

THE SERVITOR raising his stick.

ATHANAËL firmly and calmly.

Hors d'i-ci, men-di-ant!
Beggars go! dost thou hear?

Frap-pe, si tu le
Strike me, if so thou

veux, Mais a-ver-tis ton maî-tre!
wilt, But still in-form thy mas-ter.

Va.
Go.

The servitor flinches before the look and attitude of Athanaël, then bows and disappears into the house.

rit.

Allegro maestoso

Athanaël, alone, after having for a moment

p

sf *spiccato*

2 Ped.

contemplated the city from the terrace.
ANATHAËL

Voilà donc la ter-ri-ble ci-té!
That aw-ful ci-ty I behold!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of two sharps (F# and C#). It begins with a rest followed by a series of eighth notes and quarter notes. The piano accompaniment is in treble and bass clefs, featuring a complex texture with many sixteenth notes and trills. Dynamics include *f* (forte) and *p* (piano).

The second system continues the musical piece. The vocal line has a rest, followed by a few notes. The piano accompaniment remains intricate with many sixteenth notes and trills. Dynamics include *p* (piano) and *f* (forte).

The third system features the vocal line with the lyrics "A - le - xan - dri -" and "A - lex - an -". The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) marking. Dynamics include *mf* (mezzo-forte) and *p* (piano).

The fourth system features the vocal line with the lyrics "- el dri!" and "A - le xan - dri -" and "A - lex - an -". The piano accompaniment includes a *tr* (trill) marking and a *p* (piano) marking. Dynamics include *più f* (pianissimo forte).

1. *Andante*

- el Où je suis né dans le pé-
- dria! Where I was born yea born in

1. *Andante*

- ché; l'air bril - lant où j'ai res - pi -
- sin; where I breathed 'mid fra - grant

1. *Andante*

- ré l'affreux parfum de la lu - xu - rei.. Voi - là la mer vo - lup - tu -
air the poi - son sweet of deadly lux - ury! Be - hold the sea glittering and

sf *f* *spiccato*

1. *Andante*

- eu - où j'é - cou - tais chan - ter la si -
- sen - suous where first I heard the song of the

A. *re*ne aux yeux d'or
gol - den eyed si - ren!

Oui, voi - là mon ber - ceau
Yon - der li - eth my cra -

A. - dle se - lon - la chair,
for things of this world,

A - le - xan - dri - e!
A - - lex - an - - dria!

molto espressivo

sf molto espressivo

A. O ma pa - tri - e!
O my coun - try!

Mon ber - ceau, ma pa -
Cra - dle mine, and my

A. - tri - - - - e!
coun - - - - try!

più f

p

Un poco più agitato

f

De ton amour j'ai dé-tourné mon cœur.
From love of thee my heart has turned a-side

Un poco più agitato

Pour ta ri-ches - se, je te hais!
And now I hate thee for thy wealth!

sf *ff*

Pour ta science et ta beau-té, je te hais! Je te
For thy science and thy beau-ty, I hate thee! Yea, I

sf *ff*

hais! Et mainte - nant je te mau-
hate thee Naymore, I curse thee, for thou art

sf *sf*

A. *- dis* _____ *comme un tem-ple han-té par les es-prits impurs!*
like _____ *some im-pious tem-ple haunt.ed by spi-rits ma-lign!*

A. *Venez!* _____ *Anges du ciel!* _____ *Souffles de Dieu!*
O come! _____ *Angels of heav'n!* _____ *Bles.sed of God!*

A. *Venez!* _____ *Ve-* _____ *- nez!* _____ *An-ges du*
O come! _____ *O* _____ *come!* _____ *Angels of*

1° Tempo 56 = ♩.

A. *ciel!* _____ *Souffles de Dieu!* _____ *Par-fu-*
heav'n! _____ *Bles-sed of God!* _____ *With your*

A. *mez,* du bat - te - ment de vos ai - les, l'air cor - rom -
wings, *beat - ing and flut - ter - ing* o'er me, *cleanse this cor -*

A. *cresc.*
 - pu - qui va m'en - vi - ron - ner! Ve -
 - rupt. - ed air ere it des - troy me! O

A. *p*
 - nez! An - ges du • ciel! Souf - fles de
come! *An - gels of heav'n!* *Bles - sed of*

A. *più f*
 Dieu! Ve - nez!
 God! O come!

A. *Souf - - fles de Dieu!*
Bles - - sed of God!

cres. *f*

A. *An - ges du ciel! Ve - nez!*
An - gels of heav'n! O come!

rall. *f*

8

sf *segue* *ff a Tempo*

A.

Allegro 118 = ♩

sf