

Thais  
Meditation  
for Violin, Orchestra and Chorus  
Original orchestration intended by Massenet

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Performance Edition  
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Andante religioso ♩ = 58

The score is arranged in systems. The first system includes Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I/II, Horn III/IV, Timpani, and Harp. The Harp part features a complex arpeggiated pattern with a chord diagram:  $E_4F_4\sharp G_4A_4$  over  $B_4C_4D_4$ . The second system includes Soprano, Alto, Tenor, Bass, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked *pppp* and play a sustained, arpeggiated accompaniment. The Solo Violin part begins with a *p* dynamic and includes a triplet of eighth notes. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent.

9

Hp. *rall.* *A tempo* ♩ = 58

Vln. *rall.* *A tempo* ♩ = 58

Vln. I *p* *f* *p* *più f* *f*

Vln. II *f* *pppp* *f*

Vla. *f* *pppp* *f*

Vc. *f* *pppp* *f*

Db. *f* *pppp* *f*

*F<sub>2</sub>* *D<sub>b</sub>* *B<sub>b</sub>* *F<sub>2</sub>* *D<sub>2</sub>* *C<sub>2</sub>* *B<sub>2</sub>* *D<sub>2</sub>*

*p* *f* *p* *più f* *f*

*divisi* *divisi*

*3* *3* *3*



16

Hp. *dim.* *p* *rall.* *Tempo* ♩ = 54

Vln. *A string* *G string* *rall.* *Tempo* ♩ = 54

Vln. I *ppp* *pppp*

Vln. II *ppp* *pppp*

Vla. *ppp* *pppp*

Vc. *ppp* *pppp*

Db. *ppp* *pppp* *pizz.*

*espress.* *divisi* *divisi*

22 **Più mosso** ♩ = 76 **poco a poco appassionato** ♩ = 76 **rall.**

Cl. I *p* *più f* *f*

Cl. II *f*

Bsn. I *p* *più f* *f*

Bsn. II *p* *più f* *f*

Hn. I/II 1st *p* *più f* *f*

Timp.

Hp. *C<sub>2</sub> mf* *A<sub>2</sub> C<sub>2</sub>* *più f* *A<sub>2</sub>* *f* *C<sub>2</sub>*

Vln. *mf* *3* *f* *5* **rall.**

Vln. I *mf* *3* *f* *5*

Vln. II *f* *5*

Vla. *sf* *sf* **divis**

Vc. *sf* *sf* **divis**

Db. *mf* *più f* **arco**

28 **Meno mosso** ♩ = 68

**poco più appassionato** ♩ = 72

The musical score consists of the following parts and markings:

- Cl. I & II:** Clarinets I and II, playing sustained notes in the second half of the page.
- Bsn. I & II:** Bassoons I and II, playing sustained notes in the second half of the page.
- Hn. I/II:** Horns I and II, playing a sustained note marked *ppp*.
- Timp.:** Timpani, playing a series of trills marked *ppp*.
- Hp.:** Harp, playing a complex rhythmic pattern with triplets. Dynamics range from *p* to *f*. Chord markings include B $\flat$ , F $\natural$ , D $\flat$ , A $\flat$ , and A $\flat$ :3.
- Vln.:** Violins, starting in the first half with *p* dynamics and moving to *ff* in the second half.
- Vln. I & II:** Violins I and II, playing sustained notes. Violin II includes the instruction "divisi" and "pppp".
- Vla.:** Viola, playing sustained notes with "pppp" dynamics.
- Vc.:** Violoncello, playing sustained notes with "pppp" dynamics.
- Db.:** Double Bass, playing sustained notes with "pppp" dynamics.

34 **più mosso agitato** ♩ = 86 **rall.**

**Ob.** *f* *sf*

**Ob.** *f* *sf*

**Cl. I** *sf*

**Cl. II** *sf*

**Bsn. I** *sf*

**Bsn. II** *sf*

**Hn. I/II** *sf*

**Hn. III/IV** 3rd *f*

**Timp.** *f* *tr*

**Hp.** *più f* *Cz* *Az* *sfz*

**Vln.** *sf* *sf* *sf* *sf* *rall.*

**Vln. I** *sf* *sf* *sf* *sf*

**Vln. II** *sf* *sf* *sf* *sf*

**Vla.** *sf* *sf* *sf* *sf* *divisi*

**Vc.** *sf* *sf* *sf* *sf* *divisi*

**Db.** *sf* *sf* *sf* *sf*

rall. Tempo ♩ = 58

rall.

Fl. I

Fl. II

Cl. I

Bsn. I

Bsn. II

Hn. I/II

Hp.

*pp* *p* *f*

E	F	G	A
B	C	D	

F<sub>2</sub> B<sub>2</sub> F<sub>3</sub> C<sub>3</sub>

B<sub>1</sub> B<sub>2</sub> F<sub>3</sub> C<sub>3</sub>

Tempo ♩ = 58

With closed mouth

rall.

S.

A.

T.

B.

*p* *p* *p* *f* *f* *f* *f*

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *p* *p* *f* *f* *f* *f*

pizz. arco

48 **Tempo** ♩ = 64

Fl. *f*

Cl. I *f*

Bsn. I *p*

Bsn. II *p*

Hn. I/II 1st *pp* *f* *p*

Hp *D: p* *B: p* *f* *D: più f* *dim.* *D: p*

**Tempo** ♩ = 64

S. *p* *f*

A. *p* *f*

T. *p* *f*

B. *p* *f*

Vln. *p* *f* *cresc.* *ff* *A string* *G string*

Vln. I *f* *cresc.* *ff* *A string* *G string*

Vln. II *pppp* *f* *più f* *ppp* *divisi*

Vla. *pppp* *f* *più f* *ppp* *divisi*

Vc. *pppp* *f* *più f* *ppp* *divisi*

Db. *pppp* *f* *più f* *ppp*

55 **rall.** **A tempo** ♩ = 58

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I/II

Hn. III/IV

Timp.

Hp.

S.

A.

T.

B.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

*tr*  
*pp*

*tr*  
*ppp*

*mf*  
*f*  
*p*

*rall.* **A tempo** ♩ = 58

*f* *espress.* *pp* *cresc.* *f* *p*

*f* *espress.* *pp* *mf*

*divisi* *pppp* *mf*

*divisi* *pppp* *mf*

*divisi* *pppp* *mf*

*pppp* *pizz.* *arco* *pizz.* *arco*

*mf* *mf*

*mf* *mf*

*mf* *mf*

*mf* *mf*

*mf* *mf*

*mf* *mf*



**Calmato**  $\text{♩} = 50$

62

FL. I

FL. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I/II

Hn. III/IV

Timp.

Hp. *più p*

S. *pp*

A. *pp*

T. *pp*

B.

Vln. *p* *f* *sf* *p* *pp*

Vln. I *f* *sf* *p* *pp* *ppp*

Vln. II *ppp* *fp < f* *pp* *pp* *ppp*

Vla. *ppp* *tutti* *fp < f* *pp* *ppp*

Vc. *ppp* *tutti* *fp < f* *pp* *pp* *ppp*

Db. *ppp* *fp < f* *pp* *pp* *ppp*

E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub>  
B<sub>4</sub>C<sub>5</sub>D<sub>5</sub>

**Calmato**  $\text{♩} = 50$   
\* added by arranger

\* added by arranger

\* added by arranger

\* added by arranger

\* original ending for solo