

Meditation

from the opera Thaïs

Jules Massenet

*arranged by Paul De Bra for
accordion orchestra or duo
(1, 2, 3, 4, bass, timpani)*

This most well-known part from Thaïs has been arranged for quintet plus optional timpani. It is best if the second voice has a low E, but the arrangement shows how the third voice can compensate for that. There are some basses in the third voice (can only be done on the keyboard of very large button accordions). The first voice corresponds to the violin and second and third are harp parts. Be careful to not overpower the first voice.

There is also a duo version, somewhat difficult for the second player.

This arrangement is provided under the Creative Commons Attribution license.

Thaïs

Meditation

Jules Massenet
arr. Paul De Bra

Andante religioso ♩ = 60

light tremolo  otherwise 



Acc. 1

Acc. 2 *p* pizz., not stacc. 

Acc. 3 *p* pizz., not stacc. 

Acc. 4 *p*  D (D = bass if needed) D D D

Bas *pp*  *pp*

Timp.



5

I *p*  5

II *p* 

III *p*  D G E E

IV *p* 

B *p* 

T

Thaïs (meditation)

9

rall. a tempo

I *f* sub *p* 3

II *f* sub *p* (#)

III same note *f* sub *p* D D

IV sub *pp*

B same note sub *pp*

T

13

I *f* *cresc.* *più f* 3

II *cresc.* *f*

III *cresc.* E if 2nd voice has no low E *f* B

IV *cresc.* *f*

B *cresc.* *f*

T

Thaïs (meditation)

16

I *dim.* *p*

II *dim.* *p*

III *dim.* *p*

IV *dim.* *pp*

B *dim.* *pp*

T *dim.* *pp*

20

rall. a tempo

I *mf*

II *dim.* *p*

III *dim.* *p*

IV *dim.* *pp*

B *dim.* *pp*

T *ppp*

Thaïs (meditation)

23

poco a poco appassionato

Musical score for measures 23-25. The score is for a string quartet (I, II, III, IV) and a piano (B, T). The key signature is two sharps (F# and C#). The tempo/mood is 'poco a poco appassionato'. Measure 23 features a first violin part with a triplet of eighth notes and a forte (*f*) dynamic. The second violin, third violin, and piano parts also feature triplets. Measure 24 continues with similar rhythmic patterns and a forte (*f*) dynamic. Measure 25 concludes the section with a triplet in the first violin and piano parts.

26

Musical score for measures 26-28. The score is for a string quartet (I, II, III, IV) and a piano (B, T). The key signature changes to one sharp (F#) in measure 27. The tempo/mood remains 'poco a poco appassionato'. Measure 26 features a first violin part with a quintuplet of eighth notes and a forte (*f*) dynamic. The second violin, third violin, and piano parts also feature quintuplets. Measure 27 continues with similar rhythmic patterns and a forte (*f*) dynamic. Measure 28 concludes the section with a piano (*p*) dynamic in the first violin and piano parts, and a pianissimo (*pp*) dynamic in the second violin, third violin, and piano parts.

Thais (meditation)

29

I

II

III

IV

B

T

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

poco più appassionato

32

I

II

III

IV

B

T

ff

f

f

f

f

f

sf

sf

Thaïs (meditation)

34 *più mosso agitato*

Musical score for measures 34-35. The score is for a string quartet (I, II, III, IV) and includes bass (B) and tenor (T) parts. The key signature is two sharps (F# and C#). The tempo/mood is *più mosso agitato*. The first violin (I) part starts with a *sf* dynamic. The second violin (II) and third violin (III) parts have a *sf* dynamic. The fourth violin (IV) part has a *sf* dynamic. The bass (B) part has a *sf* dynamic. The tenor (T) part is silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

36 *cédez un peu*

Musical score for measures 36-38. The score is for a string quartet (I, II, III, IV) and includes bass (B) and tenor (T) parts. The key signature is two sharps (F# and C#). The tempo/mood is *cédez un peu*. The first violin (I) part starts with a *sf* dynamic. The second violin (II) and third violin (III) parts have a *sf* dynamic. The fourth violin (IV) part has a *sf* dynamic. The bass (B) part has a *sf* dynamic. The tenor (T) part has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Thais (meditation)

39

p *dim.* *p* *a tempo*

3 5

pp *pp* *pp*

D D D G

44

f *f* *f* *rall.*

E E

same note

Thaïs (meditation)

48 a tempo

I *sub p*

II *sub p*

III *sub p*

IV *sub pp*

B *sub pp*

T

cresc.

cresc.

cresc. .

cresc. .

51

I *f*

II *f*

III *f*

IV *f*

B *f*

T

più f

più f

più f

più f

più f

dim.

dim.

dim.

dim.

dim.

Thaïs (meditation)

54 rall.

I *p*

II *p* *dim.*

III *p* A A *dim.*

IV *pp* *dim.*

B *pp* *dim.*

T *pp* *dim.*

58 a tempo

I *p* *cresc.* *f*

II *p* *mf*

III *p* *mf*

IV *pp* *mf*

B *pp* *mf*

T *ppp*

Thaïs (meditation)

61

I *p* *p* 3

II *p* *più p*

III *p* *D* *più p* *D* *D*

IV *p* *pp*

B *p* *pp*

T

65

I *f* *arco* *sf* *dim. p* *pp* *calmato.*

II *f* *sf* *dim. p* 3 3 *ppp*

III *p* *D* *D* *arco* *ppp*

IV *fp* *f* *pp* *dim.* *ppp*

B *fp* *f* *pp* *dim.* *ppp*

T *pp* *dim.* *ppp*

PDB 5/1/18
v2 30/11/23