

rall.

Andante mod<sup>to</sup>

A. *p* rei - ne. *mf* Tu sais, — O Pa.lémon, que j'ai reconquis l'â.me de  
*thine.* — Thou knowst, oh Pa.lémon, how I did win a.gain — the  
 rall. *Andante mod<sup>to</sup>*

*p* *f* *f*  
 rozzamente arpeggiato simile

cresc.

piu

A. cel\_le qui fut l'im\_pu - re Tha.is; une orgueilleu\_se joie a sui\_vi ce tri -  
 soul - of her who was the im\_pure Tha.is; a thrill of joy.ous pride was aroused by my

*f* *f*

A. - om\_phe et je suis reve - nu - nu - vers ce désert de paix! Eh  
 tri.umph, and I glad.ly re - turned to my de.sert home once more!

*p* *p* *pp*

choked

3

A. bien, en moi — la paix est mor - tel  
 Well, in me — peace is dead! —

104 = **Un poco più agitato**

*f* *fp* *febbre*

*shuddering*

A. *En vain j'ai fla-gel-lé ma*  
*In ruin have I chastised my*

The first system of the musical score. It consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

A. *chair, en vain je l'ai meur-*  
*flesh, in ruin have I*

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a long note under 'je l'ai meur-' which spans across the bar line.

A. *- tri - e!... Un dé - mon me pos sè - del*  
*bruised it! For a de - mon doth possess me!*

The third system of the musical score. The vocal line includes a triplet of notes marked with a '3' above them. The piano accompaniment continues with its characteristic rhythmic pattern.

*cresc.*

A. *La beauté de la femme han - te mes vi - si -*  
*The beau - ty of wo - man haunts my night - ly*

The fourth system of the musical score. It begins with the instruction 'cresc.' (crescendo). The vocal line features a triplet of notes marked with a '3' above them. The piano accompaniment continues with its characteristic rhythmic pattern.

A. *ons!*  
*dreams!*

*f* *p*

*dim.*

*ben cantato*  
*mf* *meno* *a Tempo*

Je ne vois que Tha - is, Tha -  
I see on - ly Tha - is, Tha -  
Un poco più animato

*segue*

A. *f*

- is! Tha - is! Ou  
- is! Tha - is! Or

*sf*

A. *f* *poco a poco*

mieux ce n'est pas el - - - le,  
ra - ther some o - ther be - - - ing,

*cresc.* *più f*

A. *sf* *p*

Cest Hé - lène et Phry - né, c'est Vé - nus As - tar -  
 Now 'tis He - - - len or Phry - ne, now Ve - nus As  
*appassionato*

A. *and*

- té, tou - - tes les splen - deurs et  
 tar - te, ev' - - ry beau - ty rare  
*animato*

A. *ff* *dim.*

tou - tes les vo - lup - tés en u - ne  
 ra - - vish - ing de - light all con - cen -

A. *f* *p* *meno*

seu - le cré - a - tu - rel Je ne vois que Tha -  
 - trat - ed in one crea - ture! I see on - ly Tha -  
*Più palpitante ancora*  
*segue*

*He falls, crushed with shame,  
at the feet of Palemon.*

**a Tempo**

*dim.* *p*

A. - is! Tha - is! Tha - is!..  
- is! Tha - is! Tha - is!

**a Tempo**

*dim.*

**Calmando un poco**

**PALEMON** *Softly and simply, placing his hand upon Athanaël head*

*p*

Ne t'a - vais - je pas dit: "Ne  
Did I not say to thee: "My

**Meno mosso** 72 =