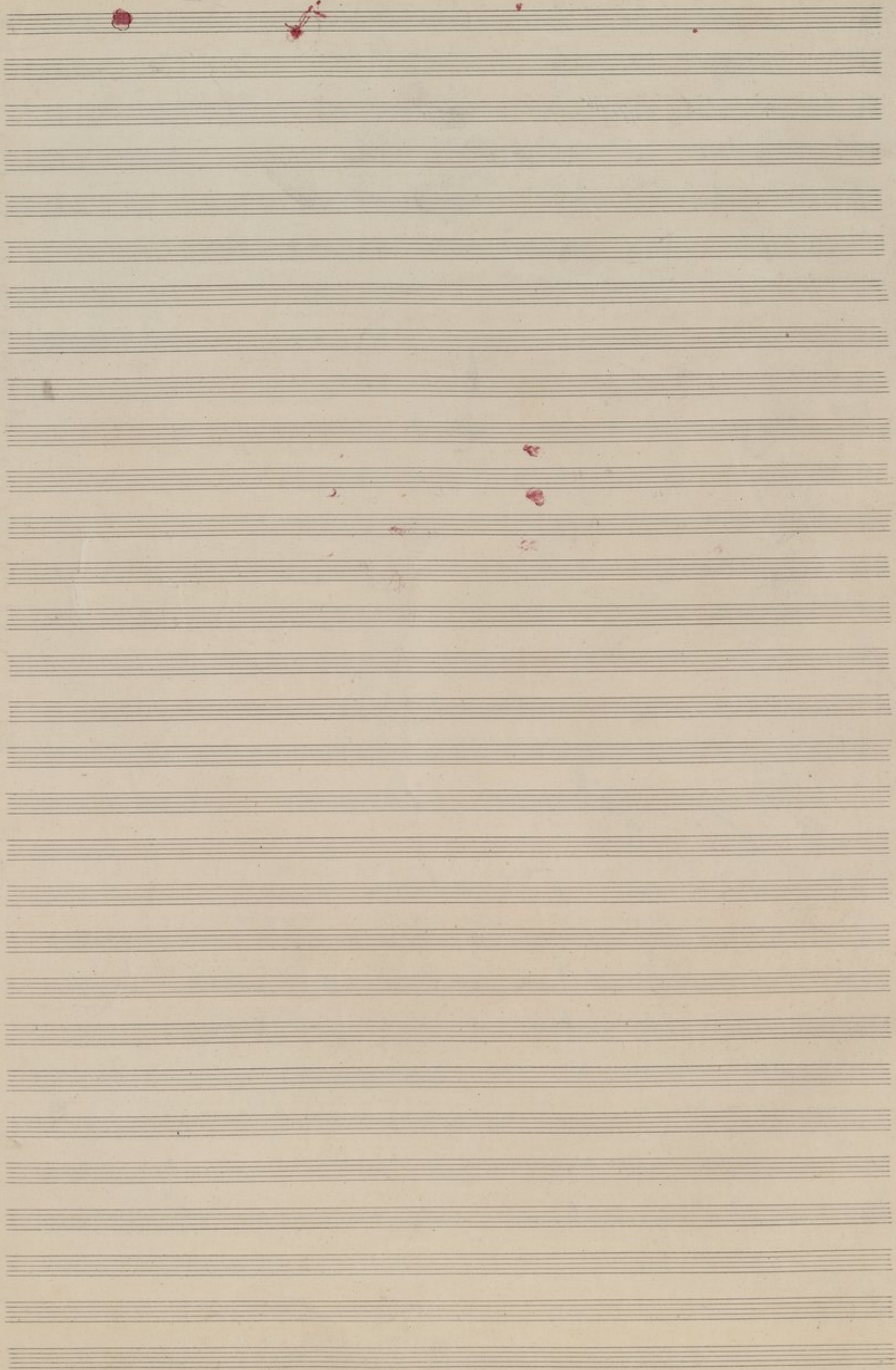
- A section for V., a., an., V., Z., vlls, v.

The lyrics for the voices are:

an. -dore il est temps en co re! Note géentes
 V. -dore il est temps en co re!... Note géentes
 Z. -dore il est temps en co re! en-co re! O Dieu que s'im

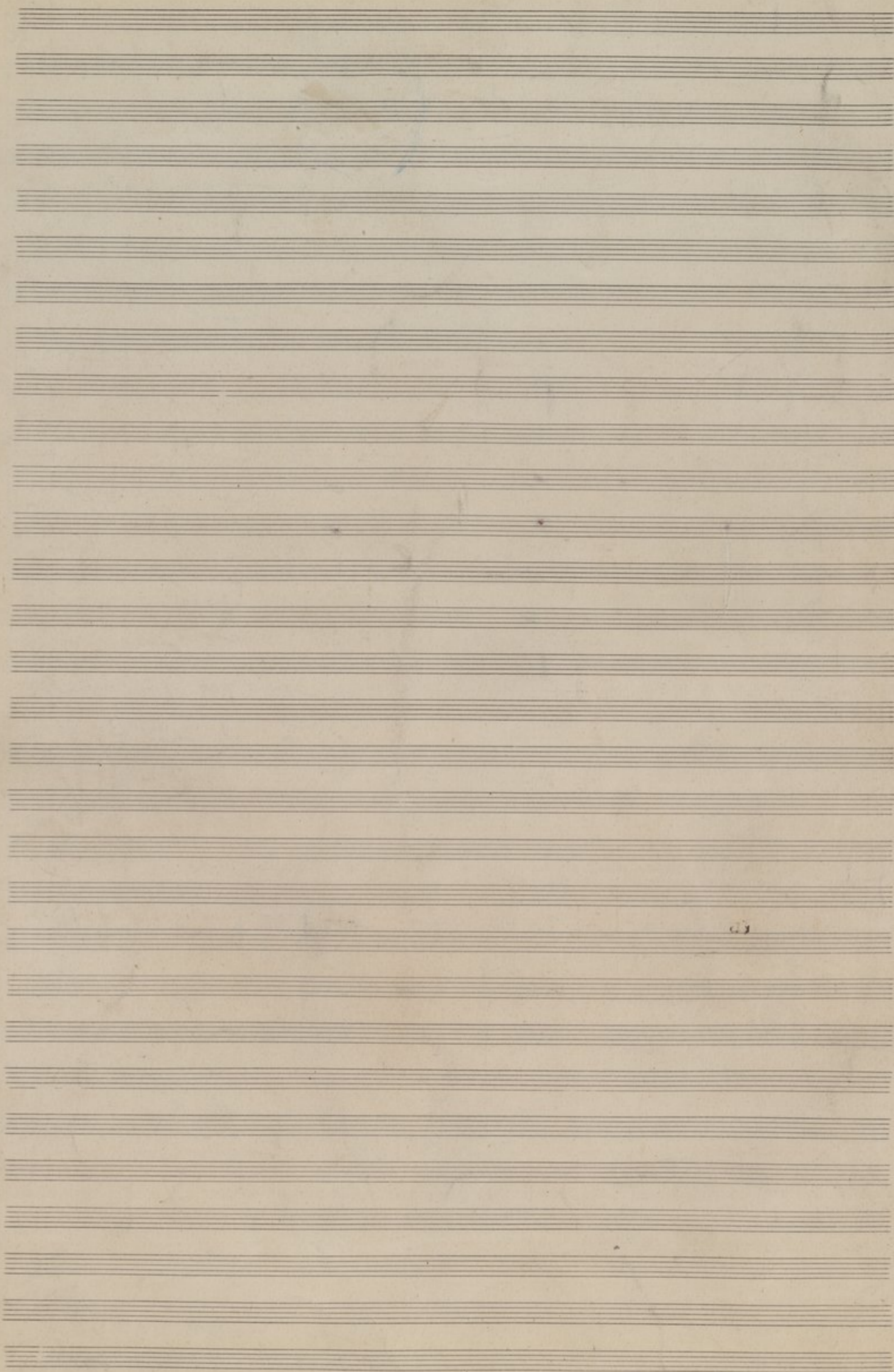
There are also some handwritten notes and markings, such as "à 2", "f", and "p".

en animant



Handwritten musical score for various instruments including flutes (fl.), clarinets (Cl.), bassoons (B.), horns (C. a.), trumpets (tr.), trombones (tr.), timpani (timb.), and strings (g. viol.). The score features complex notation with many notes circled in red. A large red oval highlights a section of the score, and another smaller red oval highlights a specific passage. The word "rall:" is written at the top right of the page.

Handwritten musical score for voices and strings. The vocal parts are labeled "An.", "V.", and "Z.". The lyrics are: "bras mes derniers ins - tants! Note - ge moi! Note - ge -", "plo - re! ex - au - ce - moi! ex - au - ce - moi! ex - au - ce -", "plo - re en cet ins - tant Note - ge nous! Note - ge -". The string parts are labeled "Vl." and "Vc.". The score includes the word "rall:" and a blue circle around a section of the string notation.



all^o = 116 = !

(855)

334

g-f. *f* *mf*

p-f. *f* *mf*

H. *f* *mf*

C.a. *f* *mf*

cl. *f* *mf*

cl.b. *f* *mf*

B. *f* *mf*

S. *f* *mf*

1020
Corys
30/40 *f* *mf*

1020
trump: 3^o *f* *mf*

1020
tr. 3^o *f* *mf*

tiub: *f* *mf*

6. Li
cymbals
tantan *f* *mf*

M. *f* *mf*

1020
V. *f* *mf* *lost ff*

1020
a. *f* *mf* *lost ff*

an. *f* *mf* moi!

V. *f* *mf* moi!

Z. *f* *mf* nous!

1020
Vll. *f* *mf*

1020
Cb. *f* *mf*

15

La statue de la Djahi s'effondre avec un bruit formidable.

(changez le mi b en mi q.)

(prenez le tambour militaire)

all^o

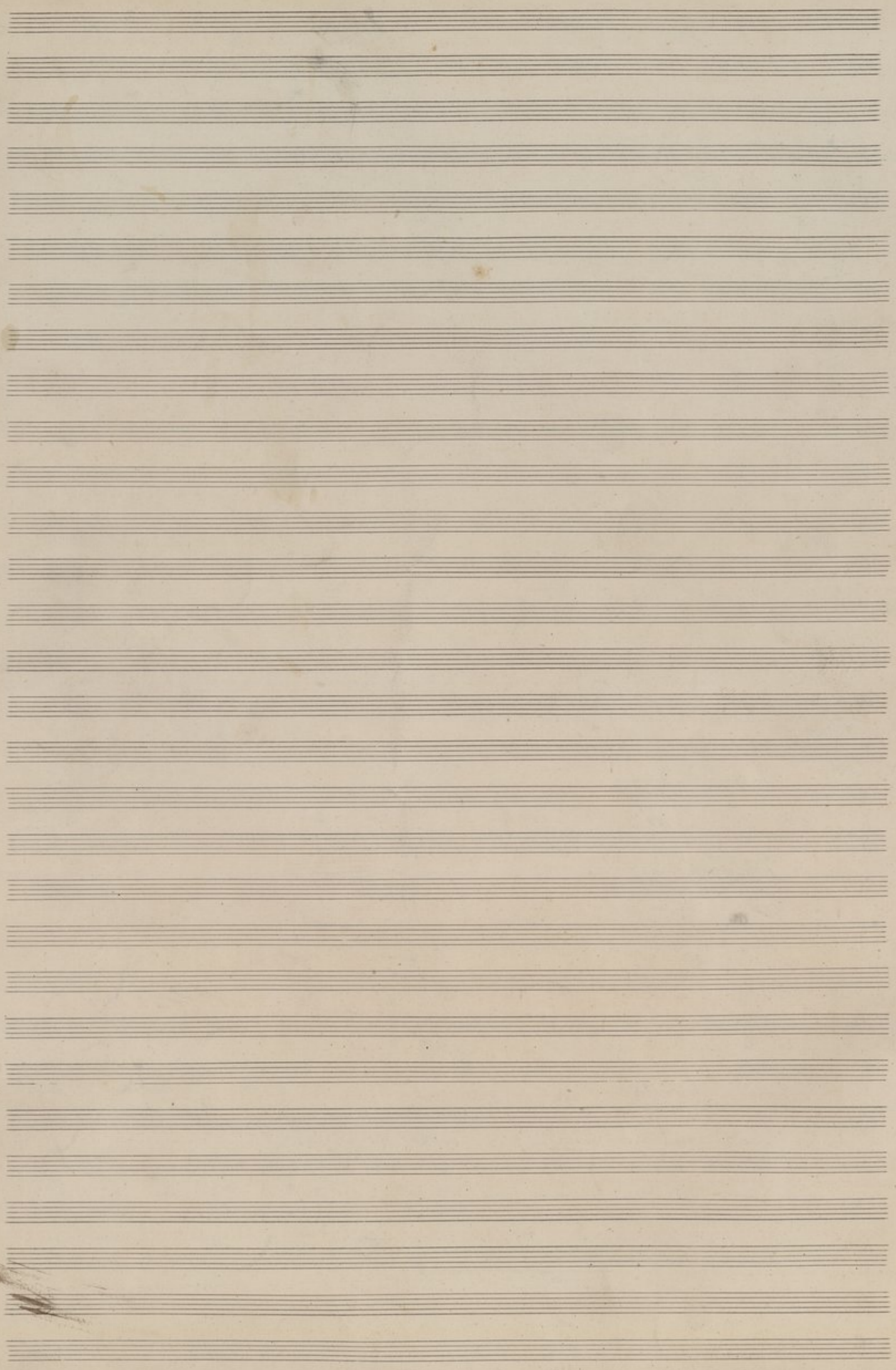
fp *mf* *f* *ff*
all^o

(avec un rire infernal)

all^o

all^o

ab! ab! ab! ab! ab! ab! de triom



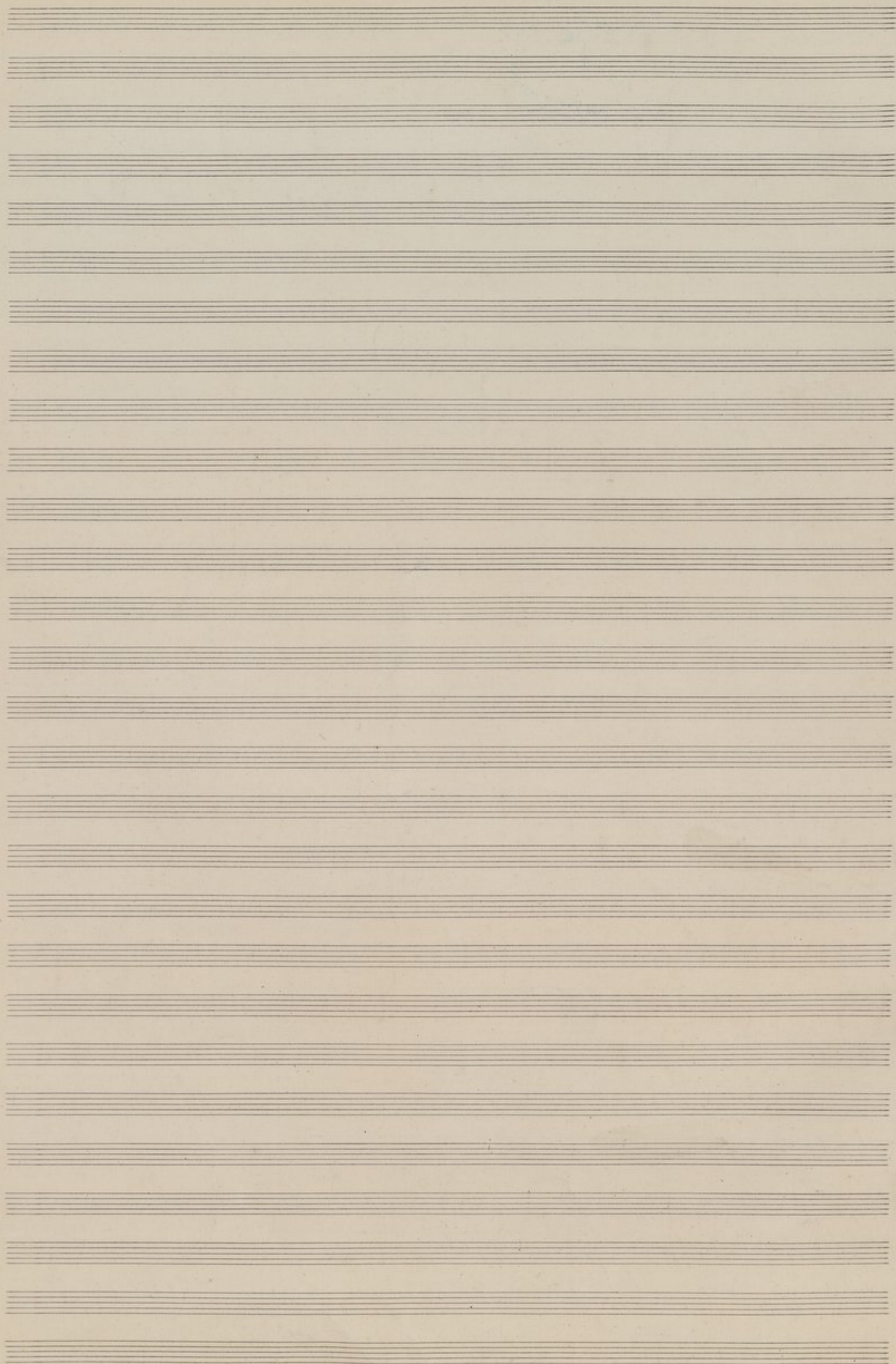
g.f.
p.f.
M.
C.a.
cl.
cl. b.
B.
S.
1020
Corns
30 40
1020
trump.
30
1020
tr.
30
tuba
9:

V.
A.
V.
Vlls
Cs

expressif
expressif

(à Anabita)

-phe! et vous ê-tes pa-dus!... Ya! pleu-re!.. gè-mis!... ap-



335

g-f.

p-f.

M.

L-a.

cl.

Cl-B.

B.

S.

1020

Cory

30 40

1020

trump:

30

1020

tr.

3° & tuba

tuba:

V.

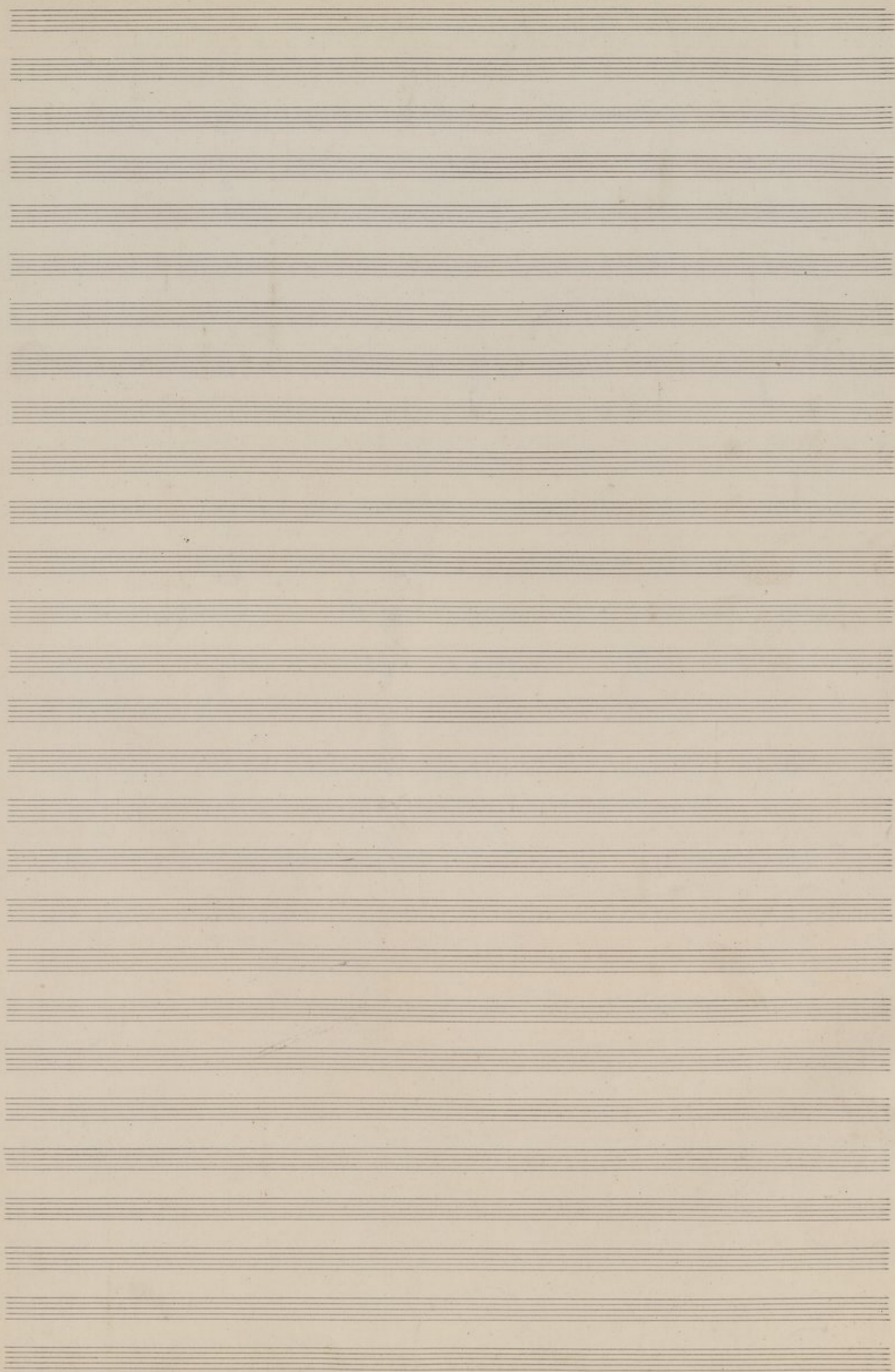
a.

V.

celle
 Elle a sonné la dernière ben-re...
 car vous ne fuirez

Vclls

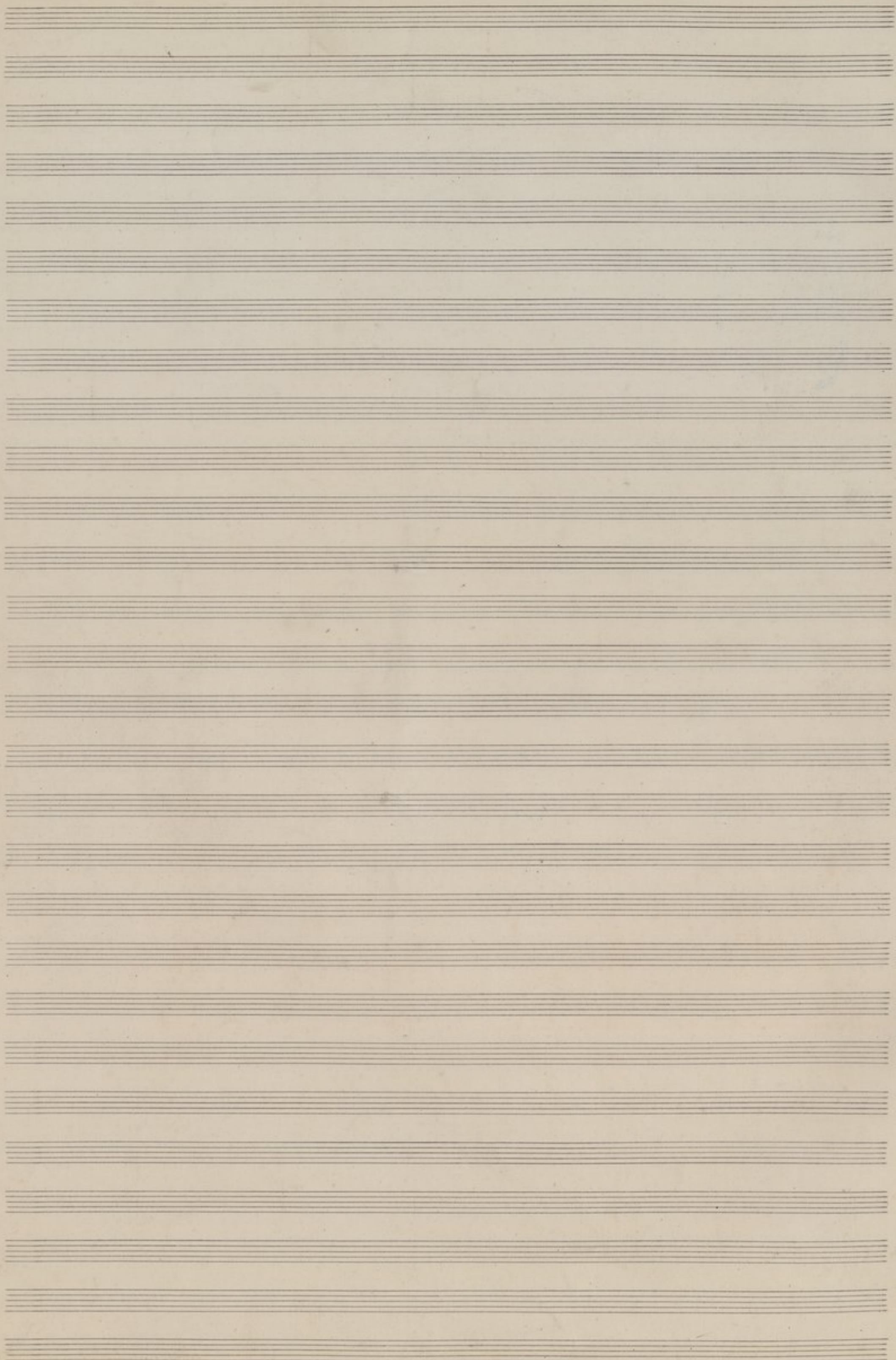
Cs



g.f. f
 p.f. f
 M. f^{22}
 C. a. f^{22}
 cl. f^{22}
 cl. t. f^{22}
 B. f^{22}
 S. f^{22}
 1020 f^{22}
 Cory f^{22}
 3040 f^{22}
 1020 f^{22}
 Tromp: f^{22}
 30 f^{22}
 1020 f^{22}
 tr. f^{22}
 30 & tuba f^{22}
 timb: fp^{22} fp^{22} (change the chamber)
 V. fp^{22} fp^{22}
 a. fp^{22} fp^{22}
 V. fp^{22} fp^{22}
 vlls fp^{22} fp^{22}
 Cs fp^{22} fp^{22}

pas! non!.. non!.. vous ne finirez pas! rien du ciel! la mort! le tri pas!...
Dans la flamme! Horreur! quel

Anãbita (épouvantée)



poco meno 88 = ♩

536

g-f. p-f. M. C-a. cl. cl. b. B. S. 1^o 2^o Cors 3^o 4^o 1^o 2^o troup. 3^o 1^o 2^o tr. 3^o & tuba timb. Harpes

(en dehors)

(en dehors)

poco meno

poco meno

ff *(très serré)*

ff *(très serré)*

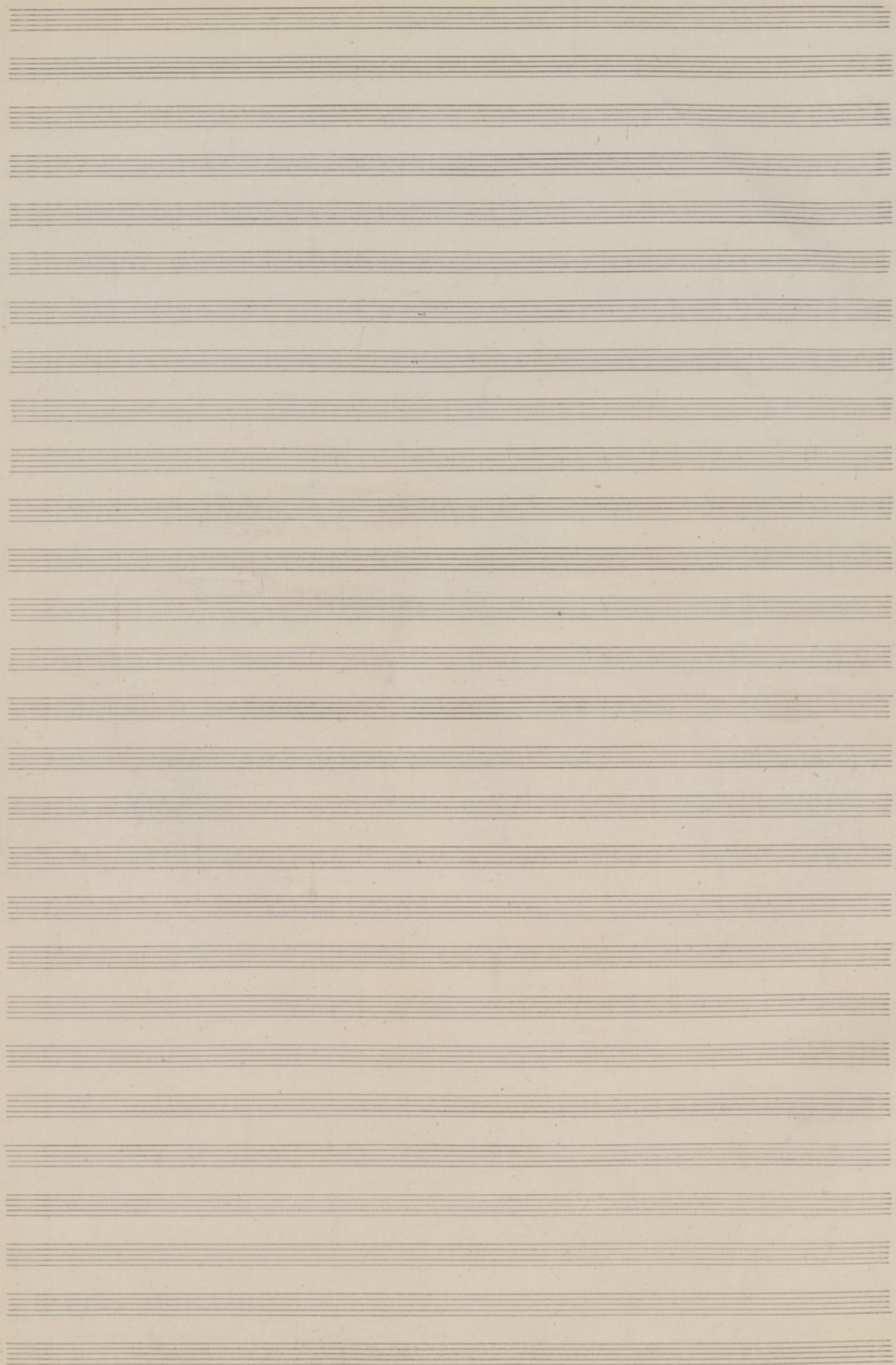
ff *(très serré)*

Zarastha (calme et impérieux)

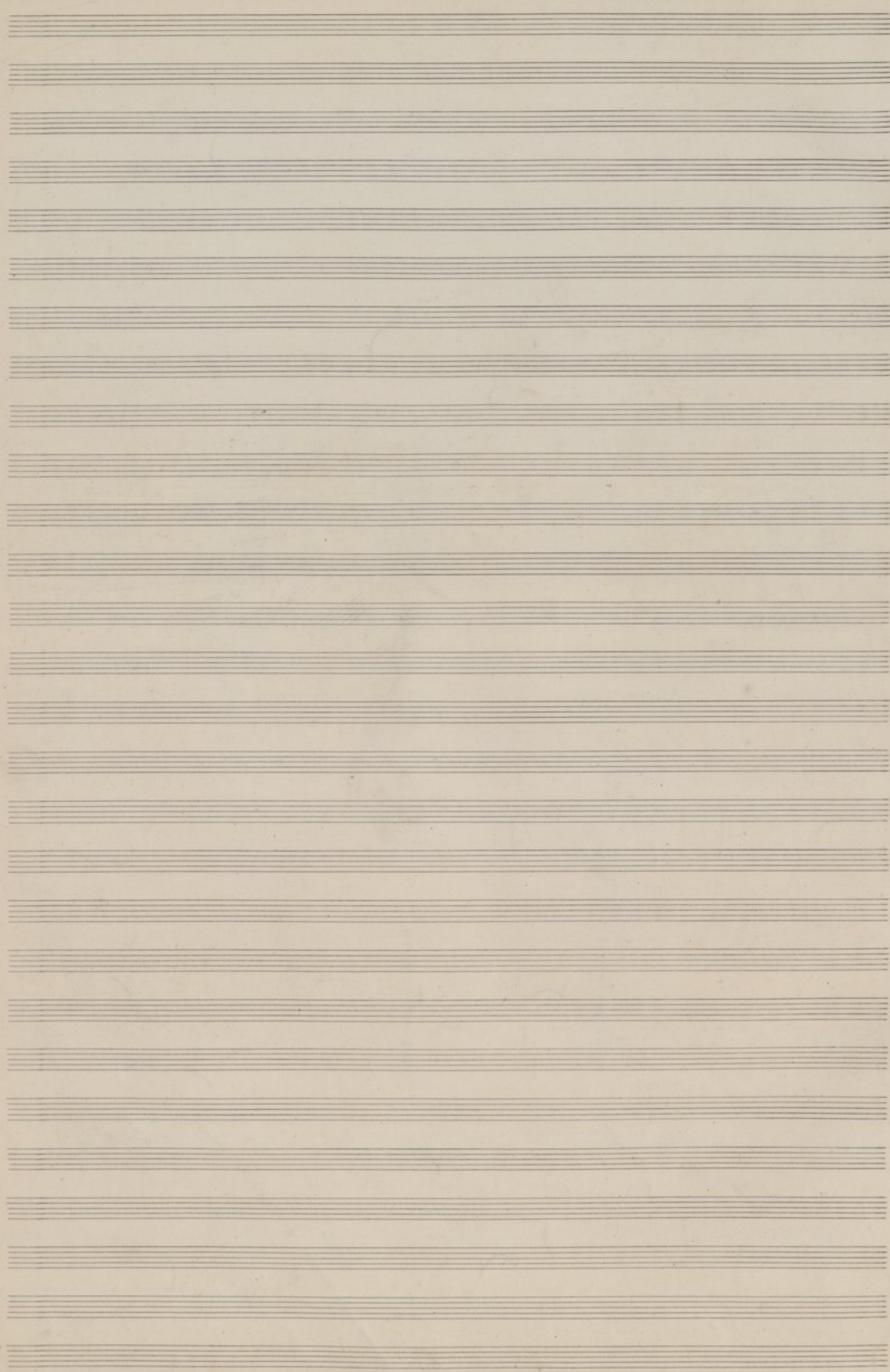
si je suis ton élu, ton prêtre, ô Dieu du feu! fais le

poco meno

poco meno



g.f.
 p.f.
 M.
 C.a.
 cl.
 d.l.
 B.
 S.
 1020
 30 40
 1020
 30
 1020
 30 et tuba
 tub.
 Harps
 U.
 a-
 Z
 voir en ce lieu!...
 Pour qu'avec moi le monde entier te rende bon-
 Vlls
 V



Handwritten musical score for a full orchestra and voice. The score is in French and includes the following instruments and parts:

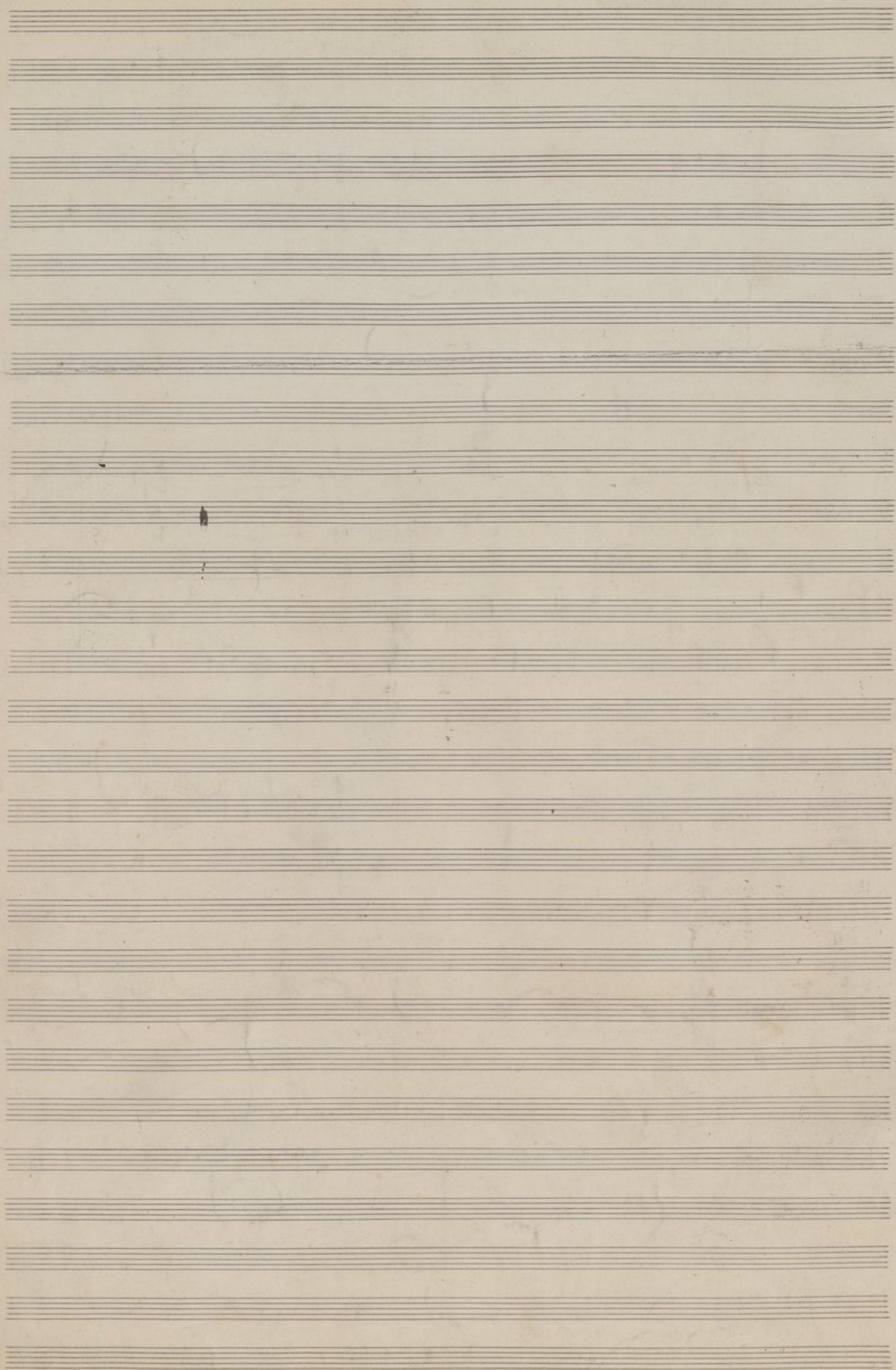
- g-f.** (Violin I)
- p-f.** (Violin II)
- M.** (Viola)
- C.a.** (Violoncelle)
- cl.** (Clarinete)
- cl. f.** (Clarinete fagot)
- B.** (Trompe)
- S.** (Trombone)
- Corn 1^o 2^o** (Corn 1^{er} 2^e)
- Corn 3^o 4^o** (Corn 3^e 4^e)
- trump. 1^o 2^o** (Trompe)
- 3^o** (Trompe)
- tr.** (Trombone)
- 3^o tuba** (Tuba)
- timb.** (Timbale)
- M.** (Morceau)
- V.** (Violon)
- a.** (Alto)
- Z.** (Voix)
- vlls.** (Violoncelle)
- vy.** (Violon)

The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance directions like "avec autorité".

Lyrics:

- ma - ge,
- Flammes écartez vous...
- (avec autorité)
- Laissez pas - ser le Ma - ge!..

The word "suivz" is written at the end of several staves, indicating that the music continues on the following page.



Andante molto maestoso

Handwritten musical score for orchestra and voices. The score is divided into two main sections by a double bar line. The first section is marked "Andante molto maestoso" and the second section is marked "allargando".

Instrumentation: 2 flutes (2. fl., 1. fl.), Horns (H.), Clarinet (C. a.), Clarinet in B-flat (Cl. b.), Bassoon (B.), Contrabassoon (S.), 2000 strings (Cory 30/40, 40/20), Trumpets (30), Trombones (40/20), Bassoon (B. sat.), Timpani (Timp.), Gong (G. b. d.), Tambourine (Tamb. mil.), Violas (Violes), and Cellos (Cello).

Tempo and Performance Instructions: "Andante molto maestoso" is written at the beginning and "allargando" is written above the second section. There are also handwritten notes like "Ar basson" and "trés en dehors".

Lyrics: The lyrics are written in French below the vocal line. The first line of lyrics is: "à la voix de Zariâtra, les Flammeux s'écarterent - au même instant paraissent, dans le fond, les Touraniens. Anâhita s'étant vers Zariâtra." The second line of lyrics is: "Varetha tombe expirante en poussant un râle de malédiction."

Andante molto maestoso

(Le Pideau Descend lentement.)

à la voix de Zariâtra, les Flammeux s'écarterent - au même instant paraissent, dans le fond, les Touraniens. Anâhita s'étant vers Zariâtra.

Varetha tombe expirante en poussant un râle de malédiction.

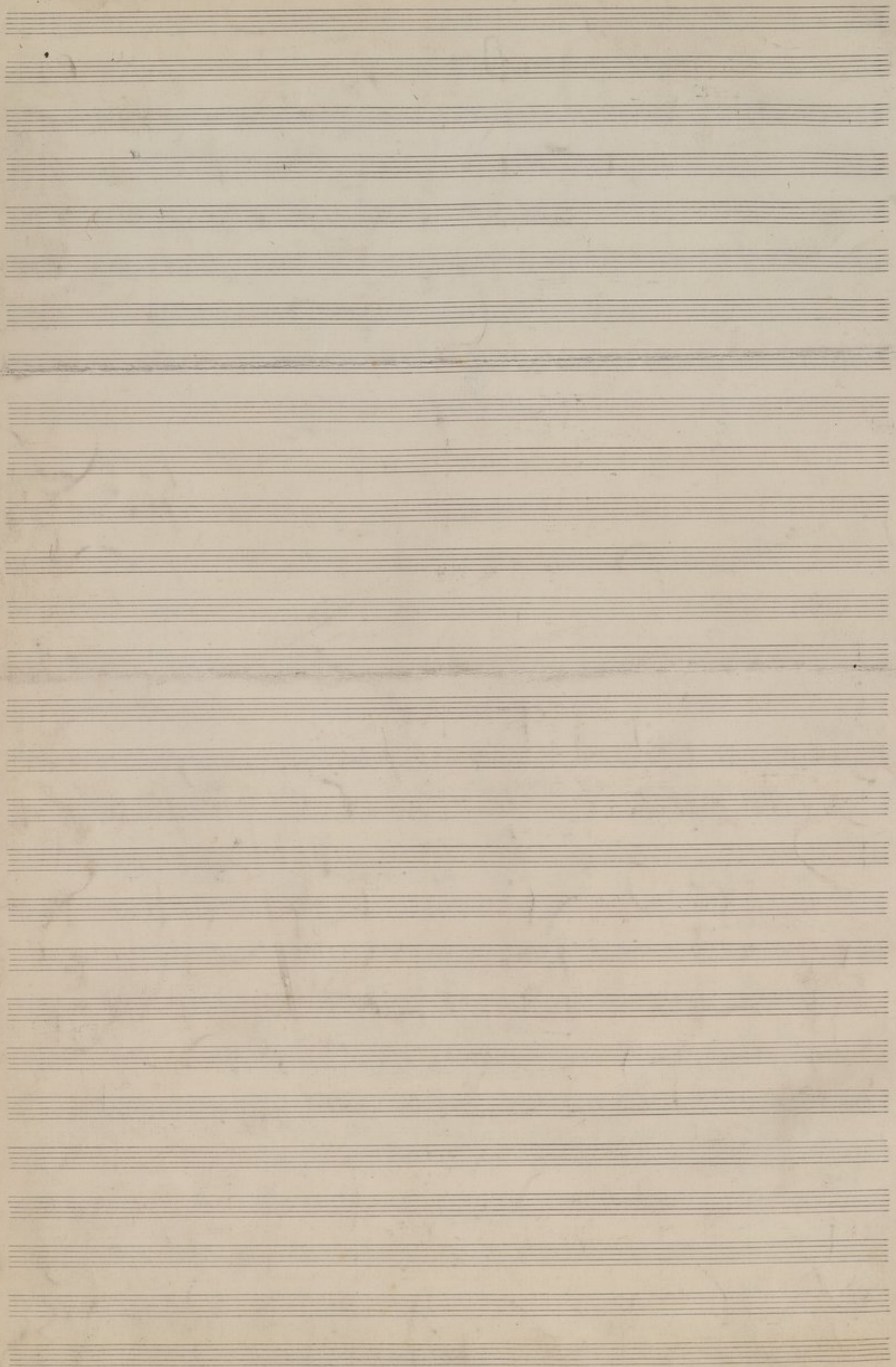
Handwritten musical score for the vocal line and basso continuo. The tempo is marked "Andante molto maestoso" and "allargando".

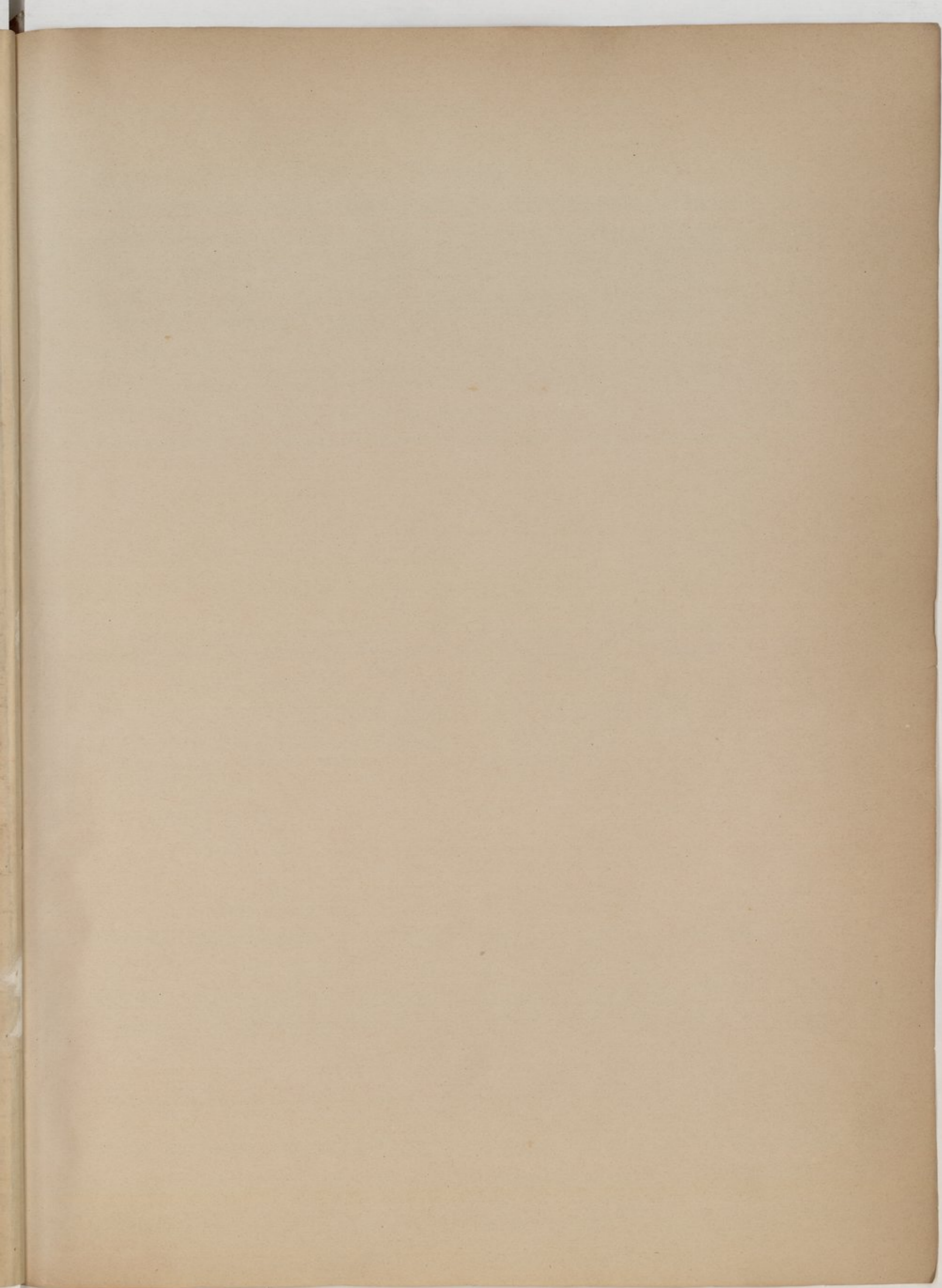
Vocal Line: Variâtra (V). The lyrics are: "ah!...".

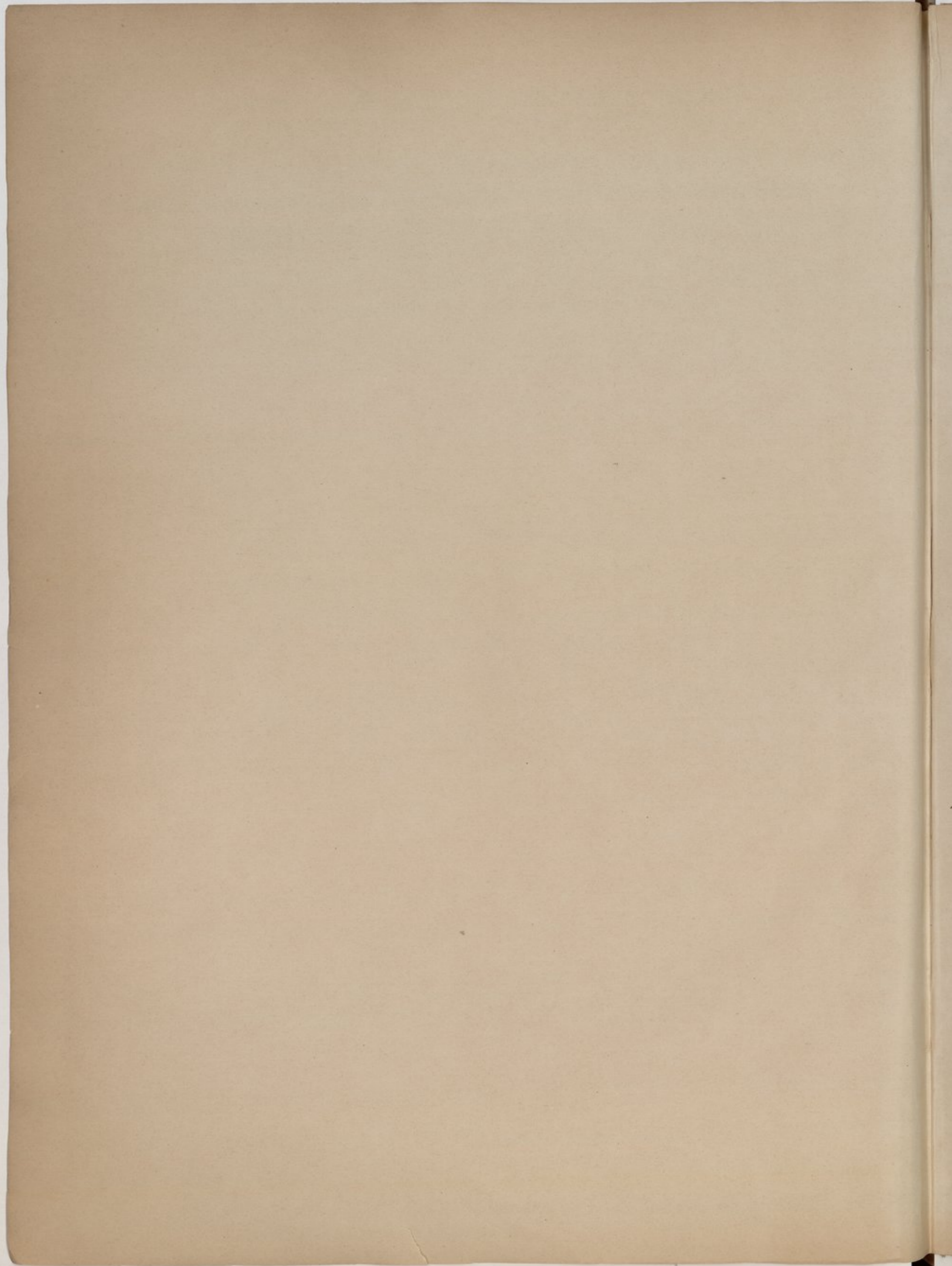
Instrumentation: Cello (Cello) and Bass (B.).

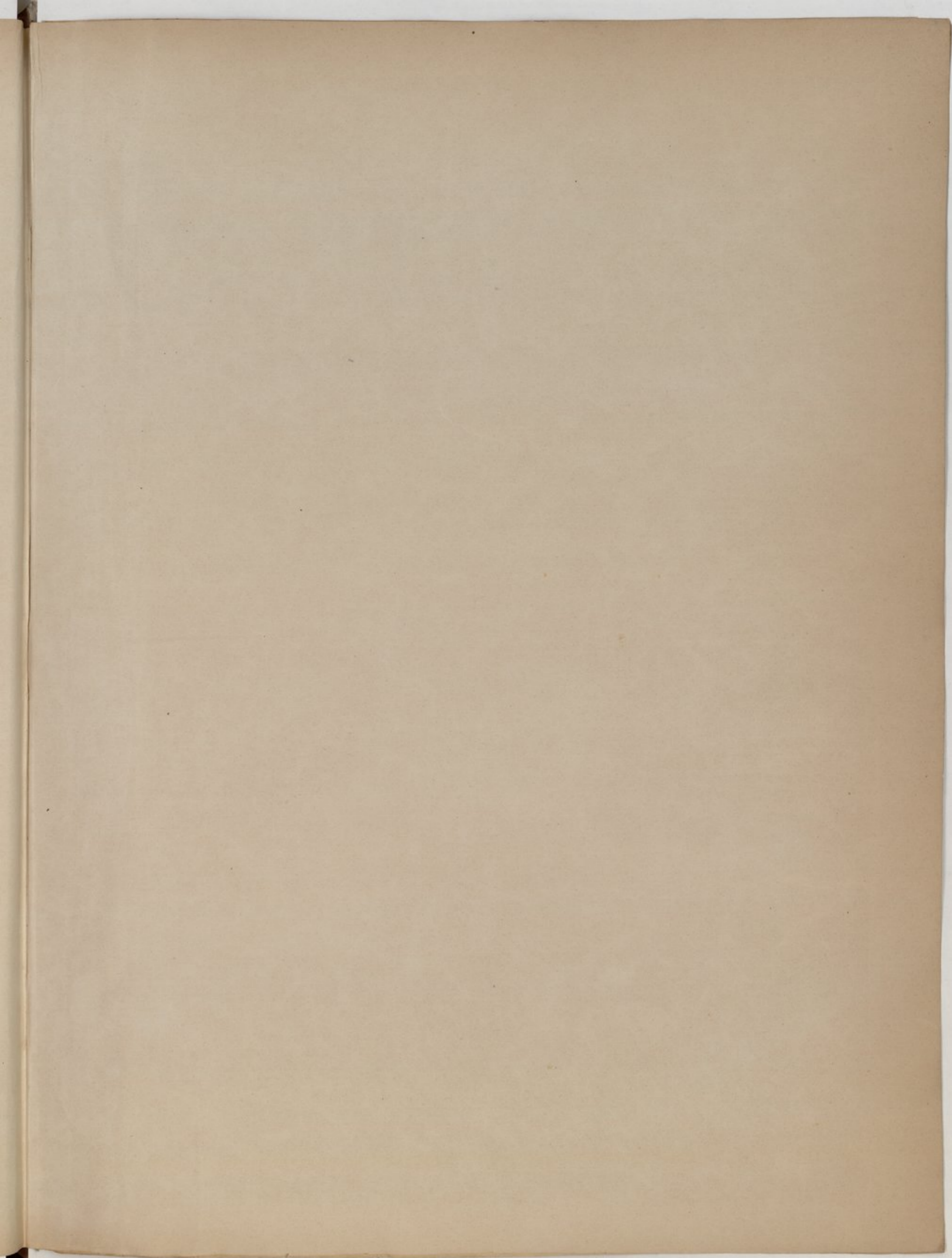
fin de l'opéra.

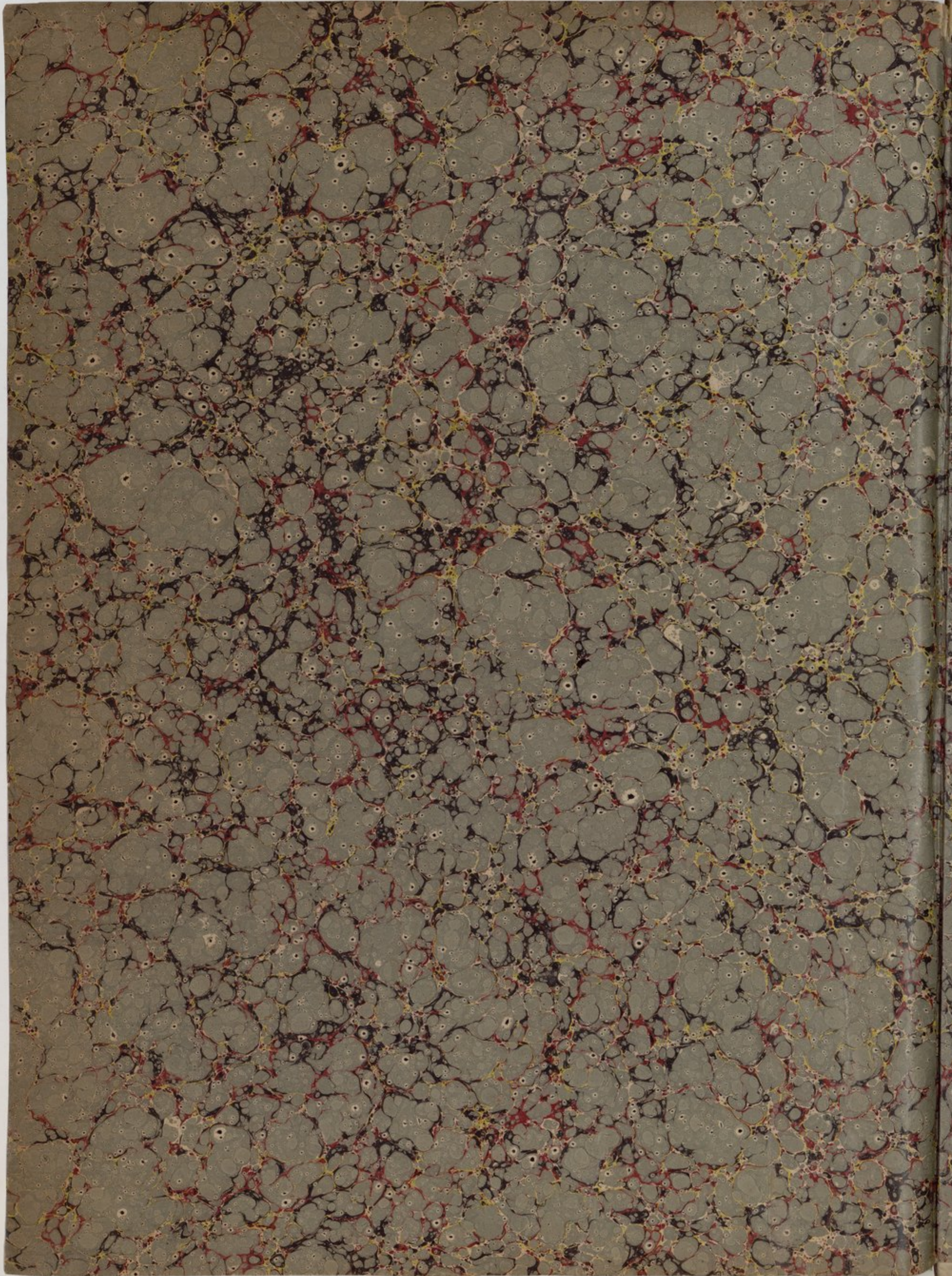
















J. MASSENET

LE MAGE

PARTITION D'ORCHESTRE

MANUSCRIT

5^{ME} ACTE

