

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^{ss} 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^{ss} *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

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

Vclles

tr. *tr.* *tr.* *tr.*

ff
ramb. basque.

f *mf*

f *mf*

L'om - bre des - cend des - cieux, ah!

f
L'om - bre des -

la la

Viv.

ramb. basque.

f *mf* *f*

f *mf* *f*

L'om - bre des - cend des - cieux, ah!

mf *f*

- cend des - cieux, L'om - bre des - cend des - cieux, Oui, l'om - bre des - cend des - cieux. La

f *mf* *f*

la la

PIANO

Tamb. basque.

mit é - tend ses voi - les; Et les

mit é - tend ses voi - les; Et les

la la

VIBS

Detailed description: This system contains the first five measures of a musical score. It features a piano part with trills and a forte (*ff*) dynamic, a tambourine part with a rhythmic pattern, and two vocal lines. 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 empty staves for 'VIBS' and other instruments.

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

Detailed description: This system contains the next five measures of the musical score. The piano part continues with trills and a forte (*f*) dynamic. The tambourine part continues with its rhythmic pattern. The vocal lines continue with the 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 empty staves for 'VIBS' and other instruments.



Musical score system 1, featuring vocal lines and piano accompaniment. The vocal parts include lyrics such as "Tra la la" and "La la la". The piano accompaniment includes a prominent bass line with repeated eighth notes.



Musical score system 2, continuing the vocal and piano parts. The vocal lines feature lyrics like "la la la" and "la la la". The piano accompaniment includes a melodic line with trills and a bass line with repeated eighth notes. Dynamic markings such as *p* and *tr* are present.

Récit.

Cors en SOL. Changez en FA.

Tromb.

Timb. Changez en UT; FA =.

arco. **Récit.**

Viol. arco.

Viol. arco.

Viol. arco.

NOURABAD. **Récit.**

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

Violles arco.

C.B. arco.

Récit.

Clar. **Andantino.**

RUS

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

Viol.

LÉILA. **Récit.**

Allez vous donc hélas! me laisser seule?

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

Andantino.

Tempo. *suivez.* a Tempo. *suivez.* a Tempo. *suivez.* a Tempo. *suivez.*

pp

crsc.

crsc.

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.

Tempo. *suivez.* a Tempo. *suivez.* a Tempo. *suivez.* a Tempo. *suivez.*

crsc.

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*

ma me protégé!
Velles et C.B. *pizz.*

NOU RABAD.
Si ton cœur res- te ur, si tu

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

Vns. *ff*

Violoncelles et C.B. *ff*

- gé.
Vns. *ff*

C.B. *ff*

LÉILA. Récit.
En fa- ce de la mort -

Récit.
J'ai su res- ter fi-

Allegro. *suivez.* *a Tempo.* *suivez.*

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

Clar. ff ff p

Bass. ff ff p

Cors. f ff *um.*

pps. f ff

Tromb. f ff

Timb. f ff

Changez le FA # en SOL #.

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

vn. ff ff pizz. f

vn. ff ff pizz. f

vn. ff ff pizz. f

LEILA Recit. f

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

ff ff p pizz. p pizz. f

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

Hautb. Tempo. suivez.

Bns p

Cors en FA. p

Tempo. suivez.

vn. p p f

vn. p p f

vn. p p f

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

et C.B. p Tempo. f suivez. p

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

Clar. *ff*

Bps *ff*

Cors en FA. *ff*

Bps *pp*

Timb. *ff*

arco. *ff* *arco.* *ff* *arco.* *ff* *arco.* *ff*

ppp a Tempo mod^{lo}

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*

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

pp *pp* *pp* *pp* *p*

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

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

B♭s

cresc. *f* *ff*

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

B♭s

Tromb. *ff*

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

Allegro.

Vps *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*

Vn. *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

Vclles 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.

140 4^e Tempo.
Lamb. basque.

p

Sop.

Ten.

Basses.

la la

Cors en RE. Changez en Ut.

4^e Tempo.

Violons

Violles et C.B.

4^e Tempo.

voi les Et les blan - ches é - toi - les Se bai - gnent dans la - zur des flots si - len - ci - eux

voi les Et les blan - ches é - toi - les Se bai - gnent dans la - zur - des - flots si - len - ci - eux

la la

RÉCIT ET CAVATINE

N° 7.

Allegro agitato. (♩. = 63)

Flûtes.

Hautbois.

Clarinettes en Sib.

Bassons.

Cors en FA.

Cors en UT.

Timbales en UT-FA.

Allegro agitato.

Violons.

Altos.

LEÏLA.

Violoncelles.

C. Basses.

Allegro agitato.

vi^{ns} *suivrez.* *a Tempo.*

Me voi - là seu - le dans la nuit.

Récit.

a Tempo.

clar. a Tempo.

Recit
Seu-le, en ce lieu de-sert ou règne le si-len-ce. Je fris.

a Tempo. *f*

pp Andantino (♩ = 66) 1^{er} Solo.

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

(quittant le hamac et regardant du côté de la terrasse)

Andantino.

Andante (♩ = 52)

cœur de vi-ne sa-présen-ce.

pp Andante.

Fl.

Clar.

BUS

Cors en FA.

Vln.

Vla.

L.

1^o Solo.

p

pp

pp

1^o Solo.

p

p

p

p

p

p

p

p

pizz.

arco.

p

Comme autre fois dans la nuit

Cors.

Vln.

L.

1^o Solo.

p

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

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. poco cresc.

B^{ns}

1^o Solo. p

Cors. 1^o Solo. p poco cresc.

Div. p poco cresc.

V^{ns} 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.

dim.

dim.

dim.

dim.

Finis.

heure il est ve - nu il est là - près de moi Ah! - Comme au - tre.

suivrez. pp

1^o Solo.

pp

pp

pp

pp

pp

pp

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

Fl.
Hautb.
Clar.
1^{re} Solo.
Cors.
Vib.
L.
pizz.
pp
p
pp
p
pp
p
pp
pizz.
pp

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

Fl.
Clar.
1^{re} Solo.
Cors.
Vib.
L.
arco.
pizz.
pp
a Tempo.
pp
pp
p
pp
pizz.
pp
a Tempo.
pp
a Tempo.

moi, Comme autre fois, comme au-tre fois Je puis dor-mir, je puis rê-ver en

The first system of the musical score consists of ten staves. The top two staves (treble clef) feature complex, rapid passages with triplets and various dynamics, including *pp*. The third staff (bass clef) has a simple rhythmic accompaniment. The fourth and fifth staves (treble clef) contain long, sustained notes with a *ppp* dynamic. The sixth staff (bass clef) has a simple rhythmic accompaniment. The seventh and eighth staves (treble clef) have simple rhythmic accompaniment. The ninth and tenth staves (bass clef) have simple rhythmic accompaniment.

The second system of the musical score consists of ten staves. The top two staves (treble clef) contain vocal lines with lyrics: "smor - zan - do." and "long." The dynamics include *ppp* and *len.*. The third staff (bass clef) has a simple rhythmic accompaniment. The fourth and fifth staves (treble clef) contain long, sustained notes with a *ppp* dynamic. The sixth staff (bass clef) has a simple rhythmic accompaniment. The seventh and eighth staves (treble clef) have simple rhythmic accompaniment. The ninth and tenth staves (bass clef) have simple rhythmic accompaniment.

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 'Solo', and ending with a *dim. pp* instruction. The Harpe part is marked *pp* and features a tremolo accompaniment. The vocal parts for LÉILA and NADIR are mostly silent, with NADIR having a few notes at the end of the piece. The lyrics 'De mon ami... e fleuridoi' are written below the NADIR staff. The score concludes with a final 'Andante.' marking.

Andante.

ppp (de très loin)

De mon ami... e fleuridoi

Harpe.

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

Na.

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

p *poco cresc.*

La voix se rapproche Dieu! La voix se rap proche

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

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^{ra} Flûtes. *ff* *sec.* *f* *ff*

Hautbois. *ff* *f* *ff*

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

Bassons. *ff* *f* *ff*

Cors en SOL. *ff* *f* *ff*

Cors en RÉ. *ff* *f* *ff*

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

Trombones. *ff* *f* *ff*

Timbales en RÉ-SOL. *ff* *f* *ff*

Violons. *ff* *f* *ff*

Altos. *ff* *f* *ff*

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. *ff* *f* *ff*

C. Basses. *ff* *f* *ff*

All^o molto.

This musical score is for a large ensemble, likely a symphony orchestra and choir. It consists of 15 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), the next four for strings (violins I, violins II, violas, and cellos/double basses), and the bottom four for brass (trumpets, trombones, and tubas/euphoniums). The vocal parts are on the bottom two staves, with lyrics in French. The score includes various musical notations such as dynamics (f, ff), articulation (accents), and phrasing (slurs). The lyrics are: "Dieu puis- L'éi - la! L'éi - la!"

The musical score consists of 14 staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each with a *crescendo.* marking. The next four staves are for strings (violin I, violin II, viola, cello), with dynamic markings of *ff*, *pp*, *mf*, and *f*. The bottom four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics in French: "sant le voi - là!" and "Près d'el - le me voi - là -". The piano part includes the instruction "à 2." and "Cil s'élanç vers Léïla". Dynamic markings include *ff*, *pp*, *mf*, *f*, and *ff*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Même mouv!

Fl.

Clar.

B♭.

Vn.

Vla.

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♭.

Vn.

Vla.

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* 1^o Solo. *pp*

Que viens-tu faire ici? fais la mort te mena-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 je ne dois pas t'en-ten-dre, Hé-las! je ne dois pas te voir,
fais moi

poco *cresc.* *dim.*

pizz.

Fl. *cresc. molto. f pp*

Clar. *cresc. molto. f pp*

BUS.

Cors. *cresc. dim. molto. pp*

Timb. *mf f*

Vns. *cresc. molto. f espress. pp*

Vla. *cresc. molto. f dim. molto. pp*

L. *cresc. molto. Ah! va - l'en!*

N. *cresc. molto. Ah! le*

grà - ce me re - jous se pas Ah! le

cresc. molto. dim. molto. pp

Fl. *cresc. molto. f*

Clar. *4^o Solo.*

BUS.

Cors en RE

Vns. *cresc. molto. f*

Vla. *cresc. molto. f*

L. *cresc. molto. f*

N. *cresc. molto. f*

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

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.
Bass.
Corns.
Vns.
Vas.
Div.
Unis.

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

1^{re} Fl.
Clar.
Vns.
Vas.
Unis.

p
4^e Solo.
pp
molto rall.
pp
molto rall.
pp
molto rall.
pp
molto rall.
pp
pp

D
Chr. And^{te} non troppo. (♩ = 42)

sempre pp

sempre pp

sempre pp

NADIR. *P espress.*
Ton cœur n'a pas com-pris le mien, Au sein de la

Vclles et C. B. *Velle arco.*

And^{te} non troppo. C. B. pizz.

Corsen SI ♭

4^o Solo. *pp*

pp

nuit par-lu-mé-e, Quand j'é-con-tais l'a-me char-mé-e Les ac-

suivrez.

suivrez.

suivrez.

suivrez.

LÉLIA. *P espress.*
cents de ta voix ai-mé-e, Ton cœur n'a pas com-pris le

rall.

suivrez.

Ain.

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.

suivrez. dim. arco. p léger. crescendo.

suivrez. dim. arco. fp crescendo.

suivrez. dim. arco. fp crescendo.

dim. rall. toi je me souviens!

NADIR. Ja vais pro mis di vi ter ta pré

suivrez. arco. fp crescendo.

suivrez. arco. p

a Tempo un poco animato.

Clar. *suivez.* *a Tempo.*

BUS *suivez.*

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

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

Vns *sf* *suivez.* *p*

Vns *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* *a Tempo.*

Clar. *Plus lent.*

BUS *Plus lent.*

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

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

Vns *dim.* *rall.*

Vns *dim.* *rall.*

gré ton long si - len - ce Mon cœur char - mé a - vait lu dans ton

sf *suivez.* *p* *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)

H. 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.

This musical score page features a full orchestral arrangement and two vocal parts. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Cor Anglais (Cor Ang), Clarinet (Clar.), Bassoon (Bn), Horns (Cors.), Trombones (Tromb.), and Double Basses (Bns). The vocal parts are for a Soprano (S.) and a Tenor (T.). The lyrics are: "viens Au sein de la nuit parfume Mon âme a mien Au sein de la nuit parfume Quand j'écou". The score includes various musical notations such as slurs, dynamics (p), and articulation marks. The vocal lines have lyrics written below them, with some words split across lines.

The musical score consists of 14 staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next two staves are for a piano (Right and Left Hand). The vocal line is on the 11th staff, with lyrics in French. The bottom two staves are for a bassoon and a double bass. The score is marked with 'crescendo.' and 'pp' (pianissimo) throughout. The lyrics are: 'lors libre et char-mé e A-l'a-mour n'e-tait pas fer-mé - - - - - / -tais l'a-me char-mé e Les-ac-cents de-ta-voix ai-mé - - - - -'.

crescendo.

pp

lors libre et char-mé e A-l'a-mour n'e-tait pas fer-mé - - - - -

-tais l'a-me char-mé e Les-ac-cents de-ta-voix ai-mé - - - - -

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*

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*

№ 10.

FINAL.

Mouvt de l'And^e du Duo.

Récit.

G^{de} Flûte.
 D^{re} Flûte.
 Hautbois.
 Clarinettes en Si_b.
 Bassons.
 Cors en LA.
 Cors en RÉ.
 Cornets à Pistons en Si_b.
 Trombones.
 Timbales en RÉ-LA.
 G^{ss} C^{ss}e 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 pp
 f Récit. pp
 Ah! re-ve-nez à la rai-son, partez, partez vite, je trem-ble!
 Que l'amour chape
 arco. pizz.
 f Récit. pp 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.

Vbs *cresc. ff*

NOURABAD.

Mal. heur sur

arco. *ff*

arco. *ff*

All^o molto. *f*

Fl. *ff dim.* *ff*

Hautb. *ff*

Clar. *ff*

Bss. *ff*

Cors. *ff*

pps. *à 2. sec.* *ff* *à 2. sec.* *ff*

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

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

Gsc. Csc. et Cymb. *Cymb. seules.* *sec.* *f* *ff*

vn. *ff* *mf cres.* *f*

vn. *ff* *cres.* *f* *p*

vn. *ff* *cres.* *ff* *p*

N. eux! malheur sur nous! Accourez, venez tous, accourez, venez tous!

ff *mf cres.* *ff*

ff

This page of a musical score, numbered 179, contains multiple staves of music. The top section features several staves of instrumental accompaniment, including a piano part with a prominent melodic line and various dynamic markings such as *ff*, *f*, and *f glissez.*. Below the instrumental parts are the vocal staves for Sopranos (Sop.), Tenors (Ten.), and Basses (Basses). The vocal parts include the lyrics "Quelle voix nous ap- pel- le,". The score is written in a standard musical notation style with various clefs, time signatures, and dynamic markings throughout.

The musical score consists of 14 staves. The top two staves are for vocal parts, with lyrics in French. The remaining staves are for instrumental parts, including piano and bass. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *glissez*.

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 written in 6/8 time and consists of several staves. The top staves include vocal lines and piano accompaniment. The piano part features a prominent rhythmic pattern in the right hand, often marked with accents and dynamic markings like *p* and *pp*. The left hand provides harmonic support. The score includes various dynamic markings such as *p*, *pp*, *mf*, and *cresc.*. The lyrics are written in French and are repeated across three vocal parts.

1^{re}
p

a 2.^e
p

a 2.^e
p

pp

Cymb. seules.
pp

Mod.^{to}

p

mf

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

mf

O nuit d'é-pou-va-n-te, La-mer é-cu-man-te

mf

O nuit d'é-pou-va-n-te, La-mer é-cu-man-te

p

cresc.

P Mod.^{to}

The musical score consists of 15 staves. The top five staves are for woodwinds and strings, with dynamic markings such as *sf*, *dim.*, and *pp*. The sixth staff is for a solo voice, with lyrics in French. The seventh staff is for another solo voice. The eighth staff is for a solo voice. The ninth staff is for a solo voice. The tenth staff is for a solo voice. The eleventh staff is for a solo voice. The twelfth staff is for a solo voice. The thirteenth staff is for a solo voice. The fourteenth staff is for a solo voice. The fifteenth staff is for a solo voice.

tr.
p dim.
Cymb. seules.
pp

sf *dim.* *pp* *mf*

dant, ses flots, ses flots fu-ri-eux; O nuit dé-pou-van-te

Sour-lève en-gron-dant ses flots fu-ri-eux; O nuit d'é-pou-

O nuit d'ef-froi O nuit

pp

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 Seu - 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 cresc.

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

Basses.
pp

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

f dim.

Musical score for a vocal and instrumental ensemble. The score consists of 15 staves. The vocal parts include:

- 2^o Solo (pp, poco sf)
- 1^{re} Sop. (pp, cresc., poco sf)
- 2^{de} Sop. (pp, cresc., poco sf)
- 1^{re} Ten. (pp, cresc., poco sf)
- 2^{de} Ten. (pp, cresc., poco sf)
- Basses (pp, cresc., poco sf)

 The lyrics are in French:

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
 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 pi -
 di - mi -

 Dynamic markings include *pp*, *poco sf*, and *cresc.*. The score is written in a key signature of one flat and a common time signature.

te
Nuit d'horreur
nuit d'horreur
oui,
Nuit d'horreur
nuit d'horreur
oui,
Nuit d'horreur
La mer en cour

The musical score consists of 15 staves. The top 14 staves are for instruments, and the bottom staff is for a vocal part. The score is divided into five measures. The first measure has a tempo marking of *cresc. molto.* and dynamic markings of *mf* and *f*. The second measure has dynamic markings of *f* and *pp*. The third measure has dynamic markings of *f* and *pp*. The fourth measure has dynamic markings of *f* and *pp*. The fifth measure has dynamic markings of *f* and *dim.*. The vocal part has lyrics in French: "roux, nuit d'ef-froi, nuit d'hor-reur, roux, Sou-lè-ve ses flots fu-ri-eux, nuit d'hor-reur".

This page of musical score is for a vocal ensemble, likely a choir or a group of soloists. It consists of 14 staves. The top two staves are for the vocal parts, with lyrics in French. The lyrics include "cre - scen - do." and "nuit d'ef - froi." The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *dim.*, *pppp*), articulation marks (e.g., *acc.*, *tr.*), and phrasing slurs. The bottom staves provide accompaniment for the vocal parts, with some staves marked *dim.* and *pppp*. The score is written in a key signature of two flats and a common time signature.

192 All^o moderato. (♩=126)

All^o vivo. (♩=176)

The first system of the score consists of ten staves. The top five staves are marked 'sec.' (secco). The bottom five staves include a double bass line with a 'f' dynamic. The system concludes with a 'ff' (fortissimo) dynamic marking and a 'tr.' (trill) marking over a sixteenth-note figure.

All^o moderato.

All^o vivo.

The second system begins with a piano introduction marked 'ff' (fortissimo) and 'All^o moderato'. It features a complex rhythmic pattern with many sixteenth notes. A descriptive note in French is placed below the piano part: "(Nourabad et les sorcières apparaissent armées de torches)". The system ends with a 'tr.' marking and a sixteenth-note figure.

ff All^o moderato.

All^o vivo.

The third system includes a violin part (labeled 'vh.') and a vocal line. The vocal line has the following lyrics: "Dans cet a si le - sa - cre, — dans ces lieux re - dou -". The system concludes with a 'p' (piano) dynamic marking.

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 complex arrangement of staves. The vocal parts enter with the lyrics 'Ah! Na dir! ô trahi son! Na dir! ô trahi son!'. The instrumental parts include piano accompaniment and a solo section marked '2^o Solo.'. The second section, marked 'All^o vivace. (♩ = 76)', continues the vocal and instrumental themes with increased tempo and dynamic contrast. The lyrics continue with '(à voix étouffée) Pour eux point de...'. The score includes various musical notations such as dynamics (ff, pp, f, p), articulations (accents, slurs), and performance instructions like 'sec.' and 'à 2.'.

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

ff Large.

pp All^o vivace.

ff

pp

This musical score page contains 18 staves. The top staves (1-10) are for instruments, including strings and woodwinds. The 11th staff is for Cymbals (Cymb. seules). The 12th-14th staves are for vocal parts. The 15th staff is for a bass line. The 16th-18th staves are for a piano accompaniment. The score includes dynamic markings such as *ff*, *pp*, *ppp*, *p*, *a*, and *po*. There are also performance instructions like *cresc. poco.* and *seules.*

Vocal Lyrics:

- Non!
- Non!
- Non!
- Non!
- Non!
- Ni pi.tié, —
- grà - ce!
- Pour eux point de grâce!
- Ni pi.tié, —
- ni merci, —

The musical score consists of multiple systems of staves. The vocal lines are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are in Italian and include dynamic markings such as *ff*, *poco*, *crese.*, *non!*, and *ni merci,*.

System 1:
 - **Vocal 1:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 1:** *ff* *ff* *ff* *ff*
 - **Vocal 2:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 2:** *ff* *ff* *ff* *ff*
 - **Vocal 3:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 3:** *ff* *ff* *ff* *ff*

System 2:
 - **Vocal 1:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 1:** *ff* *p* *ff*
 - **Vocal 2:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 2:** *ff* *p* *ff*
 - **Vocal 3:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 3:** *ff* *p* *ff*

System 3:
 - **Vocal 1:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 1:** *ff* *p* *ff*
 - **Vocal 2:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 2:** *ff* *p* *ff*
 - **Vocal 3:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 3:** *ff* *p* *ff*

System 4:
 - **Vocal 1:** *Non!* *crese. poco.* *Non!* *Non!* *non!* *non!* *non!* *non!*
 - **Piano 1:** *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
 - **Vocal 2:** *ni merci,* *ni pi.tié,* *ni merci,* *ni pi.tié,* *ni merci,* *ni pi.tié,* *ni merci,* *ni pi.tié,*
 - **Piano 2:** *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
 - **Vocal 3:** *ni merci,* *ni pi.tié,* *ni merci,* *ni pi.tié,* *ni merci,* *ni pi.tié,* *ni merci,* *ni pi.tié,*
 - **Piano 3:** *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

System 5:
 - **Vocal 1:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 1:** *ff* *p* *ff*
 - **Vocal 2:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 2:** *ff* *p* *ff*
 - **Vocal 3:** *co* *ff* *a* *poco* *ff* *crese.* *ff* *cre* *scen* *do.*
 - **Piano 3:** *ff* *p* *ff*

cre - - scen - - do.

f f ff ff

à 2.

à 2.

à 2.

cre - - scen - - do.

f ff ff ff

tr.

f ff

6^e Cl^o et Cymb.

cre - - scen - - do.

ff ff ff ff

Non! la mort, la mort, la mort, la mort!

Non! la mort, la mort, la mort, la mort!

Non! la mort, la mort, la mort, la mort!

f ff ff ff

Pour eux

Pour eux

f ff ff ff

cre - - scen - - do.

f ff ff ff

The musical score consists of several systems of staves. The top system includes five staves of piano accompaniment. The middle system features two vocal parts: LÉILA and NADIR. The bottom system includes two vocal parts: NOËL, avec les Basses, and a piano accompaniment staff. The score is marked with dynamic indications such as *f*, *cresc.*, and *ff*. The lyrics are in French and describe a dramatic moment where characters plead for mercy or death.

LÉILA.
 O som - bre me - na - ce O fu - nes - te sort,
 Leur de - mau - der grâce Non, plu - tôt la mort!
 — point de - grâ - ce! Pour - eux - point - de - grâ - ce Oui,
 — point de - grâ - ce! Pour - eux - point - de - grâ - ce Oui,
NOËL, avec les Basses.
 Ni pi - tié, ni grâce Pour tous deux la mort!

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! Mal - gré

S.
 A.
 T.
 B.
 Fl.
 Cl.
 V.
 Va.
 C.
 Cb.

Tout mon sang se glace
 Pour nous c'est la mort
 Hé-
 leur folle menace
 Fait mon bras plus fort
 Malgré sa menace
 Qu'ils aient même sort
 Malgré sa menace
 Qu'ils aient même sort
 sa menace
 Qu'ils aient, qu'ils aient même sort
 Es-
 prits

cresc.
ff
pp
pizz.

ff

pp pizz.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

cre - - - scen - - - do.

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

Necrains rien Mon bras te pro-tè-ge 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

cre - scen - do. cresc. mf ff
 p cre - scen - do. cresc. p pp cre - scen - do. cresc. f ff
 Div. Enis. ff Unis. ff Unis. ff
 cre - scen - do. Div. Unis. ff Unis. ff
 Div. pp p cre - scen - do. cresc. ff ff
 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!
 velles et G.B. fpp cre - scen - do. cresc. ff fpp

The musical score consists of multiple staves. The top section features a complex instrumental arrangement with various dynamics including *ff*, *à 2.*, and *f*. Below this, there are vocal staves with lyrics in French. The lyrics include: "scen - do.", "scen - do.", "scen - do.", "bra-ve, Ve- nez! Oui je bra-ve les- cieux Leur de- man- der grâce! la mort! la mort! la mort! Non! pour- eux point- de- grâ- ce! Pour- eux la mort! la mort! la mort! Non! pour- eux point- de- grâ- ce! Pour- eux la mort! la mort! la mort! Non! Ni pi- tié, ni grâce!". The score includes performance directions such as *cresc.*, *molto.*, *ff*, and *f*. The bottom section continues with instrumental accompaniment and vocal lines, ending with the word "scen - do." and dynamic markings like *ff* and *f cresc.*

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.

Musical score for a vocal and instrumental ensemble. The score consists of 15 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), with some parts marked *ff* and *à 2*. The next two staves are for strings, with some parts marked *ff* and *tr.*. The bottom five staves are for voices, with lyrics in French. 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 for the right hand and left hand. The right hand part consists of several staves with treble clefs, and the left hand part consists of several staves with bass clefs. The music is in a 2/4 time signature and includes various chords and melodic lines.

Animez.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The vocal lines are written on staves with treble clefs, and the piano accompaniment is on staves with bass clefs. The lyrics are in French and describe a scene of conflict and heroism.

I. - te - ge - nous Je meure d'ef - froi, pro - tège - nous Brab -
 Nadir se place devant Léila pour
 la défendre au péril de sa vie.
 Na. 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
 sons leur for - fait, Pour eux la mort, pour eux la mort, la
 sons leur for - fait, Pour eux la mort, pour eux la mort, la
 velles
 C. B.

Animez.

The musical score consists of multiple staves. The vocal parts include:

- 1st Voice (Soprano):** - ma pro té - ge - nous!
- 2nd Voice (Alto):** - nez, je vous at tends. *Récit.*
- 3rd Voice (Tenor):** ZURGA. Zurga parait tout a coup au fond du théâtre.
- 4th Voice (Bass):** Arrêtez! — ar rê. tez! — c'est à moi d'or. donner de leur mort! Oui, pour tous deux la mort!

The piano accompaniment features dynamic markings such as *sec.*, *ff*, *fp*, and *f*. The score concludes with the instruction *rall.*

1. Tempo.

Très large.

Musical score for the first system, featuring multiple staves with musical notation, dynamics like "cresc." and "ff", and a "20" marking.

1. Tempo.

Très large.

Musical score for the second system, including vocal lines with lyrics 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 accompaniment.

Même mouvt!

The musical score consists of the following parts and markings:

- Staff 1 (Violin I):** Starts with *ff*. Marking: *à 2*.
- Staff 2 (Violin II):** Starts with *ff*.
- Staff 3 (Viola):** Starts with *ff*.
- Staff 4 (Cello):** Starts with *ff*. Marking: *1°*.
- Staff 5 (Bass):** Starts with *f*. Marking: *1°*.
- Staff 6 (Tuba):** Marking: *tr.*, *pp*.
- Staff 7 (Trumpet):** Marking: *pp*.
- Staff 8 (Drum):** Marking: *pp*.
- Staff 9 (Violin III):** Marking: *pp*.
- Staff 10 (Violin IV):** Marking: *pp*.
- Staff 11 (Viola):** Marking: *pp*.
- Staff 12 (Cello):** Marking: *pp*.
- Staff 13 (Bass):** Marking: *pp*.
- Staff 14 (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 15 (C. B.):** Marking: *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 consists of several systems of staves. The top system includes a vocal line with notes and rests, and a piano accompaniment. The middle section features a vocal recitative (Récit.) with lyrics in French and Arabic. The bottom section includes a vocal line with lyrics and a piano accompaniment. The score is marked with various dynamics and performance instructions.

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.* and the style is *Récit.* (recognition of Léila) with the instruction "(d'une voix étouffée)".

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

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

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

fais toi con - naî - tre.

Velles et C.B.

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

Moderato.

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

Ah! qu'ai-je vu? c'était el - le!

mf Moderato.

a Tempo.

The musical score consists of multiple staves. The vocal line (soprano) is the primary focus, with lyrics in French. The instrumental accompaniment includes piano (p), forte (ff), and celesta (C. B.). The score is marked with dynamic and performance instructions such as *sec.*, *ff*, and *(éclatant.)*. The tempo is indicated as *a Tempo.* at the beginning and end of the section.

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

Instrumental Parts:
 - Piano (p): Provides harmonic support with chords and arpeggios.
 - Forte (ff): Used for dramatic emphasis in the piano and celesta parts.
 - Celesta (C. B.): Adds a shimmering, ethereal texture to the accompaniment.

Performance Instructions:
 - *sec.*: Sustain or accent.
 - *ff*: Fortissimo.
 - *(éclatant.)*: Brilliantly or with great éclat.

sort mort! Point velles et C.B. Oui, je Point de mort! Point de mort! Oui, je Point de mort! tout bra - ve - rai les cieus de pi - tié qu'ils meu - rent! mon sang se gla ce mort! Point de pi - tié pour eux la mort! mort! Point de pi - tié pour eux la mort! mort! Point de pi - tié qu'ils meu - rent!

Allez.

The musical score consists of the following parts and lyrics:

- Instrumental Staves (Top 10):** Multiple staves for various instruments, including woodwinds and strings. Dynamics include *ff* and *sec.*
- Vocal Staves (Bottom 6):**
 - 1. *Brah - ma - pro - tè - ge - nous Brah - ma - pro - tè - ge - nous*
 - 2. *Je de leur cour, roux Je ris de leur cour, roux*
 - 3. *Qu'ils tom - bent sous nos coups Qu'ils tom - bent sous nos coups*
 - 4. *Oui, pu - nis - sons leur for - fait Pu - nis - sons leur for - fait*
 - 5. *Oui, pu - nis - sons leur for - fait Pu - nis - sons leur for - fait*
 - 6. *Oui, velles pu - nis - sons leur for - fait Pu - nis - sons leur for - fait*
- Bottom Staff:** C.B. *ff*

Allez.

This musical score is for a choral piece, likely a Requiem, given the lyrics. It features a multi-stemmed arrangement with vocal parts and piano accompaniment. The score is written in a key with one flat (B-flat) and a common time signature. The lyrics are in French and are repeated across several vocal parts. The piano accompaniment includes a grand staff (treble and bass clefs) with various chords and melodic lines. The score is marked with 'fff' (fortissimo) in several places, indicating a loud dynamic. The lyrics are: 'Je meurs d'ef - froy pro - tège - nous', 'Je bra - ve - rai vo - tre cour - roux', and 'Pour eux la mort pour eux la mort!'. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal staves.

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!
Pour eux la mort pour eux la mort!

tutta forza.

7. Ah! la foudre en é-clats

tutta forza.

This musical score is arranged in a system of 14 staves. The top five staves are for vocal parts, with lyrics written below the bottom two. The middle section consists of three staves for a string ensemble, with the first staff marked 'Tutti' and the second 'Tutti'. The bottom section includes a 'Tam-Tam' part, two staves for a woodwind ensemble (marked 'Div.'), and a bass line. The score is in a key with one sharp (F#) and a common time signature (C). The lyrics are: 'va tom, ber sur nos fronts Brah, ma!'.

Tam-Tam.

Div.

Div.

va tom, ber sur nos fronts Brah, ma!

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

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics in French. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass staves. The music is in a key with two sharps (F# and C#) and a common time signature. The tempo is marked 'Même mouvt!' and the dynamics range from *f* (forte) to *ff* (fortissimo). There are various musical notations such as slurs, ties, and accents throughout the system.

Même mouvt!

The second system of the musical score continues the composition. It features the same instrumental parts as the first system. The vocal parts have lyrics in French. The lyrics for the vocal parts are:

LEILA: Brah - ma di - vin Brahma - que ta main nous pro - tè - ge! - Brah - ma di - vin Brahma -

SADIR: 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 -

The piano accompaniment continues with complex rhythmic patterns and dynamic markings, including *f*, *ff*, and *crese.* (crescendo). The tempo remains 'Même mouvt!'.

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

Musical score for a vocal and instrumental ensemble. The score consists of 16 staves. The top five staves are for instruments (likely strings and woodwinds), and the bottom six staves are for vocal parts. The lyrics are in French.

Lyrics:
 nous Brahma nous sommes tous à tes ge - noux!
 nous sommes tous à tes ge - noux à tes ge - noux!
 nous Brahma nous sommes tous à tes ge - noux!
 nous sommes tous à tes ge - noux à tes ge - noux!
 Oui, Brahma nous sommes tous à tes ge - noux!
 Brah ma
 Brah () Brah ma di -
 O Brah - ma di -
 O Brah - ma di -
 Brah - ma

Musical Markings:
 Dynamics: *pp*, *ff*, *f cresc.*
 Performance instructions: *cresc. molto.*

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 top two staves being the first and second violins and the bottom four staves being the third and fourth violins. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *ff*, *f cresc.*, and *ff sec.*.

All^o con fuoco.

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, with the top two staves being the first and second vocal parts and the bottom four staves being the third and fourth vocal parts. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*. The lyrics are written below the vocal staves.

di - vin Brah - ma que ta main nous pro - tège!

di vin Brah Brah - ma ma que que ta main main nous nous pro pro - tège!

vin Brah - ma que - ta main - nous pro - tège!

vin Brah - ma - que - ta main - nous pro - tège!

Brah
velles et C. B.

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 five staves each. The notation includes various rhythmic values, rests, and dynamic markings such as *mf*, *ff*, and *pp*. The first system features a variety of melodic and harmonic lines, with some staves showing complex rhythmic patterns. The second system includes a prominent melodic line in the top staff, accompanied by a dense texture of chords and rhythmic accompaniment in the lower staves. The handwriting is clear and legible, typical of a composer's manuscript.

A detailed musical score for 12 instruments, arranged in two systems of six staves each. The instruments are: Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The score is written in a common time signature (C) and a key signature of one sharp (F#). The first system (measures 1-4) features a complex texture with many notes and rests. The second system (measures 5-8) shows a significant reduction in activity, with many instruments playing whole rests. The piano part is particularly active throughout, with dense chordal textures and melodic lines. The score concludes with a final measure in the eighth system.