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BIZET

THE PEARL FISHERS

EDWIN F. KALMUS

PUBLISHER OF MUSIC
NEW YORK, N. Y.

PRÉLUDE.

Andante. (♩ = 66)

The score is arranged in a grand staff format with the following parts from top to bottom:

- Flûtes. *ff acc.*
- Hautbois. *ff acc.*
- Clarinettes en SI \flat . *ff acc.*
- Bassons. *ff acc.*
- Cors en SOL. *ff acc.*
- Cors en RÉ. *ff acc.*
- Cornets à Pistons en SI \flat . *ff acc.*
- 3 Trombones. *ff acc.*
- Timbales en RÉ-SOL. *ff acc.*
- G.^{re} C.^{re} et Cymbales.
- Violons. *ff acc.* *p mais bien chanté.*
- Altos. *ff acc.* *p*
- Violoncelles. *ff acc.* *p*
- C. Basses. *ff acc.* *Andante.*

The score consists of 12 measures. The woodwinds and brass parts play a rhythmic pattern of eighth notes. The strings play a melodic line, with the violins and cellos marked *p* and the basses marked *Andante.*

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Violins I and II, Viola, and Cellos/Double Basses. The score features a melodic line in the Violins I and II parts, with a *cresc.* marking. The Viola part has a similar melodic line. The Cello and Double Bass parts provide a harmonic and rhythmic foundation with a *cresc.* marking.

Flute, Oboe, Clarinet, Bassoon, Horns, Trombones, and Percussion. The Flute and Oboe parts have melodic lines with *cresc.* markings. The Clarinet and Bassoon parts have more rhythmic and harmonic lines. The Horns and Trombones parts have a rhythmic pattern. The Percussion part includes a snare drum and cymbal pattern. The score features a variety of musical textures and dynamics.

This page of a musical score contains the following instruments and parts:

- Fl.** (Flute): *cresc.*, *molto.*, *f*, *cresc.*, *molto.*, *ff*
- Hautb.** (Horn): *f*, *ff*
- Clar.** (Clarinet): *f*, *cresc.*, *molto.*, *ff*
- Bss.** (Bassoon): *f*, *ff*
- Corn.** (Cornet): *cresc.*, *molto.*, *ff*, *cresc.*, *molto.*, *ff*
- Trmb.** (Trumpet): *ff*
- Tomb.** (Trombone): *ff*, *f*, *cresc.*, *molto.*, *ff*
- Timb.** (Timpani): *ff*
- Viol.** (Violin): *cresc.*, *molto.*, *f*, *cresc.*, *molto.*, *ff*
- Viola** (Viola): *f*, *ff*
- Cello** (Cello): *f*, *ff*
- Bass** (Double Bass): *cresc.*, *molto.*, *f*, *cresc.*, *molto.*, *ff*

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of musical notations, including slurs, ties, and dynamic markings. The page is numbered 11 at the bottom right.

This page of a musical score, numbered 5, features a complex arrangement of vocal and instrumental parts. The vocal lines, including a soprano part with lyrics "ere - seen - do.", are marked with dynamics such as *mf* and *f*. The instrumental parts, including strings and woodwinds, provide a rich accompaniment with various textures and dynamics. The score is written in a standard musical notation with multiple staves and includes dynamic markings like *mf* and *f* throughout.

This page of musical score is for a string ensemble, likely a string quartet or quintet. It consists of 14 staves. The notation includes various rhythmic patterns, dynamic markings, and performance instructions. Key elements include:

- Staff 1-5:** Violin I, Violin II, Viola, and Violoncello parts. They feature complex rhythmic patterns, often with slurs and accents. Dynamics range from *f* (forte) to *ff* (fortissimo).
- Staff 6:** Double Bass part, featuring long, sustained notes with a *fp* (forzando piano) marking.
- Staff 7-8:** Additional string parts, possibly for a string quintet, with dynamics like *f* and *ff*.
- Staff 9-14:** A section marked "BIDEAL. (Danse.)" starting at measure 11. This section includes intricate rhythmic patterns with various dynamics and performance markings such as *pizz.* (pizzicato), *arco.* (arco), *cresc.* (crescendo), and *ff*.

cr - - *scen* - - *do.* *ff*
1^o Solo.
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*
cr - - *scen* - - *do.* *ff*

tes, Dansez jusqu'au soir Filles à l'œil noir Aux tresses flot - tan - tes Chassez, chas - sez par vos
 tes, Dansez jusqu'au soir Filles à l'œil noir Aux tresses flot - tan - tes Chassez, chas - sez par vos
 tes, Dansez jusqu'au soir Filles à l'œil noir Aux tresses flot - tan - tes Chassez, chas - sez par vos

The image displays a page of musical notation, likely a score for a symphony or opera. It features multiple staves, including vocal lines and instrumental parts. The notation includes notes, rests, and dynamic markings such as *f* and *ff*. The score is organized into measures, with some measures containing vocal lyrics. The lyrics are: "chants", "Chassez, chassez les esprits méchants.", and "Chassez par vos chants". The page is numbered "4" in the top right corner.

chants

Chassez, chassez les esprits méchants.

Chassez par vos chants

chants

Chassez, chassez les esprits méchants.

Chassez par vos

chants

Chassez, chassez les esprits méchants.

Mod^{lo} maestoso. (♩ = 63)

The musical score consists of approximately 15 staves. The upper staves feature complex rhythmic patterns with dynamic markings such as *ff* and *mf*. A section of the score is marked *Mod^{lo} maestoso*. A vocal line is present with the lyrics: "Dancez jusqu'au soir." This section is marked *Les danses cessent.* and includes performance instructions like *noblement, p* and *Div.* The lower staves provide a bass line with dynamic markings including *ff*, *p*, and *mf*. The overall tempo is indicated as *Mod^{lo} maestoso* with a metronome marking of 63.

Fl.

Hautb.

Clar. *p* *cresc.* *dim.* *p*

B^{ss} *cresc.* *dim.* *p*

Cors.

pp

Tromb.

Timb.

Cymb. seules.

Tamb. has-qu.

Triangle.

Vns

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *pp*

blonde. Ca. chée à tous les yeux, A nous la per. le blon - de, A nous - à

blonde A nous, à nous la per. le blon - de, A nous, - à

nous, A nous - la per. le blon - de, A nous, - à

Unis.

cresc. *f*

p

1^o Tempo.

allarg. e cresc.

pp 1^o Solo.

pp 1^o Solo.

1^o Solo.

pp

allarg. e cresc.

allarg. e cresc.

allarg. e cresc.

sec.

f

dim.

pp

(Les danses reprennent)

1^o Tempo.

allarg. e cresc.

dim.

pp

allarg. e cresc.

dim.

pp

Sop.

1^o et 2^{es} Tén.

Basses.

nous, — à — nous.

nous, — à — nous.

pp

pp

allarg. e cresc.

pp

Sur la grève — en — feu Oûdort le — flot — bleu Nous dressons nos ten . . .

1^o Tempo.

pp

Musical score for a vocal and instrumental piece, page 15. The score features multiple staves with musical notation, including notes, rests, and dynamic markings like "cresc." and "ff". The lyrics are in French and appear at the bottom of the page.

tes Dansez jusqu'au — soir Filles à — l'œil noir Aux tresses flot — tan —
 tes Chassez, chassez — par vos
 Chassez, chassez — par vos
 Chassez, chassez — par vos

The musical score on page 16 features a complex arrangement of instruments and voices. The top section consists of ten staves for the instrumental ensemble, including woodwinds, brass, and strings. The bottom section contains four vocal staves, each with the lyrics: "chants" followed by "Chassez, chassez les esprits méchants." and "Chassez par vos chants". The lyrics are written in French. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The vocal parts are written in a standard staff with a treble clef and a key signature of one flat. The instrumental parts are written in various staves, some with treble clefs and some with bass clefs, and include detailed notation for woodwinds, brass, and strings.

The image shows a page of musical notation for a string quartet, consisting of 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are in French and are written in a smaller font below the staves. The page is numbered 17 in the top right corner.

Lyrics:

Les esprits méchants,
 Dansez jusqu'au soir Filles à l'œil noir, Dansez jusqu'au soir
 chants Les esprits méchants, Dansez, dansez, dansez, dansez, dansez, dansez,
 Chassez par vos chants Les esprits méchants, Dansez, dansez, dansez, dansez, dansez, dansez,

Dynamic Markings: *dim.*, *p*, *crsc.*, *f*, *acc.*, *arco.*, *pizz.*

sempre ff

Musical score for the first system. It includes parts for piano (p), violin (v), and cello (c). The piano part features a melodic line with a slur and the instruction *1^o bien marqué.* followed by *dim.* The violin and cello parts provide accompaniment with various rhythmic patterns and dynamics like *ff*.

sempre ff

Musical score for the second system. It continues the piano, violin, and cello parts. The piano part has a dynamic marking of *pp*. The violin and cello parts also show *pp* dynamics. The piano part ends with a triplet marked *Div.* and *P leggiero.*

Dansez jusqu'au soir.

Dansez jusqu'au soir.

Dansez jusqu'au soir.

Musical score for the third system. It includes parts for piano (p), violin (v), and cello (c). The piano part has a dynamic marking of *pp*. The violin and cello parts also show *pp* dynamics. The piano part ends with a triplet marked *Div. arco.*

sempre ff

Hautb. *f* Solo

Clar. *f* Solo.

B^{ss} *f* Solo.

Tamb. ba-que.

Triangle.

Fl. *p*

Hautb.

Clar.

B^{ss}

Tamb. basque.

Triangle.

Vln.

Unis. *p pizz.*

Fl. *cre - scen - do mol - to.* *f*

Maultb. *f*

Clar. *f*

Fag. *cre - scen - do mol - to.* *f*

Cts *fp*

Fag. *f*

Tromb. *f*

Timb. *f*

Casse *f*

Casse basse *f*

Tamb. basque. *f*

Triangle. *cre - scen - do mol - to.* *f*

Vlns. *mf* *f p*

Vla. *mf* *f p pizz.*

Violoncelle. *f* *f p pizz.*

Sop. *Dan - sez,*

Tén. *Dan - sez,*

Basses. *Dan - sez,*

cre - scen - do mol - to. *f* *f*

arco. *f*

The musical score is arranged in a system of 16 staves. The top five staves are for string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The next five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part). The bottom six staves are for a piano accompaniment. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *p*, *cresc.*, and *decresc.*. Articulation markings like *arco* and *pizz.* are used for the piano part. The lyrics "dansez," are repeated across the vocal staves. The page number "21" is located in the upper right corner.

This page of a musical score contains 18 staves. The top 14 staves are instrumental, with various rhythmic patterns and melodic lines. The bottom 4 staves are vocal parts, each with lyrics in French. The lyrics are: "Oui jus - qu'au soir Dan - sez, dansez!" (Yes, until evening, dance, dance!). The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The music is written in a key with one sharp (F#) and a time signature of 3/4. The vocal parts are in a soprano, alto, and tenor/bass range. The instrumental parts include strings and woodwinds.

B) SCENE ET CHOEUR.

Large. (♩=60)

6^{tes} Flûtes.

Hautbois.

Clarinettes en SI \flat .

Bassons.

Cors en SOL.

Cors en MI \flat .

Cornets à Pistons en SI \flat .

5 Trombones.

Timbales RE-SOL.

G^{ra} C^{ra} et Cymbales.

Violons.

Altos.

NADIR.

ZURGA.

TENORS.

BASSES.

V^{cl} et C. Basses.

Large.

mp mp mp mp *ffp* *suivrez.* *fp*

Recit

A. mis ... interrompez vos danses et vos jeux. Il est temps de choisir un chef qui nous com

mp mp mp mp *mp* *suivrez.* *fp*

Large *mp mp mp mp* *mp* *suivrez.* *fp*

a Tempo.

Musical score for vocal soloist and piano accompaniment. The score is in 4/4 time and consists of five staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom four staves. The lyrics are: *-mau - de, Qui nous pro - tège et nous dé - fen - de, Un chef aimé de tous vigilant, coura -*. The tempo is marked *a Tempo.* and the dynamics include *f*, *sempre f*, and *suivrez.*. The word *Récit.* is written above the vocal line in the third measure.

Mod^{lo} maestoso.

Musical score for orchestra and vocal soloist. The score is in 4/4 time and consists of ten staves. The orchestral parts are: Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), Bassoon (B^{ss}), Horn in C (Cors en MI²), and Timpani (Timb.). The vocal parts are: Tenor (Ten.) and Basses. The tempo is marked *Mod^{lo} maestoso.* and the dynamics include *p*, *cresc.*, *dim.*, *pp*, and *tr.*. The lyrics are: *-geux! Ce - lui que nous voulons pour maî - tre Ce lui que nous voulons pour*. The word *soblement* is written above the Tenor line in the second measure.

cresc. *fpp*

cresc. *fpp*

1^o cresc. *f*

cresc. *fpp*

cresc. *f*

mf *cresc.* *f* *pp*

p cresc.

Changez le RÉ en MI b.

mf

cre *scen* *do.* *fpp*

cre *scen* *do* *fpp*

cre *scen* *do* *fpp*

cre *scen* *do.* *ff* *pp*

Oui, — oui, sois no — tre chef, — nous ac — ceptons ta loi — — A — mi, a.mi sois no — tre

Oui, — oui, sois no — tre chef, — nous ac — ceptons ta loi — — A — mi, a.mi sois no — tre

cre *scen* *do.* *fpp*

Même mouv!

Musical score for the first system, featuring multiple staves with various dynamics and articulations. Dynamics include *p*, *cresc.*, *mf*, *f*, and *ff*. The score includes melodic lines, harmonic accompaniment, and a bass line with trills.

Même mouv!

Musical score for the second system, featuring a **ZURGA** section with sixteenth-note patterns. Dynamics include *cresc.* and *ff*.

Vocal score for the second system with lyrics in French. Dynamics include *cre*, *scen*, *do.*, and *ff*.

chef, nous ac - ceptons, nous acceptons ta loi. —
 chef, nous ac - ceptons, nous acceptons ta loi. —
 chef, nous ac - ceptons, nous acceptons ta loi. —
 chef, nous ac - ceptons, nous acceptons ta loi. —

Vous me jurez obé - is - sance?
 Sois notre chef, —
 Sois notre chef, —

Même mouv!

Musical score for the third system, featuring a bass line with sixteenth-note patterns. Dynamics include *cre*, *scen*, *do.*, and *ff*.

Un peu plus vite.

sempre più f

The musical score consists of several systems of staves. The top systems are for instruments, with various dynamics and articulations. The bottom systems are for voices, with lyrics in French. The score is marked with 'sempre più f' and 'Un peu plus vite.' at several points. There are also markings for 'sec.' (second ending), 'Div.' (divisi), and 'Changez en Mi b' (change key to B-flat). The lyrics are: 'A moi seul la toute puis_sance. Eh bien! c'est dit, c'est dit. Sois notre roi Sois notre chef, à toi seul la toute puis_sance.'

sempre più f

sec.

Changez en Mi b

sempre più f

Un peu plus vite.

A moi seul la toute puis_sance.

Eh bien!

c'est dit,

c'est dit.

Sois notre roi

Sois notre chef, à toi seul la toute puis_sance.

Sois notre roi

Sois notre chef, à toi seul la toute puis_sance.

C. B.

sempre più f

Un peu plus vite.

All^o moderato. (♩=126)

The musical score consists of 15 staves. The top five staves are for the orchestra, and the bottom five are for voices. The score includes various dynamics such as *ff*, *pp*, *f*, *ppp*, and *p*. Tempo markings include *All^o moderato*, *lung.*, *allargando*, and *sec.*. There are also performance instructions like *Changez en RÉ3.* and *Changez en FA-11.* The lyrics are in French and include the words: "sance, Sois notre chef et no-tre roi.", "(en leur serrant la main) allargando. C'est dit, c'est du", and "(Nadir parait au fond et descend parmi les rochers)".

Changez en RÉ3.

Changez en FA-11.

All^o moderato.

(Nadir parait au fond et descend parmi les rochers.)

All^o moderato.

sec. *ff* sec. *ff* sec. *ff*

Fl. *ff* sec. *ff* sec. *ff*

Hautb. *ff* sec. *ff* sec. *ff*

fp Tromb. *fp* sec. *f* sec. *f*

fp Vn. *f* *f* *f*

fp Vc. *f* *f* *f*

fp Clav. *f* *f* *f*

fp Vcllo et C. B. *f* *f* *f*

Mais qui vient là?

Mais qui vient là?

Fl. *mf* *f*

Hautb. *mf* *f*

fp Cor. en Mi. *cresc.* *f*

fp Vn. *cresc.* *f*

fp Vc. *cresc.* *f*

fp Clav. *f* *f* *f*

ZURGA (courant au devant de Nadir.)

Récit.

Nadir! Na. dir! A. mi de ma jeunes se

f *p* *cresc.* *f*

a Tempo.

Allegro. (♩.=112)

En MI b.

En RE b.

En UT-FA.

suirez.

Récit.

fois Parmi vous, compagnons, que mon bon temps re- nais - se.

Des sa - va - nes

elles

suirez.

C. B.

a Tempo. ff

Allegro.

Allegro.

Allegro.

This page of a musical score contains ten systems of staves. The top system includes vocal lines with lyrics and piano accompaniment. Dynamics such as *cresc.*, *fp*, *f*, and *p* are used throughout. The piano part features complex textures with *sec.* (secco) and *pizz.* (pizzicato) markings. The lyrics are: "Jai son dé l'ombre et le mys tère, Jai suivi le poignard aux dents Le ti gre fau ve aux".

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal lines are in a soprano or alto clef, while the piano accompaniment is in a bass clef. The piece exhibits a variety of articulations and dynamic markings, including *cresc.*, *fp*, *f*, *p*, *sec.*, *pizz.*, and *arco.*.

This page of a musical score contains the following elements:

- Staff 1 (Violin I):** Dynamics include *cresc.*, *sec.*, and *ff*. A *long.* marking is present at the end.
- Staff 2 (Violin II):** Dynamics include *sec.* and *ff*.
- Staff 3 (Violin III):** Dynamics include *ff* and a *à 2* marking.
- Staff 4 (Viola):** Dynamics include *cresc.*, *sec.*, and *ff*.
- Staff 5 (Violoncello I):** Dynamics include *sec.*, *ff*, and a *à 2* marking.
- Staff 6 (Violoncello II):** Dynamics include *sec.*, *ff*, and a *à 2* marking.
- Staff 7 (Double Bass):** Dynamics include *sec.*, *ff*, and a *1^o* marking.
- Staff 8 (Tuba):** Dynamics include *sec.*, *ff*, and a *1^o* marking.
- Staff 9 (Snare Drum):** Dynamics include *p*, *cresc.*, and *ff*.
- Staff 10 (Cymbals):** Labeled "G^{ss}e Caisse et Cymb.", with a dynamic of *f*.
- Staff 11 (Violin I):** Dynamics include *cresc.*, *sec.*, and *ff*. A *long.* marking is present at the end.
- Staff 12 (Violin II):** Dynamics include *sec.*, *ff*, and *sempre ff*.
- Staff 13 (Violin III):** Dynamics include *sec.*, *ff*, and *sempre ff*.
- Staff 14 (Viola):** Dynamics include *arco.*, *sec.*, *ff*, and *sempre ff*.
- Staff 15 (Violoncello I):** Dynamics include *cresc.*, *f*, and *sempre ff*.
- Staff 16 (Violoncello II):** Dynamics include *sec.*, *arco.*, *ff*, and *sempre ff*.
- Staff 17 (Double Bass):** Dynamics include *cresc.*, *sec.*, *ff*, and *sempre ff*. A *long.* marking is present at the end.
- Staff 18 (Voice):** Lyrics: "veux ardents, Et le jaguar et la pan-thè re."
- Staff 19 (Double Bass):** Dynamics include *arco.*, *ff*, and *sempre ff*.
- Staff 20 (Double Bass):** Dynamics include *sec.*, *ff*, and *sempre ff*.

Plus lent. (♩=69)

mus. *p* *pl* *dim.*

p *robablement.*

Ce que j'ai fait hier, mes amis, vous le feriez demain. Oui, vous le feriez de.

p Plus lent.

1^o Tempo.

Fl. *f* *suivez.*

Hautb. *f*

Clav. *ten.*

Bⁿ *suivez.* *mf* *ten.*

Cors. *ten.* *f* *suivez.*

Pos. *ten.* *f*

1^o Tempo.

suivez. *f* *suivez.* *cresc.*

fa piacere. *rall.* *f* *cresc.*

main. Com - pa - gnons don - nons - nous, donnons - nous la main!

Ten. *cresc.* Amis, A -

Basses. *p* Amis, A - mis *cresc.*

suivez. *f* *suivez.* *cresc.*

1^o Tempo.

Fl. *pp* *f* *ff* *sec.*

Hautb. *pp* *f* *ff* *sec.*

Clar. *pp* *f* *ff* *sec.*

Bass. *pp* *f* *ff* *sec.*

Cora. *pp* *f* *ff* *sec.*

Tromb. *f* *ff* *sec.*

Timb. *pp* *f* *ff* *sec.*

Casse C. et Cymb. *f* *ff* *sec.*

Vns *f* *cresc.* *f* *ff* *sec.*

Viola *f* *cresc.* *f* *ff* *sec.*

ZURGA. *f* *cresc.* *f* *ff* *sec.*

Donnons-nous la main. *très long.*

Donnons-nous la main.

mis don-nous-lui, donnons-lui la main, Amis, A-mis, donnons-lui la main.

don-nous-lui, donnons-lui la main, Amis, A-mis, donnons-lui la main.

velles et C.B. *f* *cresc.* *f* *ff* *sec.*

(C) RÉCIT ET REPRISE DU CHŒUR DANSÉ.

Mouv! du 1^{er} Chœur. (♩ = 100)

G^{tes} Flûtes.
 Hautbois
 Clarinettes en SI b.
 Bassons.
 Cors en SOL.
 Cors en FA.
 Cornets à Pistons en SI b.
 Trombones.
 Timbales RÉ-SOL.
 Grosse Caisse et Cymbales.
 Tambour basque.
 Triangle.
 Violons
 Altos.
 NADIR.
 ZURGA
 SOPRANI.
 TÉNORS.
 BASSES.
 Violoncelles et C. Basses.

1^{er} Solo.
 2^o Solo.
 Mouvt! du 1^{er} Chœur.
 Demeure parmi nous Nadir, et sois des nôtres.
 Mouvt! du 1^{er} Chœur.
leggero.

Fl. *pp*

B \flat s *pp*

1^o Solo. *pp*

Vln. *pp*

Vla. *pp*

celles et C. B. *pp*

ZURGA

Oui, mes vœux de sor. mais, mes plai. sirs sont les vô. tres Eb bien!

Un peu retenu.

Fl. *pp*

B \flat s *pp*

Tromb.) *mf*

Vln. *sf*

Vla. *sf*

celles et C. B. *f*

prenez la 1^{re} Fl.

Un peu retenu.

prends part à nos jeux A mi bois a. vec moi, danse et chante

Un peu retenu.

Clar. à 2 cresc.

Corn à Pist.

Tromb.

Vins

ver eux A vant que la pê che com men - ce Sa lu - ons le so -

cresc.

Clar. *fpp* sempre *pp*

Cors.

Tromb.

Timb.

Cym. bap.

Tamb. basque.

Vins

Sop. velle.

C.B.

uil, l'air et la mer im men - se l'aise priment?
Sur la grève en feu Oûdort le flot bleu Nous dressons nos ten -

fpp sempre *pp*

fpp *legg.*

fpp sempre *pp*

fpp

fpp

Fl. p^{te} Fl. *ff*

Haut.

Clar. *ff*

B^s *ff*

Cors. *ff*

B^s

Tromb.

Timb.

Cymb. seules.

Tamb. de basque. *pp*

Triangle.

Vns *sempre pp* *ff*

Vcl. *ff*

Sop. *ff*

ten. *ff*

Basses. *ff*

sempre pp *ff*

tes Dansez jusqu'au soir Filles à l'œil noir Aux tresses flot tan

Chassez, chassez par vos

Chassez, chassez par vos

Chassez, chassez par vos

The musical score is arranged in a system of 18 staves. The top 12 staves are for piano accompaniment, and the bottom 6 staves are for vocal parts. The piano part features a complex texture with multiple voices, including a prominent bass line and a treble line with many sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte). The vocal parts consist of four voices, each with a melodic line and lyrics. The lyrics are: "chants", "Chassez, chassez les esprits méchants.", and "Chassez par vos chants". The score is written in a key with one sharp (F#) and a common time signature (C).

Les esprits méchants,
 Dansez jusqu'au soir Filles à l'œil noir, Dansez jusqu'au soir
 chants Les esprits méchants, Dansez, dansez, dansez,
 Chassez par vos chants Les esprits méchants, Dansez, dansez, dansez,

dim. *p* *cresc.* *f* *sec.*
cresc. *f* *sec.*
f *sec.*
mf
cresc. *f*
f
dim. *p* *cresc.* *f*
dim. *cresc.*
p *cresc.* *f* *sec.*
dim. *p* *cresc.* *f* *sec.*
dim. *p* *cresc.* *f* *sec.*
dim. *p* *cresc.* *f* *sec.*
dim. *pizz.* *f* *arco.*

sempre ff

ff sino al fine.

The musical score consists of 15 staves. The first 12 staves are instrumental, featuring a complex texture with multiple voices. The bottom three staves (13-15) are vocal parts with lyrics in French. The score is marked with dynamic instructions: *sempre ff* and *ff sino al fine.* throughout. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a final flourish in the vocal parts.

ff Dansez jusqu'au soir — oui, jus - qu'au soir, Dan sez, — dan -

ff Dansez jusqu'au soir — oui, jus - qu'au soir, Dan - sez, — dan -

ff Dansez jusqu'au soir — oui, jus - qu'au soir, Dan - sez, — dan -

sempre ff

ff sino al fine.

Animez toujours.

très long.

Animez toujours.

très long.

Animez toujours.

très long.

Les Pêcheurs se dispersent de différents côtés

pizz.

vns *pp*

pizz.
pp

pizz.
pp

Vclles et C.B.
ppp

pp

pp

Nadir et Zurga restent seuls

arco.

più pp

arco.

più pp

arco.

più pp

pizz.

pizz.

pizz.

pizz.

RÉCIT ET DUO.

(A) RÉCIT.

2

Allegro moderato.

Clarinettes en Si b.

Bassons.

Violons.

Altos.

NADIR.

ZURGA.

Vcl. et C. Basses.

Allegro moderato.

Recit.

C'est toi, toi qu'en fin je re-vois Apres tant de longs jours, apres de si longs mois Ou nous avons vé-

Tempo.

suivez.

suivez.

Recit.

-cu sé-pa-rés l'un de l'au-tre, Brahma nous ré-u-nit Quelle joie est la no-tre! Mais parle es-tu res

Tempo.

suivez.

fpp

sp

sp

f

fpp

sp

sp

f

fpp

sp

sp

f

fpp

sp

sp

f

f

NADIR.

-té fi-de-le à ton ser-ment Est-ce un a-mi que je re-vois Ou bien un traî-tre? De mon a-mour pro-fond j'ai su me ren-dre

a Tempo.

mus
p
ff
suivez.
ff
suivez.
ff
mai - tre.
p
ff
G.B.
p
a Tempo.
suivez.

ZURGA.
Récit.
Ou - bli - ons le pas - se, fê - tons ce doux mo - ment. Soyons

mus
p
ff
NADIR.
p
ff
fre - res, res - tons a - mis tou - te la vi - e: Mon cœur a ban - ni sa fo - li - e.
p
ff
Oui le

Tempo mod^{to}

Clar.
BRs
p
pp
pizz.
p
pizz.
p
pizz.
p
calme est ve - nu pour toi — Mais l'ou - bli ne vien - dra ja - mais Zur - ga, quand tous
p
pp
ff
ff
pp
pizz.
p
pizz.
p
Velles et G.B.
pp
Tempo mod^{to}
ff

Que dis-tu?

deux nous toucherons à l'a - ge Où les ré - ves des jours pas - ses De notre â - me sont ef - fa - cés Tu te rappel le -

arco.
p
arco.
p
arco.
p
arco.
p

Clac. Très lent.

- ras no - tre dernier vo - ya - ge Et no - tre halte aux por - tes de Can - di.

cresc. *f* *pp*
cresc. *f* *pp*
cresc. *f* *pp*
ppizz.
pp
pp
pp
pp

Récit
p

C'était le soir ! Dans l'air par la brise attié.

ppp
 Très lent.

mettez les sourdines.
arco.
 mettez les sourdines.
arco.
 mettez les sourdines.
arco.
 mettez les sourdines.

- di Les brahmi - nes au front i - non - dé de lu - miè -
 Ap - pe - laient len - te - ment la foule à ta pri.

ppp
 mettez les sourdines.

(B) DUO.

Andante (♩=66)

6^{des} Flûtes.

Hautbois.

Clarinettes
en Si b.

Bassons.

Cors en FA.

Cors en Mb.

ornets à Piston
en Si b.

Trombones.

Timbales
en UT - FA.

Harpes.

Violons.

Aïtes.

NADIR

ZURGA.

Velles et C. Basses.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones), and percussion (Timpani). Below these are the Harps, Violins, and Aïtes. The vocal parts for NADIR and ZURGA are positioned above the strings. The score begins with a tempo marking of 'Andante (♩=66)'. The woodwinds and brass parts are mostly silent, with some notes appearing in the Clarinet and Horn sections. The strings play a rhythmic accompaniment, with the Violins and Aïtes marked 'ppp' and '(sourdines)'. The vocal parts enter with the lyrics: 'Au fond du temple saint pa-ré de fleurs et d'or Une femme ap-pa-'. The score concludes with a final 'ppp Andante' marking.

ppp
Andante.

Fl.

Clar.

Corn en MI b.

Harpes.

Vn.

Vc.

S.

Z.

rait ... Je crois la voir en cor.

Une femme ap-pa-rait Je crois la voir en cor.

pp

(ôtez les sourdines)

(ôtez les sourdines)

(ôtez les sourdines)

La fou - le pros - ter.

(ôtez les sourdines)

Fl.

Harpes.

Vn.

Vc.

S.

Z.

pp

La regarde - é-ton - né - e

et murmu - re tout bas. Voyez

Musical score for the first system. It includes a vocal line (Soprano) and piano accompaniment. The vocal line has the lyrics: "c'est la dé_ es_ _ se Oui dans l'om - bre se dres - se Et vers nous tend les". The piano accompaniment consists of two staves with arpeggiated chords.

Musical score for the second system. It includes vocal lines (Soprano and Alto) and piano accompaniment. The vocal lines have the lyrics: "bras. — Son voi - le se sou - le - ve O vi_si_on! ô". The piano accompaniment includes parts for Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), Bassoon (Bass.), and Harp (Harpes). The score includes dynamic markings such as *pp*, *cresc.*, *poco*, and *a*. There are also performance instructions like "ZURGA." and "US".

Fl. *accen - do - molto.* *p*

Hautb. *crec. molto.* *p*

Clac. *accen - do - molto.* *p*

Cor. *accen - do - molto.* *p*

Cor. *crec.* *p*

Tr. *mf crec.* *p*

Tromb. *3^e Solo.* *pp*

Timb.

Harpes. *accen - do - molto.* *p*

Vn^s *(sans sourdines) p*

Vla^s *(sans sourdines) p*

Div. *(sans sourdines) p* *crec. molto.* *p*

N. *crec. molto.* *p*

ré - vo! La fou - le est à ge - noux. Oui, c'est el - le, c'est la dé - es - se plus char.

(sans sourdine) p *crec. molto.* *p*

pp *crec. molto.* *p*

- man - te et plus bel - le, Oui, c'est el - le, c'est la dé - es - se qui des - cend - par - mi
 - mante - et plus bel - le, Oui, c'est el - le, c'est la dé - es - se qui des - cend - par - mi

Musical score for a choral and instrumental ensemble. The score consists of 14 staves. The top two staves are for vocal parts (Soprano and Alto), the next two for vocal parts (Tenor and Bass), and the remaining ten staves are for various instruments including strings, woodwinds, and brass. The score is marked with dynamics such as *pp*, *cresc.*, *f*, and *ff*. There are also performance instructions like *ten.*, *à 2.*, and *à 3.*. The lyrics are written below the vocal staves.

Lyrics:
 nous Son voi - le se sou - lè - ve Et la fou - le est a - ge - nous -
 nous Son voi - le se sou - lè - ye Et la fou - le est a - ge - nous -

This musical score page contains the following elements:

- Staff 1-6:** Six staves of music, each beginning with a *ten.* (tension) marking.
- Staff 7:** A piano accompaniment consisting of two staves with a dynamic marking of *p*.
- Staff 8:** A vocal line with the lyrics "di - mi - nu - en - do." and a dynamic marking of *p*.
- Staff 9:** A piano accompaniment with the instruction "(sourdines)" and a dynamic marking of *p*.
- Staff 10:** A piano accompaniment with the instruction "(sourdines)" and a dynamic marking of *p*.
- Staff 11:** A piano accompaniment with the instruction "Divises." and a dynamic marking of *p*.
- Staff 12:** A vocal line with the lyrics "Mais a travers la" and a dynamic marking of *p*.
- Staff 13:** A piano accompaniment with the instruction "(sourdines)" and a dynamic marking of *p*.
- Staff 14:** A piano accompaniment with a dynamic marking of *pp*.

mus

dim.

1^o
p
dim.

dim.

dim.

dim.

for - le El - le Sou - vre un pas - sa - ge

di - mi - nu - en - do.

Non - long voi - le dé - ja nous ca - che son vi -

dim.

sempre mol - - to. pp

sempre mol - - to. pp

sempre mol - - to. smor - -

sempre mol - - to. pp ôtez les sourdines.

sempre mol - - to. pp ôtez les sourdines.

sempre mol - - to. pp ôtez les sourdines.

Mon re - gard hé - las! la cher - che en vain, ...

sa - ge. Elle

sempre mol - - to. pp ôtez les sourdines.

do.

ppp cresc. mollo

pp estinto.

Récit.

sans sourdines.

siffler.

siffler.

Récit.

Elle fuit !

Mais dans mon âme sou-dain Quelle étrange ardeur s'al-

fuit !

sans sourdines.

siffler.

ffp Récit.

The musical score consists of 14 staves. The top 10 staves are for instruments, with dynamics ranging from *pp* to *ff*. The 11th staff is the vocal line for the male character, with lyrics: "lume . Ta main repousse ma main ! De nos cœurs l'amour s'empare Et nous change en ennemis." The 12th staff is the vocal line for the female character, with lyrics: "Quel feu nouveau me consume ! Ta main repousse ma main ! Non ! que". The bottom two staves are for basso continuo (C.B.) and basso continuo (C.B.), with dynamics *ff* and *pp*. The score includes performance instructions such as "Mesuré.", "espress.", and "Non ! que".

Andantino ma non troppo. (♩ = 84)

The first system of the musical score consists of several staves. The top staff is a piano part with a treble clef, featuring a melodic line with slurs and dynamic markings. Below it are several staves for other instruments, including a violin part with a treble clef and a cello/bass part with a bass clef. The music is written in a 3/4 time signature and includes various musical notations such as slurs, dynamics, and articulation marks.

Andantino ma non troppo.

The second system of the musical score continues the composition. It features piano and violin parts. The piano part includes dynamic markings such as *pp* and *p*. The violin part has a treble clef and includes slurs and dynamic markings. The music is written in a 3/4 time signature and includes various musical notations such as slurs, dynamics, and articulation marks.

Non, rien!

non, rien!

rien — ne nous sé - pa - re,

que rien — ne nous sé - pa - re,

Ju.

pizz.

Andantino ma non troppo.

The third system of the musical score continues the composition. It features piano and violin parts. The piano part includes a *pizz.* marking. The violin part has a treble clef and includes slurs and dynamic markings. The music is written in a 3/4 time signature and includes various musical notations such as slurs, dynamics, and articulation marks.

1^o Tempo.

The musical score consists of several systems of staves. The piano accompaniment includes a grand staff (treble and bass clefs) and a harp part. The vocal lines are in a single clef (soprano or alto). Dynamics include *ff*, *f*, *dim.*, *pp*, *ppp*, and *p*. The tempo is marked *1^o Tempo.* throughout. The lyrics are: *- mis! — Oui, c'est el . le, C'est la dé . es . se En ce jour qui vient nous u . nir — Et si .*

The musical score consists of multiple staves. The vocal parts (N and Z) are at the bottom, with lyrics in French. The piano accompaniment includes a grand staff (treble and bass clefs) and several other staves for different instruments. Dynamics such as *cresc.* and *pp* are indicated throughout the score.

Vocal Lyrics:

N. - dèle à ma pro-mes-se, Comme un frère je veux te ché-ri-ri! C'est el-le, c'est la dé-

Z. - dèle à ma pro-mes-se, Je veux te ché-ri-ri! C'est el-le, c'est la dé-

Tempo.

Musical score for piano and voice. The score consists of 14 staves. The piano part includes a grand staff (treble and bass clefs) and a single bass clef staff. The voice part includes a single treble clef staff with lyrics. The score is marked with various dynamics and performance instructions.

Lyrics:
 - es - se Qui vient en ce jour nous u - nir! — Oui, par - ta - geons le mè - me sort, — Soy - ons u -
 - es - se Qui vient nous u - nir! — Oui, par - ta - geons le mè - me sort, — Soy - ons u -

Performance Instructions:
 - *cresc.* (multiple instances)
 - *f* (forte)
 - *ff* (fortissimo)
 - *ten.* (tenu)
 - *à 2 ten.*
 - *à 3*
 - *Tempo.* (multiple instances)
 - *molto.*

This page of a musical score contains 15 staves. The top 14 staves are for instruments, and the bottom two are for voices. The score is in 3/4 time and features a variety of musical notations including dynamics, articulation, and performance instructions.

Instrumental Staves (1-14):

- Staves 1-3: Treble clef, featuring sustained chords and melodic lines with *ff* dynamics.
- Staff 4: Bass clef, featuring a rhythmic accompaniment with eighth notes.
- Staff 5: Treble clef, featuring a melodic line with *ff* dynamics and a *à 2.* instruction.
- Staff 6: Treble clef, featuring a melodic line with *ff* dynamics and a *à 2.* instruction.
- Staff 7: Treble clef, featuring a melodic line with *ff* dynamics and a *à 2.* instruction.
- Staff 8: Treble clef, featuring a melodic line with *ff* dynamics and a *à 3.* instruction.
- Staff 9: Bass clef, featuring a melodic line with *ff* dynamics and a *à 3.* instruction.
- Staff 10: Treble clef, featuring a melodic line with *ff* dynamics.
- Staff 11: Bass clef, featuring a melodic line with *ff* dynamics.
- Staff 12: Treble clef, featuring a melodic line with *ff* dynamics.
- Staff 13: Bass clef, featuring a melodic line with *ff* dynamics.
- Staff 14: Treble clef, featuring a melodic line with *ff* dynamics.

Voice Staves (15-16):

- Staff 15 (N): Treble clef, vocal line with lyrics: *- nis jus - qua la mort!*
- Staff 16 (V): Bass clef, vocal line with lyrics: *- nis jus - qu'à la mort!*

Other Staves (17-18):

- Staff 17: Treble clef, featuring a melodic line with *ff* dynamics.
- Staff 18: Bass clef, featuring a melodic line with *ff* dynamics.

RÉCIT CHŒUR ET SCÈNE.

(A) RÉCIT.

№ 3.

Allegro molto

Flûtes.

Hautbois.

Clarinettes en LA.

Bassons.

Cors en LA.

Cors en MI.

Cornets à Pistons en LA.

Trombones.

Timbales en UT-FA#

Allegro molto.

Violons.

Altos.

XADIR.

ZIRGA

TÉNORS

BASSES.

Violoncelles.

C. Basses.

pp *Allegro molto.* *p* *cresc.* *sf* *cresc.* *sf* *sf* *cresc.* *sfpp* *sfpp*

Que vois-je ? u ne pi.

Musical score for the first system. It includes a vocal line with lyrics: ".rogue a bor - de près d'i - ci! Je l'atten - dais ô dieu Brah...". The score features multiple staves for instruments including strings and woodwinds. Dynamics include *sf*, *cresc.*, and *sfp*.

Musical score for the second system. It includes a vocal line with lyrics: "ma! mer - ci! Qui donc at - tendais - tu?". The score features multiple staves for instruments including Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), Bassoon (Buis), Violin (Vln), and Cello/Double Bass (Z.). Dynamics include *mf*, *cresc.*, *f*, and *ff*. The vocal line is marked "Récit." and "suivez.".

Mault. Andante (♩=58)

Andantino (♩=100)

1^o Solo.

Fl. pp
 Cors en MI. pp
 Trumb. pp
 Timb. pp
 Andante. Andantino. arco. p
 f pizz. p p p
 f pizz. p p p
 f pizz. p p p
 U. ne fille in - con - nu - e et belle autant que sa - ge Que les plus vieux de nous
 f pizz. p p p
 f pizz. p p p

Mault. suitez. Andante (♩=80)
 Clar. 1^o Solo. ppp
 Cors en MI. suitez. ppp Andante. ppp
 ppp ppp ppp
 selon le vieil u - sage Loin d'ici - chaque an - née ont soin d'aller chercher - Un long voile à nos yeux dé -
 p arco. ppp suitez. ppp pizz. ppp
 p arco. ppp Andante. ppp

Clav. *1^o Solo*
 Cors en MI. *pp*
 Vns *pp*
 Vcl. *pp*
 C.B. *pp*
 ro - be son vi sa - ge Et nul ne doit la voir, nul ne doit l'approcher. Mais pendant nos tra.

Cors en MI. animez. *1^o Solo.* *suivez.*
 Vns *dim.* *dim. e rall.* *pp*
 Vcl. *dim.* *dim. e rall.* *pp*
 C.B. *pp* *plus lent.*
 vaux debout sur ce rocher Elle prie et son chant qui plane sur nos têtes E.

Bis *suivez.* *Allegro (♩ = 80)*
 Cors en MI. *pp*
 Vns *pp*
 Vcl. *pp*
 C.B. *pp*
 car ce les esprits méchants et nous protège. Elle approche...

Fl. Andante (mouv: du Duo N°2) 1^o Solo.

Tutti. *pp*
 Tutti. *ppp* *Div.*
 Tutti, *ppp* *Div.*
 Tén. *ppp*
 Basses. *ppp*

C'est elle elle
 C'est elle.

Andante.

Cors en MI. *cresc.* *cresc.*
 Violins *cresc.* *cresc.*
 Violas *cresc.* *cresc.*

Léila, le front couvert d'un voile, parait / au fond, précédée par Nourabad et quatre sorcières indiennes et suivie de quelques vieillards à barbe blanche, vêtus de longues robes rayées et de joueurs de divers instruments. Nadir s'est assis à l'écart et semble plongé dans une rêverie profonde.

vient!
 La voi, ci!
 On l'amène i ci
 La voi, ci!

Violles et C. B.

(B) CHŒUR.

Andantino.

G^{tes} Flûtes.

Hautbois.

Clarinettes en LA.

Bassons.

Cors en LA.

Cors en MI.

Trombones.

Triangle.

Harpes

Andantino.

Violons.

Altos.

SOPRANI.

TÉNORS.

BASSES.

Violoncelles.

C. Basses.

Tutti.

Andantino.

(Entourant Léila et lui offrant des fleurs.)

p *rien chanté.*

Sois la bienve nu e Amie inco

Clar.

B♭

Cors en LA.

Triangle.

Harpes.

Vns

- nu - e Daigne ac - cepter nos présents Chante et que l'o -

mf

mf

mf

fp

mf

mf

Cors en MI.

ra - ge Apai - se sa ra - ge Amie à tes doux accents

f

f

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

cresc.

cresc.

pizz.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in G major and 2/4 time. The vocal line includes the lyrics: "velles et c. n. Que la troupe im. mon. de Des es - prits de l'on - de S'en vole à ta". The piano accompaniment includes parts for Basses and other instruments.

Musical score for the second system, including woodwinds, strings, and voice. The instruments shown are Clarinet, Bassoon, Trombone, Triangle, Harp, Tenor, and Voice. The vocal line includes the lyrics: "Ah! viens chasser par tes chants Les es - prits de". The piano accompaniment continues with various instruments.

This system of the musical score includes the following parts and markings:

- Woodwinds:** Flutes, Clarinet, Bassoon, and Cor Anglais (C. Ba.).
- Strings:** Violins I & II, Violas, Cellos, and Double Basses.
- Vocal Parts:** Soprano (Sop.) and Tenor (Ten.).
- Dynamic Markings:** *ff* (fortissimo) is used for the woodwinds and strings. *f* (forte) is used for the C. Ba. and strings. *p* (piano) is used for the vocal parts.
- Performance Indicators:** *2^o* and *1^{5^o}* are marked for the C. Ba. part.
- Lyrics:**
 - Sop.: Amie incon.
 - Ten.: velles l'on - de Des prés et des bois

This system of the musical score includes the following parts and markings:

- Woodwinds:** Clarinet, Bassoon, and Cor Anglais (C. Ba.).
- Strings:** Violins I & II, Violas, Cellos, and Double Basses.
- Vocal Parts:** Soprano (Sop.).
- Dynamic Markings:** *mf* (mezzo-forte) is used for the woodwinds and strings. *p* (piano) is used for the vocal part.
- Performance Indicators:** *pizz.* (pizzicato) is marked for the double basses.
- Lyrics:**
 - Sop.: -nu - e I - ci reçois nos présents Sois la bienve - nu - e

Fl. *dim.* *p* *pp*

Hautb. *pp* *cre - scèn - do*

Clar. *dim.* *p* *pp* *cre - scèn - do.*

B♭² *dim.* *p* *pp* *cre - scèn - do.*

Cors. *dim.* *p* *pp*

Tromb. *pp*

Triangle. *dim.* *p* *pp*

Harpes. *dim.* *p*

Vns *pp* *cre - scèn - do.*

Vla. *pp* *pizz.* *pp* *arco.* *cre - scèn - do.*

Sop. *p* *Protè - ge nous!* *Ah! veille sur nous!* *Oui, veille sur nous, Protè - ge - cre - scèn - do.*

Ten. *pp* *Protè - ge nous!* *Veil - le sur nous, Veille sur nous, Protè - ge - cre - scèn - do.*

Basses. *pp* *Protè - ge nous!* *Veil - le sur nous, Veille sur nous, Protè - ge - cre - scèn - do.*

pizz. *pp* *arco.* *cre - scèn - do.*

pizz. *pp* *arco.*

ten. rit. a Tempo.
f dim. pp cresc. sf > p mf dim. sf
f dim. ten. mf dim. sf
f sfp dim.
f mf dim. pp
f mf dim. p
3^e f mf dim. pp
f mf dim. p
rit. a Tempo. pizz.
pp cresc. sf p pp pizz.
pp cresc. sf p pp pizz.
pp rit. cresc. dim. pp pizz.
f nous! pp Veil le sur nous. dim. pp pizz.
f nous! pp Veil le sur nous. dim. pp pizz.
f nous! pp Veil le sur nous. pp pizz.
fp dim. pp rit. cresc. sf p pp pizz.
pp cresc. sf a Tempo. p pp

(C) SCÈNE ET CHOEUR.

Large. (♩ = 44)

Flûtes. *cresc. f ff dim. pp*

Hautbois. *mf cresc. ff dim. pp*

Clarinettes en LA. *p cresc. ff dim. pp*

Bassons. *1^o Solo. mf cresc. f ff dim. pp*

Cors en LA. *pp 1^o Solo. cresc. ff dim. pp*

Cors en MI. *pp ff dim. pp*

Cornets à Pistons en LA. *pp cresc. ff dim. pp*

Trombones. *p 2^o Solo. p cresc. ff dim. pp*

Timbales. FA g-DO *ff dim. pp*

G^oC^o et Cymbales.

Harpes.

Violons. *Large. Div. arco. ff dim. pp*

Altos. *Div. arco. ff dim. pp*

LÉILA. NADIR.

ZURGA. *(Savançant vers Léila)*

NOURABAD.

SOPRANI.

TÉNORS.

BASSES.

Violoncelles. *Div. arco. ff dim. pp*

C. Basses. *Div. arco. ff dim. pp*

Large.

Seule, au milieu de nous, vierge pure et sans

Tramb.

Timb.

pp

1^o

2^o

Décarter par les chants les noirs esprits de l'om-bre De vi-vre sans a-mi, — Sans é-

rit. molto Moderato. (♩ = 84)

Hautb.

Clar.

pp

Cors en MI.

ff dim. p

ff dim. p

ff dim. p

ff dim. p

ff dim. p

ff dim. p

Changez le FA # en FA ♮.

rit. molto Moderato.

pp

pp

pp

pp

LEILA.

ZERGA, cantando.

-poux, sans a-mant? Je le ju-re! Si tu res-tes fi-

rit. molto Moderato.

B¹ 1^o Solo.

pp
Cors en LA.

1^o Solo.
pp

pp

V^{ns}

z.

de le Et soumise à ma loi Nous garderons pour toi la perle la plus

Clar.

pp

B¹ 1^o Solo.
pp

pp

V^{ns}

z.

bel le, Et l'humble fille alors sera di-gne d'un roi, Oui, l'humble fille sera di-gne d'un

suivez.

suivez.

Variante.
rall.
fille se-ra di-gne, se-ra di-gne d'un

pp

suivez.

Clar. Même mouvt!

B¹ 1^o Solo.
pp

pp

Timb.

V^{ns}

z.

roi. Mais si tu nous tra his, Si ton â-me suc-com-be Aux

pp

Même mouvt!

And^{no} quasi Allegretto. (♩=88)

sec. *eresc.* *sec.* *suiv.* *dim.* *pp* *tr* *eresc.* *dim.* *suiv.* *And^{no} quasi Allegretto.* *Div.* *ppp* *Div.* *pizz.* *ppp* *ppp* *ppp* *Div.* *ppp* *pizz.* *Div.* *ppp* *pizz.*

Changez vite la Timbale UT en UT #

LÉILA.
 NADIR.
 tom - be la mort tard!
 malheur à toi! ou
 malheur à toi! oui
 malheur à toi! oui
 velles
 C. B.

Ah! c'est lui!
 Ah! — funeste sort!
 Qu'as-tu

eresc. *fff* *sec.* *suiv.* *And^{no} quasi Allegretto.*

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is in the upper part of the system, and the piano accompaniment is in the lower part. The lyrics are:

due? ta main frissonne et trem - ble; D'un noir pressenti - ment ton cœur est a - gi -

Dynamics include *cresc.* and *rit.*.

Musical score for the second system, featuring orchestral instruments and vocal lines. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments listed are:

- Hautb. à 2.
- Clar. à 2.
- Bass.
- ppp.
- Tromb.
- Timb.
- Unis. b_2 .
- Unis.
- arco.
- Violoncelles et C. B.

The vocal line is in the lower part of the system, and the orchestral accompaniment is in the upper part. The lyrics are:

- té Eh! bien, fais ce ri - va - ge où le sort nous ras - sem - ble Reprends ta li - ber

Dynamics include *ppp.*, *f*, and *cresc.*.

a Tempo.

suivez.

Fl. *sec.* *ff*

Hautb. *sec.* *ff*

Clar. *sec.* *ff*

Bass. *sec.* *ff*

Cor. *sec.* *ff*

Tromb. *sec.* *ff*

Timb. *tr.* *ff*

Changez l'UT# en MI b et le FA en LA b.

suivez.

a Tempo.

BEILA (les yeux tournés vers Nadir) *Récit.* *f*

Je res - te, je reste i - ci quand i'y de - vrais mou - rir!

le. NOURABAD.

Sop. Par - le! ré - pons! *ff*

Ten. Par - le! ré - pons! *ff*

Basses. Par - le! ré - pons! *ff*

suivez.

ff *ff* *ff* a Tempo.

mf Largo

Fl. *mf*

Clar. *mf*

Bass. *mf*

Oboe *mf*

Horn *mf*

Trump. *mf*

Tromb. *mf*

Timb. *mf*

Snare *mf* laisser vibrer

Cymb. *mf*

Harpe *mf*

Largo (♩ = 84)

Vcl. *mf*

B. *mf*

1. *mf*

2. *mf*

Sup. *mf*

Ten. *mf*

Basses *mf*

Brah - ma, di - vin Brahma! - que ta main nous pro - tège - Des esprits de la nuit - viens é - carter le piè - ge -

Brah - ma, di - vin Brahma! - que ta main nous pro - tège - Des esprits de la nuit - viens é - carter le piè - ge -

Brah - ma, di - vin Brahma! - que ta main nous pro - tège - Des esprits de la nuit - viens é - carter le piè - ge -

vcl. et c. b. *mf*

mf Largo

Musical score for a vocal and piano piece. The score consists of 15 staves. The top four staves are for the vocal line, with dynamics *pp* and *à 2.* markings. The next three staves are for the piano accompaniment, with dynamics *pp* and *1^o* markings. The bottom six staves are for the vocal line with lyrics, with dynamics *p* and *pp* markings. The piano accompaniment at the bottom has dynamics *pp* and *3^o* markings. The score includes various musical notations such as notes, rests, and slurs. The lyrics are in French and describe a devotion to Brahma.

Lyrics:
 Ô dieu Brahma nous sommes tous à tes genoux Brahma nous sommes tous à tes genoux!
 Ô Brahma, ô dieu Brahma nous sommes tous à tes genoux à tes genoux!
 Ô dieu Brahma oui, Brahma nous sommes tous à tes genoux!

Performance markings: *pp*, *à 2.*, *1^o*, *3^o*, *p*, *pp*, *crese. molto.*, *3*.

The musical score consists of the following parts and markings:

- Orchestra:** Multiple staves for strings and woodwinds. Dynamic markings include *ff*, *f cresc. ff*, and *cresc. ff*. There are also markings for *trium* and *sec.*
- 1st Solo:** A section marked *1st Solo.* with a dynamic of *fp*.
- Vocalists:**
 - 1st Sop.** (Soprano): Lyrics: Brah - ma di - vin Brah - ma que ta main nous pro - tè - ge!
 - 2^d Sop.** (Soprano): Lyrics: Ô Brah - ma, di - vin Brah - ma que ta main nous pro - tè - ge!
 - Ten.** (Tenor): Lyrics: Ô Brah - ma, di - vin Brah - ma que ta main nous pro - tè - ge!
 - Basses.** (Bass): Lyrics: Brah - ma Brah - ma que ta main nous pro - tè - ge!
- Tempo:** The score begins with *Andante* and ends with *Andante.*
- Measure Numbers:** Various numbers are placed above the staves, such as 12, 20, 29, and 30.

ppp

Cors en LA,

vn^s

velles

C. B.

dim.

p

dim.

p

dim.

Sur un ordre de Zurga, Léïla gravit le sentier qui conduit aux ruines du temple, suivie par Nourabad et les sorcières, parvenues sur le rocher, celles-ci se retournent et font signe à la foule de s'arrêter, puis elles disparaissent avec Léïla. Alors les femmes et les enfants rentrent dans les huttes ou se dispersent de différents côtés.

sempre dim.

plus pp e rall.

sempre dim.

Les hommes se préparent à la pêche et descendent sur le rivage.

ppp

ppp

ppp

ppp

ppp

smor - zan - do.

pp

pppp

pizz.

pppp

pizz.

pppp

pizz.

pppp

pizz.

pppp

pizz.

pppp

smor - zan - do.

RÉCIT ET ROMANCE.

(A) RÉCIT.

Œ 4.

Andante.

G^{re} Flûtes.

1 Hautbois.
1 Cor Anglais.

Clarinettes
en Si b

Bassons.

Cors en LA.

Cors en MI.

Trompes à Pistons
en Si b.

Trombones.

Timbales en LA-MI.

Andante.

Violons.

Altos.

Viola.

Violoncelles.

C. Basses.

Andante.

arco. *sfpp* *suivrez.* *sfpp* *sfpp*

arco. *sfpp* *suivrez.* *sfpp* *sfpp*

arco. *sfpp* *suivrez.* *sfpp* *sfpp*

Récit.

A cette voix quel trouble a-gitait tout mon être? Quel fol espoir comment ai-je pu re-con-

arco. *sfpp* *suivrez.* *sfpp* *sfpp*

arco. *sfpp* *suivrez.* *sfpp* *sfpp*

The musical score consists of 14 staves. The top 10 staves are for woodwinds and brass: G^{re} Flûtes, 1 Hautbois/1 Cor Anglais, Clarinettes en Si b, Bassons, Cors en LA, Cors en MI, Trompes à Pistons en Si b, Trombones, and Timbales en LA-MI. The bottom 4 staves are for strings: Violons, Altos, Viola, and C. Basses. The vocal line is on a staff between the Alto and Viola staves. The score is in 4/4 time and marked 'Andante'. The vocal line begins with the lyrics 'A cette voix quel trouble a-gitait tout mon être? Quel fol espoir comment ai-je pu re-con-'. The string parts are marked with 'arco.' and 'sfpp' (sforzando piano) and include the instruction 'suivrez.' (follow).

sfp *sfp* *sfp* *f* *pp*
sfp *sfp* *sfp* *f* *pp*
sfp *sfp* *sfp* *f* *pp*
 N. - naï - tre. Hé - las! de - vant mes yeux dé - ja, pauvre in - sen - sé, La mè - me vi - si - on tant de fois a pas -
 Velles et C. B.
sfp *sfp* *sfp* *f* *pp*

Fl. a Tempo. Allegro. a Tempo.

Hautb. *pp* *f* *ff* *suivez.*
 Clar. *pp* *f* *ff* *suivez.*
 B^{es} *pp* *f* *ff* *suivez.*
 Cors. *pp* *f* *ff* *suivez.*
 Timb. *pp* *f* *ff* *suivez.*
 a Tempo. *ff* *ff* *ff* *ff* *suivez.*
 Vps *ff* *ff* *ff* *ff* *suivez.*
 N. *ff* *ff* *ff* *ff* *suivez.*
 - sé Non, non c'est le remords, la fiè - vre, le dé - li - re. Zurga doit tout sa - voir j'aurais du tout lui
 Velles
 C. B. *ff* *ff* *ff* *ff* *suivez.*
 a Tempo. *ff* Allegro. a Tempo.

FL. 2. *ff*

Hautb. *ff*

Clar. à 2. *ff*

Cor. *ff*

Tromb. *ff*

Timb. *tr*

V. *ff* *arg.* *fff ppp* suivez.

V. *ff* *fff* *fff ppp* suivez.

S. *ff* *fff ppp* Récit.

di.re Parjure à mon ser.ment j'ai vou.lu la re.voir j'ai dé.couvert sa tra.ce Et j'ai suivi ses

ff *fff* *fff ppp* suivez.

ff *fff* *fff ppp*

Tempo. Largo. *fff ppp*

V. *dim.*

V. *dim.*

V. *dim.*

S. *dim.*

as Et ca.ché dans la nuit et sou.pi.rant tout bas J'é.coutais ses doux chants en_por_tés dans les pa

V. *dim.*

(B) ROMANCE.

Andante, (♩=60)

Flûtes,

Cor Anglais *pp*

Clarinettes en SI ♭ *pp*

Bassons *pp*

Cors en LA.

Cors en MI. *pp* 2^o Solo.

Violons

Altos.

NADIR.

Violoncelles. *pp* *pizz.*

C. Basses. *pp*

ten. *ten.* *encor plus ten.* *pp*

encor plus pp

encor plus pp

encor plus pp

ten. *encor plus pp*

encor plus pp

Andante.

Cor Anglais.

Clar.

Cors en MI. *pp* 1^o

2^o

(con sordini) *pp*

Vas (con sordini) *pp*

N. *p*

2 velles soli. Je crois en-tendre en-co-re ca-che

les autres velles avec les C. Basses pizz. velles

C.B.

Cor Anglais.

1^o

pp

Cors.

1^o

pp

Vn.

N.

sous les pal miers Sa voix tendre et so no re Comme un chant de ra miers

p

Detailed description: This musical system includes staves for Cor Anglais (top), Cors. (second), Vn. (third), and N. (soprano, fourth). The N. part contains the lyrics: "sous les pal miers Sa voix tendre et so no re Comme un chant de ra miers". Dynamic markings include *pp* and *p*. The Cor Anglais part has a first ending bracketed at the end.

Cor Anglais.

Clar.

pp

1^o

pp

Cors.

1^o

pp

Vn.

pp

N.

O nuit enchan te res se Di vin ra vis se ment! O sou ve

p

pp

vlls

C.B.

Detailed description: This musical system includes staves for Cor Anglais (top), Clar. (second), Cors. (third), Vn. (fourth), and N. (soprano, fifth). The N. part contains the lyrics: "O nuit enchan te res se Di vin ra vis se ment! O sou ve". Dynamic markings include *pp* and *p*. The Cor Anglais part has a first ending bracketed at the end. The bottom right corner is marked "vlls" and "C.B."

Cors en MI. 1^o *ten.*

Vn^o *pp*

N. *pp*

velles velles velles velles

C.B. C.B. C.B. C.B.

Detailed description: This system contains five staves. The top staff is for Cors en MI (1^o), marked *ten.* The second staff is for Vn^o, marked *pp*. The third staff is for N. (Nasale), marked *pp*, with lyrics: "nir char-mant, Folle i-vres-se, doux rê-ve!". The fourth staff is for C.B. (Contrebasse), with lyrics: "velles", "velles", "velles", "velles". The bottom staff is also for C.B. The music is in a 4/4 time signature with a key signature of one sharp (F#).

Fl. 1^o Solo. *pp*

Cor Anglais. *pp*

Cors en MI.

Vns *sempre pp*

(con sordini) *pp*

Aux clar-tés des é-toi-les le crois en cor

velles

C.B.

Detailed description: This system contains seven staves. The top staff is for Fl. (Flute), marked 1^o Solo. and *pp*. The second staff is for Cor Anglais, marked *pp*. The third staff is for Cors en MI. The fourth staff is for Vns (Violons), marked *sempre pp*. The fifth staff is for (con sordini) (Cymbales), marked *pp*. The sixth staff is for C.B. (Contrebasse), with lyrics: "Aux clar-tés des é-toi-les le crois en cor". The bottom staff is also for C.B., with lyrics: "velles". The music continues in the same 4/4 time signature and key signature.

Fl.

Cor Anglais.

F. Solo.
pp
Cor.

Vn.

N.
la — voir Entr'ou_vrir ses longs voi_

Fl.

Cor Anglais.

Clar.

Cors en MI.

Vn.

N.
les Aux vents ti_ — — — — — des du soir. O nuit

Fl.

Cor Anglais

Cors.
1^o
pp

Vus

N.
enchan - te - res - - - - se Di - vin - - - - ra - - vis - se - ment

villes

C.B.

Fl.

Cor Anglais.

Clar. 1^o
pp

Cors en MI.

Vus

N.
O sou - ve - nir char - mant, Folle i - vres - se, doux rê -

villes

Cresc.

ten.

pp

Cresc.

pp

Cresc.

pp

Cresc.

pp

Cresc.

pp

villes

villes

villes

villes

C.B.

C.B.

C.B.

C.B.

FINAL.
(A) SCÈNE ET CHOEUR.

№ 5.

Même mouv!

Flûtes.

Hautbois.

Clarinettes
en SI ♯

Bassons

Cors en LA.

Cors en FA.

Cornets à Pistons
en SI ♯

Trombones

Timbales
en LA, MI.

Gra. Gra.
et Cymbales

Harpes.

Même mouv!

Violons

ôtez les sourdines.

Altos.

ôtez les sourdines.

ôtez les sourdines.

NADIR.

NOURABAD.

TÉNORS.

ans la coulisse

BASSES.

V. et C. Basses.

Même mouv!

Clar. *pp*

B[♭] *pp*

Harpes. *m.g.* *m.d.*

T. mot. *dim.* *f*

Basses. *dim.* *f*

Vcllo et C. B.

im - mo - bile - et clai - re Le ciel est bleu
 im - mo - bile - et clai - re Le ciel est bleu

Fl. *mf*

Hautb. 4^e *pp*

Clar. *mf* *pp*

B[♭] 4^e *pp*

Corson 1^a. *pp*

Harpes. *m.g.* *m.d.* *m.g.* *m.d.*

All^o vivo. (♩ = 56)

All^o vivo.
 près du chevalet.
ff près du chevalet.
ff près du chevalet.
pp (L'île amenée par Nourabad et les sorcières paraît sur le rocher qui domine la mer)

pp Le ciel est bleu
pp Le ciel est bleu

All^o vivo.

Clar. *p*

Bass *p*

Vus *fp* *crese.*

NOUR. *fp* *crese.*

elles *crese.* *mf*

C. B.

Toi reste là de bout sur ce roc so.li - tai - re

Hautb. *40* *crese.* *ff*

Clar. *crese.* *ff*

Bass *à 2.* *crese.* *ff*

Cors en LA.

Timb. *p* *f* *ff*

Vus *f* *crese.* *ff* *p*

f *crese.* *ff* *p*

f *crese.* *ff* *p*

f *crese.* *ff*

crese. *f* *crese.* *ff*

Les sorcières s'accroupissent aux pieds de L'ila et allument un bûcher de branches et d'herbes sèches dont Nourabad attise la flamme, après avoir tracé du bout de sa baguette un cercle magique sur le sable

Hautb. 49, *cresc.* *ff*

Clar. *p* *cresc.* *f* *ff*

Bass. *p* *cresc.* *ff*

Coro en LA. *cresc.* *ff*

Timb. *p* *cresc.* *ff*

Vln. *crescendo.* *f* *cresc.* *ff* *p* *cresc.*

Vla. *cresc.* *f* *cresc.* *ff* *p* *cresc.*

Vcllo. *cresc.* *f* *cresc.* *ff* *p* *cresc.*

Violon. *mf* *cresc.* *f* *cresc.* *ff* *p* *cresc.*

cresc. *f*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

f *cresc.* *ff* *p* *cresc.*

11.

Hautb. *p* *cre- scen do.* *ff*

Clar. *p* *49* *ere scen do.* *ff*

Bu. *p* *ere scen do.* *ff*

Cors en LA. *p* *ere scen do.* *ff*

Tromb. *p* *ere scen do.* *ff*

Timb. *p* *ere scen do.* *ff*

Vns. *crec.* *ere scen do.* *ff*

Vcl. *crec.* *ere scen do.* *ff*

B. *crec.* *ere scen do.* *ff*

B. *crec.* *ere scen do.* *ff*

Hautb. *p*

Clar. *p*

Bu. *f*

Cors en LA. *f*

Timb. *f*

Vns. *crec.* *f* *p* *crec.*

Vcl. *crec.* *fp* *crec.*

B. *crec.* *fp* *crec.*

NOUR. *f* *p* *crec.*

Aux lu - eurs du brasier en feu,

p *crec.* *f* *p* *crec.*

Fl.

Hautb.

Clar.

B^{ns}

Cors en LA.

pps

Tromb.

Timb.

Cymb. seule.

mus

Aux va - peurs de l'en - ceus qui mon - te jusqu'à Dieu Chan - te. chan - te

cre *scen*

p

cre *scen*

p

cre *scen*

p

cre *scen*

cre *scen*

cre *scen*

cre *scen*

f *p* *crese.* *cre* *scen*

f *p* *crese.* *cre* *scen*

f *p* *crese.* *cre* *scen*

f *p* *crese.* *cre* *scen*

f *p* *crese.* *cre* *scen*

This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with vocal lines. The score is written on 14 staves. The top two staves feature vocal lines with lyrics "- do." and dynamic markings *ff*. The remaining staves are for instruments, with various dynamics including *ff*, *f*, *fp*, *p*, and *tr*. The bottom section of the score includes the French text "Nous l'écoutons" and concludes with a *dim.* marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

pp
Timb. fr

dim.

pp

pp

NADIR. (à part, sur le devant du théâtre)
A - dieu doux rê - ve a - dieu!

pp

dim.

11.
Clar.
pp

1^o Solo.
pp

pp

pp

pp

Timb. fr

dim.

dim.

(il entre dans la cabane de Zurga)

(B) AIR ET CHOEUR.

Large. (♩ = 40)

Flûtes.

Hautbois.

Clarinettes en Sib.

Bassons.

Cors en LA.

Cors en FA.

Cornets à Pistons en SI b.

Trombones.

Timbales en SOL, RÉ

G^{sse} C^{sse} et Cymbales.

Harpes.

Violons.

Altos.

LÉILA.

NADIR.

SOPRANI.

TÉNORS.

BASSES.

elles et C. Basse.

ppp

p

p

sonore.

Ô Dieu — brahma — Ô maître souverain du monde —

Large.

Allegretto. (♩ = 66)

Fl. 49 Solo. pp

Hautb. 49 Solo. pp

Clar. dim. 49 Solo. pp

Bass. 49 dim. fp

Corn. dim. fp

Gr. C. et Cymb. ppp

Vcl. dim. pizz. dim. pp

Vln. dim. pizz. dim. pp

Violoncelle dim. pizz. et Div. pp très léger.

VOIX Sol. Dans le ciel sans

Ten. Esprits de l'air, esprits de l'onde, Esprits des bois

Basses. Esprits de l'air, esprits de l'onde, Esprits des bois

Violles et C. B. dim. p Esprits de l'air, esprits de l'onde, Esprits des bois

Allegretto

Allegretto.

Clar.

Bass.

Vcl. p

Vln. p

Violoncelle p

vo - le Par - se - mé d'é - toi - les Au - sein de - la - nuit Transpa - rent et

Clar. *poco* *cresc.*

2^e Solo. *pp*

3^e Solo. *pp* *poco* *cresc.*

1^{er} Viol. *poco* *cresc.*

2^{es} Viol. *poco* *cresc.*

Vcl. *pp* *poco* *cresc.*

C. B. *pp*

pp *Div. pizz.*

pur Comme dans un rê - ve Pen - ché sur la grè - ve Mon re - gard, oui mon re - gard vous

H.

Clar. *cresc.* *ppp*

4^o Solo. *pp*

Cor. *cresc.* *ppp*

Timb. *ppp*

Unis. *f* *pp*

Unis. *f* *pp*

Unis. *f* *pp*

Viol. *cresc.* *f* *pp*

Vcl. *cresc.* *f* *pp*

Viol. *pp* *dim.* *pp*

Vcl. *pp* *pp*

Viol. *pizz.* *p*

Vcl. *pizz.* *p*

soit à tra vers la nuit dim. *pp* Ma voix vous im - plo re

Clar. *poco* *P cresc.*

B♭

Cors en SOL.

Vn. *poco* *cresc.* *pp* *dim.*

Vn. *poco* *cresc.* *pp* *dim.*

L. *cresc.* *dim.*

Mon cœur vous a do - re Mon chant lé - ger Comme un oi - seau sem - ble vol - ti -

poco *cresc.* *pp* *dim.*

sempre pizz.

pp

B♭

Cors en SOL.

Vn. *arco.* *pp legg.*

Vn. *Div. arco.* *pp legg.*

pp *sempre pizz.*

L. *tr.*

- ger Ah!

Ten. *pp* Ah! chan - te, chante en - co - re Oui que ta voix so - no - re Ah! que ton chant lé - ger Loin de nous chas - se tout dan -

Basses. *pp* Ah! chan - te, chante en - co - re Oui que ta voix so - no - re Ah! que ton chant lé - ger Loin de nous chas - se tout dan -

sempre pizz.

pp

pp

1^{re} Solo,

Clar.

legg.

p.

legg.

pp

2^o Solo,

p

Cour en SOL.

1^{re} Solo,

p

Ah! ah! ah! ah!

ger Ah! chan - te chante en - co - re Oui, que ta voix so - no - re Ah! que ton chant lé -

ger Ah! chan - te chante en - co - re Oui, que ta voix so - no - re Ah! que ton chant lé -

1^{re} Solo,

pp

pp

10

10

crese. molto.

crese. molto.

crese. molto.

Unis. crese. molto.

crese. molto.

arco.

1^{re} Solo,

pp

crese. molto.

crese. molto.

ger Loin de nous chas - se tout dan - ger. (Nadir s'est glissé au pied du rocher - Léïla se penche vers lui et écarte son voile un instant)

ger Loin de nous chas - se tout dan - ger.

crese. molto.

Fl. *ff sec.*
 Hautb. *sec.*
 Clar. *ff sec.*
 Bass. *sec.*
 Cors. *ff*
 Pns. *ff sec.*
 Tromb. *sec.*
 Timb. *tr dim.*
 Harpes. *p*
 Vn. *ff*
 Vcl. *ff*
 Cb. *ff*
 B. *arco.*

Dieu! c'est el le! (à Léila) *p à demi-voix.* Léi la... Léi la... Ne redoute plus

LEILA.

pp

Il est là! Il m'é.cou - te! Pour toi, pour toi que j'a -

chan - te, chante en - co - re Oui, que ta voix so - no - re Ah! que touchant lé - ger Loin de nous chas - se tout dan -

chan - te, chante en - co - re. Oui, que ta voix so - no - re Ah! que touchant lé - ger Loin de nous chas - se tout dan -

1^{re} Solo.

f *dim.* *molto* *p* *dim.* *molto.*

f *à 2.* *dim.* *molto* *p* *dim.* *molto.*

f *à 2.* *dim.* *molto* *p*

f *dim.* *molto.* *p* *dim.* *molto.*

f *dim.* *molto.* *p* *dim.* *molto.*

f *dim.* *molto.* *p* *dim.* *molto.*

f *dim.* *molto.* *p* *dim.* *molto.*

que ja.do re Il est là... il m'é cou - te...

pour te pro - té - ger Ne crains rien, je suis là!

chas - se tout dan - ger Ah! Ah!

chas - se tout dan - ger Ah! Ah!

(à bouche fermée) *dim.* *molto.* *dim.* *molto.*

f *dim.* *molto* *p* *dim.* *molto.*

Musical score for a vocal and piano piece, page 122. The score includes vocal lines with lyrics and piano accompaniment with various performance markings.

Performance Markings: *pp*, *smorzando.*, *estinto.*, *ppp*, *pizz.*, *ad lib.*, *Variante.*

Vocal Lyrics:

 Ah! ah! ah!

 Lé.ï la ne crains rien Lé.ï la Je suis là!

The score features multiple staves for piano accompaniment and vocal lines. The piano part includes complex textures with arpeggiated figures and sustained chords. The vocal line is characterized by melodic leaps and expressive phrasing.

