

SÉMIRAMIS

SCÈNE LYRIQUE

INTERPRÈTES

PERSONNAGES	<i>Jugement à l'Institut le 2 juillet 1900.</i>	<i>Exécution à orchestre le 3 novembre 1900.</i>
SÉMIRAMIS.	M ^{me} Jane MARCY	M ^{lle} Jeane HATTO
MANASSÈS.	M. Léon LAFFITTE	M. Léon LAFFITTE
LE MAGE	M. Paul DARAUX	M. Paul DARAUX

La Scène se passe à Babylone.

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1^{er} Grand Prix de Composition musicale (1900)
Académie des Beaux-Arts

SÉMIRAMIS

Scène lyrique

PRÉLUDE

E. ADENIS

Florent SCHMITT

Une terrasse du palais de Sémiramis surplombant de magnifiques jardins qui descendent jusqu'à l'Euphrate. Le palais et les jardins sont brillamment illuminés.

Lent

PIANO
à
4 mains

Lent
Alt.
p
3
velles

Cor ang.
pp
Trb.
p
3
p

musical score for piano and voice, first system. The piano part consists of two staves (treble and bass clef). The voice part is a single staff with lyrics. The lyrics are "pressez . . . au Mouvt". The music is in a key with two flats and a 3/4 time signature. The piano part features complex chordal textures and arpeggiated figures. The voice part has a melodic line with some rests. Dynamics include *f* and *f* >>.

musical score for piano and Trb., second system. The piano part consists of two staves (treble and bass clef). The Trb. part is a single staff. The piano part features arpeggiated figures and triplets. The Trb. part has a melodic line. Dynamics include *p*.

musical score for piano and Trb. Cors, third system. The piano part consists of two staves (treble and bass clef). The Trb. Cors part is a single staff. The piano part features arpeggiated figures and triplets. The Trb. Cors part has a melodic line. Dynamics include *pp* and *dim.*.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A dynamic marking of *p* (piano) is present. A triplet of eighth notes is marked with a '3'.

Quatuor

Second system of musical notation, continuing the grand staff. It includes dynamic markings of *pp* (pianissimo) and *p* (piano). Triplet markings with the number '3' are visible over the bass clef staff.

Animé

Third system of musical notation. The music becomes more complex with dense chordal textures and rapid sixteenth-note passages. A dynamic marking of *f* (forte) is present. A first ending bracket with the number '8' is shown above the treble clef staff.

pressez - - - Animé

Fourth system of musical notation. It features a dynamic marking of *f* (forte) and the instruction 'Corns' with an accent (>) over the notes. The music is highly rhythmic and energetic.

très extérieur³

Fifth system of musical notation. It includes a first ending bracket with the number '8' above the treble clef staff. The music continues with complex rhythmic patterns and chordal structures.

ten.

Sixth system of musical notation. It features a dynamic marking of *ten.* (tenu) and continues with complex rhythmic patterns and chordal structures.

Bois

Trp.

3

3

Detailed description: This system contains two staves. The top staff is for the 'Bois' instrument, featuring a melodic line with a triplet of eighth notes. The bottom staff is for the 'Trp.' (Trumpet) instrument, featuring a melodic line with a triplet of eighth notes. The key signature has two sharps (F# and C#) and the time signature is 3/4.

Vons

Trb.

6

3

6

3

Detailed description: This system contains two staves. The top staff is for the 'Vons' instrument, featuring a melodic line with a sextuplet of eighth notes. The bottom staff is for the 'Trb.' (Trumpet) instrument, featuring a melodic line with a triplet of eighth notes. The key signature has two sharps (F# and C#) and the time signature is 3/4.

Velles et C.B. Bois

3

3

3

Detailed description: This system contains two staves for piano accompaniment. The top staff has a melodic line with a triplet of eighth notes. The bottom staff has a bass line with a triplet of eighth notes. The key signature has two sharps (F# and C#) and the time signature is 3/4.

System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features eighth and sixteenth notes, with several triplet markings (indicated by a '3' and a bracket). There are also accents (>) and slurs over various notes.

System 2: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music includes sixteenth-note runs and a dynamic marking of *ff* (fortissimo) in the second measure of the second staff. There are accents (>) and slurs throughout.

System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music features sixteenth-note runs and a dynamic marking of *ff* (fortissimo) in the second measure of the second staff. There are accents (>) and slurs throughout.

This system contains four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *m.d.* (mezzo-forte) and *ff* (fortissimo). There are also numerous accents and slurs throughout the piece.

1er Mouvt (lent)

This system is the beginning of the first movement, marked **1er Mouvt (lent)**. It consists of two staves. The upper staff is in treble clef and contains the melody, starting with the instruction *p* *expressivement*. It features triplets and slurs. The lower staff is in bass clef and provides harmonic support. The instruction *Alt.* (Alto) is placed between the staves.

1er Mouvt (lent)

This system continues the first movement, marked **1er Mouvt (lent)**. It consists of two staves. The upper staff is in treble clef and contains the melody, starting with the instruction *velles p* (velles piano). It features slurs and a quintuplet. The lower staff is in bass clef and provides harmonic support. The instruction *expressivement* is placed between the staves.

This system continues the piano accompaniment for the first movement. It consists of two staves. The upper staff is in treble clef and contains the melody, featuring triplets and slurs. The lower staff is in bass clef and provides harmonic support.

Cor

This system is for the Horn (Cor) part. It consists of two staves. The upper staff is in bass clef and contains the melody, starting with the instruction **Cor**. It features slurs and a dotted note. The lower staff is in bass clef and provides harmonic support.

prezzo - - - au Mouvt (lent)

Cor 3
expressivement

Detailed description: This musical score is for piano and cor. It features a 'prezzo' section with a tempo marking of 'au Mouvt (lent)'. The piano part consists of two staves with complex chordal textures and melodic lines. The cor part is a single staff with a triplet of eighth notes. The score includes dynamic markings like 'f' and 'pp', and a fermata over a measure. The key signature has two flats.

SCÈNE I. MANASSÈS seul
Musique de fête

prezzo - - - Assez animé

Cor 3
f dim. beaucoup

(Orchestre derrière la scène)

Detailed description: This musical score is for piano and cor. It features an 'Assez animé' section. The piano part consists of two staves with complex chordal textures and melodic lines. The cor part is a single staff with a triplet of eighth notes. The score includes dynamic markings like 'f' and 'dim. beaucoup', and a fermata over a measure. The key signature has two flats.

au loin, dans l'intérieur du palais. Vous

pp

Harpe pizz.

Ped. * Ped. (à chaque mesure)

Detailed description: This musical score is for harp and piano. It features a 'pp' section. The harp part is a single staff with a pizzicato texture. The piano part consists of two staves with a simple accompaniment. The score includes dynamic markings like 'pp' and 'pizz.', and a fermata over a measure. The key signature has two sharps.

The first system of the musical score consists of two staves. The upper staff is for the piano, showing a complex melodic line with many sixteenth notes and a triplet of eighth notes. The lower staff is for the flute, with a simpler accompaniment of quarter and eighth notes. The key signature has three sharps (F#, C#, G#).

The second system of the musical score consists of three staves. The upper staff is for the piano, featuring a triplet of eighth notes. The middle staff is for the flute, and the lower staff is for the clarinet, both with similar melodic lines. The key signature remains three sharps.

The third system of the musical score consists of two staves. The upper staff is for the piano, with dynamic markings *mp* and *crese.*. The lower staff is for the flute, also with *mp* and *crese.* markings. At the bottom of the system, there are two pedal markings: "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

8

mf

Ped.

8

tr #

Fl.

pp

3

expressivement

Velle

pp

* (très peu de pédale)

3

3

6

sans Ped.

8 *dim.*

f

dim.

Ped. Ped.

This system contains two systems of piano accompaniment. The first system has a treble and bass staff with a decrescendo hairpin. The second system also has a treble and bass staff, with a forte (*f*) dynamic marking and a decrescendo hairpin. Pedal markings (*Ped.*) are present under the bass staff of both systems.

p *pp*

Von seul

p

*

This system contains two systems of piano accompaniment. The first system has a treble and bass staff with dynamics *p* and *pp*. The second system has a treble and bass staff with dynamic *p*. The instruction "Von seul" is written above the first system. A star symbol (*) is located below the second system.

4 3 4 4

This system contains two systems of piano accompaniment. The first system has a treble and bass staff with markings for a triplet (3) and quartets (4). The second system has a treble and bass staff with a final C-clef.

MANASSÈS *p*

Le ryth - me de la danse fol - le Qui tourbil -

ppp

♩ = ♩ . précédente

(à l'orchestre)

p Quat.

M.

- lonne encor dans le palais d'As - sur, A tra - vers les jardins il lumi -

ppp

3

M.

- nés s'en - vo - le Dans les par - fums du soir, sous le ciel

dim. *légèrement retenu*

ppp

8

suivez

M.

pur ...

P. Fl. *pp*

Cl. 3

pp

ôtez

M.

(derrière la scène)

Trp. *p*

cresc.

C'est moi qu'aujourd'hui l'on ac-

M.

- cla - me, Moi - que Sémira - mis vient de couronner

M. *roi!* Et c'est fête au pa-lais, et c'est

cresc. Fl. *3*

M. *beaucoup f*
fête en mon â-me...

f *3* *Ped.*

dim. *p* Quat.

* Cor

M. *p* Rêve i-dé-al, ô nuit ra-di-eu-se pour moi! Sur ton

3

M. *seuil fleuri, chambre nupti - a - le, Elle va ve - nir, l'épouse roy -*

M. *- a - le, Splendeur de la nuit*

M. *retenez un peu élargi et du jour! un peu élargi*

Harpe *Cors*

M. *p* avec du rêve

1^{er} Mouvt Fl.

pp Cl.

Ped. Ped.

Voi - ci dé - jà que - tour à

dans un discret sillage de pédale

M.

tour dans les jar - dins, le long des

M.

mar - bres, S'é - tei - gnent les flam -

un peu en dehors

Hb.

vous *pp* *crece*

M.

- beaux qui brillaient sous les ar - bres... *en dehors*

dim. *pp*

M. *pp*

seul le fleu - ve mur - mure en - co - re son doux

M. *cresc. légèrement*

bruit *en dehors* Sinn, la dé - es - se

pp *cresc. légèrement*

M. *en dehors*

blan - che éclaire encor la

Hb. *mp* *m.g.* 3

passant à un autre ordre *p* mais avec

M. *p*

nuit... *von* seul Viens,

d'idées
une passion concentrée

M. *Sémi-ramis, ô reine a - do - rée!*

passionné

velles

M. *Que l'en - chan - te - ment d'un rê - ve d'a -*

f

M. *-mour ber - ce lon - gue - ment notre âme en - i -*

retenez

f

suivez

M. *au mouvement* *pa animez insensiblement*

-vrée! *La flamme a bril -*

Fl. *animez*

p *Bons* *p* *vous*

M. *cresc.*
 -lé, la nuit est sa -
 Cl. Bons

M. *sempre cresc.*
 - crée, les as - tres du
 vous *cresc.*

M. ciel ont le signe heureux de l'orbe é - ter -

M. *f* - nell! retenez *dim.*
 Viens, Sé - mi - ra -
 pressez Cors. Cl. suivez *dim.*

retenez

M. *- mis, Vous ô reine a do.*

p *m.g.*

Ped. *

au mouvement

Les lumières se sont éteintes.

M. *- ré - el Cl.*

m.g. *pp* *ppp*

velles

A la clarté de la lune, la Reine, dans une longue tunique blanche, le front cerclé

ppp *mp*

Cor ang.

d'or, paraît en haut de l'escalier de marbre. Elle descend lentement, telle une

Fl.

mp *ppp*

vision céleste. Manassès ébloui la contemple.

m. g.

Cor

cresc.

m. g.

Cl.

m. g.

cresc.

Vons

pressez

SCÈNE II

SÉMIRAMIS. MANASSÈS.

Au mouvement

SÉMIRAMIS à pleine voix

O ——— puissant vainqueur que j'ad - mi - re,

Quatuor

p

p tendrement

ô ——— cher é-poux que j'ai - me, me voi - ci.

Cor ang. velles

expressivement

MANASSÈS avec une émotion visible *p* ³ SÉMIRAMIS

Sé-mi-ra-mis! A-vant

s. toi nul i-ci n'a-vait dompté mon cœur re-belle à tout em-

s. -pi-re C'est que

s. nul n'avait a-vant toi, pour sau-ver notre indépendance me-na-

S. - cé e, é - ga - lé la valeur de Ni - nus le feu

S. roi, et tu l'as sur - pas.

S. - sé - e! élargissez

S. avec enthousiasme *f* Tu

S. es le héros, le bra - ve; tu

S. lan - ces ton char fou - droy - ant, sur l'en - ne - mi fuy -

S. - ant qui né - chappe à tes coups

Trp.

S. qu'en devenant escla - ve

ad lib.

s. Tu viens de lui dic-ter ta loi!

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes triplets and a dynamic marking of 'p'.

s. A - vec ma main tu re - çus la cou -

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a horn part (Hb.) and a dynamic marking of 'p'.

s. - ron - ne. Sous l'é - clat

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of 'f'.

s. que la pour - pre don - ne, a - do - re l'é -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a horn part (Hb. Cors) and a dynamic marking of 'f'.

S. - pou - se et commande en

S. roi!

MANASSÈS

Je ne veux voir en

Plus lent

Quat. p

dim.

pp

M. toi, dans cette nuit charman - te, que l'a - do - rable aman - te,

Fl. m.d.

M. *Sémi-ramis, — que m'im-por - te le rang!*

M. *Sous ton regard clair qui m'en - i - vre, Je n'aspi - re qu'à*

M. *vivre — et qu'à mou - rir — en t'a - do - rant!*

animez légèrement pp
M. *Vois — — — — — com - me cet - te*

M. nuit est pu - - re, pas de

Ped.

M. voi - - les

Ped.

M. Au - des - sus de nos

Ped.

M. fronts, des di - a - mants d'é -

Ped.

pp

M. - toi - les

Ped. *

f

M. plus é-clan-tes mil-le fois

Fl.

Ped.

dim. ramenez le 1^{er} mouv!

que les di-a-dè - mes des rois!

p *m.g.* Hb. Fl. Cl. 3

SÉMIRAMIS s'abandonnant

pp

dim. Et tout autour de

#8 *pp*

S. nous, des parfums, des ca - res - ses, des ef -

MANASSÉS *pp* O nuit char -

S. - flu - ves tiè - des et doux...

M. - man - te! ô nuit sans

S. C'est la nuit de l'hy - men!

M. voi - les! c'est l'heu - re des i -

S. Ai - mons - nous!

M. -vres-ses, ai-mons - nous, ai-mons - nous!

Vons

mf

S. *p* retenez Ai - mons - nous!

M. *p* Ai - mons - nous!

dim. retenez

p

Cl.

S. *m.g.* A l'ho - ri - zon rampe un som - bre nu -

Hb.

S. *- a - ge aux contours mena - çants. Ner -*

Fl. Cl. *m. d.*

S. *- gal, le Dieu Li - on qui fait gronder l'o - ra - ge, vient-il par un pré -*

m. d.

S. *- sa - ge troubler nos chers ins - tants!*

Hb. B^{on}

m. d.

M. **MANASSÈS**

In - vo - quons My - lit - ta, la Dé - es - se des

cresc. Hb. Fl.

M. à mes, des ger-mes fé - conds et du jour

Cl. B^{on}

M. Et le par qui nous nous ai - mâ - mes veil - le -

augmentez toujours

Fl. Cl.

M. -ra sur notre a - mour!...

Bois

velles C. B. Bons

m. g.

Cl.

SÉMIRAMIS et MANASSÈS

p My - lit -

dim. Fl.

retenez imperceptiblement

Cor

d' = d
d'une simplicité préhistorique

S. M. ta, ray - on clair, fleur di - vi - - ne,

d' = d très arpégé

Harpe

pp vous sourdines

d' = d
Alt.

pp

velles

Ped. Ped.

S.
M.

Per - le d'Ophir, double é - glan - ti - - ne,

Ped. Ped.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano (S.) and mezzo-soprano (M.) voice part, with lyrics 'Per - le d'Ophir, double é - glan - ti - - ne,'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The right hand features a rhythmic pattern of eighth notes, while the left hand plays chords and a bass line. Pedal markings 'Ped.' are placed under the bass line at the beginning and middle of the system.

S.
M.

cresc. (légèrement) *dim.*

Viens ————— con - ju - rer ————— les sept Es -

cresc. (légèrement) *dim.*

Ped. Ped. Ped. Ped.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics 'Viens ————— con - ju - rer ————— les sept Es -'. The piano accompaniment continues with the same rhythmic patterns. Pedal markings 'Ped.' are placed under the bass line at the beginning, middle, and end of the system. Dynamic markings '*cresc. (légèrement)*' and '*dim.*' are placed above the vocal line to indicate changes in volume.

S.
M.

- prits des nuits!

The first system of music consists of a vocal line (Soprano and Mezzo) and a piano accompaniment. The vocal line has two staves with lyrics: "- prits" and "des nuits!". The piano accompaniment is written for two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a more melodic line with some rests.

En animant vaguement

SÉMIRAMIS seule

Moi, je t'of - fri - rai les plus fraî - ches

pp

Harpe

En animant vaguement

pizz.

pp très léger et comme effleuré

Ped. Ped.

The second system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Moi, je t'of - fri - rai les plus fraî - ches". The piano accompaniment is for a harp, indicated by the label "Harpe". It consists of two staves. The right hand plays a series of arpeggiated chords, and the left hand plays a simple bass line. The tempo/mood is marked "En animant vaguement". The piano part includes dynamic markings *pp* and *pizz.*, and the instruction "très léger et comme effleuré". Pedal markings "Ped." are present at the beginning and end of the piano part.

S. ro - ses — E - clo -

Cl.

Ped.

S. - - - ses sur les ro - siers blancs —

Ped. Ped. Ped.

S. du val d'El - phé -

Ped. Ped. Ped.

Detailed description: This system contains the first two lines of music. The top line is a vocal line in soprano clef (S.) with lyrics 'du val d'El - phé -'. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a series of ascending sixteenth-note patterns, while the left hand provides a simple harmonic accompaniment. Pedal markings are present at the end of the piano part.

S. -gor

Ped. Ped.

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyric '-gor' and includes some rests. The piano accompaniment continues with similar ascending patterns in the right hand and accompaniment in the left hand. Pedal markings are present at the end of the piano part.

mp MANASSÈS

Moi, je te pro - mets, dé - es - se très

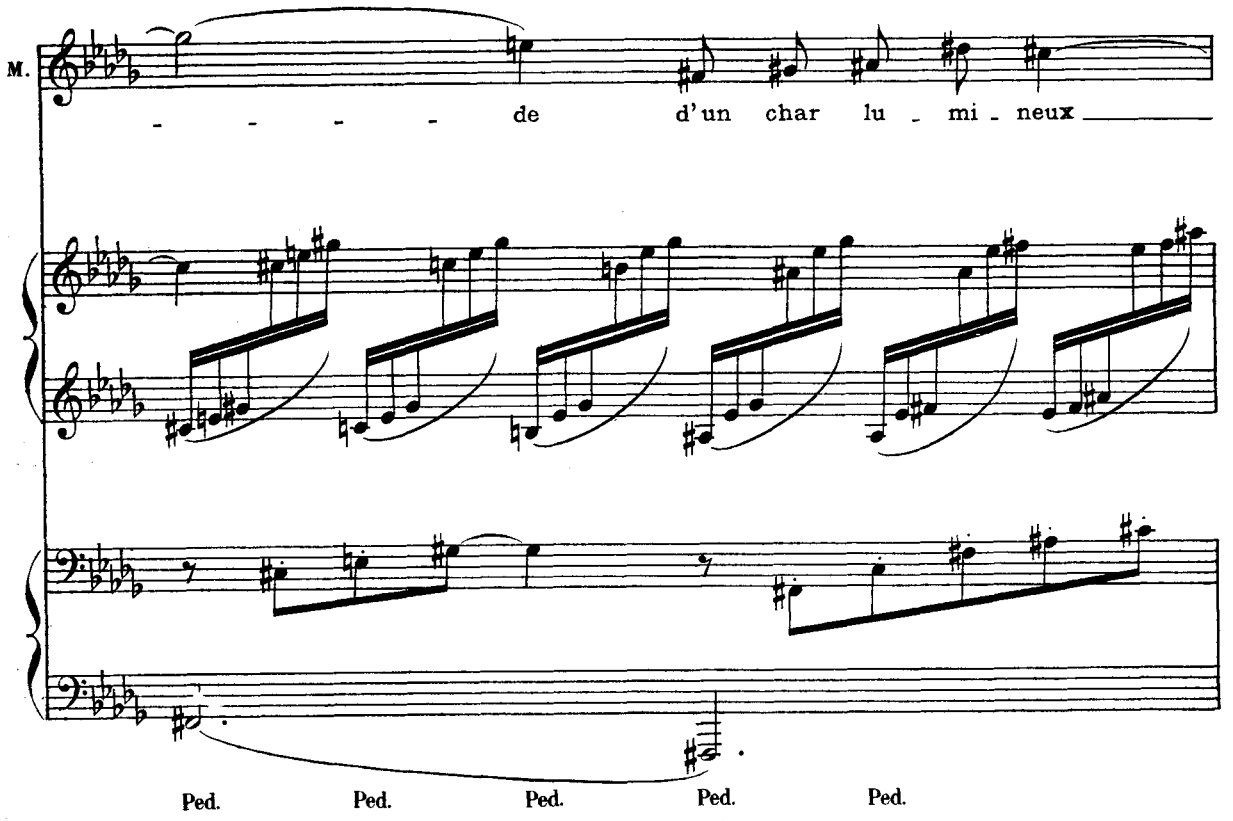
mp

Ped. Ped.

M. gran - de, — l'of - fran -

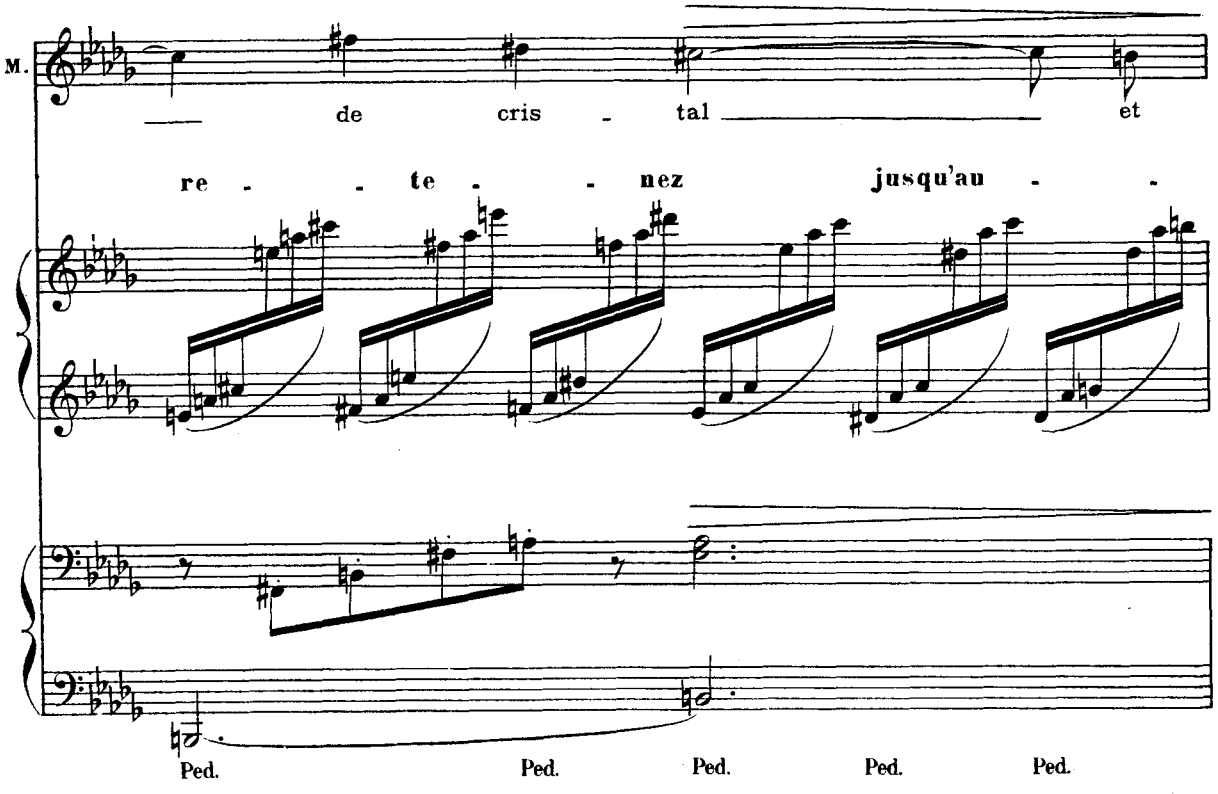
Fl. *3*

Ped. Ped.

M.  *de d'un char lu - mi - neux*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first musical system. It features a vocal line (M.) in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "de d'un char lu - mi - neux". Below the vocal line is a grand staff for piano accompaniment, consisting of two treble clefs and two bass clefs. The piano part includes a complex arpeggiated accompaniment in the right hand and a bass line in the left hand. Five "Ped." (pedal) markings are placed below the piano accompaniment, indicating where the sustain pedal should be used.

M.  *de cris - tal et re - te - nez jusqu'au*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the second musical system. It features a vocal line (M.) in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "de cris - tal et re - te - nez jusqu'au". Below the vocal line is a grand staff for piano accompaniment, consisting of two treble clefs and two bass clefs. The piano part continues with the arpeggiated accompaniment in the right hand and the bass line in the left hand. Five "Ped." (pedal) markings are placed below the piano accompaniment, indicating where the sustain pedal should be used.

SÉMIRAMIS

p
 In - vo - quons My - lit -

M.
 d'or.

1^{er} Mouvt.

un peu en dehors

Cor ang. 6

Cl.

Ped.

Ped.

S.
 .ta la dé - es - se des

M.
 In - vo - quons My - lit -

Cor, Cor ang.

Fl. Cl.

Ped.

Ped.

S. *à* - - - - - *mes!* ...

M. - *ta!* ...

Fl. 6

Hb. 6

mf

mf

v.elles Bons

S. *pp* My - lit -

M.

Fl.

Cl.

dim. beaucoup

Harpe

3

S. ta, ray on clair, fleur di -

M. *pp* My - lit - ta, double é - glan -

Vous sourd.
pp

Fl. Cl.
pp

S. - vi - - - - - ne,

M. - ti - - - - - ne,

Vous sourd.
pp

Fl. Cl.
pp

S. Per - - - le d'O - phir, double é - glan -

M. Per - le d'O - phir, ray - on

S. - ti - - - - ne,

M. clair, fleur di - vi - - - -

cresc. (légèrement)

S. Viens con - ju -

M. -ne, Ah! viens con - ju -

cresc. (légèrement)

cresc. (légèrement)

S. -rer les sept Es -

M. -rer les sept Es -

S. *dim.*
- prits _____ des

M. *dim.*
- prits _____ de _____ la

dim.

S. _____
nuits ! _____

M. _____
nuit ! _____

dim.

Ped.

S. *p* Sur le ciel — u - ne blancheur

p Vous

Alt. 3 *p*

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics 'Sur le ciel — u - ne blancheur'. The middle two staves are piano accompaniment, with the right hand playing chords and the left hand playing a melodic line. The piano part includes a triplet of eighth notes. The bottom two staves are an alternative bass line, marked 'Alt. 3' and 'p', consisting of a steady eighth-note accompaniment.

S. pas - se

MANASSÈS

p Et le dis - si - pe dans l'es -

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'pas - se' and 'MANASSÈS'. The middle two staves are piano accompaniment, with the right hand playing chords and the left hand playing a melodic line. The piano part includes a triplet of eighth notes. The bottom two staves are an alternative bass line, marked 'p', consisting of a steady eighth-note accompaniment.

M. 

- pa - ce le nu - age obs - cur de l'esprit ja -

Pressez et animez insensiblement

SÉMIRAMIS

pp

C'est l'heu - re des ca -

M. 

- loux

suivez quant aux mouvement et intensité



pp

S. - res - - ses... c'est

M. *pp* Viens, c'est la nuit de l'hy -

pp

S. pressez et aug - men - tez *cresc.*
l'heu - re des i - vres - ses... O nuit di -

M. - men... *cresc.* nuit d'i - vres - se, nuit di -

Vous sans sourd.

cresc.

S. pressez et aug - men - tez

cresc.

toujours

passionné

S. *passionné*
- vi - ne, nuit d'a -

M. *passionné*
- vi - ne, nuit d'a -

passionné

toujours

passionné

au Mouvt

S. *dim.*
- mour! Ah!

M. *dim.*
- mour! Ah!

ff ôtez *dim.*

ff *dim.*

au Mouvt *dim.*

Ped. *

S. *p* *dim.*
viens, ai-mons-nous!

M. *p* *mais avec chaleur* *dim.*
viens!.. O nuit d'i- vresse, ô nuit di- vi - ne... Ah!

p *3* *dim.*

p *5* *dim.*

S.

M. viens!

pp *vous sourd.*

un peu marqué
Cor *pp*

Harpe 3
Ped.

SCÈNE III. Les Mêmes, LE MAGE (qui a paru sur l'escalier depuis quelques instants)

LE MAGE

Large

mp

Vaine-ment votre cœur ad-

Large

cresc.

f Trb.

ppp

*

cresc.

le
M.

- ju - re la dé - esse du ciel favorable aux a - mants. — Elle n'exau - ce

1^{re} M.

pas u ne rei ne par ju re, Une é pou se sans

1^{re} M.

foi qui trahit ses ser ments

Trp. Trb.
velles C.B.

Animé

p Cors

f

SÉMIRAMIS (hautaine)

f Qui donc prend cette au da ce d'arriver jusqu'à

S.

moi pour m'insulter en fa - - - ce!

LE MAGE

1er Mouvt (Large)

Trb.

p

E -

1e M.

- cou - te l'ora - cle des dieux:

p Quat.

3

3

p et très sourdement mais en croissant peu à peu

1e M.

Quand au dernier som - meil Ni - nus eut clos les

Cors

1^e M.
 yeux, rei-ne Sémi-ra - mis - tu ju - ras sur sa

1^e M.
 tom - be que ja - mais - d'autre roi d'autre é -

1^e M.
 - poux - après lui, toi vi - van - te n'au - rait la cou -

1^e M.
 - ron - ne... Au - jour - *beaucoup*

Cor ang. Cl.

1^e M.

f *3*

- d'hui — ton or — gueil sous l'a — mour succom — be...

f *dim.* Fl.

1^e M.

3

Rei — ne Sé-mi-ra — mis, — ton cœur faible a chan —

3 Cl. B^{ons}

1^e M.

p

- gé... Mais l'honneur de l'é —

Vous *f* *p* Cl. B^{ons}

1^e M.

- pouse est toujours — en-ga — gé... —

10

le M. *f*

Les Dieux l'ont en - ten -

f *dim.* 3

le M. *f* *dim.* 3

- du ce ser - ment re - dou -

le M. *f* *dim.* 3

- ta - - - ble que tu tra -

le M. *f* *dim.* 3 1

- his et

le M. *moi, je viens, rei - ne cou -*

le M. *- pa - - ble et sans re -*

le M. *- mords te dire en leur*

le M. *nom :*

le M. *p* *3*

Plus lent Aux lu_eurs trem - blan - tes de l'au - be nais -

fpp Trb. Bons

le M. *3* **retenu**

- san - te, pour l'un de vous deux, c'est la

suivez

le M. **SÉMIRAMIS avec emportement** *f*

mort! Tu

Animé

f Ped. *

s. par - les au nom des mauvais gé - ni - es, des in - cubes mé -

Hb.

S. *retenez*
 - chants qui flétrissent l'herbe des champs et sèchent dans leur
dim. vous *suivez* *m.g.*

S. *beaucoup* *1er Mouvt (Large)*
 fleur les amours in-fi-ni-es!
 LE MAGE

Fl. *1er Mouvt (Large)* Je

1^e M. parle au nom des dieux puis - sants, je

1^e M. par - le au nom du roi qui re - çut tes ser -

dirige avec lui vers ses appartements

cresc. *toujours en augmentant*
 Trp. *3* *3*
 Hb. Cor ang.

L'ombre de Ninus se dresse sur le seuil

Le spectre étend

MANASSÈS épouvanté

(presque parlé)

pressez *f* *ff*
 l'ombre du roi

le bras et d'un geste impérieux les arrête

LE MAGE

Très lent *pp* Trb. B^{ons}
 Le spec - tre blé - me de l'é - poux ou - tra -

L'apparition s'évanouit

le M. *3*
 - gé - vous re - pou - se lui - mê - me...

Animé

Introduction for the piano. The right hand features a series of chords and eighth notes, starting with a forte (*f*) dynamic. The left hand provides a simple bass line. A pedaling instruction 'Ped.' is located below the bass staff. The piece concludes with a mezzo-forte (*m.f.*) dynamic.

SÉMIRAMIS

Piano accompaniment for the vocal entry. The right hand has a melodic line with some triplets and a forte (*f*) dynamic. The left hand has a rhythmic accompaniment. A dynamic marking of mezzo-forte (*m.f.*) is present. A star symbol (*) is located below the first measure of the bass staff.

Vains enchantements de la

Vocal line and piano accompaniment. The vocal line (Soprano, 's.') includes the lyrics: "nuit, Vaines menaces, l'ombre". The piano accompaniment features a triplet in the bass line. Dynamics include forte (*f*) and mezzo-forte (*m.f.*).

Vocal line and piano accompaniment. The vocal line (Soprano, 's.') includes the lyrics: "fuit! Je brave les dieux d'Assy-". The piano accompaniment features a triplet in the bass line and a section labeled "Quat. Cl. Bons" with a forte (*f*) dynamic.

s. ri - e — qui sè - ment l'horreur — et le

Fl. *g*
Hb.

Detailed description: This system contains the first line of music. The vocal line (Soprano) begins with a half note 'ri - e' followed by a quarter rest, then a quarter note 'qui', a quarter rest, and a half note 'sè - ment l'horreur' with a slur over it. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Woodwind parts for Flute (Fl.) and Horn (Hb.) are indicated with notes and dynamics.

s. deuil! A lui — ma couronne et ma

Cor

Ped.

Detailed description: This system contains the second line of music. The vocal line (Soprano) has a half note 'deuil!', followed by a quarter rest, a quarter note 'A', a quarter rest, a half note 'lui', a quarter rest, a half note 'ma couronne', and a quarter note 'et ma'. The piano accompaniment continues with rhythmic patterns, including a triplet in the bass line. A Horn (Cor) part is introduced with a triplet figure.

s. vi - e! — Par sa va - leur — il sau - va la pa -

Ped.

Detailed description: This system contains the third line of music. The vocal line (Soprano) has a half note 'vi - e!', followed by a quarter rest, a quarter note 'Par', a quarter rest, a half note 'sa va - leur', a quarter rest, a half note 'il sau - va', and a quarter note 'la pa -'. The piano accompaniment features a triplet in the right hand and a triplet in the bass line.

s. - tri - e, — Je les lui

Detailed description: This system contains the fourth line of music. The vocal line (Soprano) has a half note '- tri - e,', followed by a quarter rest, a quarter note 'Je', a quarter rest, a half note 'les', and a quarter note 'lui'. The piano accompaniment continues with rhythmic patterns, including a triplet in the bass line.

S. *donne a _vec or - gueil!*

LE MAGE *f et bien*

Les *dim.*

Ped. Ped. *

MANASSES *p et secondaire*

en dehors Veux - tu que les fils d'As - sy -

1^{re} M. dieux du ciel sur l'As - sy - ri - e Sè - me -

m.d.

mf Trp. *m.g.*

6 6

M. - ri - e Me mau - dis - sent aux jours de

2^e M. - ront l'hor - reur et le deuil C'est vai - ne -

vous

6 8 5

M.
deuil, Qu'ils pen - sent en li - sant ma
le
M.
- ment qu'on les dé - fi - e, En les bra -

M.
vie: Par sa va - leur il sau - va la pa -
le
M.
- vant vous per - dez la pa - tri - e,

M.
- trie, Il la per - dit par son or -
le
M.
Ne l'im - mo - lez pas à l'or -

cresc.

SÉMIRAMIS

f Je bra - ve les dieux

f -gueil! Il la per

f -gueil! Les dieux du

f

Velles C.B. Trb.

(à Manassès)

qui sèment le deuil A toi ma cou -

-dit par son or - gueil,

ciel Sè - meront le deuil,

S. *- ron - ne et ma vie, à*

M. *Il la per - dit par son or -*

le M. *Les dieux du ciel se - me-ront le*

S. *toi! Je* *toujours ff*

M. *- gueil! Veux-* *toujours ff*

le M. *deuil!*

S. bra - ve les dieux d'Assy - ri - e Qui

M. -tu que les fils d'Assy - ri - e Me mau-

le M. *toujours ff* Les dieux du ciel sur l'As.sy -

Ped. Ped.

S. se - ment l'horreur et le deuil. A

M. -dis - sent aux jours de deuil, Qu'ils

le M. -ri - e Se - me - ront l'hor - reur et le

Ped. Ped.

S. lui — ma couron - ne et ma vi - e, — Par sa va -

M. pen - sent en li - sant ma vi - e: — Par sa va -

le M. deuil. C'est vai - ne - ment qu'on les dé -

S. - leur — il sauva la pa - tri - e: —

M. - leur — il perdit la pa - tri - e —

le M. - fie, — En les bra - vant — vous perdez la pa -

S. Je les lui donne

M. Il la per - dit

1^{re} M. - tri - e. Ne l'im - mo - lez

S. a - vec or - gueil.

M. par son or - gueil. *dim.* Veux -

1^{re} M. pas à l'or - gueil.

dim.

Ped. 7

M. *-tu que les fils d'As-sy - ri - e Me mau -*
vons
 Ped. Timb. Alt. Cors
 Ped.

M. *-dis - sent aux jours de deuil*
 LE MAGE *mf*
 Les

1^e M. *dieux du ciel sur l'As - si - ri - e sè - me -*

cresc.

SÉMIRAMIS

à Manassès

p

1.
M.

-ront l'hon - neur et le deuil...

A

S.

toi qui sauvas la pa - tri - e,

Cor anglais

p

S.

toi ma cou - ron - ne et ma vi - e: Je bra - ve les

MANASSÈS

cresc. *mf*

LE MAGE

p

Les dieux sè - me - ront l'hor -

vons

Veux-

S. dieux, je les bra - - - ve,

M. tu que les fils d'Assy - ri - - - e

le M. -reur et le deuil, _____

cresc. beaucoup

Ped.

3

S. Ma

M. me mau - dis - - - sent aux

le M. l'hor - reur

Ped.

*

S. vi - - e est à toi!

M. jours de deuil!

le M. et le deuil!

Trp. Trb.

SÉMIRAMIS au Mage

O - - se nous sé - pa -

S. *er, — notre amour nous pro - tège!*

Ped. *

LE MAGE (glacial) *p* *3*

Lent *Sté - rile es - poir, les temps sont ré - vo - lus...*

Cors

pizz. *pp*

le M. *Les pleureu - ses viendront bien.*

3

le M. *-tôt, sombre cor - tège, gé - mir — sur celui qui ne se - ra*

Cor ang. *3*

Quat. pizz. *sf*

désignant un astre

le M.

plus! ———— Rei — ne, voi ..

Hb.

Trb.

Cor

Harpe

le M.

-ci ton é - toi — — le! Pas u — — ne ne bril -

Vons

le M.

-lait d'un é-clat plus puis - sant ...

Hb.

Ped.

f

p

*

le M.

Plus lent Regar - de: elle a pa -

Cors bouchés

f

pp

pizz.

le M.

li, re-gar - de: el-le se

Trb. *m. d.*

mf *pp*

le M.

voi - le d'u-ne vapeur de sang!

Cor ang.

f *pp*

MANASSÈS.

Pressez D'u-ne clarté nou -

f *cresc.* *Animé* *et avec élan*

Vous

M.

-vel le, qu'el - le brille en - cor

passionné

M. *retenez* *beaucoup*

là, plus bel le que ja -

suivez

Il a saisi le poignard qui pend à sa
ceinture et veut s'en frapper

SÉMIRAMIS l'arrêtant vivement

M. *Au mouv! (animé)*

mais! Non, c'est à

S. moi de mourir!

f Fl. Hb.

S. Moi seu - le suis par - ju - re, et

mf

Ped. *

s. Elle
 toi tu dois me fuir!

cherche à lui arracher le poignard.
molto

Courte lutte. L'arme s'échappe de ses mains

et roule dans le fleuve.

MANASSÈS *f* *ad lib.*
 Ah! qu'as-tu fait!...

Ped. :

M. *p* Mourir — pour que tu vi - ves, il le

Lent Cor ang. *3* Cors bouchés

Cl. *mp*

Bons

M. faut — cher a - mour — Ta gloi - re et ta beau -

vous

pp Quat. Harpe *6*

M. - té doi - vent sur ces deux ri - ves — seules sé - pandre ainsi que l'as - tre roi du

Pressez

Pressez

M. au Mouvt *p* jour! On ne parta - ge point — la splendeur de l'au -

au Mouvt Hb. Cl.

vous *dim.* *f* *p*

M. *cresc.*
 - ro - re Bril - le,

M. *cresc. encor* *f*
 sois rei - ne, je t'a - do -

m.d. *m.g.*
 Ped.

Très retenu
molto dim. *p*
 re!... Un bai - ser!...

mf *molto dim.* *p* *expressivement*

Tout en la tenant enlacée il tire vivement l'épingle d'or qui retient
 la chevelure de la reine et s'en frappe au cœur en disant:

(il tombe)

M. *encore plus retenu* *f*
 le der - nier!... Pressez

mf *f*

SÉMIRAMIS

MANASSES (d'une voix éteinte)

Grands dieux!

U - ne fleur sur ma

au Mouvt

Trb.

tom - be!

Un peu plus lent

Cors bouchés

pp

mp

Quat. sourd.

(Les yeux perdus dans le vague)

Nuit a - do - ra - ble.... rê - ve i - dé - al....

dim.

retenu

long (il meurt)

Tendre lis.... blanche co - lom - be... Sé - mi - ra - mis!...

long

suivez

Harpe

Les pleureuses, qui avaient tout prévu, paraissent et poussent des cris aigus tandis qu'au loin les joyeuses trompettes célèbrent l'avènement de Manassés.

Très lent

Fl. Cl. Bois

p

velles C.B. arco et pizz.

This system shows the beginning of the piano accompaniment in the left hand and the woodwind part in the right hand. The piano part features a steady eighth-note accompaniment. The woodwinds enter with a melodic line.

This system continues the piano accompaniment and the woodwind part. The piano part maintains its rhythmic pattern, while the woodwinds play a sustained melodic phrase.

(Trompettes derrière la scène)

p

Trb.

Cors

pp

This system introduces the trumpets (Trb.) and horns (Cors). The piano part continues with triplets in the right hand. The trumpets play a melodic line, and the horns provide harmonic support.

This system continues the orchestration with the piano accompaniment and the woodwind and brass parts. The piano part features a mix of eighth notes and triplets.

pp

Bois et Cors
cresc.

Quat. Harpe Bois

This system features a piano part with triplets and a woodwind/brass part that is marked *cresc.* (crescendo). The woodwinds and brass play a melodic line.

Piano accompaniment for the first system, featuring treble and bass staves with chords and rhythmic patterns.

Piano accompaniment for the second system, including triplets and dynamic markings like *mf* and *dim.*

Piano accompaniment for the third system, with dynamic markings *beaucoup* and *ff*.

Piano accompaniment for the fourth system, with dynamic markings *p* and *dim.*

Piano accompaniment for the fifth system, with dynamic marking *pp* and the instruction *en éloignant*.

Bois, Cors, Trp. Trb.

Trb.

Trb. Cors Cl. Bons

Alt. sourd.

8^e basse