

ENTR'ACTE, CHŒUR ET SCÈNE.

№ 6.

Allegretto. (♩ = 152)

(dans la continue)

1^{re} Flûte.

2^{de} Flûte.

Tambour basque.

SOPRANI.

TÉNORS

BASSES.

Allegretto.

Hautbois

Clarinettes en LA.

Bassons.

Cors en SOL.

Cors en FA.

Cornets à Pistons en SI ♯.

Trombones.

Timbales en SOL-RE.

Allegretto.

Violons.

Altos.

LÉILA.

NOURABAD.

Vclles et C. Basses

Allegretto.

Clar. 1^o Solo. *p* *po - co*

B^os 4^o Solo. *p* *po - co*

Cors en SOL. *pp* *pp*

Timb. *pppp*

Vns *po - co*

Viols *Div.* *Finis.* *pp* *po - co*

C.B. *pp* *pizz.* *po - co*

RIDEAT.

Clar. *ere - scen - do dim.*

B^os *ere - scen - do dim.*

Cors en SOL. *pp* *dim.*

Vns *ere - scen - do dim.*

Viols *ere - scen - do dim.* *arco.*

C.B. *ere - scen - do dim.* *Div.* *1^o Solo arco.* *rall.*

Allegretto. (♩ = 96)

Tamb. basque.

mf
Lom - bre des_cend des cieux, La nuit ou - vre ses

mf
Lom - bre des_cend des cieux, La nuit ou - vre ses

Ras...
mf
La la la la : la la la la : la la la la : la la la la : la la la la : la la la la : la la la la : la la la la

Allegretto.

Vclles et C.B.

Allegretto.

1re Pie. Et.

Tamb. basque.

ff

voi, les , Et les blan - ches é - toi - les Se bai - guent dans l'a - zur des flots — si - len - ci - eux! —

voi, les Et les blan - ches é - toi - les Se bai - guent dans l'a - zur — des — flots si - len - ci - eux! —

la la la la : la la la la : la la la la : la la la la : la la la la : la la la la : la la la la : la la la la

Vclles

tr. *mf*
mf
r. amb. basque. *f* *mf*
L'om - bre des - cend des - cieux, ah!
L'om - bre des -
la la

r. amb. basque. *f* *mf* *f*
L'om - bre des - cend des - cieux, ah! Oui, l'om - bre des - cend des - cieux. La
- cend des - cieux, L'om - bre des - cend des - cieux, Oui, l'om - bre des - cend des - cieux. La
la la

PIANO

Tamb. basque.

mit é - tend ses voi - les; Et les

mit é - tend ses voi - les; Et les

la la la la la la la la la la la la la la la la la la la

VINS

Detailed description: This system of a musical score includes a piano part with trills and a forte (ff) dynamic, a tambourine part with a rhythmic pattern, and two vocal parts. The lyrics are 'mit é - tend ses voi - les; Et les' and 'mit é - tend ses voi - les; Et les'. A bass line consists of a series of 'la' notes. There are also staves for 'VINS' and a grand staff at the bottom.

blan_ches é - toi - les Se baignent dans l'a - zur des flots si - len - ci - eux.

blan_ches é - toi - les Se baignent dans l'a - zur des flots si - len - ci - eux.

la la la la la la la la la la la la la la la la la la la

Detailed description: This system continues the musical score. The piano part has a forte (f) dynamic and includes trills. The tambourine part continues its rhythmic pattern. The vocal parts have lyrics: 'blan_ches é - toi - les Se baignent dans l'a - zur des flots si - len - ci - eux.' and 'blan_ches é - toi - les Se baignent dans l'a - zur des flots si - len - ci - eux.'. The bass line continues with 'la' notes. There are also staves for 'VINS' and a grand staff at the bottom.

This system of musical notation includes a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in the first measure, followed by a series of rests. The lyrics "Tra la la la la la la la" are written under the vocal line starting in the third measure. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system concludes with a double bar line.

This system continues the musical piece. The vocal line features a melodic phrase in the first measure, followed by rests. The lyrics "la la la la la la la la la la la la la la la la la la" are written under the vocal line starting in the third measure. The piano accompaniment includes dynamic markings such as *p* (piano) and *tr* (trills) in the right hand. The system concludes with a double bar line.

Récit.

p

Cors en SOL. Changez en FA.

p

Tromb.

p

Timb. *tr. sm.* Changez en UT; FA =.

pp

arco. **Récit.**

p

Viol. arco. *p*

arco. *p*

NOURABAD. **Récit.**

Les barques ont gagné la grève Pour cette nuit. LÉILA la notre tâche sa chère

Violles arco. *p*

C.B. arco. *p*

Récit.

Clar. **Andantino.**

pp

Récit.

pp

pp

animez. **Andantino.** **Récit.** mesuré. *p*

Viol. *p*

Viol. *p*

Viol. *p*

LÉILA. **Récit.**

Allez vous donc hélas! me laissez seule?

ici tu peux dormir Oui, mais ne tremble pas Sois sans érain

Andantino. *p*

Tempo. *suivrez.* a Tempo. *suivrez.* a Tempo. *suivrez.* a Tempo. *suivrez.*

pp

crise.

crise.

Récit. 6

te Par la des rocs i.naces si, bles Défendus par les flots grou dants; De ce côté le camp et là, gardiens ter.

crise.

Tempo. *suivrez.* a Tempo. *suivrez.* a Tempo. *suivrez.* a Tempo. *suivrez.*

Moult. a Tempo. Plus lent.

Clar. *f* *ff*

Bass. *f* *ff*

en FA.

Cors. *f* *ff*

Bass. *f* *ff*

Tromb. 3^e Solo. *f* *ff*

Timb. *f* *ff*

a Tempo. Plus lent

f *ff*

f *ff*

LEILA

Que Beah.

ri. bles, Le fusil sur le pau. le et le poignard aux dents Nos amis veil. le. ront

f *ff*

a Tempo. *f* *ff* Plus lent

Clar. *Moderato.*
espressivo.

Bass.

Vns. *Moderato.*
pp

Violoncelles et C.B. *pp*

NOIRABAD.
- ma me protégé! Si ton cœur res- te ur, si tu
Velles et C.B. pizz.

Moderato.

Clar.

Vns.

Violoncelles et C.B.

tiens ton serment, Dors en paix sous ma gar- de et ne crains au- cun piè-.

Allegro.
ff

suivrez.

a Tempo.
ff

suivrez.

LÉILA. Récit.
- ge. En fa- ce de la mort - J'ai su res- ter fi-
Vns. *ff*

C.B. *ff*

Allegro. *suivrez.* *a Tempo.* *suivrez.*

Hautb. *a Tempo.* *Recit.* *suivez.* *a Tempo.* *All^o vivo.* *suivez.*

Clar. *ff* *ff* *p*

B^o. *ff* *ff* *p*

Cors. *f* *ff* *adm.*

pts. *f* *ff*

Tromb. *f* *ff*

Timb. *f* *ff*

a Tempo. *Recit.* *suivez.* *a Tempo.* *All^o vivo* *suivez.*

ff *ff* *ff* *pizz.* *f*

dè le au serment Oufnefois j'avais fait. toi comment? J'étais encor en.

a Tempo *Recit.* *suivez.* *a Tempo* *All^o vivo.* *f* *suivez.*

Hautb. *Tempo.* *suivez.*

B^os *p*

Cors. en FA. *p*

Tempo. *suivez.*

ff *f* *f*

faut un soir, je me rap. pel. le Un homme, un fu-gi-tif, implorant mon se-

Tempo. *f* *suivez.* *p*

Hautb.

Clar. *cre - - - - - scen*

Bass *cre - - - - - scen*

Viol. *cre - - - - - scen*

Violoncelle *cre - - - - - scen*

Flûte *cre - - - - - scen*

rou che Ac - court la menace à la bou che; On mien tou re un noi

cre - - - - - scen

Hautb.

Clar. *do mol to ff* **! Solo.**

Bass *do mol to ff* **pp**

Cors. *p dim pp*

Tromb. *ff*

Timb. *tr*

Viol. *do mol to Div. pp pizz.*

Violoncelle *do mol to Div. pp pizz.*

guard sur mon front est le vé! Je me tais la nuit vient... il fuit... il est sau

do mol to p dim. pp

Hautb. *suivrez.,* a Tempo mod^{lo} (♩=66)

Clar. *ff*

Bps *ff*

Cors en FA. *ff*

Bps *pp*

Timb. *ff* *tr*

Vns *arco. ff* *suivrez.* *pp* *ppp* a Tempo mod^{lo}

Vcl. *ff* *arco. ff* *pp* *pp*

recit. Mais avant de gagner la sava - ne loin tai - ne:

ff *suivrez.* *pp* a Tempo mod^{lo}

Hautb.

Clar. *p*

Cors. *p*

Timb. *tr*

Vns *pp* *pp* *pp* *pp*

Vcl. *p* O courageuse en fant, dit - il, va, prends cet - te chaî - ne Et garde la tou - jours

Hautb. *cresc.* *f* *ff* **Allegro.**

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

Bass

cresc. *f* *ff*

Cors. *cresc. molto.* *ff* **Changez en Ré**

Bass

Tromb. *ff*

Timb. *ff* **Changez le SOL # en FA #.**

Allegro.

cresc. *cresc. molto.* *ff* *ff* *f*

cresc. *cresc. molto.* *ff* *ff* *f*

en souvenir de moi — Moi, moi — je me souviendrai —

cresc. *cresc. molto.* *ff* *ff* *ff* *f*

Allegro. *ff* *f*

fp *suivez.* *p* *fp*

fp *suivez.* *p* *fp*

fp **Recit.** *p* *fp*

J'avais sauvé sa vie et tenu ma promesse

VOUR. *p* *fp*

C'est bien... Songes-y, de tous nos maux Zurga peut te demander

Velles et C.B. *fp* *p* *fp*

Clar. Moderato.

BUS

Cors en RÉ.

Moderato.

Vns

espress.

espress.

comp. te; songes - y, songe à Dieu!

Moderato.

Hautb.

Clar. *dim.*

Cors en RÉ. *dim.*

Vns *dim.*

Vclles. *dim.*

C.B.

p Changez en SI b.

pizz. smorzando.

pizz.

pizz.

pizz.

pizz.

sempre smorzando.

sempre smorzando.

Tra la

La la

La la

This system contains three vocal staves and four piano accompaniment staves. The vocal parts consist of a soprano line, an alto line, and a bass line. The lyrics are 'Tra la' for the soprano and 'La la' for the alto and bass. The piano accompaniment consists of four staves, with the top two in treble clef and the bottom two in bass clef. The tempo/mood is marked 'sempre smorzando.'.

la la la la la la la la la la

la la

la la

This system continues the musical score with three vocal staves and four piano accompaniment staves. The vocal parts continue with the lyrics 'la la la la la la la la la la' for the soprano, 'la la' for the alto, and 'la la' for the bass. The piano accompaniment continues with four staves. The tempo/mood remains 'sempre smorzando.'.

RÉCIT ET CAVATINE

N^o 7.

Allegro agitato. (♩. = 63)

Flûtes.
Hautbois.
Clarinettes en Sib.
Bassons.
Corns en FA.
Corns en UT.
Timbales en UT-FA.
Violons.
Altos.
LEÏLA.
Violoncelles.
C. Basses.

clar. a Tempo.

Récit
Seu-le, en ce lieu dé-sert ou règne le si-len-ce. / & fris.

a Tempo. *f*

pp Andantino (♩ = 66) 1^{er} Solo.

-sonne, j'ai peur, / et le som-neil me fuit. / Mais il est là non

quittant le hamac et regardant du côté de la terrasse)

Andantino.

Andante (♩ = 52)

Cors. 1^{er} Solo.

cœur de vi-ne sa-présen-ce.

Andante.

Fl.

Clar.

BUS

Cors en FA.

Vln.

Vla.

L.

1^o Solo.

p

pp

1^o Solo.

p

pp

p

p

p

p

p

p

p

p

p

pizz.

arco.

p

Comme autre fois dans la nuit

Cors.

Vln.

L.

som bre Ca_ ché sous le feuillage é_ pais Il veil le près de moi dans l'om bre Je puis dormir, rê ver en

1^o Solo.

p

Fl. *pp* *smorz.*

Hautb. *pp*

Clar. *pp*

B^{ss} *pp* *Solo.*

Cors. *pp*

V^{ns} *pp*

L. *pp* *rall.* *pp* *rall.*

paix Je puis dormir, rêver en paix Il veil le près de moi Comme au tre fois, comme au tre.

pizz. *pp* *smorz. arco.*

Fl. *pp*

Clar. *pp*

B^{ss}

Cors. *pp*

V^{ns} *pp*

L. *pp*

a Tempo.

a Tempo.

(repoussant lentement le hamac)

a Tempo. *pizz.* *Gst*

Clar. 1^o Solo.

pp

Cors en FA.

Div.

pp

lui mes yeux l'ont re.con.nu C'est lui, mon âme est ras.su ré e Ô bon.

Div.

pp

Fl.

Hautb.

poco

cresc.

Clar.

1^o Solo.

p

Cors.

1^o Solo.

p

Div.

p poco

cresc.

Div.

p poco

cresc.

cresc.

heur joie i nes pé ré e Pour me re voir il est ve nu. Ô bon.

poco

cresc.

pizz.

Clar. *1^o Solo.*

dim.

Cors. *dim.*

1^o Solo.

pp

dim.

dim.

pp

pp

p roll.

heur il est ve - nu il est là - près de moi Ah! - Comme au -

suivrez. pp

pp

pp

pp

1^o Solo.

pp

p

fois dans la nuit som - bre Ca - ché sous le feuilla - ge é - pais Il veil - le près de moi dans

Fl.
Hautb.
Clar.
B♭s.
Cors.
Vn.
Vla.
C.
L.
pp
pp
pp
pp
p
p
pp
rall. pp
p
pp
pizz.
pp

l'om-bre Je puis dormir, rê-ven paix, Je puis dormir rê-ver en paix. Il veil le près de

Fl.
Clar.
Cors.
Vn.
Vla.
C.
L.
pp
pp
pp
pp
p
pp
rall. pp
pp
a Tempo.
pizz.
pp
a Tempo.
pp

moi. Comme au tre. fois. — comme au tre. fois. — Je puis dor mir, — je puis rêver — en

Fl.

Clar.

Bass

Cor.

Vln

Vcl

paix Il veil le près de moi Oui, comme au trefois, je puis rêver ah!

ppp

pizz. p arco.

pizz. p arco.

pizz. p arco.

Div. arco.

arco.

pp

Cor. 2^o Solo.

Timb.

pp

pp

pp

pp

paix. — (elle laisse tomber sa tête sur ses épaules et s'endort en souriant)

Enis.

pp pizz.

The first system of the musical score consists of ten staves. The top two staves are in treble clef and contain complex melodic lines with many beamed notes and triplets. The third staff is in bass clef and contains a simple bass line. The fourth and fifth staves are in bass clef and feature long, sustained notes with slurs. The sixth staff is in bass clef and contains a tremolo effect. The seventh and eighth staves are in treble clef and contain simple melodic lines. The ninth and tenth staves are in bass clef and contain a steady bass line. Dynamic markings include *pp* and *ppp*.

The second system of the musical score consists of ten staves. The top two staves are in treble clef and contain vocal lines with lyrics: "smor - zan - do." and "long." The third staff is in bass clef and contains a bass line. The fourth and fifth staves are in bass clef and feature long, sustained notes with slurs. The sixth staff is in bass clef and contains a tremolo effect. The seventh and eighth staves are in treble clef and contain simple melodic lines. The ninth and tenth staves are in bass clef and contain a steady bass line. Dynamic markings include *len.*, *ppp*, *pizz.*, and *tr.*

CHANSON.

№ 8.

Andante. (♩ = 52)

Flûtes.

Hautbois.

Clarinettes
en SI b.

Bassons.

Cors en SOL.

Cors en RÉ.

Timbales
en SOL-RÉ.

Harpe
(dans la coulisse)

Violons.

Altos.

LÉILA.

NADIR.

Vclles et C. Basses

The musical score is arranged in a standard orchestral format. It includes staves for Flûtes, Hautbois, Clarinettes en SI b., Bassons, Cors en SOL, Cors en RÉ, Timbales en SOL-RÉ, Harpe (dans la coulisse), Violons, Altos, LÉILA, NADIR, and Vclles et C. Basses. The key signature is one flat (B-flat) and the time signature is 12/8. The tempo is marked 'Andante' with a metronome marking of ♩ = 52. The woodwind section (Flûtes, Hautbois, Clarinettes, Bassons) has a melodic line starting with a piano (*p*) dynamic, marked 'Sub.' (subito), and ending with a *dim.* and *pp* dynamic. The Harpe part is marked *pp* and features a rhythmic accompaniment of chords. The vocal parts for LÉILA and NADIR are shown at the bottom, with the lyrics 'De mon ami... e fleur de la' appearing under NADIR's line. The score concludes with a final 'Andante.' marking.

Andante.

Harpe.

mi - e - Au fond du lac - si - len - ci - eux - J'ai vu dans l'on - de Claire et pro.

This system contains the first system of music. It includes a harp part with a 9/8 time signature and a vocal line. The lyrics are: "mi - e - Au fond du lac - si - len - ci - eux - J'ai vu dans l'on - de Claire et pro." The harp part consists of chords and arpeggios. The vocal line has a melodic line with some triplets.

fon - de, - Et tin - celer le front joy, eux - Et les doux yeux, et les - doux yeux -

This system contains the second system of music. It includes a harp part and a vocal line. The lyrics are: "fon - de, - Et tin - celer le front joy, eux - Et les doux yeux, et les - doux yeux -". The harp part continues with chords. The vocal line continues the melody from the previous system.

La voix se rapproche Dieu! La voix se rap proche

poco cresc.

Ma bien aimée est en - fer - mé - e - Dans un palais d'oret - d'a - zur - Je l'entends rire Et je - vois

This system contains the third system of music. It includes a harp part and a vocal line. The lyrics are: "La voix se rapproche Dieu! La voix se rap proche". There are dynamic markings: *p* at the beginning and *poco cresc.* later. The lyrics continue: "Ma bien aimée est en - fer - mé - e - Dans un palais d'oret - d'a - zur - Je l'entends rire Et je - vois". The harp part features chords and some arpeggios. The vocal line has a melodic line with some triplets.

Animez beaucoup.

Fl.

Hautb.

Clar.

Bass.

Corn.

Timb.

Harpe.

Vns

Viola

Violoncelle

LEILA.

Undoux charme m'at - tire Ciel! ah! c'est lui!

lui. re Sur le cristal du gouffre obscur Son regard pur, son re - gard pur

mf

mf

mf

mf

p

p

trance

p cresc.

cresc.

f cresc.

ff

Animez beaucoup.

arco.

cresc.

arco.

f cresc.

arco.

arco.

cresc.

arco.

cresc.

Animez beaucoup.

DUO.

TC 9.

All^o molto. (♩=160)

G^{re} Flûtes. *ff sec.* *f* *ff*

Hautbois. *à 2. sec.* *ff* *ff*

Clarinettes en SI b. *sec.* *ff* *f* *ff*

Bassons. *sec.* *à 2.* *f* *ff* *à 2.* *f* *ff*

Cors en SOL. *à 2. sec.* *ff* *f* *ff*

Cors en RÉ. *sec.* *à 2.* *f* *ff*

Cornets à Pistons en SI b. *sec.* *ff* *ff*

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

Timbales en RÉ-SOL. *sec.* *ff* *ff*

Violons. *sec.* *ff* *f* *ff*

Altos. *sec.* *ff* *f*

LÉILA.

NADIR. (Il paraît au fond sur la galerie à jour qui ferme le théâtre, il s'avance avec précaution et descend parmi les ruines)

Violoncelles. *sec.* *ff* *f* *ff* *f*

C. Basses. *sec.* *ff* *ff*

All^o molto. *ff*

This musical score is arranged in a grand staff format with 15 staves. The top two staves are for the vocal parts, with lyrics in French. The remaining staves are for various instruments, including woodwinds, strings, and a basso continuo. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). A repeat sign with a first ending bracket is present in the vocal line. The lyrics include "Dieu puis..." and "Léi - la! Léi - la!".

Dieu puis...

Léi - la! Léi - la!

crescendo.

ff pp

ff ff

crescendo.

ff pp

ff ff

crescendo.

ff pp

ff ff

crescendo.

ff pp

ff ff

à 2.

mf

ff ff

à 2.

ff pp

ff

à 2.

pp

ff

crescendo.

ff pp

ff ff

crescendo.

ff pp

ff ff

ff

mf

ff ff

sant le voi - là!

crescendo.

ff

ff ff

Près d'el - le me voi - là -

crescendo.

ff

ff ff

(Il s'élançait vers Léïla)

ff

ff ff

f

Même mouv!

Fl.

Clar.

B^{ss}.

V^{ns}.

LEILA.

Par cet étroit sentier qui borde le sombre a-bi-me Comment es-tu ve-

pp legg.

pp

sempre.

Même mouv!

Fl.

Clar. 1^o Solo.

B^{ss}.

V^{ns}.

NADIR.

Un Dieu qui, dait mes pas! Un tendre espoir m'a ni-me! Rien, non, rien ne m'a re-te.

pp pizz.

Clar.

1^o Solo. *pp* 2^o Solo. *pp*

Que viens-tu faire i - ci? fuis la mort te me - na - ce!
- ne - pai - se ton ef - froi, par - dou - ne!

pp

II. *p*

Hautb. *p* *dim.* *dim.*

Clar. *poco* *cresc.* *pp*

Cors en RÉ. *pp*

poco *cresc.* *dim.*

poco *cresc.* *dim.*

poco *cresc.* *dim.*

poco *cresc.* *dim.* *3*

J'ai ja - ré ie ne dois pas t'en - ten - dre, Hé - las! je ne dois pas te voir,
fais moi

poco *cresc.* *dim.*

pizz.

Fl. *crec.* *molto.* *f* *pp*

Clar. *crec. molto.* *f* *pp*

Cors. *crec.* *f* *dim. molto. pp*

Timb. *mf* *f*

Vns. *crec.* *molto.* *f* *pp* *express.*

Vla. *crec.* *molto.* *f* *pp*

L. *crec.* *molto.* *f* *dim* *molto. pp*

N. *crec. molto.* Ah! va - l'en! *dim.*

grà - ce me re - jous se pas Ah! le *dim. molto. pp*

crec. *molto.* *f*

Fl. *4^o Solo.*

Clar. *4^o Solo.*

Cors. en RE

Vns. *dim. molto. pp*

Vla. *dim. molto. pp*

L. jour est loin en co - jour re. Nul ne peut nous sur - pren - dre;

N. *dim. molto. pp*

molto. *f* *suivez.* *a Tempo.* *suivez.* *a Tempo.*

H.

Hautb. *a 2* *f* *suivez.* *suivez.* *ff*

Clar. *molto.* *f* *suivez.* *suivez.* *ff*

B^{ss} *molto.* *f* *suivez.* *suivez.* *ff*

Cors. *molto.* *f* *suivez.* *suivez.* *ff*

Pos. *f* *suivez.* *suivez.* *ff*

Tromb. *suivez.* *suivez.* *ff*

Timb. *tr* *suivez.* *tr* *suivez.* *ff* *Changez en MI b - LA b*

molto. *ff* *suivez.* *a Tempo.* *suivez.* *ff* *a Tempo.*

V^{ns} *molto.* *ff* *suivez.* *suivez.* *ff*

molto. *ff* *suivez.* *suivez.* *ff*

f *a piacere.*

Ah! La mort est sur tes pas, ah! par pitié é-loi-gue-toi!

-la! Lé-i-la Hé las!

molto. *ff* *suivez.* *suivez.* *ff*

molto. *ff* *suivez.* *suivez.* *ff*

a Tempo. *ff* *a Tempo.*

Fl.
Haut.
Clar.
Bss.
Corns.
vns
vcs
Div.
Unis.

dim.
Prenez le Cor Anglais.
Changez en FA.
Changez vite en SI b bas.
dim.
dim.
dim.
dim.
Unis.

1^{re} Fl.
Clar.
vns
vcs
pp

1^{er} Solo.
molto rall.
molto rall.
molto rall.
molto rall.
molto rall.
molto rall.
pp

D
And^{te} non troppo. (♩ = 42)

Chor.
sempre pp
 Vn.
sempre pp
 Vc.
sempre pp
 NADIR.
P espress.
 Ton cœur n'a pas com-pris le mien, Au sein de la
 Velle et C.B. Velle arco.
 And^{te} non troppo. C.B. pizz.

Corsen SI ♭ 4^o Solo.
pp
 nuit par-lu-mé-e, Quand j'é-con-tais l'a-me char-mé-e Les ac-
 Vn.
 Vc.

LÉLIA.
P espress.
 Au-
 cents de ta voix ai-mé-e, Ton cœur n'a pas com-pris le
 Vn.
 Vc.
rall.
suivrez.

a Tempo.

Cor Ang. *ten.*
pp

Clar. *1^o ten.*
pp

Cors en SI^b. *ten.*
pp

a Tempo.

V^{ns}

si — que toi — je me — sou — viens, Au sein — de la nuit — parfu — mé — e Mon
mien!

a Tempo.

Fl. *pp*

Cor Ang. *poco cresc.*
pp

Clar. *poco cresc.*
pp

B^{ns} *1^o ten.*
pp

Cors en SI^b. *poco cresc.*
poco cresc.
pp

V^{ns} *poco cresc.*
pp

âme — a — lors — libre et — char — mé — e A — la — mour — né — tait pas fer — mé — e, Ains — que

poco cresc. *pp*

a Tempo un poco animato.

suivrez. dim.

II. suivrez. dim.

Cor. Ang. suivrez. dim. pp

Clar. suivrez. dim. pp fpp

B♭s suivrez. dim. pp fpp

Cors. suivrez. dim. pp f

pus

Timb.

a Tempo un poco animato.

arco. p léger. crescendo.

arco. fp crescendo.

arco. fp crescendo.

dim. rall. toi je me souviens!

NADIR. Ja vais pro mis di vi ter ta pré

suivrez. arco. fp

suivrez. arco. fp

crescendo. f

a Tempo un poco animato.

p f

Musical score for the first system. The vocal line (Soprano) has lyrics: "sen - ce Et de me tai re à tout ja - mais! Mais". The score includes parts for Flute II (Fl.), Clarinet (Clar.), Bassoon (Buis.), Horns (Corns.), Trumpets (Tromp.), Violins (Vins.), and Double Basses (Bass.). Dynamic markings include *fp*, *crescendo.*, *f*, and *p*. The bass line includes markings for *arco.* and *pizz.*

Musical score for the second system. The vocal line (Soprano) has lyrics: "de l'a - mour, hé - las! ô fa - ta - le puis - san - ce! Pou - vais - je". The score includes parts for Flute II (Fl.), Clarinet (Clar.), Bassoon (Buis.), Horns (Corns.), Trumpets (Tromp.), Violins (Vins.), and Double Basses (Bass.). Dynamic markings include *p*, *espress.*, *pten.*, *crescendo.*, *f*, and *arco.*

Clar. *suivez.* *a Tempo.*

BUS *suivez.*

Cors. *suivez.* *1^o Solo.* *p*

Vns *sf* *suivez.* *p* *a Tempo.* *sempre p*

Vas *sf* *suivez.* *p*

LEILA. *rall.* *Mal - gré la nuit, mal -*

fuir les beaux yeux que j'ai - mais *sempre p*

sf *suivez.* *p* *legg.*

sf *suivez.* *p*

Clar. *a Tempo.* *Plus lent.*

BUS *Plus lent.*

Cors. en FA. *dim.* *rall.*

Vns *Plus lent.* *dim.* *rall.*

Vas *dim.* *rall.*

gré ton long si - len - ce Mon cœur char - mé a - vait lu dans ton *dim.* *rall.*

pizz. *dim.* *rall.*

Plus lent.

Clar. Animez peu à peu. cre - - - - - scen - - - - - do.

Bass Animez peu à peu. cre - - - - - scen - - - - - do.

Violon Animez peu à peu. cre - - - - - scen - - - - - do.

Violon Animez peu à peu. cre - - - - - scen - - - - - do.

Violon Animez peu à peu. cre - - - - - scen - - - - - do.

L. -heur!

N. Est-il vrai? que dis-tu? doux a - veu, ô bon -

cre - - - - - scen - - - - - do.

Animez peu à peu. arco. Più mosso. (♩ = 54)

F. f

Cor. Ang. f

Clar. f

Bass f

Cor. f

Div. f

Vin. Più mosso. f

L. Ah! Ain - si que toi je me son -

N. -heur! qui! Ton cœur a - vait com - pris le

Più mosso.

a Tempo.

The musical score is arranged in 12 staves. The first six staves are instrumental accompaniment, and the last six staves contain vocal lines with French lyrics. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'poco rall.', 'dim.', 'pp', 'pizz.', and 'Unis.'. The tempo is marked 'a Tempo.' at the beginning and end of the page.

poco rall. *dim.* *pp*

1^{re} Solo. *dim.* *pp*

poco rall. *pp*

poco rall. *pp*

poco rall. *pp*

poco rall. *pp*

poco rall. *pp*

a Tempo. *Unis.* *pizz. pp*

Unis. *pizz. pp*

Unis. *pizz. pp*

Ain - si - que toi - me - sou - viens - Ain - si -

Ah! oui - ton cœur - a - vait com - pris le mien! - Ton

espress. *pp*

pizz. *pp*

a Tempo. *pp*

Cor Ang.

Clar. *ppp* *sempre dim.*
 Bass *ppp* *sempre dim.*
 Cors. *ppp* *sempre dim.*
 Viol. *ppp* *sempre dim.*
 Viola *ppp* *sempre dim.*
 Violoncello *ppp* *sempre dim.*
 Contrabasse *ppp* *sempre dim.*
 que toi je me sou viens!
 a vait com pris le mien!
ppp *sempre dim.*

Fl. *ppp* *smorzando e calando.* *très long.*
 Cor Ang. *ppp* *smorzando e calando.* *très long.*
 Clar. *ppp* *smorzando e calando.* *très long.*
 Solo *ppp* *smorzando e calando.* *très long.*
 Cors. *ppp* *smorzando e calando.* *très long.*
 Viol. *ppp* *smorzando e calando.* *très long.*
 Viola *ppp* *smorzando e calando.* *très long.*
 Violoncello *ppp* *smorzando e calando.* *très long.*
 Contrabasse *ppp* *smorzando e calando.* *très long.*
 Viol. *pp* *smorzando e calando.* *très long.*
 Viola *pp* *smorzando e calando.* *très long.*
 Violoncello *ppp* *smorzando e calando.* *très long.*
 Contrabasse *ppp* *smorzando e calando.* *très long.*

à doux mo ment!
 à doux mo ment!

№ 10.

FINAL.

Mouvt de l'And^e du Duo.

Récit.

G^{de} Flûte.
 D^{re} Flûte.
 Hautbois.
 Clarinettes en Sib.
 Bassons.
 Cors en LA.
 Cors en RÉ.
 Cornets à Pistons en Sib.
 Trombones.
 Timbales en RÉ-LA.
 G^{de} C^{de} et Cymbales.
 Tam-Tam.
 Violons.
 Altos.
 LÉILA.
 NADIR.
 ZURGA NOURABAD.
 SOPRANI.
 TÉNORS.
 BASSES.
 Violles et C. Basses.

arco Récit. Mouvt de l'And^e du Duo.
 f f pp pp
 Récit. f f pp
 Ah! re-ve- nez — à la rai- son, partez, partez vi- te, je trem- ble!
 Que l'amour chape
 arco. pizz. pp
 Récit. Mouvt de l'And^e du Duo.

1^{re} Fl. *po eo cresc. ff ff*

2^e Fl. *ff ff*

Hautb. *ff ff f*

Clar. *ff ff*

B^{ns} *ff f*

Cors. *ff f*

pas

Tromb. *ff*

Timb. *tr*

Cymb. seules.

Tam-Tam.

COUP DE FEU. *f*

All^o molto. *f*

Vbs *cresc. ff*

NOURABAD. *ff*

Mal. heur sur

arco *ff*

arco. *ff*

All^o molto. *f*

cre -
ff - *scen* -
ff - *do.*
ff

cre -
ff - *scen* -
ff - *do.*
ff

à 2. sec.
ff - *scen* -
ff - *do.*
ff

à 2. sec
ff - *scen* -
ff - *do.*
ff

à 2.
ff

cre -
ff - *scen* -
ff - *do.*
ff

sec.
ff

sec
ff

sec
ff

cre -
ff - *scen* -
ff - *do.*
ff

sec.
ff

G5se G5se et Coub.
ff

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

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

ff *p* *fff*

f glissez. *crese.*

Les pêcheurs paraissent sur le seuil du temple et s'arrêtent au bruit de l'orage.

mf cresc. *ff* *mf cresc* *ff* *mf cresc.* *ff*

f glissez. *crese.*

f glissez.

This page of a musical score, numbered 179, contains multiple staves of music. The top section consists of several staves of instrumental accompaniment, including a piano part with a complex rhythmic pattern and a bass line. Below these are the vocal staves for Soprano (Sop.), Tenor (Ten.), and Basses. The vocal parts feature lyrics in French: "Quelle voix nous ap- pel- le,". The score is annotated with various dynamic markings, including *ff*, *f*, *f cresc.*, and *f glissez.*, indicating changes in volume and performance style. The notation includes notes, rests, and slurs across the staves.

Quelle som - bre nou - vel - le, Quel pré - sa - ge de mort nous at - tend en ces.
 Quelle som - bre nou - vel - le, Quel pré - sa - ge de mort nous at - tend en ces
 pel - le Quelle som - bre nou - vel - le,

glissez.

glissez.

Changez vite en SOL-Mi \flat

lieux, Quel pré-sa-ge de mort nous at-tend en ces lieux! (s'avancant dans l'ombre et prêtant l'oreille au bruit de la tempête)

lieux, Quel pré-sa-ge de mort nous at-tend en ces lieux!

Quel pré-sa-ge de mort nous at-tend en ces lieux!

p *dim.* *pp* *sf dim.* *molto.*

Mod.^{to} Une mesure du mouvt. précédent pour un temps.

The musical score is arranged in a system of staves. At the top, it is marked 'Mod.^{to}' and includes the instruction 'Une mesure du mouvt. précédent pour un temps.' The score features several staves for piano accompaniment and vocal lines. Dynamic markings include *p*, *pp*, *mf*, and *cresc.*. The lyrics are written below the vocal staves.

pp
à 2.
p
à 2.
p
pp
Cymb. seules.
pp
Mod.^{to}
p
mf
mf
mf
p
cresc.
cresc.
cresc.

O nuit d'é-pou-va-n-te, La-mer é-cu-man-te Sou-lève en gron.
O nuit d'é-pou-va-n-te, La-mer é-cu-man-te
O nuit d'é-pou-va-n-te, La-mer é-cu-man-te

P Mod.^{to}

The musical score consists of approximately 15 staves. The top section includes woodwinds and strings with dynamics such as *sf*, *dim.*, and *pp*. The middle section features a cymbal part with a trill and the instruction "Cymb. seules." The bottom section contains vocal lines with lyrics in French. The lyrics are: "dant, ses flots, ses flots fu-ri-eux; O nuit de-pou-va-n-te", "Sour-lève en-gron-dant ses flots fu-ri-eux; O nuit d'é-pou-", and "O nuit-d'ef-froi-nuit". Dynamics like *mf* and *pp* are used throughout the vocal parts.

cre - - - scen - - - do.

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

3^e *pp* *cresc.* 2^d *tr* *poco sf*

cre - - - scen - - - do.

cre - - - scen - - - do

La mer é - cu - man - te Sou - lève en gron - dant ses flots, ses flots fu - ri -

- van - te mer é - cu - man - te Sou - lève en - gron - dant ses flots fu - ri -

d'ef. froi! ô nuit ô nuit d'ef.

cre scen - - - do

sf

1^o Solo.
p

2^o Solo.
p

3^o Solo.
p

sf dim. p

Changez le M¹ en M².

Cymb. seules.
p

f dim. pp

f dim. pp

f dim. pp

1^{re} Sop.
pp *crese.*

-eux. - eux. - eux. - eux. - eux.
Nuit et fré-mis-san-te Mu-ette et trem-blan-te

2^d Sop.
pp

O nuit d'horreur mon cœur d'effroi

Ten.
pp

-eux. - eux. - eux. - eux. - eux.
O nuit d'horreur ô nuit d'effroi

Basses.
pp

-froi! -froi! -froi! -froi! -froi! -froi!
Nuit d'horreur mon cœur d'effroi. Pal.

f dim.

This page of a musical score contains the following elements:

- Instrumental Staves:**
 - Top staves: Flutes and Clarinets, marked with *sf* (sforzando).
 - Middle staves: Violins and Violas, marked with *pp* (pianissimo).
 - Bottom staves: Cellos and Double Basses, marked with *pp* and *p espress.* (piano espressivo).
- Vocal Soloists:**
 - 2^o Solo:** A vocal line marked with *pp* and *poco sf*.
 - 1^{re} Sop. (First Soprano):** A vocal line marked with *cresc.* and *poco sf*.
 - 2^{de} Sop. (Second Soprano):** A vocal line.
 - 1^{er} Ten. (First Tenor):** A vocal line marked with *cresc.*.
 - 2^{de} Ten. (Second Tenor):** A vocal line.
- Lyrics:**
 - French lyrics are written below the vocal staves: "Pa - le et fré - mis - san - te Mu - et - te et trem - blan - te D'où vient sa ter - palpite O nuit d'horreur Brahma Brahma".
 - At the end of the page, the word "Brahma" is written below the Basses staff.
- Other Markings:**
 - Dynamic markings: *sf*, *pp*, *poco sf*, *cresc.*, *p espress.*
 - Phrasing: Slurs and ties are used throughout the score.

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top two staves are vocal parts. The middle staves (3-7) are for woodwinds (flute, oboe, clarinet, bassoon). The bottom staves (8-14) are for strings (violin I, violin II, viola, cello, double bass). The score includes various dynamic markings such as *dim.*, *p*, *mf*, *f*, *pp*, *pppp*, *cresc.*, and *tr.*. The lyrics are in French and appear in the lower vocal staves.

Lyrics:
 ... te
 Nuit d'horreur nuit d'hor...
 oui, Nuit d'horreur nuit d'hor...
 oui, Nuit d'horreur La mer en cour...

The musical score is arranged in a standard orchestral format with vocal parts. It consists of the following staves from top to bottom:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Woodwinds (Flute, Oboe, Clarinet, Bassoon)
- Brass (Trumpet, Trombone, Tuba)
- Soprano
- Alto
- Tenor
- Bass
- Chorus (SATB)

Key musical elements and lyrics include:

- Dynamic markings:** *f*, *mf*, *pp*, *cresc. molto*, *cresc.*, *molto*, *dim.*, *pppp*.
- Lyrics (French):**
 - Soprano: "roux, nuit d'ef-froi, nuit d'hor-reur,"
 - Alto: "roux, nuit d'ef-froi, nuit d'hor-reur,"
 - Tenor: "roux, Sou-lè-ve ses flots fu-ri-eux, nuit d'hor-reur,"
 - Bass: "roux, Sou-lè-ve ses flots fu-ri-eux, nuit d'hor-reur,"
- Performance instructions:** *pppp* (pianissimo) is used for the double bass and chorus parts.

This page of musical score, numbered 191, contains a vocal ensemble piece. It features multiple staves for voices and piano accompaniment. The lyrics are: "cre - scen - do." and "nuit d'ef - froi." The score includes various musical notations such as dynamics (f, ff, dim., p, pppp) and articulation marks. The piano part includes complex rhythmic patterns and textures, with some sections marked "dim." and "pppp".

192 All^o moderato. (♩=126)

All^o vivo. (♩=176)

sec.
sec.
sec.
sec.
sec.
sec.
sec.
sec.
sec.
sec.
sec.
sec.

à 2.
tr.
ff

6

All^o moderato.
ff

(Nourabad et les sorcières apparaissent armées de torches)

All^o vivo.
tr.
6

vi.
ff All^o moderato.

MOUR.

Dans cet a si le - sa - cre, dans ces lieux re - dou -

Hautb. 1^o Solo. *p*

Clar. 1^o Solo. *p*

Bass 1^o Solo. *p*

Cors en LA.

Timb. *pp*

Vlns

- ta - bles. Un hom - me

p pizz.

Un é - tran - ger pro - fi - tant de la nuit,

p

p pizz.

Fl. *p legg.*

Hautb.

Clar.

BUS

Cors.

pus

Tromb. *pp*

Timb.

Gr^e C^{or}e

vps

sempre p

Sop. A pas fur - tifs *p* S'est in - tro - duit Le voi -

Tén. Que dit - il? *p* Est-il vrai?

Basses. Que dit - il? *f* Est-il

velles et C. B.

p pizz.

The musical score consists of two main sections. The first section, marked 'Large. (♩ = 69)', features a key signature of one sharp (F#) and a common time signature. It includes vocal lines with lyrics and instrumental accompaniment. The second section, marked 'All^o vivace. (♩ = 76)', changes the key signature to one flat (Bb) and the time signature to 3/4. This section includes a '2^o Solo.' for the vocal line and continues with instrumental accompaniment. Dynamics range from *pp* to *ff*. The score concludes with the instruction 'Large.' and 'All^o vivace.'.

Changez le MI en RÉ.

Large.

All^o vivace.

Ah! Na. dir! ô trahi son! Na. dir! ô trahi son!

Ah! Na. dir! ô trahi son! Na. dir! ô trahi son!

Ah! Na. dir! ô trahi son! Na. dir! ô trahi son!

(à voix étouffée)

Pour eux point de

Large.

All^o vivace.

Musical score for orchestra and voices, page 197. The score includes staves for strings, woodwinds, brass, percussion (Cymbals), and vocal parts. Dynamics range from *pp* to *ff*. The vocal parts have lyrics in French.

Lyrics:
 Non! Non! Non! Non!
 Non! Ni pi.tié, —
 grâce! Pour eux point de grâce!
 Ni pi.tié, — ni merci, —

Performance markings:
 Cymb. seules.
 cresc. poco.

x - co *ff* a poco *ff* cresce. *ff* cre - scen - do.
 - co *ff* a poco *ff* cresce. cre - scen - do.
 - co *ff* a poco *ff* cresce. cre - scen - do.
 - co *ff* a poco *ff* cresce. cre - scen - do.
 - co *ff* a poco *ff* cresce. cre - scen - do.
 Non! *Non!* *Non!* non! non! non! non!
cresc. poco.
 ni merci, — ni pi.tié, — ni merci, — ni pi.tié, — ni merci, —
 ni pi.tié, — ni merci, — ni pi.tié, — ni merci, — ni pi.tié, — ni merci, —
 p - co *ff* g p poco. *ffp* cresce. cre - scen - do

The musical score is arranged in a standard orchestral format with vocal staves and piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are for LÉILA, NADIR, and NOËL. The lyrics are in French and describe a scene of pleading and death.

Lyrics:

LÉILA.
 O som - bre me - na - ce
 Leur de - mau - der grâce
 — point de - grâ - ce!
 — point de - grâ - ce!

NADIR.
 O fu - nes - te sort,
 Non, plu - tôt la mort!
 Pour - eux - point - de - grâ - ce
 Pour - eux - point - de - grâ - ce

NOËL, avec les Basses.
 Ni pi - tié, ni grâce
 Pour tous deux la mort!

Dynamic Markings: *f*, *cresc.*, *ff*

O som-bre me-nace Hé-las! - fu-nes-te sort!
 Leur de-man-der grâ-ce Non, - plu-tôt la mort!
 pour tous deux la mort, Oui, pour-tous deux la mort!
 pour tous deux la mort, Oui, pour-tous deux la mort!
 pour tous deux la mort, Oui, pour-tous deux la mort!
 pour tous deux la mort! Mal-gré

The musical score is for a vocal piece with piano accompaniment. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and piano accompaniment for the Right Hand (RH) and Left Hand (LH). The lyrics are in French and describe a character's defiance in the face of death.

Lyrics:

S. Tout mon sang se glace Pour nous c'est la mort Hé-

A. leur folle menace Fait mon bras plus fort

T. Malgré sa menace Qu'ils aient même sort Es-

B. Malgré sa menace Qu'ils aient même sort Es-

sa me - na - ce Qu'ils aient, qu'ils aient même sort Es - prits

ff

pp pizz.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

las! Je tremble ô ciel La mort nous ne na - ce

Necrains rien Mon bras te pro - tège Je sau - rai bra -

prits des té - ne - bres Prêts à nous pu - nir Vos gouf - fres fu - nè - bres Pour

prits des té - nè - bres Prêts à nous pu - nir Vos gouf - fres fu - nè - bres Pour

des - té - nè - bres - Prêts - à - nous - pu - nir - Vos - gouf - fres, vos - gouf - fres - fu - nè - bres

arco.

cre - - - scen - - - do

Musical score for a dramatic scene, likely from an opera. The score is written for a large ensemble, including vocal soloists and a full orchestra. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains instrumental parts and vocal lines with lyrics. The second system continues the vocal and instrumental parts. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance instructions include *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *Div.* (divisi), and *Unis.* (unison).

Lyrics:
 cre - scen - do. cre - scen - do. cre - scen - do.
 Fu - nes - te sort! Fu - nes - te sort!
 ver leurs coups. Plu - tôt la mort!
 eux vont s'ou - vrir. Ni pitié, ni merci, Pour eux la mort!
 eux vont s'ou - vrir. Ni pitié, ni merci, ni pitié, ni merci, Pour eux la mort!
 Pour eux vont s'ou - vrir. Ni pitié, ni merci, ni pitié, ni merci, ni pitié, ni merci, Pour eux la mort!

Instrumental parts include strings, woodwinds, and brass. The score features complex rhythmic patterns and dynamic markings throughout.

O fu . nes . te sort ! Oui , tout mon sang se
 Non plu . tôt la mort ! Oui , je bra . ve . rai
 — point de — grâ . ce Point de pi tié pour eux
 — point de — grâ . ce Point de pi tié pour eux
 Pour eux deux la mort ! Point de pi tié qu'ils

f cresc.
f cresc.
f cresc.

This musical score consists of 14 staves. The top five staves are for instrumental parts, including woodwinds and strings. The bottom five staves are for vocal parts. The lyrics are in French and are written below the vocal staves. The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *sec.*), articulation (trills), and performance instructions like *à 2*. The lyrics are:

gla ce! Brah ma pro tè ge nous! Brah ma pro -
 les cieux, Je ris de leur cour roux, Je ris de
 la mort! ou, Pu nis sons leur for fait, Pu nis
 la mort! ou, Pu nis sons leur for fait, Pu nis
 meurent, oui, Pu nis sons leur for fait, Pu nis
 velles et C.B.

Animez.

Musical score for the first system, featuring piano accompaniment with multiple staves and a vocal line. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is on a single staff with a treble clef. The music is in a key with one sharp (F#) and a 2/4 time signature.

Animez.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The piano part continues with the same instrumentation as the first system. The vocal lines are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

S. - te - ge - nous Je meure d'ef - froi, pro - tège - nous Brah -
 Nadir se place devant Léila pour
 la défendre au péril de sa vie.

A. leur cour - roux, Je bra - ve - rai vo - tre - fu - reur, Ve -
 sons leur for - fait, Pour eux la mort, pour eux la mort, la

T. - sons leur for - fait, Pour eux la mort, pour eux la mort, la

B. - sons leur for - fait, Pour eux la mort, pour eux la mort, la

velles

C. B.

Animez.

The musical score consists of 15 staves. The top 14 staves are for instruments, and the bottom 2 staves are for vocal parts. The music is in 3/4 time and features a variety of dynamics and articulations. The vocal parts include lyrics in French and Spanish, with a recitative section.

Instrumental Dynamics and Articulations:

- Staves 1-14: *sec.*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*
- Staff 15: *fp*, *fp*, *fp*, *f*

Vocal Parts:

- Staff 16 (Soprano): *ma* pro té - ge - nous!
- Staff 17 (Soprano): *nez,* je vous at tends. *Récit.*
- Staff 18 (Soprano): *ZURGA.* au fond du théâtre. *ff* *sec.* *rall.*
- Staff 19 (Soprano): Arrêtez! — ar rê. tez! — c'est à moi d'or. donner de leur
- Staff 20 (Soprano): mort! Oui, pour tous deux la mort!
- Staff 21 (Soprano): mort! Oui, pour tous deux la mort!
- Staff 22 (Soprano): mort! Oui, pour tous deux la mort!
- Staff 23 (Soprano): *fp*, *fp*, *fp*, *f* *suivez.*

1. Tempo.

Très large.

musical score for the first system, featuring piano and bass staves with various dynamics and markings.

1. Tempo.

Très large.

musical score for the second system, including vocal lines and piano accompaniment.

sort,

Vous m'avez donné la puis-

La mort, — pour eux la mort, la mort!

La mort, — pour eux la mort, la mort! la mort, — pour eux la mort, la mort!

La mort, — pour eux la mort, la mort! la mort, — pour eux la mort, la mort!

velles et C.B.

1. Tempo.

Très large.

musical score for the third system, including piano and bass staves.

Même mouvt!

The musical score consists of the following parts and markings:

- Staff 1 (Violin I):** Starts with *ff*. Markings include *à 2* and *f*.
- Staff 2 (Violin II):** Starts with *ff*.
- Staff 3 (Viola):** Starts with *ff*.
- Staff 4 (Cello):** Starts with *f*. Markings include *1°* and *f*.
- Staff 5 (Bass):** Starts with *f*. Markings include *1°* and *f*.
- Staff 6 (Tuba):** Marking includes *tr.* and *pp*.
- Staff 7 (Trumpet):** Marking includes *pp*.
- Staff 8 (Drum):** Marking includes *pp*.
- Staff 9 (Violin III):** Marking includes *1° Solo.* and *pp*.
- Staff 10 (Violin IV):** Marking includes *1° Solo.* and *pp*.
- Staff 11 (Vocal):** Lyrics: *- sauce, Vous me devez o. bé. is - sauce Com. pa. gnons j'ai votre ser. ment, o. béis - sez, - je le veux!*
- Staff 12 (C. B.):** Marking includes *pp*.

Même mouvt!

Même mouvt!

1st Solo. *pp*

2nd Solo. *pp*

Sop. *pp* (avec soumission s'adressant à Zurga)

Ten. *pp*

Basses *pp*

Violles et C.B. *pp*

Qu'ils partent donc — nous faisons grâce au traï . tre Zurga le veut, — Zur . ga commande en mai

Qu'ils partent donc — nous faisons grâce au traï . tre Zurga le veut, — Zur . ga commande en mai

Qu'ils partent donc — nous faisons grâce au traï . tre Zurga le veut, — Zur . ga commande en mai

Même mouv!

Allegro. (♩=176)

The musical score is arranged in a system of staves. The top section features a vocal line with lyrics and an orchestral accompaniment. The tempo changes from 'Même mouv!' to 'Allegro. (♩=176)'. The score includes various musical notations such as dynamics (pp, ppp), articulation (arco.), and performance instructions (Div.).

Même mouv!

Allegro.

Récit.

(bas à Léila et à Nadir)

ZURKA.

Partez, par- tez!

NOUR.

A - vant de fuir, à tous

Même mouv!

pp Allegro.

The musical score consists of multiple staves. The vocal line includes the following lyrics: "fais toi con - naî - tre." and "Ah! qu'ai-je vu? c'était el - le!". The piano accompaniment includes dynamic markings such as *poco*, *cresc.*, *molto.*, *pp*, *ff*, and *mf*. The tempo is marked *Moderato.* at the top and bottom of the page. The score is divided into measures by vertical bar lines.

poco *cresc.* *cresc.* *molto.*

pp *poco* *cresc.* *cresc.* *molto.* *ff*

poco *cresc.* *cresc.* *molto.* *ff*

vclles et C.B.

poco *cresc.* *cresc.* *molto.* *mf*

Moderato.

Récit.
(reconnaisant Léila)
(d'une voix étouffée)

Ah! qu'ai-je vu? c'était el - le!

Moderato.

a Tempo.

The musical score is arranged in two systems. The first system consists of ten staves, with the bottom two staves containing vocal lines. The second system consists of five staves, with the bottom two staves containing vocal lines. The music is in 7/4 time and features a variety of dynamics, including fortissimo (ff) and accents (acc.). The tempo is marked 'a Tempo.' at the beginning and end of the section. The lyrics are in French and express a sense of rage and vengeance.

Lyrics:
 O fureur! — Vengez-vous, — vengez-moi — malheur! malheur! malheur sur eux mal.
 velles
 C. B.

The musical score consists of several systems of staves. The top system includes woodwind and string parts. The middle system features vocal staves with lyrics in French. The bottom system includes additional woodwind and string parts. The tempo is marked 'All^o vivace' and the dynamics are 'ff'. The lyrics are in French and include the names 'LÉILA' and 'NADIR'.

All^o vivace.

LÉILA.

NADIR.

leur!

Pour eux point de grâce!

Pour eux point de grâce!

ff All^o vivace.

f *cresc.*

ff

f *cresc.*

f *cresc.*

ff

f *cresc.*

f *cresc.*

ff

f *cresc.*

sort mort! Point de mort! Point de mort! Oui, tout je bra-ve-rai les cieus mort! Point de pi-tié qu'ils meu-rent! Point de pi-tié pour eux la mort! Point de pi-tié pour eux la mort! Point de pi-tié qu'ils meu-rent!

velles et C.B.

Je meurs d'ef - froy pro - tège - nous
Je bra - ve - rai vo - tre cour - roux
Pour eux la mort pour eux la mort!
Pour eux la mort pour eux la mort!
Pour eux la mort pour eux la mort!

The musical score is written for a choir and piano. It features multiple staves for the vocal parts and piano accompaniment. The lyrics are in French and are repeated across several staves. The score includes various musical notations such as notes, rests, and dynamic markings like *fff*.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

tutta forza.

7. Ah! la foudre en é-clats

tutta forza.

This musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth and sixth staves are for a piano accompaniment. The seventh and eighth staves are for a vocal line, with lyrics written below. The ninth staff is for a Tam-Tam instrument. The tenth and eleventh staves are for a woodwind section (Flute and Clarinet). The twelfth and thirteenth staves are for a brass section (Trumpet and Trombone). The four bottom staves are for a vocal line with lyrics.

Lyrics: va tom ber sur nos fronts Brah ma!

Performance instructions: *tr*, *mf*, *Div.*

Même mouvt! (1 temps pour une mesure du mouvt précédent).

The musical score consists of multiple staves. The top section features instrumental accompaniment with various dynamics like *f*, *ff*, and *p cresc.*. The lower section includes vocal parts for LEILA, SADR, Sopranos, Tenors, and Basses (ZURKA with the Basses). The lyrics are in French and repeat across the vocal lines.

LEILA
SADR Brah - ma di - vin Brahma — que ta main nous pro - tè - ge! — Brah - ma di - vin Brahma —
Sop Brah - ma di - vin Brahma — que ta main nous pro - tè - ge! — Brah - ma di - vin Brahma —
Ten Brah - ma di - vin Brahma — que ta main nous pro - tè - ge! — Nous ju - rons de punir —
Basses Brah - ma di - vin Brahma — que ta main nous pro - tè - ge! — Nous ju - rons de punir —
 ZURKA avec les Basses.

Même mouvt!

ff *f*

que ta main nous pro-tè-ge! O dieu Brah-ma nous som-mes tous à tes ge-

que ta main nous pro-tè-ge! O Brah-ma ô dieu Brah-ma

leur a-mour sa-cri-lè-ge! O dieu Brah-ma nous som-mes tous à tes ge-

leur a-mour sa-cri-lè-ge! O Brah-ma ô dieu Brah-ma

leur a-mour sa-cri-lè-ge! O dieu Brah-ma nous som-mes tous à tes ge-

leur a-mour sa-cri-lè-ge! O Brah-ma ô dieu Brah-ma

All^o con fuoco.

The first system of the musical score consists of ten staves. The top four staves are for the piano, with the first staff being the right hand and the next three being the left hand. The bottom six staves are for the violin, with the first two being the first violin and the last four being the second violin. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The piano part features a melodic line with many slurs and ties, and a bass line with a 'trumm' (trill) marking. The violin part is primarily accompaniment with some melodic fragments. Dynamics include *f cresc.*, *ff*, and *ff sec.*.

The second system of the musical score consists of ten staves. The top four staves are for the piano, with the first staff being the right hand and the next three being the left hand. The bottom six staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and two Basses (B.). The piano part continues with the same melodic and bass lines as the first system. The vocal parts enter with the lyrics: "di - vin Brah - ma que ta main nous pro - te - ge!". The lyrics are repeated for each voice part. The piano part has a 'trumm' marking and dynamics of *f cresc. ff* and *ff*. The vocal parts have a dynamic of *ff*. The system concludes with the instruction "All^o con fuoco."

All^o con fuoco:

This is a handwritten musical score for a multi-instrument ensemble, consisting of 15 staves. The score is organized into two systems of seven staves each, with a final two-staff system at the bottom. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system features a variety of rhythmic patterns and melodic lines. The second system includes a prominent melodic line in the top staff, accompanied by harmonic support in the lower staves. The final system shows a more complex rhythmic and melodic structure. The handwriting is clear and legible, with some dynamic markings like 'p' and 'f' visible. The overall layout is professional and well-organized.

A musical score for 15 staves, arranged in a system. The score includes vocal lines and piano accompaniment. The notation is in black ink on a white background. The staves are numbered 1 through 15 from top to bottom. The first four staves (1-4) appear to be vocal lines, with notes and rests. The fifth staff (5) is a piano accompaniment line, featuring a series of chords. The sixth staff (6) is another piano accompaniment line, featuring a series of chords. The seventh staff (7) is a piano accompaniment line, featuring a series of chords. The eighth staff (8) is a piano accompaniment line, featuring a series of chords. The ninth staff (9) is a piano accompaniment line, featuring a series of chords. The tenth staff (10) is a piano accompaniment line, featuring a series of chords. The eleventh staff (11) is a piano accompaniment line, featuring a series of chords. The twelfth staff (12) is a piano accompaniment line, featuring a series of chords. The thirteenth staff (13) is a piano accompaniment line, featuring a series of chords. The fourteenth staff (14) is a piano accompaniment line, featuring a series of chords. The fifteenth staff (15) is a piano accompaniment line, featuring a series of chords. The score is written in a standard musical notation style, with notes, rests, and bar lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is a page from a larger work, as indicated by the page number 228.