

LA
RENCONTRE IMPRÉVUE
OU
LES PÉLERINS DE LA MECQUE

Opéra-Comique

Poème de

DANCOURT

(1764)

Musique de

Chevalier **GLUCK**

Partition Piano et Chant

Réduite Par

J. B. WEKERLIN

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GLUCK.



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ou

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OPÉRA COMIQUE

en 3 Actes

Poème de **DANCOURT**

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Distribution:

ALI.....	<i>Ténor</i>
OSMIN.....	<i>Ténor</i>
LE CALENDER.....	<i>Basse chantante</i>
VERTIGO.....	<i>Baryton</i>
UN CHEF de Caravane.....	<i>Baryton</i>
LE SULTAN d'EGYPTE.....	<i>Ténor</i>
MORACHIN Esclave nègre.....	
RÉZIA Favorite du Sultan.....	<i>Soprano</i>
BALKIS.....	<i>Mezzo Soprano</i>
AMINE } Suivantes de Rézia.....	<i>Sopranos</i>
DARDANÉE }.....	«

Suite et Gardes du Sultan, Esclaves de Rézia, Portefaix.

LA RENCONTRE IMPRÉVUE

ou

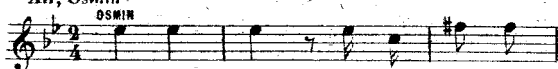
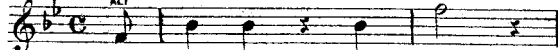




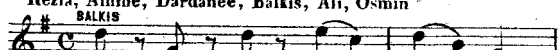
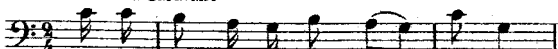






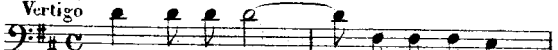
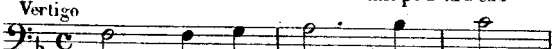
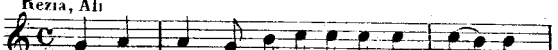
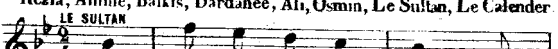

LES PÉLERINS DE LA MECQUE

de

GLUCK

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LA RENCONTRE IMPRÉVUE

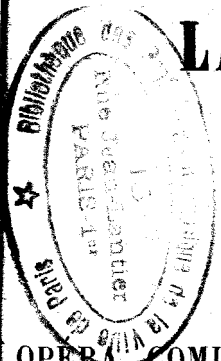
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OPERA COMIQUE

en 3 Actes.

Réduction au Piano

par

J. B. WEKERLIN

OUVERTURE

Allegro

PIANO.

f

p

f

p

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some slurs. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff features a melodic line with slurs and a dynamic marking of *f* (forte). The bass clef staff continues with eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with eighth notes and slurs. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and a dynamic marking of *cresc.* (crescendo). The bass clef staff continues with eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and a dynamic marking of *p* (piano). The bass clef staff continues with eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff has a melodic line. The bass clef staff features a descending eighth-note scale in the first measure, followed by a dynamic marking *f* and a rhythmic pattern of eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *cresc.* in the second measure. The bass clef staff has a rhythmic accompaniment of eighth notes.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment of eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes and chords. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes and chords. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and rests. The bass clef staff contains a continuous eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and rests. The bass clef staff contains a continuous eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the third measure. The key signature is one sharp (F#).

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and rests. The bass clef staff contains a continuous eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure. The key signature is one sharp (F#).

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff features a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various intervals. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a more active melodic line with sixteenth-note runs. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano) above it. The bass clef staff features a rhythmic accompaniment of eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs, marked with a piano (*p*) dynamic. The bass clef staff contains a harmonic accompaniment of chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and a piano (*p*) dynamic. The bass clef staff features a steady accompaniment of chords and eighth notes.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a piano (*p*) dynamic. The bass clef staff has a harmonic accompaniment, with a forte (*f*) dynamic marking appearing in the fourth measure.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and a piano (*p*) dynamic. The bass clef staff continues the accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a piano (*p*) dynamic. The bass clef staff provides a consistent accompaniment of chords and eighth notes.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody consists of quarter notes and eighth notes, with a fermata over the final note. The bass clef accompaniment is a steady eighth-note pattern.

The second system continues the piece with similar rhythmic patterns. The treble clef melody includes some chromatic movement, and the bass clef accompaniment remains consistent with eighth-note figures.

The third system shows a change in the bass clef accompaniment, which now features block chords and a more complex rhythmic structure, while the treble clef melody continues its melodic line.

The fourth system features a more active treble clef melody with eighth-note runs and accents. The bass clef accompaniment consists of block chords and eighth-note patterns.

The fifth and final system on the page concludes the piece. The treble clef melody has a descending eighth-note line, and the bass clef accompaniment features a steady eighth-note pattern. The system ends with a double bar line and repeat dots.

AIR

(OSMIN)

N^o 1.

Con moto

PIANO

f

OSMIN.

Heu - reux ——— l'a - mant qui se dé - pè - tre De Cu - pi -

p

- don; Hé - las! Ce tendre ——— A - li, mon

maî - tre N'a pas ce don! Un a - mour qu'on ne peut gué -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "maî - tre N'a pas ce don! Un a - mour qu'on ne peut gué -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

-rir, De-puis deux ans le fait cou - rir De pro -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "-rir, De-puis deux ans le fait cou - rir De pro -". The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the first system.

-vin - ce en pro - vin - ce, De pro - vince en pro - vin -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "-vin - ce en pro - vin - ce, De pro - vince en pro - vin -". The piano accompaniment continues with the same rhythmic pattern and harmonic structure.

-ce! Le ten - - dre prin - ce, le

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "-ce! Le ten - - dre prin - ce, le". The piano accompaniment continues with the same rhythmic pattern and harmonic structure.

ten - - - dre prin - ce Est ma - lade

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ten - - - dre prin - ce Est ma - lade". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

à mou - - rir!... Quel dé - plai -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "à mou - - rir!... Quel dé - plai -". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

- sir! Quel dé - plai - sir, quel dé - plai - sir, quel dé - plai -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- sir! Quel dé - plai - sir, quel dé - plai - sir, quel dé - plai -". The piano accompaniment continues with the same rhythmic and harmonic structure.

- sir! Un a - mour qu'on ne peut gué - rir, De-puis deux

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "- sir! Un a - mour qu'on ne peut gué - rir, De-puis deux". The piano accompaniment continues with the same rhythmic and harmonic structure.

ans le fait cou - rir — De pro - vin - ce en pro -

- vin - ce, De pro - vince en pro - vin - ce! Le

ten - - dre prin - ce, Le ten - - dre

prin - ce est ma - lade à mou -

-rir... Quel dé - plai - sir, quel dé - plai -

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "-rir... Quel dé - plai - sir, quel dé - plai -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and moving lines in both hands.

-sir. Quel dé - plai - sir, Quel dé - plai - sir. Quel dé - plai -

cresc.

The second system continues the vocal line with the lyrics "-sir. Quel dé - plai - sir, Quel dé - plai - sir. Quel dé - plai -". The piano accompaniment continues with a *cresc.* (crescendo) marking. The right hand of the piano part features a more active melodic line with some grace notes.

-sir, Quel dé - plai - sir

f

The third system shows the vocal line with the lyrics "-sir, Quel dé - plai - sir". The piano accompaniment includes a dynamic marking of *f* (forte). The piano part continues with chords and moving lines.

The fourth system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with chords and moving lines.

The fifth system shows the piano accompaniment for the fifth system, consisting of two staves (treble and bass clef) with chords and moving lines.

The sixth system shows the piano accompaniment for the sixth system, consisting of two staves (treble and bass clef) with chords and moving lines.

AIR

(LE CALENDER.)

Œ. 2.

Con moto.

LE CALENDER.

Cas - ta - gno, cas - ta - gna,

f *p*

Pis - ta fa - na - che; Ri - ma - gno, ri -

f *p*

- ma - gna, Mous - ti li - ma - che: Quic, — bil - lic,

lou - lou ga - gne, Quic bil - lic, lou - lou ga - gne,

Me - ca che - fa - ron - quil - lo; Fi - pir - li mir - li - ma - gne,

Se - li - man - ca, ver - guil - lo, Se - li - man - ca, ver - guil - lo,

La le - ra - la le - ra - la le - ra - la le - ra - la le - ra - la, le - ro - lo le - ro -

OSMIN. — Le diable
t'emporte avec ton lérolo

- lo le - ro - lo le - ro - lo le - ro - lo, le - ro - lo!

Le CALENDER

Me-ca chefa ron - quil - lo, Fi - pir - li mir - li ma - gne, Se - li man - ca, ver.

- guil - le, Se - li - man - ca, ver - guil - lo, La le - ra - la, le - ra -

- la le - ra - la le - ra - la — le - ra - la, le - ro - lo le - ro - lo, — le - ro - lo le - ro - lo le - ro -

- lo — le - ro - lol

8

f

con 2^a

RÉP. — Vous jugez du bois
par l'écorce.

AIR

(Le CALENDER.)

№. 3.

Andante.

PIANO.

mf

Le CALENDER

Les hommes pi - eu - se - ment Pour Ca - tons nous tien - nent;

p

Ils si - ma - gi - nent sot - tement Que nous vi - vons pau - vrement,

p sfz p sfz

Beaucoup le sou - tien - nent! Les bon - nes gens ne sa - vent pas, Les

p

bon - nes gens ne sa - vent pas Combien no - tre sort a d'appas, Com -

- bien il est di - gne d'en - vi - e! Les bon - nes gens ne sa - vent pas, Les

bon - nes gens ne sa - vent pas Combien no - tre sort a d'appas, Com -

En poco Allegro

- bien il est di - gne d'en - vi - e! Cui - si - ne fourni - e De cent mets divers, Et

ca - ve mu - ni - e Des vins les plus chers: Cui - si - ne fourni - e De cent mets divers, Et

Tempo 1°

ca-ve garni-e Des vins les plus chers!.. C'est la dou - ce vi - e,

The first system of music features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass and chords in the treble.

C'est la dou - ce vi - e Des bons Ca - len - ders!

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a dynamic marking of *f* (forte) in the bass clef.

C'est la dou - ce vi - e Des bons Ca-len-ders, Des

The third system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a dynamic marking of *f* (forte) in the bass clef.

bons Ca-len-ders.

sempre p

The fourth system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a dynamic marking of *sempre p* (piano) in the bass clef.

The fifth system continues the piano accompaniment. It features a complex rhythmic pattern in the bass clef and chords in the treble clef, ending with a double bar line.

AIR
(VERTIGO.)

Op. 4. Allegro maestoso

PIANO.

First system of the piano introduction. The right hand features a sixteenth-note arpeggiated figure with a sixteenth-note triplet (marked '6') in the first measure. The left hand plays a steady eighth-note accompaniment. The music is in 2/4 time with a key signature of one sharp (F#).

Second system of the piano introduction. The right hand continues with the sixteenth-note arpeggiated figure and triplet. The left hand accompaniment remains consistent.

VERTIGO

Vocal entry and piano accompaniment. The vocal line begins with a rest followed by the lyrics "D'un céles - te trans." in a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with the arpeggiated figure, marked piano (*p*).

Vocal line and piano accompaniment. The vocal line continues with the lyrics "-port mon âme est a - gi - té - e, mon â - me, mon". The piano accompaniment continues with the arpeggiated figure, marked piano (*p*).

âme — est — a — gi — té — e! Mon har-

sfz *p*

-di, mon savant, et mon di - vin pin - ceau

sfz

Com - me fit au - tre - fois le fameux Pro - mé - thé - e, A l'O-

p

-lympe é - tonné dé - ro - bant son flambeau!..

sfz

A l'Olympe é - ton - né, dé - robant, de - - - ro -

p

- bant son flambeau!

A mes ri - vaux j'a - bandon - ne la ter - re: Levez le

p

nez, ou - vrez les yeux, le - vez le

nez, ouvrez les yeux, ou - vrez les yeux, Pour

pein - - dre l'ef - fet du ton -

- ner - - re, Je

vais m'en - - vo - ler dans les

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics "vais m'en - - vo - ler dans les". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

cieux, Je vais m'en - - vo -

The second system continues the musical score. The vocal line has the lyrics "cieux, Je vais m'en - - vo -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

-ler, m'en - vo - ler dans les cieux, m'en - vo - ler dans les

The third system continues the musical score. The vocal line has the lyrics "-ler, m'en - vo - ler dans les cieux, m'en - vo - ler dans les". The piano accompaniment continues with the same rhythmic and harmonic structure.

cieux!

The fourth system concludes the musical score. The vocal line has the lyrics "cieux!". The piano accompaniment features a dynamic marking of *f* (forte) and ends with a final cadence. The key signature remains G major.

D'un cé - les - te transport mon âme est a - gi -

- té - e, mon â - me, mon âme — est — a - gi -

- té - e! Mon har - di, mon savant, et

mon di - vin pinceau, — Com - me fit au - tre -

-fois le fameux Pro-mé-thé-e, A l'O-lympe é-tonné dé-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a quarter rest and then a half note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The key signature has one sharp (F#).

-ro-bant son flambeau. A l'Olympe é-ton-

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it, followed by a quarter rest and then a half note. The piano accompaniment features a dynamic marking of *sfz* (sforzando) and *p* (piano). The treble staff has a complex, rapid passage.

-né dé-robant dé-robant son flam-

The third system shows the vocal line with a slur over a long note, followed by a quarter rest and then a half note. The piano accompaniment continues with chords and moving lines. The key signature remains one sharp.

-beau, dé-robant son flam-beau!

The fourth system features the vocal line with a slur over a long note, followed by a quarter rest and then a half note. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with chords and moving lines.

The fifth system is a continuation of the piano accompaniment, featuring a dynamic marking of *f* (forte) and complex, rapid passages in both the treble and bass staves.

AIR

(LE CALENDER.)

№ 5. Allegretto

PIANO

f

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand plays a rhythmic accompaniment in bass clef. The music is marked with a forte dynamic (*f*).

Le CALENDER

Il fait en - ten - dre sa son -

p

The first system shows the vocal line in bass clef and the piano accompaniment in treble and bass clefs. The vocal line begins with the lyrics "Il fait en - ten - dre sa son -". The piano accompaniment is marked with a piano dynamic (*p*).

- net - te, din din din din din din din din din, Il ac - com -

The second system continues the vocal line with the lyrics "- net - te, din din din din din din din din din, Il ac - com -". The piano accompaniment continues with the same rhythmic pattern.

- pa - gne sa chan - son - net - te din din din dindin, din din

The third system concludes the vocal line with the lyrics "- pa - gne sa chan - son - net - te din din din dindin, din din". The piano accompaniment continues with the same rhythmic pattern.

din din din din din, Joignez - y des il - lah, il - lah, il - lah ha! ——— Et

tout est dit a - vec ce - la. Joignez - y des il - lah il - lah

sfz *p*

il - lah ha... ——— Et tout est dit a - vec ce - la. Il fait en -

- ten - dre sa son - net - te ——— din din din din din din din

din din dindin, Il accom - pa - gne sa chanson - net - te, din din

The first system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "din din dindin, Il accom - pa - gne sa chanson - net - te, din din". The middle and bottom staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

din din din din din din din din din din. Tou - te no - tre sci -

The second system continues the musical score. The vocal line has the lyrics "din din din din din din din din din din. Tou - te no - tre sci -". The piano accompaniment continues with similar rhythmic patterns, including some rests in the vocal line.

- en - ce, Pour vivre en a - bon - dan - ce,

The third system continues the musical score. The vocal line has the lyrics "- en - ce, Pour vivre en a - bon - dan - ce,". The piano accompaniment continues with similar rhythmic patterns, including some rests in the vocal line.

Tou - te no - tre sci - en - ce, Pour vivre en a - bon - dan - ce, Est de son -

The fourth system concludes the musical score. The vocal line has the lyrics "Tou - te no - tre sci - en - ce, Pour vivre en a - bon - dan - ce, Est de son -". The piano accompaniment continues with similar rhythmic patterns, including some rests in the vocal line.

ner le dre - lin, din din din din din din din

Tou - te no - tre sci - en - ce Pour vivre en a - bon -

- dan - ce, Tou - te no - tre sci - en - ce Pour vivre en a - bon -

- dan - ce, Est de son - ner le dre - lin, din din din din din din din.

AIR

(LE CALENDER.)

№. 6.

Poco Andante

LE CALENDER.

Cas - ta - gno cas - ta - gna

OSMIN (l'imitant en estropiant les mots)

Pis - ta fa - na - che. — Un a - gneau, un a - gna — fa - na Pis -

Le CALENDER.

- ta - che! Ri - ma - gno, ri - ma - gna

OSMIN (même jeu)

Mous - ti li - ma - che. Ri - ma - no, Ri - ma - na Tir - li mous - ta - che.

AIR

(ALI.)

Op. 7.

Andante

PIANO

ALI

Je ché-ri-rai jus-qu'au tré-pas L'ob-jet cé-

-les-te qui m'enga-ge; Après avoir vu tant-d'ap-pas, — Nul-le beau-

-té — ne me ren-drait — vo-la-ge, Après avoir vu tant d'ap-

- pas, Nul - le beau - té ne me rendrait — vo - la - ge Nul - le beau -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics '- pas, Nul - le beau - té ne me rendrait — vo - la - ge Nul - le beau -'. The piano accompaniment features a steady bass line and chords in the right hand.

- té — ne me ren - drait — — — vo - la - - - ge.

The second system continues the vocal line and piano accompaniment. The vocal line has a trill (tr) over the final note of the phrase. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Vé - nus en vain m'offri -

The third system shows the vocal line and piano accompaniment. The vocal line has a trill (tr) over the final note. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

- rait ses attrait, Pour triompher de ma flam - me fi - dé - le

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a trill (tr) over the final note. The piano accompaniment continues with chords and a bass line.

O Ré - zi - a! Mon cœur plus charmé de vos traits, Vous croirait tou -

- jours la plus bel - le, Vous croirait tou - jours _____ la plus bel -

- le! Je ché - ri - rai jus - qu'au tré - pas L'objet cé -

a Tempo

rit. *a Tempo*

- les - te qui m'enga - ge; Après avoir vu tant - d'ap - pas, - Nul - le beau

- té — ne me ren - drait — vo - la - ge; Après avoir vu — tant d'ap -

- pas, — Nul - le beau - té ne me rendrait — vo - la - ge, Nul - le beau -

- té — ne me ren - drait — vo - la -

- ge.

ARIETTE

(BALKIS)

Op. 8.

Grazioso

PIANO

mf

BALKIS

p

Bel in - con - nu - qu'i - ci l'amour a -

- mè - ne, Pour ins - pi - rer - les plus vi - ves ar - deurs, - D'une in - hu -

- mai - ne Les traits vain - queurs - Ont dans son âme à de lon - gues ri -

- gueurs, Ont dans son âme, à de lon - gues ri - gueurs, - Fait

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "- gueurs, Ont dans son âme, à de lon - gues ri - gueurs, - Fait". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and a more active treble line with chords and melodic fragments.

suc - cé - - der — une a - mou - reu - se —

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "suc - cé - - der — une a - mou - reu - se —". The vocal line shows a melodic phrase with a long note on "der" and a descending line. The piano accompaniment provides harmonic support with chords and a rhythmic pattern.

pei ne, une a - mou - reu - se pei - - - ne! La

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "pei ne, une a - mou - reu - se pei - - - ne! La". The vocal line features a melodic phrase with a long note on "ne!" and a final note on "La". The piano accompaniment includes chords and a bass line.

bel - le qui brû - le pour vous, For - tu - né mor - tel que vous ê - tes

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "bel - le qui brû - le pour vous, For - tu - né mor - tel que vous ê - tes". The vocal line shows a melodic phrase with a long note on "êtes". The piano accompaniment provides harmonic support with chords and a rhythmic pattern.

Voit le Sul - tan à ses ge - noux; - C'est la plus

bel - le des con - quêtes, C'est la plus bel - le la plus

bel - le des con - quêtes! Par u - ne ja - lou - si - e

Allegro

cresc.

Allegro

El - le vous vit; Son â - me fut sai - si - e D'un mal su - bit...

Ten - dre - ment el - le sou - pi - ra, Et puis s'é - cri - a :

Ciel! Ciel! que vois - je là? Ah! c'est lui! —

c'est lui, le voi - là! c'est lui! — C'est lui, le voi -

- là! c'est lui, le voi - là!

RÉP:— Je suis curieux de voir
ce qui s'y passe.

TRIO, FINAL DU 1^{er} ACTE

(BALKIS, ALI, OSMIN.)

Œ^o 9.

Andante

PIANO.

mf

ALI

p

Je suis tou-

p

Al.

Je ne l'ou - blie - rai - ja - mais! Je ne l'ou - blie -

BALKIS Allegro

Al.

- rai - ja - mais! = Ai - mer u - ne bel - le Tant - qu'elle vi - vra, Ai -
Allegro

B.

- mer u - ne bel - le Tant qu'elle vi - vra, Se dé - ta - cher d'elle Quand

B.

el - le mour - ra... N'y a pas de mal, n'y a pas de mal à ça,

B.

N'ya pas de mal, n'ya pas de mal, à ça.

sfz

Al. Tempo 1^o

Je suis tou-ché des bon-tés de la da-me, Je voudrais

Tempo 1^o

Al.

bien les pa-yer de ma flam-me, Mais une au-tre

Al.

règne en mon â-me Je ne pou-ble-rai ja-mais,

Al.  Je ne Tou - blie - rai ja - mais

BALKIS Allegro.

Voy - ez ma maî - tresse, Sa
Allegro

B.  vi - ve ten - dresse, Ses bril - lants at - traits Fi - ni - ront vos re - grets: Ai - mez, ai -

B.  - mez sur nou - veaux frais, Ai - mez sur nou - veaux frais. —

ALI. Andante  Non, non, je n'ai me - rai plus... J'ai vu mou - rir ma prin - ces - - se

Andante

p

Al. 

Non, non, je n'ai me-rai plus, Tous vos dis cours sont su-per-

Allegro. 

- flus.

Allegro. OSMIN. 

Ve-nez, ve-nez vi-te Voir cet-te mai-son, Dans cet heureux

Allegro. 

gi-te Tout est à foi-son! Que de bonne chè-re Ve-nez vous re-

BALKIS 

C'est un pe-tit pa-lais, Pour vous, à grands

- fai-re. Nom-bre de va-lets

B. 
 frais, Meu- blé tout ex - près

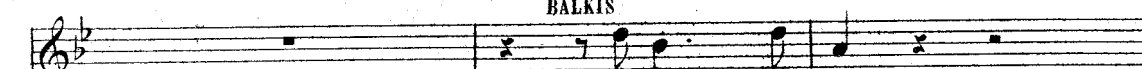
6. 
 Vins exquis au frais, exquis au frais... Perdrix et bé - cas - ses, Di - vi - nes fri -



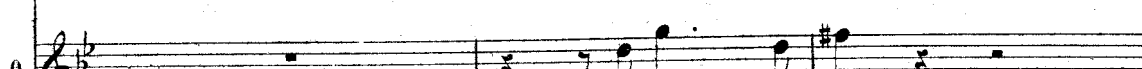
ALI. 
 Ah! gourmand, vau -

6. 
 - cas - ses, Ah! le bon moy - en D'emplir vo - tre ven - tre.



BALKIS 
 Entrez, en - trez,

Al. 
 - rien, Vas te fai - re pen - dre! Je n'en fe - rai

6. 
 Entrez, en - trez,



B. Il n'en fe-ra rien! Il n'en fe-ra rien!

Al. rien! Je n'en fe-rai rien

O. Il le faudra bien! Il le faudra bien, Je veux qu'il

B. Il n'en fe-ra rien, Il n'en fe-ra

Al. Je n'en fe-rai rien!

O. en - tre qu'il en - tre Il le faudra bien,

B. rien Il n'en fe-ra rien, Il n'en fe-ra rien,

Al. Je n'en fe-rai rien, Je n'en fe-rai rien, Je n'en fe-rai rien,

O. Il le faudra bien, Il le faudra bien, Il le faudra

B. Il n'en fe - ra rien,

Al. Je n'en fe - rai rien

O. bien, Il le faudra bien, je veux qu'il en - tre!

B. Entrez, croyez - moi! Entrez, en -

Al. Je

O. Il i - ra, ma foi,

B. -trez, Point de re - sis - tan - ce, point de re - sis -

Al. perds pa - ti - en - ce, Je perds pa - ti -

O. Point de ré - sis - tan - ce, Y'a - vance, Y'avance, y'a -

B. *- tan - ce, En - trez, en - trez, en - trez, en -*

Al. *- en - ce, Je n'en fe - rai rien, Je n'en fe - rai*

O. *- van - ce: En - trez, en - trez, en - trez!*

B. *- trez, Il n'en fe - ra rien, Il n'en fe - ra*

Al. *rien, Je n'en fe - rai rien, Je n'en fe - rai*

O. *Il le fau - dra bien, Il le fau - dra bien,*

rien, Il n'en fe - ra rien,

rien, Je n'en fe - rai rien,

Il le fau - dra bien, Il le fau - dra bien, je veux qu'il

R. Point de ré - sis - tan - ce, Point de ré - sis -

Al. Je perds pa - ti - en - ce! Je

O. en - tre! Y'a - vance y'a - vance, y'a -

B. - tan - ce, point de ré - sis - tan - ce!

Al. perds ——— pa - ti - en - ce, Co - quin lais - se -

O. - van - ce, non plus de ré - sis - tan - ce!

B. Il i - ra, Il i - ra, il i - ra ma foi, il i -

Al. - moi! Laisse - moi, co - quin! Laisse - moi; co -

O. Il i - ra, Il i - ra, il i - ra ma foi, il i -

B
- ra, il i - ra, il i - ra, il i - ra, ma

Al.
- quin, laisse-moi! Laisse-moi, co - quin, co - quin, laisse -

0
- ra, il i - ra, il i - ra, il i - ra, ma

B
foi, Il i - ra, ma foi, il i - ra, ma foi!

Al.
- moi co - quin laisse - moi, laisse-moi, laisse - moi!

0
foi, Il i - ra ma foi, il i - ra ma foi!

Fin du 1^{er} Acte.

RÉP: Tenez, la voici, sans doute,
elle est fort gracieuse.

AIR
(DARDANÉE.)

N^o 10.

DARDANÉE. *Andante* *p*

J'ai fait un

PIANO. *Andante* *p*

rê - ve des plus doux... Prince ai - ma - ble, qu'en

pen - - sez - vous? Je vous vo -

-yais à mes ge - noux, Dieu *rit.* que j'étais con - ten - tel

Seriez - vous bien aise, en tre nous, Seriez -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are "Seriez - vous bien aise, en tre nous, Seriez -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

-vous bien aise en tre nous De m'a - voir pour a -

The second system continues the musical score. The vocal line has lyrics "-vous bien aise en tre nous De m'a - voir pour a -". The piano accompaniment continues with similar rhythmic patterns, maintaining the melodic and harmonic structure established in the first system.

- man - te, de m'a - voir pour a - man - te?

The third system of the score features the vocal line with lyrics "- man - te, de m'a - voir pour a - man - te?". The piano accompaniment continues to provide harmonic support with its characteristic rhythmic accompaniment.

The fourth system shows the piano accompaniment continuing. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The system concludes with a final chord in the right hand.

The fifth and final system of the score shows the piano accompaniment concluding the piece. It features a final cadence in the right hand and a simple bass line in the left hand, ending with a double bar line.

AIR

(ALI)

Op. 11.

And^{no}

PIANO

First system of the piano introduction, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes with slurs. The bass clef accompaniment consists of chords in a regular pattern.

Second system of the piano introduction, continuing the melodic and harmonic patterns from the first system.

Vocal entry, first system. The vocal line begins with the lyrics "Vous res-semblez à la ro- se nais-san- te,". The piano accompaniment continues with chords. A piano dynamic marking (*p*) is present.

Vocal entry, second system. The vocal line continues with the lyrics "Vous fi-xe-riez le vo-la- ge zé- phyr,". The piano accompaniment continues with chords.

Vocal entry, third system. The vocal line concludes with the lyrics "On vous pren-drait — pour l'au- ro- re bril- lan- te,". The piano accompaniment continues with chords.

Qui sur ses pas — fait vo — ler — le plai —

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by a series of eighth and quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

— sir — fait vo — ler — le plai — sir!

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern, including a *mf* dynamic marking in the right hand.

The third system is primarily piano accompaniment. The right hand features a melodic line with eighth and quarter notes, including a trill (tr) on a G4 note. The left hand continues with block chords.

Vous res — sem — blez — à la ro — se nais — san — te,

The fourth system introduces a vocal line and piano accompaniment. The key signature changes to two sharps (F# and C#), indicating D major. The vocal line begins with a quarter note D4, followed by eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a *p* dynamic marking and features a melodic line in the right hand and block chords in the left hand.

Vous fi — xe — riez le vo — la — ge zé — phyr! —

The fifth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note D4, followed by eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern, including a *p* dynamic marking.

On vous prendrait pour l'an - ro - re bril - lan - te Qui sur ses

pas - fait vo - ler

fait vo - ler le plai - sir fait vo - ler le plai -

-sir, Qui sur ses pas fait vo - ler le plai -

-sir, qui sur ses pas fait vo - ler fait vo - ler le plai -

— sir! p
Mon

coeur d'u - ne chaî - - ne nou vel - le Ne — veüt

p

pas re - cevoir les nœuds, — Mais s'il pou - vait — être in - fi -

- dè - le, Vous se - riez l'ob - jet — de — ses —

voeux... Vous seriez l'ob - jet — Vous seriez l'ob -

-jet — de ses vœux! Vous res-sem-blez à la

ro - - se nais-san - - te, Vous fi - xe - riez - le vo -

- la - - ge zé-phyr.... — On vous pren - drait pour l'au -

- ro - re bril - lan - te, Qui sur ses pas — fait vo -

- ler *tr* fait vo -

- ler le plai - sir fait vo - ler le plai - sir, Qui

sur ses pas fait vo - ler le plai - sir, Qui sur ses

pas fait vo - ler fait vo - ler le plai - sir.

tr

AIR
(DARDANÉE.)

Op. 12. Andante.

PIANO



The first system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of chords and simple melodic lines.



The second system of the piano introduction, continuing the harmonic and melodic development from the first system.

DARDANÉE

A ma — maî-tres-se J'a-vais — promis, Sei-gneur, D'u-ser — d'a-



The vocal entry and piano accompaniment for the first system of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "A ma — maî-tres-se J'a-vais — promis, Sei-gneur, D'u-ser — d'a-".

-dres-se Pour son-der — vo-tre cœur! Mais si — mes yeux n'ont pu vaincre



The vocal entry and piano accompaniment for the second system of the song. The vocal line continues with the lyrics: "-dres-se Pour son-der — vo-tre cœur! Mais si — mes yeux n'ont pu vaincre".

Vo — tre — dou — leur, — Le dieu de la ten — dres — se Ré —



The vocal entry and piano accompaniment for the third system of the song. The vocal line concludes with the lyrics: "Vo — tre — dou — leur, — Le dieu de la ten — dres — se Ré —".

ser - ve cet hon - neur. — A ma — maî - tres - se.

J'a - vais — promis, Seigneur, D'u - ser — d'a - dres - se Pour son -

der — vo - tre cœur! — Mais si — mes yeux - n'ont pu vaincre

Vo - tre — dou - leur, — Le dieu de la ten - dres - se Ré - ser - ve cet hon -

neur — A ma — maî - tres - se.

RÉP.—Si vous n'exigez de moi
que de la civilité.

AIR

(AMINE)

№ 13.

Allegretto.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in a key with two sharps (D major) and a 3/8 time signature. A dynamic marking of *f* (forte) is present at the beginning.

The second system of the piano accompaniment continues the melodic and harmonic development. It features several triplet markings (indicated by a '3' over the notes) in the right hand. The left hand continues with a steady accompaniment.

AMINE

This system shows the vocal line and piano accompaniment for the first vocal phrase. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Je cherche à vous fai - re Le". The piano accompaniment includes triplet markings and a dynamic marking of *p* (piano).

This system shows the vocal line and piano accompaniment for the second vocal phrase. The vocal line continues with the lyrics: "sort le plus doux, Je cherche à vous fai - re Le sort le plus doux,". The piano accompaniment provides a consistent accompaniment for the vocal line.

Mais voulant vous plai - re, Soit dit en - tre nous,

Si je vous pri - e, de m'ai - mer... Me re - fu - se - rez -

ALI. (Hélas!)
-vous? Me re - fu - se - rez - vous? Par - lez sans vous con - train - dre, Vous n'a -

-vez rien à crai - dre, Tout in - vite à l'a - mour En ce charmant sé - jour,

De l'a-mour c'est le charmant sé - jour de l'a - mour,

De l'a - mour c'est le charmant sé - jour, De l'a - mour c'est le

char - mant sé - jour, le sé - jour.

Je cherche à vous fai - re Le

sort le plus doux, Je cherche à vous fai - re Le sort le plus doux;

Mais voulant vous plai - re, Soit dit en - tre nous,

Si je vous prie _____ de m'ai - mer... Me refu_serez-vous? Me refu_serez-

ALI. (Hélas!)

-vous? Par - lez sans vous con - traindre, Vous n'a - vez _____ rien à

crain-dre, Tout vous par-le d'a-mour En ce charmant sé-jour! De l'a-

-mour C'est le charmant sé-jour, De l'a-mour

De l'a-mour c'est le charmant sé-jour, De l'a-mour c'est le

char-mant sé-jour, le sé-jour.

RÉP. — Il est dicté par l'honneur.

AMINE: vous le croyez?

AIR

(ALI)

N^o 14.

Adagio

cresc. - poco -

PIANO.

p

ALI. *mf*

p.

- a poco

Tout ce que j'aime est au tom -

- beau,

Je ne ces - serai point - de ré - pan - dre des

lar - mes,

Je ne ces - serai point - de ré - pan -

- dre des lar-mes; A-mour, a-mour, les

feux de ton flambeau Ne peuvent pour mon cœur é-clai-

- rer, é-clai-rer d'au-tres char-

- mes! Tout ce que j'aime est

p

au tom - beau, Je ne ces - serai point — de ré -

p

- pan - dre des lar - mes, Je ne ces - serai point — de ré -

- pan - dre des lar -

- mes, A - mour, a - mour, les feux de ton flam.

- beau — Ne peu - vent pour mon cœur — é - clai - rer, é - clai -

- rer — d'au - tres char - mes

Non — pour u - ne nouvel - le chaî - ne,

Non, je ne forme point d'in - fi - dè - les dé - sirs...

Ah! je ne puis ac - cor - der des sou - pirs Qu'à

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Ah! je ne puis ac - cor - der des sou - pirs Qu'à". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

l'in - sen - sible ob - jet de ma cru -

The second system continues the musical score. The vocal line lyrics are "l'in - sen - sible ob - jet de ma cru -". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

el - le pei - ne, qu'à l'in - sen - sible ob -

The third system continues the musical score. The vocal line lyrics are "el - le pei - ne, qu'à l'in - sen - sible ob -". The piano accompaniment continues with the same rhythmic and harmonic structure.

- jet de ma cru - el - le -

crese

The fourth system concludes the musical score. The vocal line lyrics are "- jet de ma cru - el - le -". The piano accompaniment includes a dynamic marking of *crese* (crescendo) in the right hand. The system ends with a final cadence.

pei - - - - ne!

Non, _____ pour u - ne nouvel - le chaî - - ne,

p

Non, je ne forme point d'in - fi - dè - les dé - sirs;

Ah! je ne puis ac - cor - der de sou - pirs Qu'à

Pin - sen - sible ob - jet de ma cru -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'Pin', followed by quarter notes 'sen' and 'sible', a half note 'ob', and quarter notes 'jet' and 'de'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand, with chords in the right hand.

- el - le pei - ne, qu'à l'in - sen - sible ob -

The second system continues the vocal line with a half note '- el', quarter notes 'le' and 'pei', a half note 'ne', and quarter notes 'qu'à', 'l'in', 'sen', and 'sible'. The piano accompaniment continues with the same eighth-note pattern and chords.

- jet de ma cru - el - le

cresc.

The third system features a vocal line with a half note '- jet', quarter notes 'de' and 'ma', a half note 'cru', and quarter notes 'el' and 'le'. The piano accompaniment continues with the eighth-note pattern. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

pei - ne!

The fourth system shows the vocal line with a half note 'pei' and a half note 'ne!'. The piano accompaniment continues with the eighth-note pattern. A 'f' (forte) marking is placed above the piano accompaniment.

The fifth system shows the vocal line with a half note, a quarter note, and a half note. The piano accompaniment continues with the eighth-note pattern and concludes with a double bar line.

RÉP. — Hé bien, je lui cède la victoire;
Adieu donc, petit ingrat, ah! ah!

A I R

(AMINE)

N^o. 15.

AMINE. *Allegro* *mf*

J'ai per - - du mon doux ra - ma - ge,

PIANO. *Allegro* *f* *p* *f*

A mes ap - pas vous a - vez fait ou - tra - ge, Mais

ce qui me con - so - le - ra, Ah! ah! ah! Ma maî - tres - se me ven - ge -

- ra, Ah! ah! ah! Mais ce qui me con - so - le - ra, Ah! ah! ah! Ma maî -

-tres - se me ven - ge - ra! Ah! ah! ah!

Cet - te charman - te prin - ces - se, De cet - te sau - va - ge ru -

-des - se E - trangement vous pu - ni - ra Ah! ah! ah!

E - trangement vous pu - ni - ra, Ah! ah! ah! Et de nous deux dans cette af -

fai - re, Ce se - ra moi la der - niè - re,

Ce se - ra moi la der - niè - re Qui ri - ra, Ah! ah! ah!

Ce sera moi la der - niè - re Qui ri - ra, Ah! ah! ah!

Cet - te charman - te prin - ces - se De cet - te sau - va - ge ru -

des - se E - trangement vous pu - ni - ra Ah! ah! ah!

E - trangement vous pu - ni - ra Ah! ah! ah! Et de nous deux dans cette af -

fai - re Ce se - ra moi la der - niè - re,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'fai - re'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

Ce se - ra moi la der - niè - re Qui ri - ra, Ah! ah! ah!

The second system continues the musical score. The vocal line has the lyrics 'Ce se - ra moi la der - niè - re Qui ri - ra, Ah! ah! ah!'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

Ce se - ra moi la der - niè - re qui ri - ra Ah! ah! ah!

The third system shows the vocal line with the lyrics 'Ce se - ra moi la der - niè - re qui ri - ra Ah! ah! ah!'. The piano accompaniment includes a dynamic marking 'f' (forte) in the right hand.

This system shows only the piano accompaniment for the fourth system, consisting of two staves (treble and bass clefs). The right hand continues with chords and rhythmic patterns, while the left hand provides a steady bass line.

This system shows only the piano accompaniment for the fifth system, consisting of two staves (treble and bass clefs). The right hand features more complex chordal textures, and the left hand continues with a rhythmic bass line.

DUO

(ALI OSMIN.)

N^o 16.

Allegro

PIANO.

OSMIN.

Oh! oh! oh! quel spec-ta-cle! quel mi-

ALI

Pourquoi ces cris? dis, qu'as-tu donc?

O

- ra - - - cle! Monsieur le

ALI

Ah! je te ros-serai, ma

O

dia-ble, par-don! Monsieur le dia-ble, par-don!

Al. 
 foi!
 Me ros-ser, mon pa-tron pour - quoi? Me ros-ser, mon pa-tron, pour -

Al. 
 A-chè - ve donc, expli - que-toi ...
 - quoi? Ah! qu'ai-je vu, mi - sé - ra - ble!

0. 
 Ah! qu'ai-je vu mi - sé - ra - ble, C'est as-su - ré-ment — le

Al. 
 D'où vient la peur qui te trans-
 dia - ble! Sous de ma - gi - ques at - traits!

Al. *por-te? Ex-pli-que-toi donc d'autre sor-te!*

OSMIN.
Re - gar - dez — des - sus — la por - te... La dé -

- fun - te n'est pas mor - te... Sau - vons - nous sau - vons -

- nous par les ma - rais, Sau - vons - nous, sau - vons - nous, voyez ces

- traits, sau - vons - nous, sau - vons - nous par les ma - rais!

DUO
(RÉZIA ALI.)

Op. 17.

Agitato.

REZIA.  Soy-

ALI.  Que vois-je! ô ciel! *p* est-ce une ombre ché-ri-e?

PIANO.  *f* *p*

p - ez sans ef-froi, — mon cher A-li, c'est moi! —



ALI.  Quoi! Rézi-a! — quoi, c'est vous — que je vois! — Quel



p Soy - ez sans ef-

dieu — vous rend à mon à-me ra-vi - e!



R. *_froi, — Mon cher A — li, c'est moi...*

Al. *Quoi! Rézi — a —*

R. *Mon cher A —*

Al. *Quoi! c'est vous que je vois! —*

R. *li, — c'est moi; mon cher A — li, — c'est*

R. *moi! Ah! que mon àme est at — ten — dri — e!*

O. *J'en crois à*

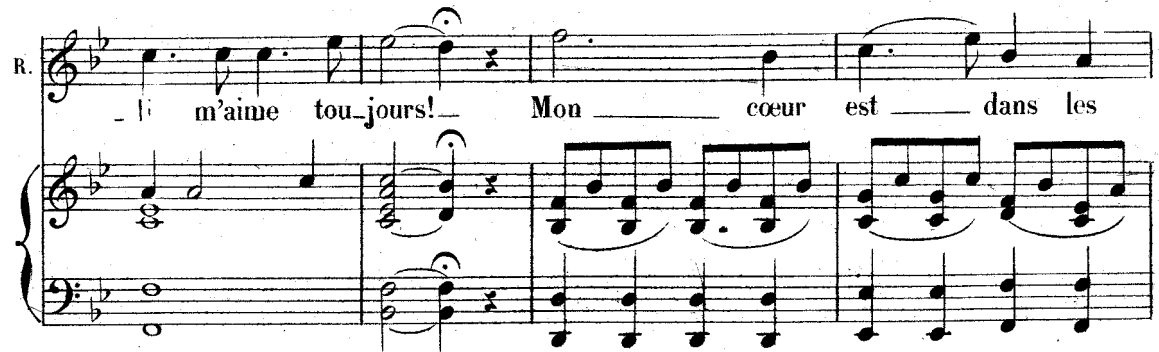
Al. 

peine et mon cœur et mes yeux! Quoi, la mort — à mes

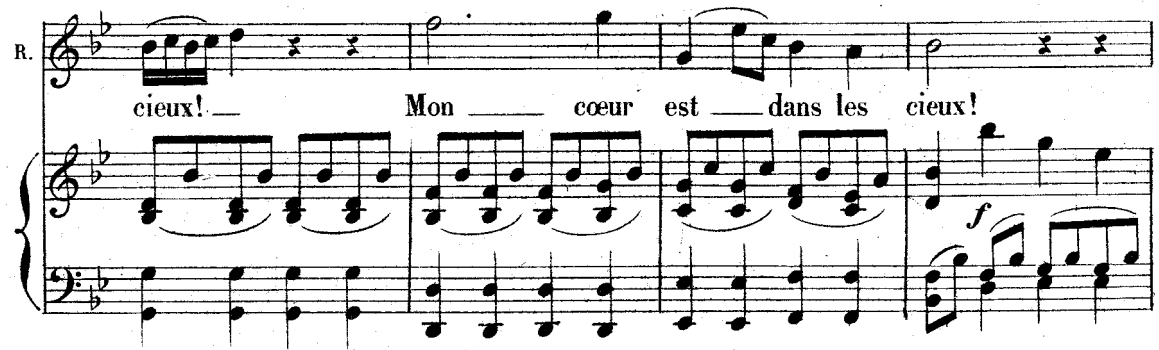
REZIA

Al. 

A - li m'aime tou-jours: - A-
vœux ne vous a pas ra - vi - e?..

R. 

- li m'aime tou-jours! - Mon cœur est dans les

R. 

cieux! - Mon cœur est dans les cieux!



RÉP. — Je sens que je ne vous aurais
revu de ma vie.

AIR
(RÉZIA.)

Op. 18. Andante

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line.

The second system of the piano introduction continues the musical texture established in the first system.

REZIA

Je sais — que l'a — mou — reux flam — beau —

The vocal entry begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic.

S'é — teint bien — tôt sur le tom — beau — D'u — ne maî —

The second system of the vocal entry continues the melody and accompaniment.

— tresse au jour ra — vi — e, D'u — ne maî — tresse au jour ra —

The third system of the vocal entry concludes the phrase on this page.

vi - - e... Je sais que l'a - - mou -

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'vi' followed by a dotted half note 'e...'. The piano accompaniment features a steady bass line and chords in the right hand.

- reux flam - beau - S'é - teint bien tôt sur le tom -

The second system continues the musical score. The vocal line has a half note '- reux', a quarter note 'flam', a quarter note 'beau', a quarter rest, a quarter note 'S'é', a quarter note 'teint', a quarter note 'bien', a quarter note 'tôt', a quarter note 'sur', a quarter note 'le', and a half note 'tom'. The piano accompaniment continues with similar harmonic support.

- beau - Du - ne maî - tresse au jour ra - vi - - e,

The third system shows the vocal line with a half note '- beau', a quarter note 'Du', a quarter note 'ne', a quarter note 'maî', a quarter note 'tresse', a quarter note 'au', a quarter note 'jour', a quarter note 'ra', a quarter note 'vi', and a half note '- e,'. The piano accompaniment features a more active right hand with eighth notes.

Du - ne maî - tresse au jour ra - vi - - e, Mais ce - pen -

The fourth system continues with the vocal line having a half note 'Du', a quarter note 'ne', a quarter note 'maî', a quarter note 'tresse', a quarter note 'au', a quarter note 'jour', a quarter note 'ra', a quarter note 'vi', a quarter note '- e,', a quarter note 'Mais', a quarter note 'ce', and a half note '- pen'. The piano accompaniment maintains its harmonic structure.

- dant - s'il eut fal - lu - Qu'une au - tre que moi -

The fifth and final system on the page shows the vocal line with a half note '- dant', a quarter note 's'il', a quarter note 'eut', a quarter note 'fal', a quarter note 'lu', a quarter note 'Qu'une', a quarter note 'au', a quarter note 'tre', a quarter note 'que', and a half note 'moi'. The piano accompaniment concludes the system with sustained chords.

vous eût plu, — Voy - ez — ma fantai - si - e, Voy - ez ma fantai -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "vous eût plu, — Voy - ez — ma fantai - si - e, Voy - ez ma fantai -". The piano accompaniment features a steady bass line and chords in the right hand.

- si - e... Je ne sais si j'eus - se vou - lu —

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "- si - e... Je ne sais si j'eus - se vou - lu —". The piano accompaniment continues with similar harmonic support.

Vous re - voir — de la vi - - - e! Voy - ez — ma fantai -

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "Vous re - voir — de la vi - - - e! Voy - ez — ma fantai -". The piano accompaniment continues with similar harmonic support.

si - e Voy - ez ma fantai - si - e...

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "si - e Voy - ez ma fantai - si - e...". The piano accompaniment continues with similar harmonic support.

S'il eut fal - lu — qu'une au - tre que moi — vous eut

The fifth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "S'il eut fal - lu — qu'une au - tre que moi — vous eut". The piano accompaniment continues with similar harmonic support.

plû, — Je ne sais si j'eus - se vou - lu —



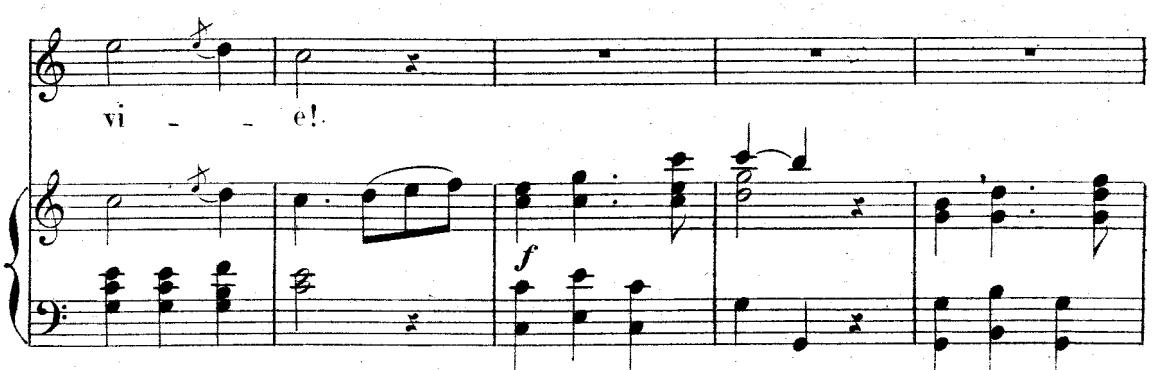
Vous re - voir — de ma vi - - e Je — ne



sais — si j'eusse vou - lu — Vous re - voir — de la



vi - - e!



RÉP: — Sans cela nous ne serions
pas esclaves aujourd'hui.

AIR
(BALKIS)

Op. 19. Allegro

PIANO

BALKIS

Sans vo-tre brus - - que re - trai - te Sans vo-tre

fuite indis - crè - te, Nous n'au-rions pas depuis deux ans Pas -

- sé si mal no-tre temps; Nous n'aurions pas cou-ru le

mon - de, Tant sur la ter - re que sur l'on - de, Ni trou -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

-vé le maudit for - ban, Qui nous ven - dit au sul - tan.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter rest, and then eighth notes A4, B4, and C5. The piano accompaniment maintains the rhythmic pattern from the first system.

Sans vo - tre brus - que re - trai - te, Sans vo - tre

The third system shows the vocal line starting with a quarter rest, followed by eighth notes G4, A4, and B4. The piano accompaniment continues with the established rhythmic pattern.

fuite indis - cre - te, Nous n'au - rions pas depuis deux ans Pas -

The fourth system concludes the vocal line with a quarter note G4, a quarter rest, and then eighth notes A4, B4, and C5. The piano accompaniment continues with the established rhythmic pattern.

- sé si mal no-tre temps; Nous n'aurions

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "- sé si mal no-tre temps; Nous n'aurions". The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature. The music features a mix of eighth and quarter notes, with some rests in the vocal line.

pas ——— cou-ru le mon-de, Tant sur la ter — — re que sur

The second system continues the musical score. The vocal line lyrics are "pas ——— cou-ru le mon-de, Tant sur la ter — — re que sur". The piano accompaniment continues with similar rhythmic patterns and chordal structures. The vocal line has a long horizontal line under "pas" indicating a sustained note.

Pon-de, Ni trou-vé le maudit for-ban Qui nous vendit au Sul-

The third system of the musical score. The vocal line lyrics are "Pon-de, Ni trou-vé le maudit for-ban Qui nous vendit au Sul-". The piano accompaniment features more complex chordal textures, including some triads and dyads. The vocal line continues with eighth and quarter notes.

- tan.

The fourth and final system of the musical score. The vocal line lyrics are "- tan.". The piano accompaniment concludes with a series of chords and a final cadence. The vocal line has a long horizontal line under "- tan." indicating a sustained note.

AIR
(RÉZIA)

Op. 20.

Adagio

PIANO.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords. The dynamic marking is *mf*.

Second system of the piano introduction, continuing the melodic and harmonic development.

First system of the vocal entry. The vocal line begins with a rest, followed by the lyrics "Ah! qu'il est doux de se re-". The piano accompaniment features a rhythmic pattern of chords. Dynamic markings include *p* and *mf*.

Second system of the vocal entry. The vocal line continues with the lyrics "- voir — A - près une absence cru - el - le,". The piano accompaniment maintains its accompanimental role.

Third system of the vocal entry. The vocal line concludes with the lyrics "Après avoir per - du l'espoir De fai.re triompher u.ne". The piano accompaniment continues with its accompanimental part.

flam - me fi - dè - le, u - ne flam -

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics 'flam - me fi - dè - le, u - ne flam -' are written below the vocal line. The music is in a key with two flats and a 4/4 time signature.

me fi -

This system contains the second two staves of music. The vocal line continues with the lyrics 'me fi -'. The piano accompaniment continues with chords and a steady bass line.

- dè - le, De fai - re tri - ompher - une flam -

This system contains the third two staves of music. The vocal line has the lyrics '- dè - le, De fai - re tri - ompher - une flam -'. The piano accompaniment features a more active bass line.

me fi - dè - le!

This system contains the fourth two staves of music. The vocal line concludes with the lyrics 'me fi - dè - le!' and includes a trill (tr) on the final note. The piano accompaniment has a dynamic marking of *f* (forte) and includes a trill in the right hand.

Ah! qu'il est doux

This system contains the fifth two staves of music. The vocal line has the lyrics 'Ah! qu'il est doux'. The piano accompaniment has a dynamic marking of *p* (piano) and features a more delicate texture.

de se re-voir A - près une absen - ce cru - el - le, A -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major). The lyrics are "de se re-voir A - près une absen - ce cru - el - le, A -". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

- près a - voir per - du l'es - poir De

The second system continues the musical score. The vocal line has a melisma over the word "près" and then continues with "a - voir per - du l'es - poir De". The piano accompaniment maintains the same rhythmic pattern as the first system.

fai - - re tri - om - pher u - ne

The third system shows the vocal line with a melisma over "fai -" and then "re tri - om - pher u - ne". The piano accompaniment continues with the same accompaniment.

flam -

The fourth system shows the vocal line with a melisma over "flam -". The piano accompaniment continues with the same accompaniment.

- me fi - dè -

The fifth system shows the vocal line with a melisma over "- me fi - dè -". The piano accompaniment continues with the same accompaniment.

le, De fai re triompher une

This system contains the first two staves of music. The vocal line (treble clef) begins with a melodic phrase starting on a dotted quarter note, followed by eighth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

flam me fi - dè -

This system continues the musical piece. The vocal line has a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

le.

This system concludes the first phrase. The vocal line ends with a half note. The piano accompaniment continues with eighth-note patterns.

Une flamme fi - dè - le.

This system begins the second phrase. The vocal line starts with a half rest followed by a melodic line. The piano accompaniment features a half rest in the bass and chords in the right hand, with a dynamic marking of *f* (forte).

FIN

This system concludes the piece. The vocal line has a melodic phrase with trills (*tr*) and ends with a half rest. The piano accompaniment features a half rest in the bass and chords in the right hand. The piece ends with a double bar line and a 3/4 time signature.

No - tre cœur tout en-tier se livre au sen - ti - ment, Sous son pou -

- voir la voix ex - pi - re, Pour pein - dre la dou -

- ceur de cet heu - reux mo - ment, On ne dit rien, Mais

on sou - pi - re, On ne dit rien, - Mais on sou -

- pi - re! On ne dit rien, on ne dit rien, Mais on sou - pi - re! D.C.

RÉP. — Voici les danseurs, permettez-vous
qu'ils entrent, tandis que je vais faire
un tour au sérail, voir ce qui s'y passe.

A I R

(BALKIS).

N^o 21

Allegretto.

PIANO *f*

BALKIS

mf

Ve - nez, ve -

p

- nez, trou - pe bril - lan - te, Et ré - pon - dez à

notre at - - ten - te, Ve - nez par vos pas, par vos chants, Ve -

-nez, par vos pas, par vos chants, Célébrer i - ci — la cons - tan - ce

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a trill (tr) over a quarter note. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

Du plus ra - re couple d'amants, Que l'a - - - mour — que l'a -

The second system continues the musical score. The vocal line has a trill (tr) over a quarter note. The piano accompaniment maintains the same rhythmic pattern as the first system.

-mour ait sous sa puis - san - ce, Que l'a - - - mour, — que l'a -

The third system continues the musical score. The vocal line has a trill (tr) over a quarter note. The piano accompaniment maintains the same rhythmic pattern.

-mour ait sous sa puis - san - ce; Ve - nez par vos pas, par vos chants, Ve -

The fourth system concludes the musical score. The vocal line has a trill (tr) over a quarter note. The piano accompaniment maintains the same rhythmic pattern.

- nez par vos pas, par vos chants Cé - lé - brer la cons - tan - ce

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a trill (tr) over the word 'nez'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature, providing a rhythmic and harmonic foundation for the vocal line.

Du plus ra - re cou - ple d'amants Que l'a - - mour, que l'a -

The second system continues the musical score. The vocal line features a trill (tr) over the word 'amour'. The piano accompaniment continues with a steady rhythmic pattern, supporting the vocal melody.

- mour ait sous sa puis - san - ce, Que l'a - - mour que l'a -

The third system of the score shows the vocal line with a trill (tr) over the word 'amour'. The piano accompaniment maintains its accompanimental role, with some melodic movement in the right hand.

- mour ait sous sa puis - san - ce!

The fourth system concludes the vocal line with the phrase '- mour ait sous sa puis - san - ce!'. The piano accompaniment features a dynamic marking of *f* (forte) and includes a trill (tr) in the right hand.

The fifth system shows the final piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems, ending with a trill (tr) in the right hand.

FINAL DU 2^d ACTE - TRIO et SEXTETTE

(RÉZIA, AMINE, DARDANÉE, BALKIS, ALI, OSMIN.)

N^o. 22.

Allegro

PIANO.

BALKIS.

Ah! je suis en tran - se, Fi - nis - sez la

B.

dan - se, Voi - là le sul - tan, Fuy - ez, fuy - ez à l'instant, Fuy -

RÉZIA.

Que viens tu nous di - re?

- ez, fuy - ez à l'in - tant!

Tôt, tôt, qu'on se re -

ALI.

Que viens tu nous di - re?

B. *- ti - re, Voi - là le sul - tan, Fuyez, fuy - ez à l'instant, fuy -*

RÉZIA. *Ah!*

B. *- ez, fuy - ez à l'instant: Il à quit - té la chas - se!*

ALI. *Ah!*

B. *ciel, — Quel - le dis - grâ - ce! Quel triste é - vè - ne -*

ALI. *ciel, — Quel - le dis - grâ - ce! Quel triste é - vè - ne -*

R. *ment!* Quel fu - neste et ter - ri - ble mo - ment!

BALKIS

Il est entré su - bi - te -

Al. *ment!* Quel fu - neste et ter - ri - ble mo - ment

R. *f* Oh! ——— ciel, ——— Quel - le dis -

B. *f* - ment Dans votre appar - te - ment


Al. *f* Oh! ——— ciel, ——— Quel - le dis -

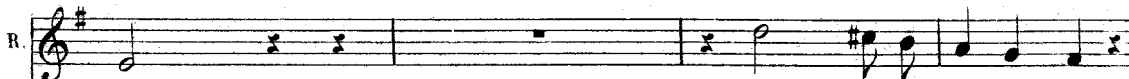
R. - grà - ce! Que faut - il ——— que je fas - se? Quel fu -

Al. - grà - ce! Que faut - il ——— que je fas - se? Quel fu -

R.  - nes - - te mo - ment! Quel fu - neste et ter - ri - ble mo -

Al.  - nes - - te mo - ment! Quel fu - neste et ter - ri - ble mo -



R.  - ment! Ah! que nous apprends-tu!

DARDANÉE.

Tout

BALKIS.

Il frémit, il s'emporte, La fureur le transpor - te!

Al.  - ment!



D.  est per - du! De la chasse, à l'im - pré - vu, Achmet est reve - nu, Il tempête, il fait



AMINE.

Tout

D. ra - ge, Il ne par - le que de car - na - ge!

ALI.

Ah! — je suis con - fon - du!

Am. est per - du! De la chasse à l'im - pré - vu, Achmet est reve - nu, Il va, revient, sa.

RÉZIA.

Comment —

Am. - gi - te: Et vi - te vi - te vi - te, Qu'on aille à leur pour - sui - te!

BALKIS.

Comment —

ALI.

Comment —

R. pren-dre la fui - te? O dieux! que m'apprends-tu! Tout est per-

AMINE

DARDANÉE

B. pren-dre la fui - te? Quel mal - heur im - pré - vu! Tout est per-

Al. pren-dre la fui - te? Ah! je suis con - fon - du! Tout est per-

R. - du! Tout est per-du!

Am. - du! Tout est per-du!


D. - du! Tout est per-du!

B. - du! Tout est per-du!

Al. - du! Tout est per-du!

OSMIN.

Quoi donc! vous pleurez tous! Pourquoi ces

RÉZIA.
 La dou - leur me transpor - te, De fray-
 AMINE.
 La dou - leur me transpor - te, De fray-
 DARDANÉE.
 La dou - leur me transpor - te, De fray-
 BALKIS
 La dou - leur me transpor - te, De fray-
 0.
 lar - mes? Qu'avez-vous?


R.
 - eur je suis mor - te!
 Am.
 - eur je suis mor - te!
 D.
 - eur je suis mor - te!
 B.
 - eur je suis mor - te!
 0.
 Quel - le peur, quel le peur vous trans.


RÉZIA.
De la chasse à l'im - pré - vu, Ach -

BALKIS.
Que le dia - ble t'em - por - te!

ALI.
De la chasse à l'im - pré - vu, Ach -

o.
- por - te?

R. RÉZIA et AMINE. *sf*
- met est re - ve - nu, Tout est per - du! Tout est per -

DARDANÉE et BALKIS *sf*
Tout est per - du! Tout est per -

Al. *sf*
- met est re - ve - nu, Tout est per - du! Tout est per -

o. *sf*
Tout est per - du! Tout est per -

R.
Am

- du!

D.
B.

- du!

Al.

- du!

Comment prendre la

O.

du! Et vi-te, vi-te, vi - te, Il faut prendre la fui - te!

p

REZIA.

Comment prendre la fui - te? Dis donc par

RALKIS.

Comment prendre la fui - te?

Al.

fui - te? Deviens - tu fou?

O.

R.
ou?

B.
Deviens-tu fou?

Al.
Dis donc par où?

O.
Comment, par où?

O.
La fra - yeur vous trans - por - te, On peut par cet - te

por - te, Sans ê - tre dé - cou - verts, Fuir chez les

Ca - len - ders Fuir chez les Ca - len -

RÉZIA
 Il a rai - son! L'a - vis est bon! Tôt décam -
 AMINE
 Il a rai - son! L'a - vis est bon! Tôt décam -
 BARDANÉE
 Il a rai - son! L'a - vis est bon! Tôt décam -
 BALKIS
 Il a rai - son! L'a - vis est bon! Tôt décam -
 ALI
 Il a rai - son! L'a - vis est bon! Tôt décam -
 - ders.

cresc.

R.
 pons, L'a - vis est bon, Il a rai - son, Il a rai - son, Tôt décam - pons, tôt décam - pons Fuy -
 Am.
 pons, L'a - vis est bon, Il a rai - son, Il a rai - son, Tôt décam - pons, tôt décam - pons Fuy -
 D.
 pons, L'a - vis est bon, Il a rai - son, Il a rai - son, Tôt décam - pons, tôt décam - pons Fuy -
 B.
 L'a - vis est bon, Il a rai - son, Il a rai - son, Tôt décam - pons, tôt décam - pons Fuy -
 Al.
 L'a - vis est bon, Il a rai - son, Il a rai - son, Tôt décam - pons, tôt décam - pons, Fuyons, fuy -
 0.
 Tôt décam - pons, tôt décam - pons, Fuyons, fuy -

RÉZIA et AMINE



- ons, fuyons, fuyons, fuy_ons, Tôt décampons, tôt décampons, tôt décampons, Fuy-

DARDANÉE et BALKIS



- ons, fuyons, fuyons, fuy_ons, Tôt décampons, tôt décampons, tôt décampons, Fuy-

Al. - ons, fuyons, fuyons, fuy_ons, Tôt décampons, tôt décampons, tôt décampons Fuyons fuy-

0. - ons, fuyons, fuyons, fuy_ons, Tôt décampons, tôt décampons, tôt décampons Fuyons fuy-



R. - ons, fuyons, fuyons, fuy_ons!

D. - ons, fuyons, fuyons, fuy_ons!

Al. - ons, fuyons, fuyons, fuy_ons!

0. - ons, fuyons, fuyons, fuy_ons!



ff

RÉP. — A votre bon voyage.
Tope là!

AIR

(LE CHEF de la Caravane)

Op. 23 Allegro.

PIANO.

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

LE CHEF de la Caravane

Maho - met, notre grand pro - phète N'avait

pas la cer - vel - le net - te Quand il a défendu le vin! Cet - te li - queur enchante -

- res - se, Qu'il crut con - traire à la sa - ges - se, Est l'an - ti - do - te, l'an - ti - do - te, l'an - ti -

- do - te du cha - griu, Est l'an-ti - do - te, l'an-ti - do - te, l'an-ti -

- do - - te du cha - grin! Qu'u - ne maî - tres - se Fas - se la ti -

- gresse, Et vous re - çoive avec dé - dain, Buvez jusqu'à l'i - vresse, Bravez sa ru -

- des - se, Moquez-vous de son air mu - tin, Buvez, bu - vez jusqu'à l'i -

vresse, A_m_i, voi - là, voi_là la sa - ges - se, A plein go - sier boire du

vin C'est là le plus heureux des_tin! Du vin, du vin, du vin, Buvez du

vin, Du vin, du vin, du vin, bu_vez du vin!

RÉP: — Ah! y songez-vous, un
calender! Ah! quelle pensée!

AIR
(LE CALENDER.)

N^o 24

Allegretto.

PIANO.

First system of the piano introduction, featuring a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature. The music begins with a melodic line in the treble and a supporting bass line.

Second system of the piano introduction, continuing the melodic and harmonic development in the treble and bass staves.

Third system of the piano introduction, showing further progression of the piano accompaniment.

Le CALENDER

D'une tel - le lâ - che - té

Si j'étais ca - pa - -

First system of the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. A piano dynamic marking (*p*) is present.

- ble Je se - rais en vé - ri - té

Un grand mi - sé - ra - - -

Second system of the vocal and piano accompaniment, concluding the piece with the final vocal phrase and piano accompaniment.

ble! Il me faudrait é_cor_cher Me tenailler, me ha_

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

_cher, Me mettre en ca ca, me mettre en pi pi,

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic and rhythmic character, with the lyrics 'cher, Me mettre en ca ca, me mettre en pi pi,'. The piano accompaniment maintains the established rhythmic and harmonic structure.

en ca - pi - lo - ta - de, Puis en mar_me_la -

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'en ca - pi - lo - ta - de, Puis en mar_me_la -'. The piano accompaniment features a dynamic marking 'y' above the right hand in the second measure.

-de Puis en mar_me_la - de.

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics '-de Puis en mar_me_la - de.'. The piano accompaniment features a dynamic marking 'f' in the left hand in the second measure.

D'une tel - le lâ - che - té, Si j'en étais ca -

pa - ble, Je se - rais en vé - ri - té Un grand mi - sé -

- ra - - ble! Il me faudrait é - cor - cher,

me te - nailler, me ha - cher, Me mettre en ca ca, me

mettre en pi pi, en ca ca, en pi pi, en ca ca, en pi pi,

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

en ca-pi - lo - ta - - - de! Puis en

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over 'ta' and a final note with a fermata over 'de!'. The piano accompaniment continues with similar rhythmic patterns.

mar - me - la - de Puis en mar - nie - la - de!

The third system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over 'la' and a final note with a fermata over 'de!'. The piano accompaniment continues with similar rhythmic patterns.

The fourth system shows the piano accompaniment continuing with a consistent eighth-note bass line and chords in the right hand.

The fifth system shows the piano accompaniment continuing with a consistent eighth-note bass line and chords in the right hand, ending with a final chord.

116 RÉP. — Le bonheur de vous revoir
ne peut être que l'augure d'un destin
heureux pour moi.

A I R

(RÉZIA)

N^o 25. Tempo di Minuetto

PIANO. *mf*

§ RÉZIA

p

Maî - tre des cœurs, a - ché - ve ton ou - vra - ge, Fais ces -

- ser mon escla - va - ge, Romps ma chaî - ne qui t'ou - tra - ge, La fé -

- li - ci - té — Naît de la li - ber - té! — La fé -

li - ci - té Nait de la li - ber - té!

Vole, a - mour, et me dé - ga - ge, Vole a -

- mour et - me dé - ga - ge - Mon cœur Ne voit dans l'o - ra - ge Que l'i -

- ma - ge, Doux pré - sa - ge Du bon - heur Qui doit pay -

- er mon ar - deur, — Que l'i - ma - ge Du bon - heur, Qui doit pay -

er mon ar - deur.

FIN

Ah! je le sens, — le bien — su -

-pre - me Est d'être ai - mé — de ce — qu'on

ai - me! Non, la gran - deur, — l'é - clat du di - a -

dé - me, Cher — a - mant, — ne — sont rien pour

moi. Cher — A - li, quand je rè - - gne sur

toi — Le monde — en - tier est sou - mis à ma

loi! — Le monde — en - tier est sou - mis à ma loi!

D.C. 

D.C. 

RÉP. — Que ne servez-vous de
modèle à toutes les autres.

TRIO

(BALKIS, OSMIN, VERTIGO.)

№. 26.

Andante

PIANO. *p*

VERTIGO.

Permettez que je vous embrasse, Permettez que je vous em-

p

BALKIS.

Ah! vous me faites trop de grâce!

OSMIN.

Ah! vous me faites trop de grâce! (à Balkis)

brasse! A tous les cœurs, ma

(à Osmine)

foi! Vous donneriez la loi! Vous avez l'air

B. Ah! vous me fai - tes trop de
 O. Ah! vous me fai - tes trop de
 V. no - ble comme un roi!

B. grâ - ce! Permet - tez que je vous em -
 O. grâ - ce! Per - met -
 V. Permet - tez... que je vous em -

B. - bras - se, que je vous em - bras - se!
 O. - tez que je vous em - bras - se!
 V. - bras - se, que je vous em - bras - se! Vous a - vez l'accueil flat -

V

-teur, Le main - tien sé - duc - teur, Enchan -

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "-teur, Le main - tien sé - duc - teur, Enchan -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#).

B

Je vois é - crit dans vos beaux

O

Je

V

-teur De l'a - do - ra - ble Cy - thé - ré - e!

The second system of the musical score features two vocal lines and a piano accompaniment. The soprano line (B) has lyrics: "Je vois é - crit dans vos beaux". The alto line (O) has lyrics: "Je". The bass line (V) has lyrics: "-teur De l'a - do - ra - ble Cy - thé - ré - e!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

B

yeux, Et sur vo - tre front ra - di - eux Que des

O

vois é - crit dans vos beaux yeux, Et sur vo - tre front ra - di -

The third system of the musical score features two vocal lines and a piano accompaniment. The soprano line (B) has lyrics: "yeux, Et sur vo - tre front ra - di - eux Que des". The alto line (O) has lyrics: "vois é - crit dans vos beaux yeux, Et sur vo - tre front ra - di -". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

B. pei - tres les plus fa - meux Vous ê - tes
 O. - eux Que des pei - tres les plus fa - meux Vous ê - tes

Allegro.
 B. le co - ry - phé - e! U - nis - sons - nous, ché - ris - sons -
 O. le co - ry - phé - e! U - nis - sons - nous, ché -
 V. U - nis - sons - nous, ché - ris - sons -

Allegro.
mf

B. - nous, Ca - res - sons - nous, em - bras - sons - nous, Réjou - is - sons -
 O. - ris - sons - nous, Ca - res - sons - nous, Réjou - is - sons -
 V. - nous, Ca - res - sons - nous, em - bras - sons - nous, Réjou - is - sons -

B. *- nous, Comme des fous, Réjou - is - sons - nous Comme des*

O. *- nous, Comme des fous, Réjou - is - sons - nous Comme des*

V. *- nous, Comme des fous, Réjou - is - sons - nous Comme des*

Tempo 1°

B. *fous! Ah! vous me fai - tes trop de grâ - ce! Permet*

O. *fous! Ah! vous me fai - tes trop de grâ - ce!*

V. *fous! Permet - tez...*

Tempo 1°

B. *- tez... Que je vous em - bras - se, que je vous em - bras - se!*

O. *Per - met - tez — que je vous em - bras - se!*


V. *Que je vous em - bras - se, que je vous em - bras - se!*

TERZETTO

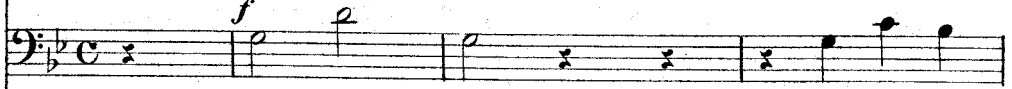
(BALKIS, OSMIN, VERTIGO.)

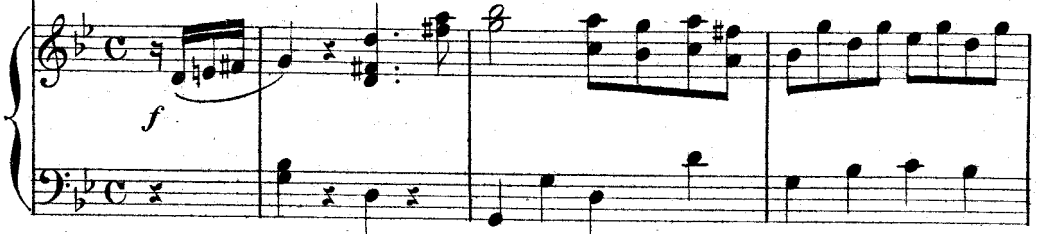
№ 27

Allegro

BALKIS. 
Ho, ho, Monsieur Ver-ti - go! Sculp -

OSMIN. 
Ho, ho, Monsieur Ver-ti - go! Sculp -

VERTIGO. 
Ouf! ouf! ouf! La ra - ge,

PIANO. 

B. 
- tu - re, Pein - tu - re, Gra - vu - re, Du noir, du

O. 
- tu - re, Pein - tu - re, Gra - vu - re, Du noir, du

V. 
L'ou - tra - ge, Car - na - ge, Le feu, le sang, La

PIANO. 

B. blanc, Du jau - ne, du vert, Du gris, du bleu clair, Et de l'outre-

O. blanc, Du jau - ne, du vert, Du gris, du bleu clair, Et de l'outre-

V. flamme et le fer, La terre et la mer, L'en - fer, Mor-ti - fer, L'en -

B. -mer, Ho ho, ho ho, Monsieur Verti - go!

O. -mer, Ho ho, ho ho, Monsieur Verti - go!

V. -fer, Lu-ci-fer, L'O - lym - pe, les cieux, Les dieux, La terre et la

B. Du gris, du vert, De l'outre - mer, Sculp -

O. Du gris, du vert, De l'outre - mer, Sculp -

V. -mer, La flamme et le fer, La ra - ge,

B. *- tu - re, Pein - tu - re, Gra - vu - re, Du gris, du*

O. *- tu - re, Pein - tu - re, Gra - vu - re, Du gris, du*

V. *L'ou - tra - ge, Car - na - ge, L'en - fer, Mor - ti -*

B. *vert Et du bleu clair, Du noir, du blanc, De l'ou -*

O. *vert Et du bleu clair, Du noir, du blanc, De l'ou -*

V. *- fer, Lu - ci - fer, Le feu, le sang, La terre et la mer, La*

B. *- mer Du gris, du vert... Monsieur Verti - go, De l'in - di -*

O. *- mer Du gris, du vert... Monsieur Verti - go, De l'in - di -*

V. *flamme et le fer, L'O - lymphe et les dieux, Les cieux, Flammes, feu, tem -*

B. - go, Le cer - cle, le cen - tre, Le cer - cle, le cen - tre, Ho ho, ho

O. - go, Le cer - cle, le cen - tre, Le cer - cle, le cen - tre, Ho ho, ho

V. - pè - te, Grondez sur ma tê - te, Grondez sur ma tê - te!

B. ho, Monsieur Ver - ti - go, De l'indi - go, de l'in - di - go, Monsieur Ver - ti -

O. ho, Monsieur Ver - ti - go, De l'indi - go, de l'in - di - go, Monsieur Ver - ti -

V. Ouf! ouf! ouf! ouf!

B. - go, Monsieur Ver - ti - go, De l'in - di - go, de l'in - di - go!

O. - go, Monsieur Ver - ti - go, De l'in - di - go, de l'in - di - go!

V. ouf! ouf! ouf! ouf!

TRIO DIALOGUE

(BALKIS, OSMIN, VERTIGO)

Op. 28.

BALKIS *Adagio* *mf*
Est-ce un A - da - gio?

VERTIGO
Si -

PIANO *Adagio* *mf*

OSMIN *Allegro*
Un Al - le - gro?
- gno - - - ra, no.

BALKIS *Andante*
Un An -
no, Signor nò — no, Signor nò,

Detailed description: This is a musical score for a Trio Dialogue. It features three vocal parts: Balkis (soprano), Vertigo (bass), and Osmin (tenor), and a piano accompaniment. The score is in 7/4 time and consists of three systems. The first system is marked 'Adagio' and 'mf'. Balkis asks 'Est-ce un A - da - gio?' and Vertigo replies 'Si -'. The piano accompaniment provides harmonic support. The second system is marked 'Allegro'. Osmin asks 'Un Al - le - gro?' and continues with '- gno - - - ra, no.'. The piano accompaniment becomes more rhythmic. The third system is marked 'Andante'. Balkis replies 'Un An -' and continues with 'no, Signor nò — no, Signor nò,'. The piano accompaniment features a steady eighth-note pattern.

- dan - te Un An - dan - te?

Nò, nò.

This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics "- dan - te Un An - dan - te?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

Cantabile.
OSMIN

Un Can - ta - bi - le? Un Can - ta - bi - le?

Nò, nò, —

Cantabile.

This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Un Can - ta - bi - le? Un Can - ta - bi - le?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

BALKIS

Spiritoso.

Spi - ri - to - so? A - mo -

nò. — Nò.

Spiritoso.

This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Spi - ri - to - so? A - mo -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

Allegretto

OSMIN.

B.
 - ro - so? = Al - le - gret - to?

V.
 Nô

O.
 Stac - ca - to? Piz - zi -

V.
 No! No!

O.
 - ca - to?

V.
 Presto
 Nô nô, nô, e'un pres - to, pres - tis - simo, co -

- si, co si, co - si, couac, couac, couac,

The first system consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a melodic line in the treble clef and a harmonic line in the bass clef.

tri tri tri, tran tran tran,

The second system continues the musical piece with the same vocal and piano parts. The vocal line maintains the rhythmic pattern of the first system.

pri pri pri, pran pran pran,

The third system continues the musical piece with the same vocal and piano parts. The vocal line maintains the rhythmic pattern of the first system.

la re la la re la, le re le, le re le, li re li, li re li, lo re lo, lo re lo,

The fourth system concludes the musical piece with the same vocal and piano parts. The vocal line maintains the rhythmic pattern of the first system.

lu re lu, lu re lu lu, vla vle vli vlo

vlu, vla vle vli vlo

vlu, lu lu - re lu - re, lu lu - re

lu - re, lu lu - re lu - re lu.

RÉP. — En doutez-vous? le sujet
est une bataille.

AIR

(VERTIGO.)

N^o 29. Allegro

VERTIGO. *Allegro*

PIANO. *f*

Des com-

- bats J'ai peint l'hor - reur, Et j'ins -

- pi - - - re la ter - reur, Et j'ins -

- pi - - - re la ter - - -

- reur! D'un cô - té, la ca - va - le -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a whole note rest, followed by eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ri - e, Le sabre au vent, flin flic flac,

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

flan flin flic flac flan! De l'au - tre, l'in - fante -

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

ri - e Qui se dé - fend, pif paf pif pouf, pif paf pif

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

pouf, pif paf pif pouf, pif paf pif pouf, Le tambour plan

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a whole note rest followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

plan, ra - ta plan plan, plan plan, ra - ta plan plan, Les trom-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#). The lyrics are "plan, ra - ta plan plan, plan plan, ra - ta plan plan, Les trom-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The melody is simple and rhythmic, with a steady beat.

-pet - tes: tin tin, ta - ra tin, ta - ra tin, tin, tin, tin,

The second system continues the musical score. The vocal line has the lyrics "-pet - tes: tin tin, ta - ra tin, ta - ra tin, tin, tin, tin,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

tin, vont aus - si leur train; Les tym - ba - les

The third system of the score has the lyrics "tin, vont aus - si leur train; Les tym - ba - les". The piano accompaniment continues with a consistent rhythmic accompaniment.

font blon blon, bla - ra blon, blon blon, bla - ra blon, Mon tableau n'a

The fourth system has the lyrics "font blon blon, bla - ra blon, blon blon, bla - ra blon, Mon tableau n'a". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

point de co - pi - e, J'y fais jou - er des bat - te -

The fifth and final system on the page has the lyrics "point de co - pi - e, J'y fais jou - er des bat - te -". The piano accompaniment continues with a consistent rhythmic accompaniment.

- ri - - es: Pon pon pon pon, pon

The first system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The vocal line starts with a dotted quarter note 'ri', followed by a quarter rest, then a quarter note 'es'. This is followed by a series of eighth notes: 'Pon', 'pon', 'pon', 'pon', 'pon', and 'pon'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

pon pon pon, En - ten - dre des mous - que - te -

The second system continues the vocal line with 'pon pon pon,' followed by a quarter rest, then 'En - ten - dre des mous - que - te -'. The piano accompaniment continues with the same rhythmic pattern.

- ri - - es: pif paf pif pouf, pif paf pif pouf, pif paf pif

The third system features a vocal line starting with a dotted quarter note '- ri', followed by a quarter rest, then a quarter note 'es'. This is followed by a series of eighth notes: 'pif', 'paf', 'pif', 'pouf', 'pif', 'paf', 'pif', 'pouf', 'pif', 'paf', and 'pif'. The piano accompaniment continues with the same rhythmic pattern.

pouf, pif paf pif pouf Jy fais _____ jou - er des bat - te -

The fourth system features a vocal line starting with a series of eighth notes: 'pouf', 'pif', 'paf', 'pif', 'pouf'. This is followed by a quarter rest, then a quarter note 'Jy', a quarter rest, a quarter note 'fais', a long horizontal line, a quarter note 'jou - er des bat - te -'. The piano accompaniment continues with the same rhythmic pattern.

- ri - es pon pon pon pon pon pon

The fifth system features a vocal line starting with a dotted quarter note '- ri', followed by a quarter rest, then a quarter note 'es'. This is followed by a series of eighth notes: 'pon', 'pon', 'pon', 'pon', 'pon', and 'pon'. The piano accompaniment continues with the same rhythmic pattern.

pon pon pon, En - ten - dre des mous - que - te -

- ri - es: pif paf pif pouf, pif paf pif pouf, pif paf pif

pouf, pif paf pif pouf, J'ai peint jus-qu'au bruit du ca -

- non, J'ai peint jus-qu'au bruit, jus-qu'au bruit du ca -

- non, J'ai peint jus-qu'au bruit du ca -

- non, J'ai peint jus-qu'au bruit, jus-qu'au bruit du ca -

- non, jus-qu'au bruit du ca - non!

AIR
(VERTIGO.)

Op. 30

VERTIGO *Allegro* *f*

PIANO *Allegro* *mf*

C'est un tor-rent

im - pé - tu - eux, E - lan - cé du haut des mon -

- ta - gnes, Qui dans son cours vi - o - lent

fu - ri - eux, Dé - so - le les cam -

- pa - gnes, Ar - bres de ça, Mois -

- sons de là, Rien ne ré - siste à sa fu -

- ri - e, Le la - bou - reur, Tran - si de

peur, De fray - eur, De ter -

- reur, Cherche un a - si - le pour sa

vi - e, Cherche un a - si - le pour sa vi - e, pour sa

vi - e, pour sa vi - e, On

voit par - tout le ra - va - ge l'hor - reur, le ra -

- vage et l'hor - reur, Tout rou - le, Tout sè -

- crou - le, Tout suc - com - be, Tout

tom - be, tout rou - le, Tout s'é - cou - le, Tout suc - com - be, Tout

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics underneath. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

tom - be, On voit ——— par tout le ra - vage et l'hor -

The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'On'. The piano accompaniment maintains the same rhythmic and harmonic structure.

- reur, ——— on voit ——— par - tout le ra - vage et l'hor -

The third system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'on'. The piano accompaniment continues with the same rhythmic and harmonic structure.

- reur Le ra - vage et l'hor - reur!

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with an exclamation point. The piano accompaniment features a final chord and some rests.

The fifth system shows the final part of the piano accompaniment, including a final chord and some rests in both the treble and bass staves.

AIR

(VERTIGO.)

N^o 31.

Andante *p*

VERTIGO. Un ruis-se - let, Bien clair, bien

Andante *p*

PIANO.

net, Qui dans la plai - ne ri - an - te Coule et ser -

- pen - te: Sur ses bords verdoyants, On voit d'aima - bles

fleurs Pein - dre ses pe - tits flots, de leurs vi - ves cou -

- leurs, Et sur un sa-ble d'or Son on - de pu-re

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "- leurs, Et sur un sa-ble d'or Son on - de pu-re". The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music is in a 3/4 time signature with a key signature of one flat (B-flat).

Dou - ce - ment, A-mou - reu - se - ment Mur -

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "Dou - ce - ment, A-mou - reu - se - ment Mur -". The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in the same 3/4 time signature and key signature.

- mu - re,

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "- mu - re,". The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in the same 3/4 time signature and key signature.

Son ai - ma - ble ga-zouil - le - ment Au doux som - meil in -

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "Son ai - ma - ble ga-zouil - le - ment Au doux som - meil in -". The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in the same 3/4 time signature and key signature.

- vi - te la na - tu - re, Ecou - tez les cli cla

The fifth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "- vi - te la na - tu - re, Ecou - tez les cli cla". The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music continues in the same 3/4 time signature and key signature.

clou, Cla clé eli clo clou, Les sou-pirs de l'a-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat). It begins with a half rest, followed by a quarter note 'clou', a quarter rest, and then a series of eighth notes: 'Cla', 'clé', 'eli', 'clo', 'clou'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler bass line with some rests.

-mour, Ne se-raient, ne seraient pas plus doux, Ecou-tez les eli cla

The second system continues the musical score. The vocal line starts with a half note '-mour', followed by a quarter rest, and then a series of eighth notes: 'Ne', 'se-', 'raient,', 'ne', 'se-', 'raient', 'pas', 'plus', 'doux,'. There is a fermata over the word 'doux'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

clou, Cla clé eli clo clou, Les sou-pirs de l'a-

The third system repeats the first system's musical notation. The vocal line starts with a half rest, followed by a quarter note 'clou', a quarter rest, and then a series of eighth notes: 'Cla', 'clé', 'eli', 'clo', 'clou'. The piano accompaniment is in a grand staff with a key signature of one flat.

-mour, Ne se-raient, ne seraient pas plus doux, Les sou-pirs de l'a-

The fourth system continues the musical score. The vocal line starts with a half note '-mour', followed by a quarter rest, and then a series of eighth notes: 'Ne', 'se-', 'raient,', 'ne', 'se-', 'raient', 'pas', 'plus', 'doux,'. There is a fermata over the word 'doux'. The piano accompaniment continues with the same rhythmic pattern.

-mour, Ne se-raient, ne seraient pas plus doux.

The fifth system concludes the musical score. The vocal line starts with a half note '-mour', followed by a quarter rest, and then a series of eighth notes: 'Ne', 'se-', 'raient,', 'ne', 'se-', 'raient', 'pas', 'plus', 'doux.'. There is a fermata over the word 'doux'. The piano accompaniment continues with the same rhythmic pattern and ends with a final chord.

RÉP.—Si vous avez tant de plaisir à
le répéter, j'en ai cent fois plus
à l'entendre.

DUO

(RÉZIA, ALI)

N^o 32

Andante.

PIANO. *mf*



RÉZIA

p
Qu'il est doux de parta-ger des chaî-nes, des

ALI

p
Qu'il est doux de parta-ger des

p



R chaî - nes — A-vec l'ob - jet — de ses dé - sirs! — A -

ALI chaî - nes — A-vec l'ob - jet — de ses dé - sirs! — A -



B
-mour, — a — mour! — On doit chérir des

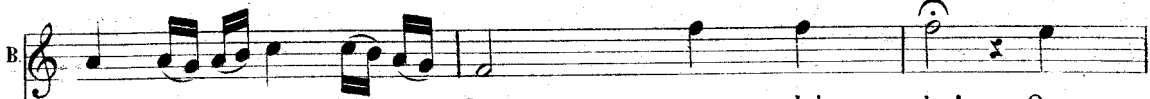
Al
-mour, — a — mour! — On


B
pei - nes Qui ren - dent si doux tes plai - sirs, — si doux tes plai -


Al
doit chérir des pei - nes Qui ren - dent si doux tes plai -

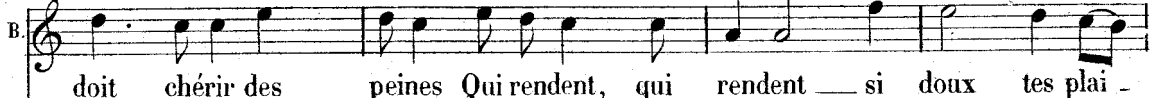
B
-sirs, — On doit — ché - rir — des pei - nes, ché - rir — des

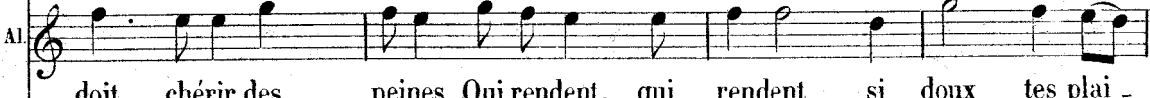
Al
-sirs, — Amour, amour, On doit chérir,


B.  pei - nes, Qui ren - dent si - doux tes plai - sirs! On

Al.  chérir des pei - nes, Qui ren - dent si doux tes plai - sirs! On



B.  doit chérir des peines Qui rendent, qui rendent — si doux tes plai -

Al.  doit chérir des peines Qui rendent, qui rendent — si doux tes plai -



B.  - sirs! — A - mour, — a - - mour, —

Al.  - sirs! — A - mour, — a - - mour, — Qu'il est



R. Qu'il est doux de par-ta-ger tes chaî - nes, A-vec l'ob-

Al. doux de par-ta-ger tes chaî - nes, tes chaî - nes, A-vec l'ob-

R. -jet de ses dé - sirs, — Amour! amour!

Al. -jet de ses dé - sirs, — On doit ché - rir des

R. On doit ché - rir, ché - rir des pei - nes Qui ren - dent si doux tes plai -

Al. pei - nes, ché - rir des pei - nes Qui ren - dent si - doux tes plai -

R. *sirs, On doit ché_rir des peines Qui rendent, qui*

Al. *sirs, On doit che_rir des peines Qui rendent, qui*

R. *ren_dent si doux tes plai - sirs, - Qui ren - - dent si*

Al. *ren_dent si doux tes plai - sirs, - Qui ren - - dent si*

R. *doux - tes - plai - sirs.*

Al. *doux - tes - plai - sirs.*

RÉP.—Le scélérat, je m'en étais
bien doutée.

MORCEAU D'ENSEMBLE

(RÉZIA, AMINE, BALKIS, DARDANÉE, ALI, OSMIN, LE SULTAN, LE CALENDER)

№ 33

Allegro

PIANO

The piano introduction consists of two staves. The treble staff begins with a series of chords, while the bass staff has a more active melodic line. The tempo is marked 'Allegro' and the dynamics start with a forte 'f'.

Le SULTAN

The Sultan's part features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is mostly rests, with a few notes at the end. The piano accompaniment continues with chords and a melodic line. Dynamics include 'f' and 'mf'.

The Soprano's part includes a vocal line with lyrics and piano accompaniment. The lyrics are:
- près un tel ou - tra - ge, Il faut que dans ma ra - ge, Je les immole i - ci! Cher.

The Soprano's part continues with a vocal line and piano accompaniment. The lyrics are:
- chons ces deux cou - pa - bles, Où sont ces mi - sé - rables? Où sont-ils? où sont-ils?

Le SULTAN à RÉZIA.

De ta honte - se flamme Je sau - rai me ven - ger,

Le CALENDER.

Les voi - ci!

ALI.

Ces - sez, ces - sez de l'outra -

Tu pé - ri - ras, in - fa - me!

Moins vite

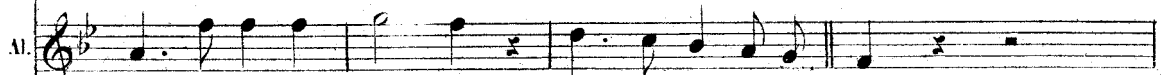
RÉZIA. Moins vite

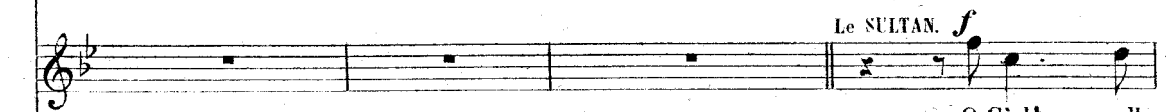
Pré - pa - re tes tor - tu - res, Maî - tre de no - tre sort, E -

- ger. Pré - pa - re tes tor - tu - res, Maî - tre de no - tre sort, E -

Allegro

R.  - par - gne les in - ju - res, Et nous don - ne la mort !

Al.  - par - gne les in - ju - res, Et nous don - ne la mort !

 Le SULTAN. *f*

O Ciel! quelle

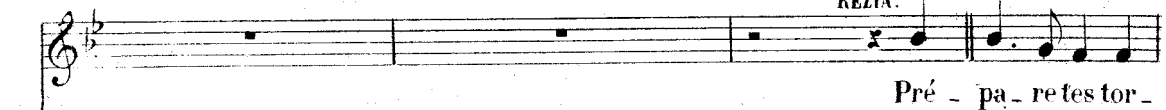
Allegro



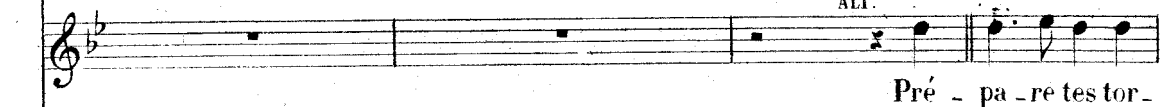
 in - so - len - ce! Ces cœurs au - da - ci - eux Bra - vent en



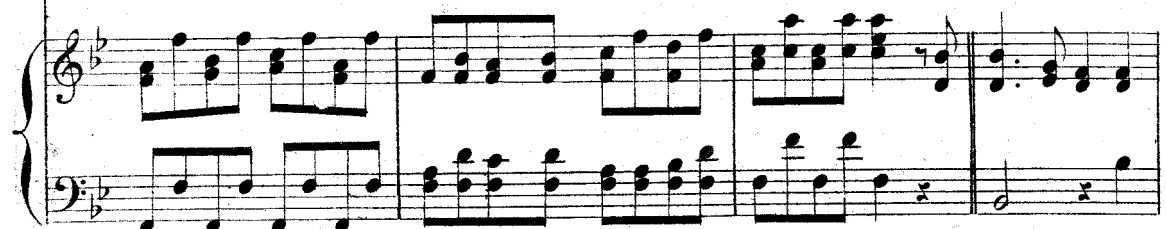
RÉZIA. Moins vite

 Pré - pa - re tes tor -

ALI.

 Pré - pa - re tes tor -

le S.  ma pré - sen - ce Mes transports fu - ri - eux!



R.
- tu - res Maî - tre de no - tre sort, E - par - gne les in - ju - res,

Al.
- tu - res Maî - tre de no - tre sort, E - par - gne les in - ju - res,

Allegro.

R.
Et nous don - ne la mort.

Al.
Et nous don - ne la mort.

Le SULTAN

Allegro.

Gar - des, qu'on les sai - sis - se,

Le S.
Qu'en ce moment, pour eux, On in - vente un sup - pli - ce Des plus af -

- freux! — Qu'on in - vente un sup - pli - ce Des plus af -

Adagio DARDANÉE
O prin - ces - se de Per - se, Quoi! l'on vous

- freux!

Adagio

AMINE
Faut-il qu'un bour-reau — ver - se

traite ain - si!

Am. Le sang du prince A - li!

Le SULTAN *Allegro*
Quels noms viens - je d'en -

le
s.
ten_dre! Ne dis - si - mu - lez plus, Par - lez! je veux ap prendre Si ces

OSMIN.
Sei_gneur, en cons_cie - en - ce, Ils
le
s.
noms vous sont dûs?

o.
nous sont dûs, ils nous sont

AMINE.
DARDANÉE. Con - sul - tez - - la clé - men -
BALKIS. Con - sul - tez - - la clé - men -
dûs! Con - sul - tez - - la clé - men -

Am
- ce! Sei - gneur, a - pai - sez - vous! Et

D
- ce! Sei - gneur, a - pai - sez - vous! Et

B
- ce! Sei - gneur, a - pai - sez - vous! Et

0
- ce! Sei - gneur, a - pai - sez - vous! Et

Am
que leur in - no - cen - - ce Cal - - -

D
que leur in - no - cen - - ce Cal - - -

B
que leur in - no - cen - - ce Cal - - -

0
que leur in - no - cen - - ce Cal - - -

RÉZIA.

Ordon -

Am. - me, Cal - me vo - tre cou - roux!

D. - me, Cal - me vo - tre cou - roux!

B. - me, Cal - me vo - tre cou - roux!

O. - me, Cal - me vo - tre cou - roux!

R. - nez qu'on nous mè - ne Lun et l'autre au tré - pas!

ALI. Ordonnez qu'on nous mè - ne Lun et l'autre au tré - pas! Nous

Al. vous demandons, hé - las! Cet - te fa - veur in - hu -

RÉZIA.

Seigneur, que vo - tre hai - ne Ne nous sé - pa - re
 - mai - ne!

R. pas! Ordonnez — qu'on nous mè - ne Lun et l'autre au tré - pas, Sei -
 Al. Ordonnez — qu'on nous mène Lun et l'autre au tré - pas, Sei -

R. - gneur — que vo - tre hai - ne Ne nous — sé - pa - re pas!
 Al. - gneur — que vo - tre hai - ne Ne nous — sé - pa - re pas!

AMINE

Sei - gneur! Sei - gneur, a - pai - sez - vous!

DARDANÉE

Sei - gneur! Sei - gneur, a - pai - sez - vous!

OSMIN

Sei - gneur! Sei - gneur, a - pai - sez - vous!

RÉZIA

Sei - gneur! Sei - gneur!

BALKIS

Sei - gneur! Sei - gneur!

Le SULTAN

f

Le - vez -

ALI

Sei - gneur! Sei - gneur!

-vous, le - vez - vous!

RÉP.— Pourtant ou règne un souverain généreux et
équitable, on trouve la félicité.

FINAL

(RÉZIA, AMINE, BALKIS, DARDANÉE, ALI, OSMIN, LE SULTAN)

Œ. 34

Allegretto.

RÉZIA
AMINE

BALKIS
DARDANÉE

ALI
OSMIN

LE SULTAN

f

Ces sons de ré-pandre des lar - mes,

Ces sons de ré-pandre des lar - mes,

Ces sons de ré-pandre des lar - mes,

Ces - sez de ré-pandre des lar - mes,

Allegretto.

PIANO

f

R.
Am

Ou - blions nos dou - leurs! Un destin plein de

B.
D.

Ou - blions nos dou - leurs! Un destin plein de

Al.
O.

Ou - blions nos dou - leurs! Un destin plein de

Le.
S.

Ou - bli - ez vos dou - leurs! Un destin plein de

PIANO

R.
Am

char - mes Va fi - nir nos mal - heurs! A - près des rigueurs in - hu -

B.
D

char - mes Va fi - nir nos mal - heurs! A - près des rigueurs in - hu -

Al.
O

char - mes Va fi - nir nos mal - heurs! A - près des rigueurs in - hu -

Le.
S

char - mes Va fi - nir vos mal - heurs! A - près des rigueurs in - hu -

R.
Am

- mai - nes Nous ver - rons com - bler nos dé - sirs, Le ciel veut à - nos

B.
D

- mai - nes Nous ver - rons com - bler nos dé - sirs, Le ciel veut à nos

Al.
O

- mai - nes Nous ver - rons com - bler nos dé - sirs, Le ciel veut à nos

Le.
S

- mai - nes Vous ver - rez com - bler vos dé - sirs, Le ciel veut à vos

R.
Am

pei - nes, Me - su - rer nos plai - sirs! A - près des rigueurs in - hu -

B.
D

pei - nes, Me - su - rer nos plai - sirs! A - près des rigueurs in - hu -

Al.
0

pei - nes, Me - su - rer nos plai - sirs! A - près des rigueurs in - hu -

Le.
S.

pei - nes, Me - su - rer vos plai - sirs! A - près des rigueurs in - hu -

R.
Am

- mai - nes Nous ver - rons com - bler nos dé - sirs, Le ciel - veut à - nos

B.
D

- mai - nes Nous ver - rons com - bler nos dé - sirs, Le ciel veut à nos

Al.
D.

- mai - nes Nous ver - rons com - bler nos dé - sirs, Le ciel veut à nos

Le.
S.

- mai - nes Vous ver - rez com - bler vos dé - sirs, Le ciel veut à vos

R.
Am

pei - nes, Me - su - rer nos plai - sirs, Le ciel veut à nos

B.
D.

pei - nes, Me - su - rer nos plai - sirs, Le ciel - veut à - nos

Al.
O.

pei - nes, Me - su - rer nos plai - sirs, Le ciel veut à nos

Le
S.

pei - nes, Me - su - rer vos plai - sirs, Le ciel veut à vos

R.
Am

pei - nes Me - su - rer nos plai - sirs! —

B.
D.

pei - nes Me - su - rer nos plai - sirs! —

Al.
O.

pei - nes Me - su - rer nos plai - sirs! —

Le
S.

pei - nes Me - su - rer vos plai - sirs! —

FIN

LE SULTAN
Andantino

Soy - ez des a - mants le mo - dè - le, Bru - lez toujours des -

Andantino
p

RÉZIA

Prin - ce, des Sul - tans le mo - dè - le, Soy - ez aussi le -

ALI

Prin - ce, des Sul - tans le mo - dè - le, Soy - ez aussi le -

Le
S.

mê - mes feux!

R.

plus heu - reux!

Al.

plus heu - reux!

Le
S.

A - mour, — de ce cou - ple fi - dè - le Cou - ron - ne

R.
Des-tin, d'une gloire é-ter-nel - le Cou-ron-ne tous ses - vœux!

Al.
Des-tin, d'une gloire é-ter-nel - le Cou-ron-ne tous ses - vœux!

Le S.
tous les vœux!

Le SULTAN.
A-mour, — de ce cou-ple fi-dè - le Cou-ron - ne - tous les - vœux!

RÉZIA
Des-tin d'une gloire é-ter-nel - le Cou - ron-ne tous ses - vœux! D.C.

ALI
Des-tin d'une gloire é-ter-nel - le Cou - ron-ne tous ses - vœux! D.C.

