

# DJAMILEH.

## THE SLAVE IN LOVE.

(L'ESCLARE AMOUREUSE.)

### OVERTURE.

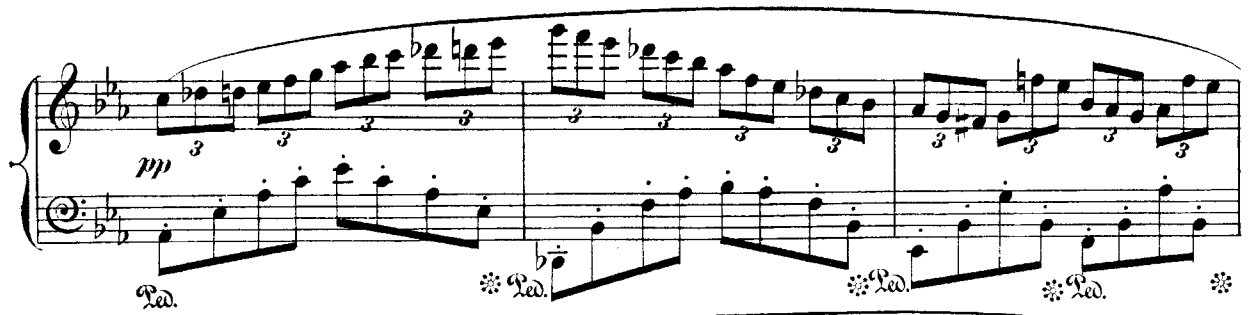
GEORGES BIZET.

Movt de marcia. (Allegro) ♩ = 126.

PIANO.

Нар

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is B-flat major (two flats). The notation includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *sf* (sforzando), *pp* (pianissimo), and *f* (forte) are used throughout. The piece includes several trills, indicated by the word "trill" above the notes. The notation is written in a standard piano style, with a grand staff (treble and bass clefs) for each system. The first system begins with a *sf* marking and a complex rhythmic pattern. The second system features a *pp* marking and a series of triplets. The third system continues with triplets and a *pp* marking. The fourth system includes a *f* marking and a trill. The fifth system features a trill and a *pp* marking. The sixth system concludes with a trill and a *pp* marking. The notation is written in a standard piano style, with a grand staff (treble and bass clefs) for each system. The piece includes several trills, indicated by the word "trill" above the notes. The notation is written in a standard piano style, with a grand staff (treble and bass clefs) for each system. The piece includes several trills, indicated by the word "trill" above the notes.



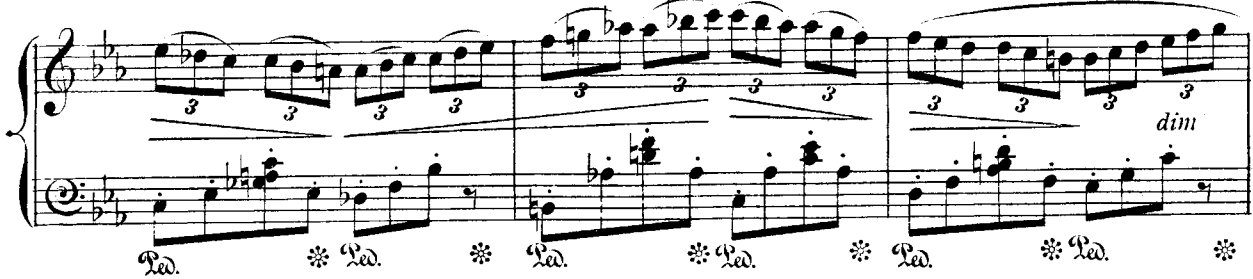
First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat). The first measure is marked *mp*. The system concludes with a double bar line and a repeat sign.



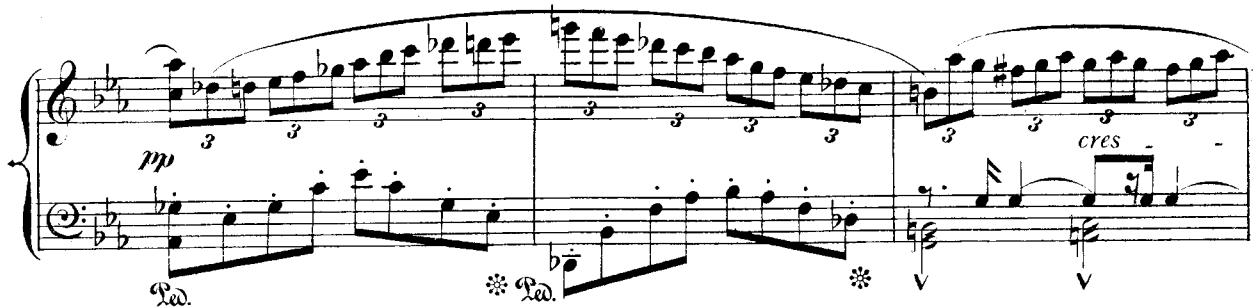
Second system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.



Third system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.



Fourth system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.



Fifth system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.



Sixth system of musical notation. The right hand continues the melodic line with triplets. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a melodic line in the right hand with eighth-note patterns and a bass line with chords. Dynamic markings include *to* and *ff*. A fermata is placed over the first measure of the right hand.
- System 2:** Continues the melodic and harmonic development with eighth-note patterns and chords.
- System 3:** Includes triplet markings (3) over groups of notes in both hands.
- System 4:** Features a melodic line with a *triumph* marking and a *pp* (pianissimo) dynamic marking in the bass line.
- System 5:** Continues the melodic line with a *triumph* marking and a *triumph* marking in the bass line.
- System 6:** Ends with a melodic line and a *triumph* marking in the bass line.

This page of musical notation, numbered 9, contains six systems of grand staves (treble and bass clef). The music is written in a minor key, indicated by two flats in the key signature. The notation includes various musical elements:

- Dynamic markings:** The first system begins with a *pp* (pianissimo) marking.
- Articulation:** Accents (^) are placed over several notes in the bass staves across the systems.
- Rehearsal marks:** Asterisks (\*) are used as section markers, often accompanied by a double bar line and a repeat sign.
- Octave markings:** The number '8' is placed above the treble staff in the first measure of each system, indicating an octave shift.
- Phrasing:** The music is organized into measures, with some measures containing multiple beamed notes or rests.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clef) and a vocal line. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the bass. Performance markings include *Red.* and *\* Red.*

**System 2:** The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note texture. Performance markings include *\* Red.* and *\**.

**System 3:** The vocal line features a melodic phrase. The piano accompaniment includes a section marked *espress.* (espressivo). Performance markings include *Red.* and *\**.

**System 4:** The vocal line includes the lyrics "scen" and "do". The piano accompaniment features a section marked *poco* and *cres* (crescendo). Performance markings include *Red.* and *\**.

**System 5:** The vocal line includes the lyrics "u", "en", and "do". The piano accompaniment features a section marked *f* (forte) and *dim* (diminuendo). Performance markings include *Red.* and *\**.

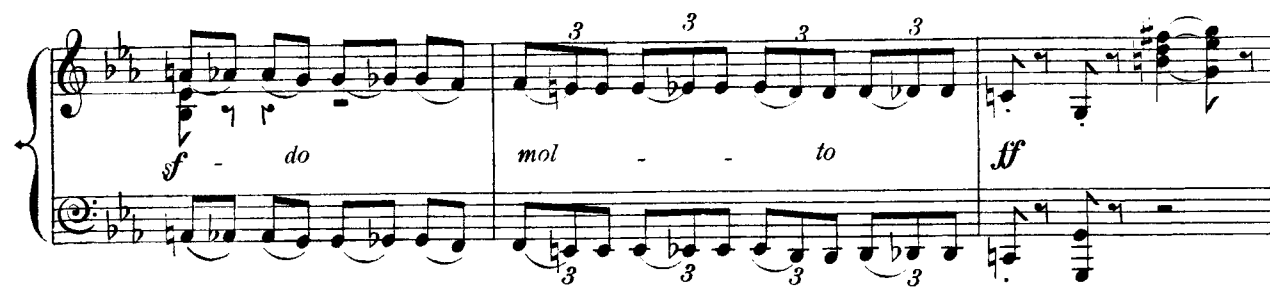
**System 6:** The vocal line continues with the lyrics "u", "en", and "do". The piano accompaniment features a section marked *Red.* and *\**.



First system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. The first measure is marked *mp*, the second *f*, and the third *mp*.



Second system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. The first measure is marked *f*, the second *mp*, and the third *cres* and *cen*.



Third system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. The first measure is marked *f* and *do*, the second *mol* and *to*, and the third *ff*. The melody includes triplets in the second and third measures.



Fourth system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. The first measure is marked *f*, the second *mol*, and the third *ff*. The melody includes triplets in the second and third measures.



Fifth system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. The first measure is marked *f*, the second *mol*, and the third *ff*. The melody includes triplets in the second and third measures.

First system of musical notation. The treble clef staff contains a melodic line with triplets and slurs, and the bass clef staff contains a harmonic accompaniment with triplets. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The treble clef staff continues the melodic line with triplets and slurs, and the bass clef staff continues the harmonic accompaniment. The key signature remains two flats.

Third system of musical notation. The treble clef staff features a melodic line with triplets and slurs, and the bass clef staff provides harmonic support. The key signature remains two flats.

Fourth system of musical notation. The treble clef staff has a melodic line with triplets and slurs, and the bass clef staff has a harmonic accompaniment. The key signature changes to one flat (B-flat). The lyrics "cre -" and "scen - do" are written below the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with triplets and slurs, and the bass clef staff has a harmonic accompaniment. The key signature remains one flat. The lyrics "ed a - ni - man - do molto" are written below the bass staff.



Un poco più vivo. (♩ = 144.)

*ff*

*Red.* \* *Red.* \*

*fp*

*Red.* \* *Red.* \* *Red.* \*

*cre* - *scen*

*do* *mol* - *to*

*8* *8*

8..... Più vivo. (♩ = 168.)

*tutta forza*

*8* *fff*

*Red.* \* *Red.* \*

## Nº 1. CHORUS AND REVERIE.

"Low sinks the red sun."

*(Le soleil s'en va.)*

Molto moderato.

HAROUN.

SOPRANOS.

TENORS.

BASSES.

Chorus behind the scene.

PIANO.

Molto moderato. ♩ = 84.

*ff*

SCENE: When the curtain rises, Haroun & Splendiano are on the stage, Splendiano seated, writing on a low table, Haroun at his ease and smoking.

SOPRANOS.

Moderato.

TENORS.

1<sup>st</sup>*pp* With closed lips.

BASSES.

With closed lips.

*pp*2<sup>nd</sup>  
*pp*

Tambourine.

Moderato. ♩ = 88.

Orchestra behind the stage.

Very far off.

*p*

Low sinks the red sun;..... un - veil..... love nothing fearing Cometh fast the  
 Le so - leil s'en va;..... ra - mè - ne ta voile C'est la fin du -

*pp* 1<sup>st</sup>

*pp*

*Red.*

night; See in east - ern skies,..... in eastern skies the first faint stars ap -  
 jour, Et..... vers l'O - ri - ent,..... vers l'O - ri - ent..... la première é -

*Red.*

*Red.*

*dim.*

- pear - ing, the first..... faint stars ap - pear - ing Bidding soul..... meet  
 - toi - le Sal - lu - me, in - vi - tant..... no -

*Red.*

*Red.*

*p*

soul..... in love's own light.....  
 tre à - me à l'a - mour!.....

*cre -*

*8*

*mf*

*Red.*

- scen - do - mol - to

- scen - do - mol - to

*8*

- scen - do - mol - to

*f* (nearer.)

Low sinks the red sun;..... un - veil..... love nothing fearing. Cometh fast the  
 Le so - leil s'en va;..... ra - mè - ne ta voi - le C'est la fin du

*8*

*Red.*

night; See in east - ern skies,..... in eastern skies the first faint stars ap -  
 jour, Et vers l'O - ri - ent,..... vers l'O - ri - ent la première é -

- pear - ing The first..... faint stars ap - pear - ing Bidding soul..... meet  
 - toi - le Sál - lu - me, in - vi - tant,..... in - vi -

soul..... in love's in love's..... own light!.....  
 - tant..... notre âme à..... la - mour!

*cresc.* *ff* *8....*

Andante non troppo. (♩ = 60.)

nu - en - do - mol - to

Orchestra  
pp  
una corda

*p* HAROUN.

In the wreath un - end - - ing Of per - fum'd smoke as -  
 Dans la blon - de fu - mé - - e Qui mon - te par - fu -

*pp*

Ped. \*

- cend - - - ing Lit by the day's last  
 mé - - - e Vers le sol - eil mou - -

Ped. \* Ped. \*

gleam,..... Sweet fai - ry forms are spring - ing,  
 - rant,..... Nais - sent de blancs a - tô - - mes,

Ped.

Ped.

And through the light are wing - - - ing,  
 Im - pal - pa - - - bles fan - tô - - - mes

Ped.

H Born of a bliss - ful dream!..... Born  
De mon rêve en - i - vrant,..... de mon

*f*

H of a bliss - ful dream!..... Ra - dant fi - gures  
rêve en - i - vrant!..... Et je vois, lumi -

*pp*

*dim.* *molto* *pp*

*Red.* *Red.* *Red.*

H shin - ing bright - ly In long ar - ray so light - ly Float  
- neux..... cor - té - ge Je vois leur corps de nei - ge Flot -

*Red.* *Red.* *Red.* *Red.*

H through the am - bient air,..... While, all vague - ly  
- ter, flot - ter en - cor,..... Et des for - mes ex -

*Red.*



H  
show - - ing,..... Shapes in beau - ty glow - - ing Shapes in  
- qui - - ses..... S'é baucher in - dé - ci - - ses, S'é - bau.

H  
beau - - ty glow - - ing Com - plete the vi - sion  
cher in - dé - ci - - ses Dans la poussière

H  
(He dreams. Splendiano is yet more drowsy.)  
fair!.....  
d'or!.....

Listesso tempo. Djamilch enters through a side door

slowly crosses the stage and disappears

*Ped.* \*

after throwing a look full of tenderness on

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*sf*

Haroun who makes no motion.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p*

cre - - - scen - - do

*Ped.* \* *Ped.* \* *Ped.* \*

*sf*

*dim.*

*p*

*smorzando*

*Ped.* \* *Ped.* \*

Tempo lº moderato.  
SOPR.

23

*In the distance.*

Low sinks the red sun;..... un - veil..... love nothing fearing Cometh fast the  
Le so - leil s'en va;..... ra - mè - ne ta voi - le, C'est la fin du

TNRS.

BSS. *pp* With closed lips.

Tempo lº moderato. ♩ = 88.

Orchestra behind stage.

night; See in east - ern skies..... in eastern skies the first faint stars ap -  
jour, Et vers l'O - ri - ent..... vers l'O - ri - ent.... la première é -

- pear - ing The first..... faint stars ap - pear - ing Bidding soul..... meet  
- toi - le Sal - lu - me, in - vi - tant,..... in - vi -

di - mi - nu - en - do

soul..... in love's in love's own light!.....  
- tant..... notre âme à..... là - mour!.....

di - mi - nu - en - do

8.....

*pp*

Ped.

Ped.

Ped.

Ped.

*smor -*

8.....

*smor -*

- san - do

8.....

- san - do

Orchestra

## DUET. (HAROUN &amp; SPLENDIANO.)

"Consider well" (*Songez-y bien*)

## SONG. (HAROUN.)

"Thou fain would'st know" (*Tu veux savoir*)

## No. 2.

Andante non troppo.

HAROUN.

SPLENDIANO.

PIANO.

Con - si - der well!.....  
 Son - gez - y bien!.....

colla voce

a tempo

As the just..... op - 'ning flow - - 'r, Needs  
 À la fleur..... près de nuit - - tre, Il

but a ray of sun, a sin - gle drop..... of dew,.....  
 ne faut qu'un ray - on ou qu'un gout - te d'eau!.....

So in some sec - ret place, un - dream'd of e'en by you, A  
 Au fond de vo - tre cœur fer - mé comme un tom - beau, Un

*cres.*

S  
gera of ten-der love..... may wait the fav-oring hour When  
doux ger-me du - mour..... at - tend aus - si peut - é - tre Les

*p*

*Red.*

S  
wo - man's tears or sun - ny eyes shall life..... un - fold!.....  
lar - mes du - ne femme ou son re - gard..... ver - meill.....

Haroun.

*a tempo un poco animato*

*p* *3* *3* *3*

Oh! e-nough of thy  
Vieux rhéteur, laisse

*p rit.*

S  
Con - si - der well, my lord, con - si - der well!  
Son - gez - y bien, Seigneur, son - gez - y bien! (♩=100)

*a tempo un poco animato*

*pp* *pp*

II  
rain and thy sun gos - sip old!  
donc ta pluie et ton so - liel!

*legg.* *3* *3* *3* *3*

For my heart is a waste, and  
Mon âme est un dé - sert, et

H if per chance there be Some poor flow'r hid - ing there, mark what I say to  
 si par a - ven - ture U - ne fleur s'y ca - chait, il faudrait je t'as -

*pp*

H thee..... There needs, to make it rise in splen - dour from its  
 - su - re, Pour la fai - re sor - tir bril - lan - te du né -

H sleep, More than a sin - gle drop of rain an o - cean  
 - ant, 3 Plus qu'un gout - te d'eau, mon cher un O - cé -

*rall.* *a tempo* *Andante non troppo.* *molto* *rit.*  
 H deep!..... Have done then with thy sun,.... gos - sip  
 - an!..... Lais - se donc ton so - lier,.... vieux rhé -  
 Splend. *mf*

Needs but a sin - gle ray, my lord! Con - si - der  
 Il ne faut qu'un ra - yon Seigneur! Son - gez - y

*a tempo* *Andante non troppo.*  
*rall.* *cres.* *dim.* *p* *dim.* *pp* *colla voce.*

## Andantino quasi Allegretto.

H  
old!  
-teur!

S  
well!  
bien!

Djami - leh, none the less is  
Djami - leh, ce - pendant, est

Andantino quasi Allegretto. (♩ = 104.)

*p* *legg.*

## Haroun.

S  
fair!..... And hi - ther flown..... Too soon..... or else too  
bel - le! Elle est ve - nue Ou trop tot..... ou trop

H  
late.  
tard

For - sooth, 'tis hers to share The des - tined lot of fra - gile  
D'ail - leurs, des - tin pro - mis aux fra - gi - les a -

*Red.* \*

H  
love, And with a ri - val bear. 'Tis al - ways so,..... a -  
-mours, Elle a com - me tou - jours U - ne ri - va - le, hé -

*Red.* \*



SPLN. *animato.* HAROUN.

- las! In sooth? In  
- las! Vrai - ment? Vrai -

*pp* *cres - cen - do ed a - ni - ma -*

sooth! The Un -  
- ment! L'in - con -

SPLN. Ah! that ri - val's name is?  
Et cet - te ri - va - le c'est?

*to molto f*

*Allegro vivace. (♩ = 152.)* *leggiere*

- known!..... She whom  
- nu - - - - el Cel - le

*f colla voce fpp*

H  
men do not ex - pect ..... At an  
que l'on n'at - tend pas ..... Qui vient

H  
hour which no one know - eth - Comes like  
à l'heure i - gno - ré - e, Par le

H  
fic - kle wind that blow - eth, ..... With re -  
dieu ha - sard pa - ré - e ..... Des plus

H  
- sist - less charms be - deck'd! ..... Yes, she whom  
sé - dui - sants ap - pas! ..... Oui, cel - le

SPLEN. *p leggiero*

She whom men do not ex - pect - At an  
Oui, cel - le qu'on n'at - tend pas! Qui vient

H  
 - - - less! She whom men do not ex - pect.....  
 - - - el Cel - le que l'on n'at - tend pas.....

S  
 - - - less! She whom  
 - - - el Cel - le

do.  
*fpp*  
 Ped.

H At an hour which no one know -  
Qui vient à l'heure i - gno - ré -

S men do not ex - pect,..... Like the  
que l'on n'at - tend pas,..... Par le

cres - cen - do molto

H - eth, Comes ..... with re - sist - less with re -  
e, Est..... pa - ré - e des plus

S fic - kle wind that blow - eth,  
ha - sard est pa ré - e.

rall. molto a tempo p

H - sist - less charms be - deck'd! The Un -  
sé - dui - sants ap - pas! L'in - con -

S The Un - known the Un -  
L'in - con - nu - e, l'in - con -

pp

Note. At the Opera Comique, they cut the next eight bars.

H  
- known,..... Un - known, The Un -  
- nu - - - - - el L'in - con -

S  
- known,..... The Un - known, the Un -  
- nu - - - - - el L'in - con - nu - e, lin - con -

H  
- known,..... Un - known, *pp* She whom  
- nu - - - - - el Cel - le

S  
- known,..... *pp* She whom men do not ex - pect,  
- nu - - - - - el Cel - le que l'on n'at - tend pas,

H  
men do not ex - pect..... the Un - known, Un -  
que l'on n'at - tend pas,..... l'in - con - nu -

S  
the Un - known,..... the Un - known, Un -  
l'in - con - nu - e,..... l'in - con - nu -

*poco rit.*

*pp* suivez.

*a tempo*

H  
- known!.....  
- el!.....

S  
- known!.....  
- el!.....

*a tempo*  
*ppp*  
*ff*

*And.*  
SPLENDIANO.

S  
*mf*  
All goes  
Tout va

H  
*mf*  
So then love Djami - leh!  
Ai - me donc Djami - leh!

S  
well.  
bien!

*ff*  
*mf*

H  
As for me..... just make a choice, my  
Quant à l'au - tre Fais à ton gré, mon

*p*

H friend! Oh!  
cher! Eh!

*un più riten.*

S With which you may'nt a - gree!..... The fair one  
Mon goût n'est pas le vô - tre Les - cla - ve

*pp* *p un più riten.*

H pray se - lect which - ev - er one you will!  
choi - sis - moi cel - le que tu vou - dras.

*a tempo (Un poco meno mosso.)* ♩=116.

*dim.*

SONG. (HAROUN.) "Thou fain would'st know" (*Tu veux savoir.*)

*Allegretto.*

H Thou fain would'st know..... which I'm pre-  
Tu veux sa - voir..... si je pre-

*mf*

*p*

H - fer - ing,..... Moorish maid with ten - der eyes, Or  
- fe - re..... La mau - resque aux yeux lan - guis - sants, Ou

*p*

H Jewess grand... with brow de - ter - ring, Or Greek that quick with passion  
 bien la juive..... au front sé - vè - re, Ou la grecque, iv - res - se des

*p*

H sighs? In my heart there's now no.... feel - ing..... 'Tis  
 sens? Dans mon cœur, fo - yer plein de cen - dre,..... Tout

*p*

H *p espress.* cre - - scen -  
 ic - y cold and fro - zen all,..... Though mem - o - ries come  
 est gla - cé, je le sens bien!..... Mon sou - ve - nir y

*mp poco -*

H *do* o'er me steal - ing, No pas - sion ri - ses at their call! *f* No  
 peut descendre Hé - - las! il n'y ral - lu - me rien. il

*cre - - scen - do*



H  
pas - sion ri - ses none! A -  
n'y ral - lu - me rien! hé -

*f*

Andantino molto. ♩ = 96.

H  
- las!..... A - - - las! Let the slave..... be dark or  
- lus!..... non rien! Que lès - cla - ve soit brune ou

*pp*

H  
fair - est, Be proud or gen - tle as a dove, No  
blon - de, Je cède au char - me tour a tour, Je

ri - te - nu - to a tempo animato. ♩ = 112.

H  
maid I love! not eèn the rar - est, not eèn the rar - est!  
n'aime au - cu - ne femme au mon - de au - cu - ne fem - me

*colla voce.*

*pp*

H *I love but love!..... I love but*  
*J'ai - me là - mour!..... j'ai - me là -*

*pp*

H *scen - a - ni - do ma - to* *Tempo Iº alle -*  
*love, but love, but love, but love! but love! Ah!*  
*- mour l'amour là - mour! l'amour là - mour! Ah!*

*pp a - ni p - f ma - f to f*

H *- gretto. (♩ = 116.)* *a tempo ♩ = 132.*  
*..... I love but love..... I..... love but love!*  
*..... j'ai - me là - mour..... oui j'ai - me là - mour!*

*dim. pp f*

*SPLENDIANO. (clapping his hand)*  
*That is well said! And for the scheme I'm now..... ma -*  
*C'est fort bien dit! et..... pour le projet qui me*

*p f p*

S  
 - tur - ing      The les-son is most re - as - sur - ing,      The lesson  
 - ten - te.      Vo - tre mo - rale est ras - su - ran - te,      Vo - tre mo -

S  
 is most re - as - sur - ing!      So      by my  
 - rale est ras - su - ran - te      Et      par -

S  
 life,      I don't      com - plain.....      Dja - mi -  
 - dieul      je ne m'en      plains pas!.....      Dja - mi -

S  
 - leh!      in my heart will reign!.....      Ev' - ry  
 - leh!      tu m'ap - par - tien - dras!.....      Dans la

*rit.*      *a tempo* ♩ = 116.      HAROUN.

H  
cup my lip..... my lip car - es - ses A single good, no more, doth  
cou - pe..... qu'el - le ca - res - se Ma lèvre en feu n'a qu'un tré -

H  
hold The wine..... which all life's ills re - dress - es Though  
- sor:..... Le vin qui nous ver - se li - vres - se Dans l'ar -

H  
drunk from clay..... from clay or gold. If but the ro - sy flame be  
- gi - le com - me dans l'or! Pour - vu qu'il ait la mê - me

H  
gleam - ing, The cup may be just what.... you will;..... Let  
flam - me, Le mé - tal peut chan - ger..... cent fois,..... Si

*p espress.*

*cre - - scen - - do*

H to my soul love's wine be stream - - ing What matters where I  
 là - mour par - fu - - me mon â - - me, Qu'impor - te la

*pp poco - - cre - - scen - - do*

H drink I drink..... my fill? What  
 sour - ce, la source où je bois? Qu'im -

*f*

*Andantino molto. ♩ = 69.*

H mat - ters? What mat - ters? Let the slave..... be dark or  
 - por - te? qu'im - - por - te? Que lès - - cla - - ve soit brune on

*rit. f con slancio*

*p*

H fair - - est, Be proud or gen - - tle as a dove, No  
 blon - - de Je - - cède au char - me tour à tour, Je

*ri - te - nu - to mol - to* **Animato.**  
*a tempo*

H  
 maid I love, not e'en the rar - est, not e'en the rar - est!  
 n'aime aucune fem-me au mon - de, au - cu - ne fem - me!

*colla voce.* **Animato.**  
*a tempo* **pp**

**pp**

*p* *cres.*

H  
 I love but love..... I love but  
 J'ai - - me l'a mour!..... j'ai - - me l'a -

**pp**

*a* *ni* *ma* *lo* **mf** *3*

H  
 love but love! the Un -  
 - mour! l'a - mour! l'incon -

**SPLENDIANO.** laughingly.

but love! the Unknown!  
 L'amour! l'incon-nu - e!

**pp** *a* **p** *ni* *ma* **mf** *to* **f**

Animato sempre.

I<sup>o</sup> Tempo All<sup>to</sup> vivace ♩ = 152.

H  
known ..... She whom  
nu ..... el Cel-le

S  
The Un-known .....  
I'm con-nu ..... el

Animato sempre. I<sup>o</sup> Tempo All<sup>to</sup> vivace ♩ = 152.

*p* *cres.* *molto* *ff* *pp*

H  
men do not ex-pect, ..... At an  
que l'on n'at-tend pas ..... Qui vient

H  
hour which no one know-eth, ..... Comes like  
à l'heure i-gno-re-e, ..... Par le

*3* *3* *3* *3*

*Red.* \*

H

fic - kle wind that blow - - - eth..... With re -  
 Dieu ha - sard pa - ré - - - e..... Des plus

II

- sist less charms be - deck'd!..... Yes, she whom  
 se - dui - sants ap - pas!..... Oui, cel - le

SPLENDIANO. *p legg.*

She whom men do not ex - pect, At an  
 Oui, cel - le qu'on n'at - tend pas Qui vient

Red. \*

E

men do not ex - pect,..... Comes with re -  
 que l'on n'at - tend pas..... D'ir - ré - sis -

S

hour which no one know eth She whom men do not ex - pect Comes with re -  
 à l'heure i - gno - réc, . Oui cel - le qu'on n'at - tend pas D'ir - ré - sis -



S  
 sistless charms be deck'd With re sist  
 ti - bles ap - pas Est fa - re

A  
 sistless charms be deck'd With re sist  
 ti - bles ap - pas Est fa - re

P  
 sistless charms be deck'd With re sist  
 ti - bles ap - pas Est fa - re

**Soprano (S):**  
 less charms! She whom men do not expect,  
*e!* Cel - le que l'on n'at - tend pas!

**Alto (A):**  
 less charms! She whom  
*e!* Cel - le

**Piano (P):**  
*do*  
*ffpp* 3 3 3 3

.....

At an hour which no one know - - -

Qui vient à l'heure i - gno ré - - -

men do not ex - pect,.....

que l'on n'at - tend pas.....

At an

Par le

3 3 3 3

cre - - - - - do

mol -

Red.

H  
eth, Comes..... with re - sist - less charms bedeck'd re -  
e. Est..... pa - ré - e des plus

S  
hour which no one know - - - eth,  
ha - sard est pa - ré - - - e

*to* *f*

H  
*rall molto* *a tempo* *p*  
- sist - less charms be - deck'd The Un - known.....  
sé - dui - sants ap - pas! Lin - con - nu -

S  
*p*  
The Un - known the Un - known.....  
Lin - con - nu - e l'in con - nu -

*a tempo* *colla voce* *pp*

H  
..... Un - known! The Un - known..... Un -  
e! l'in - con - nu -

S  
..... The Un - known the Un - known.....  
e! l'in - con - nu - e, l'in - con - nu -

H  
known!  
- e!

*pp* She whom men do not ex -  
Cel - le que l'on n'at - tend

S  
..... She whom men do not ex - pect..... The Un -  
- el Cel - le que l'on n'at - tend pas..... l'in - con -

H  
- pect..... The Un - known..... Un - known!.....  
pas, l'in - con - nu - rit. - e!.....  
*poco* *rit.* *a tempo*

S  
- known..... The Un - known..... Un - known!.....  
- nu - e l'in - con - nu - e!.....  
*rit.* *a tempo*

*pp* *colla voce* *ppp a tempo*

*Red. una corda*

H  
.....

S  
.....

*smorz.*

## TRIO AND GHAZEL.

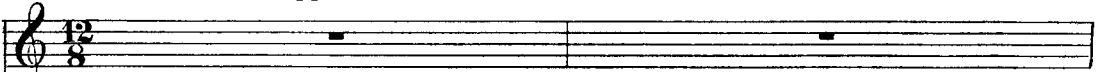
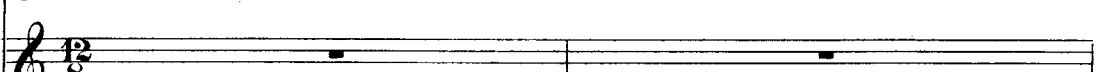

Nº 3.

"O say what fear." (*Quelle pâleur*)

DJAMILEH, HAROUN AND SPLENDIANO.

Andante non troppo.

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

DJAMILEH   
 HAROUN.   
 SPLENDIANO. 

Andante non troppo. (♩ = 63.)


PIANO: *pp* 

HAROUN. *pp* (taking Djamilah's hand.) 

O say what fear thy cheek is pal - - ing, What  
*Quel-le pâleur est sur ta jou - - e? Quel-*



som - - bre cloud obscures the light..... That hath shone till now till now un -  
 - le om - bre furtive a glis - sé..... Sur ton front si pur où..... se



H fail - - - ing In thy ten - der eyes and bright....  
 jou - - - e Un ray - on..... à peine ef - fa - ce?.....

*poco sf*

*p*

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

DJAMILEH. (Mysteriously.) *p*

I've dreamed a dream!.....  
 J'ai fait un rê - - - ve!

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

HAROUN. Kissing her forehead. DJAMILEH. With a radiant face.

My child! Ah well!.....  
 Enfant! Ah tiens!.....

*poco sf* *dim.*

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

D now let it pass!..... But thy dream?  
 tout est pas - sé!..... Mais en - cor?

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

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

Un poco più vivo. ♩ = 69.

DJAMILEH.

*p*

In my dream the sea, the sea ad-  
Je voy ais au loin la mer s'é-

*p* *pp*

*mf* *p* *pp*

- vanc - ing, Roaring loud, roaring loud, made me a -  
- ten - dre Et gron - der, et gron - der au - tour de

*pp*

- fraid,..... All a - round, all a - round..... with ter - ror  
moi;..... Vai - ne - ment, vai - ne - ment..... je voulais

*p* *mf* *p*

glanc - ing, Feeble arms, fee - ble arms raised I for aid.....  
ten - dre Mes bras de - fail - lants, mes bras vers toi.....

D

Then I turn'd to thee ap-pealing, Save me save from hor-rid death, A -  
 Sous mes mains s'ou-vrait le vi-de, Et dans le dé- sert des flots, La

D

*cres.*  
 - las, the flood no pi-ty feel-ing, Mock'd my tears and drown'd my breath!....  
 mer cou-vrait, voix per-fi-de, Mes ap-pels et mes sanglots!.....

*con dolore* *Poco più mosso. ♩ = 80.*

..... No pi-ty feeling mock'd and drown'd my breath! Har-oun,  
 ..... La mer couvrait mes cris et mes san-glots! Har-oun,

HAROUN.

Fool-ish!  
 Fol-le!

*Poco più mosso. ♩ = 80.*

*f* *p dim.* *mf*

D

thou art right and I perhaps was fool - ish, Since  
*tu dis vrai, peut être j'étais fol - le, Oui,*

D

on me fell the chill..... of a pre - sen - ti -  
*je sen - tais en moi,..... comme un pres - sen - ti -*

D

- ment!  
 - ment.  
 HAROUN. (aside)  
 Ah! such a thought..... at such a mo - ment! Can she mis - trust her -  
*Cet - te pen - sée..... en ce mo - ment. Peut el - le se dou -*

*pp*



## DJAMILEH.

H  
 - self? But one word makes me light heart - ed And...  
 - ter? Mais un mot me con - so - le Et

D  
 ..... I joy e'en in my pain..... Since the dream that  
 je bé - nis mon tour - ment,..... Puis - que le ré - ve

D  
 hath de - part - ed Thy look makes ten - der, and I hear Love's voice a -  
 qui s'en - vole, Me rend ta voix plus douce et ton cœur plus ai -

D  
 - gain! This is  
 - mant! De l'a -

HAROUN. (Aside.) *pp*

Allegretto moderato.  $\text{♩} = 80$ .

love, O poor child!.....  
- mour, pauvre en - fant!

*sempre pp*

*Ad.* \* *Ad.* \*

SPLENDIANO re-enters, followed by the slaves, who bring and serve the supper.  
HAROUN à Djamiéh

Dear - - est, care we will ban - ish Let me  
Chè - - re, laissons nous vi - vre, Le sou -

*Ad.* \*

see on thy lips a smile bloom - - ing, Ne'er fear..... the  
- ri - re fleurit sur ta lè - - vre, ou - bli - ons..... Les

\* *Ad.* \*

doubts that come with dreams, fool - ish dreams that come and van - ish, Djami -  
ré - ves in - sen - sès qu' un doute pourrait sui - vre, Djami -

*pp*

H

- leh, Sit thee here, near my side!..... At our  
 - leh Mets-toi là, près de moi!..... soy - ons

H

feast not a tear! Ah!  
 gais, et sou - pons! Ah!

DJAMILEH. *legatiss. pp*

SPLENDIANO. (merrily)

Well said, well said, at our feast!.....  
 Bien dit: bien dit: sou - pons!.....

*leggiere.*

D

dreams have wings of fai - ry light - ness Wings have they fai - ry in light - ness From  
 L'ai - le d'un rê - ve est lè - gè - re L'ai - le d'un rêve est lè - gè - re

D *life shall they take all the bright-ness, Cloud the brow with an - xious care!.....*  
*Une i - ma - ge passa - ge - re Rendait mon front sou - ci - eux!.....*  
 HAROUN. *p*  
*The fu - ture is from us con -*  
*Oui, l'a - ve - nir a son mys -*  
 SPLENDIANO. *p*  
*Oh! beau - ty*  
*Oh! beau - tè*

D *cresc. f dim. mol - - to*  
*Ah!..... cloud the brow with an - xious*  
*Ahl..... ren - dait mon front sou - ci -*  
 H *cresc. f legg. p*  
*- ceal - - ed, But*  
*- tè - - re, Qu'il*  
 S *cresc. f dim. mol - - to*  
*pure for which I'm sigh - ing Now the bless - ed hour comes*  
*pure en qui jès - pè - re Bien - tôt vien - dra l'heu - re*

*p* *legg. p*

D  
care! Sweet hope his word re - vi - veth,  
- eux. Mais il parle et j'ès - pè - re,

H  
how so dark the un - re - veal - ed, Its worst my heart de - fies.  
soit ..... fu - neste ou prospè - re, Je n'en suis pas sou - cieux.

*legg. p*

S  
flying The hour for ar - dent vows and sighs!....  
chère, L'heure où je te di rai mes vœux!....

*pp*

*po - co* *cre* *scen*

D  
His lov - ing word re - vi - veth, And from his true eyes de -  
Mais il parle et moi j'ès - pè - re C'est un a - ve - nir pros -

H  
Now the wine of life I'm quaffing O see, with - in my  
Cette heu - re m'est chère; Le vin rit dans mon

S  
Pass the good wine, free - ly flow - - ing!  
Que le vin coule à plein ver - - re!

*sf*

*po - co* *cre* *scen*

- do

*pp*

- ri - - veth, Trust in a fu - ture fair! He  
- pè - - re Que je lis dans ses yeux! II

*pp*

glass 'tis laughing! And plea - -  
ver - - re Et le

*pp*

Soon shall we see bright - ly glow - ing Love - light in..... her  
Philtre charmant qui doit fai - - re Lui - re l'amour dans ses

*sf*

*pp*

- do

speaks his word re - viveth He speaks his word his  
parle et moi jès - père Oui, c'est un a - ve -

- sure sweet and plea - sure, yes, and  
plai - - sir et le plai - sir, oui

eyes,..... Love - light in..... her eyes Love -  
yeux,..... Lui - re L'amour dans ses yeux! Lui -

*cre*

- scen - - do

*f rit.* *a tempo*

D word re - vi - veth Trust in a fu - ture fair!.....  
 - nir prospè - re Que je lis dans ses yeux!.....

H plea - - sure in..... thine eyes!.....  
 le..... plui - sir dans tes yeux!.....

S - light love - light in her eyes!.....  
 - re l'a - mour dans ses yeux!.....

- scen - - do *f rit.* *pp* *a tempo*

Red. \*

HAROUN. (sympathetically)

H I fain would see thee hap - py,  
 Je veux te voir heu - reu - se,

Red. \*

H O Dja - mi - leh!..... And wealth can joy af -  
 O Dja - mi - leh!..... et ton bon-heur peut

Red. \*

H  
 - ford,..... O name the thing for which thy soul doth  
 è - tre Espère en - cor quel - que cho - se de

*Red.* \* *Red.* \* *Red.* \*

H  
 sigh!..... But what can I wish  
 moi? Que puis - je dé - si -

*Red.* \* *Red.* \*

DJAMILEH. (Surprised)

D  
 more?..... Thy li - ber - ty!..... Ah!  
 - rer?..... La li - ber - tel..... Pour -

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

HAROUN. DJAMILEH. (Simply) *p*

D  
 why? From thee I no thing ask, my lord,..... Be -  
 quoi? Je ne de - man - de rien, mon maî - tre Je

*p* *pp* *espress.*

Poco ritenuto.



D

- neath thy roof such bliss is found, As life could nowhere else af - ford ..... Were  
suis heureuse en ta mai - son, Mon â - me ne saurait con - naî - tre De

D

I to search the world a - round!..... Though late care's shadow  
plus ra - di - eux ho - ri - zon!..... De cette âme un ins -

*espress.*

*p*

*Red.* \* *Red.* \*

D

on me lay,..... Tis gone and sun - shine floods the day,..... Thy  
- tant troublé - e Tou - te crain - te s'est en - vo - le - e, Ta

*Red.* \* *Red.* \* *Red.* \*

D

voice makes light and life a - bound. no, no, Of thee I no - thing ask my lord.....  
voix m'a ren du la rai - son, non, non, je ne dé - man - de rien, mon mai -

*poco rall.*

*pp*

## Allegro deciso.

SPLEND. (With enthusiasm, holding up his glass.)

Oh! a good thing is  
Oh! que la vie est

*tr.*

*ff* *mf*

life if to en-joy it we're a-ble, Above all at the  
bonne et me semble en-vi-a-ble A-lors qu'on est à

*tr.*

senza rigore a tempo

ta-ble, When one sees the world a-cross a groan-ing board!  
ta-ble Et que l'on voit le monde au travers de ce-ci!

*ff*

HAROUN.

He's right, he's right!.... Come drink,.... my dear-est, Since  
Il a rai-son,..... bu-vons..... ma bel-le! Puis -

H

in the cup gleams wine the clear - est, That can di - vin - est joys af -  
 que dans la cou - peét in cel - le, Le vin qui - charme le sou -

*tr.*

DJAMILEH.

H

- ford! No care I know, no thought a - larm - ing,  
 - ci! Au - cun - sou - ci ne m'in - qui - è - te

*mp*

*Red. \** *Red. \**

D

And for a heart with rap - ture warm - ing, Yes  
 Et pour a - - voir le cœur en fê - te Qui,

*Red. \**

D

rall - en - tan - do molto  
 for a heart with rap - ture warm - ing, E - nough that I am here, my  
 pour a - voir le cœur en fê - te Je n'ai be - soin que d'être i -

rall - en - tan - do molto *mp*

*a tempo* HAROUN, *p*

lord! If thou deem - - - est it meet - -  
 - ci!..... Si ta lè - - - vre re - pous - -

*a tempo* *mp*

est To re - fuse..... such good wine, Dja - mi -  
 - se Cet - te blon - - - de li - queur Dja - mi -

leh! Pray thee sing me a song, for our rap - ture is sweet -  
 - leh! Dis - moi quel - que chan - son, notre i - vresse est plus dou -

*ral - len - tan - do mol - to*

est When 'tis lull'd,..... By a voice so en - chant - ing as  
 - ce Quand la ber - ce, U - ne voix au mur - mure en - chan -

*ral - len - tan - do mol - to*

Meno mosso (♩ = 144.)

DJAMILEH.

H

thine!..... Ha - roun, gladly I o - bey thee!  
 - teur!..... Ha - roun, ta servaute est pré - te

*pp*

SPLENDIANO. (Aside) Taking

D

Thy de - sire my law shall be!..... So!  
 Ton de - sir est ma loi!..... Va!

*mp*

up a lute upon which he plays with comic gestures.

S

for him my lark sing..... gai - ly, Soon..... thou chant - est  
 chan - te pour lui, ma fau - vet - te, Bien tôt tu chan - te -

he gives the lute to DJAMILEH.

S

sweet,..... sweet..... for me!.....  
 - ras..... pour..... moi!.....

*tr* *f* *ff*

## GHAZEL.

"Nour-Eddin"

DJAMILEH.

Andantino. (♩ = 66.) (Djamileh plays the lute.)

*p* *cresc.*

*p* *f* *mf* *mp*

DJAMILEH. *p*

Nour-Ed \_din, La \_ hore's de \_ fen - der, As a god doth as -  
 Nour-Eddin, roi de La \_ ho - - re, Est fier comme un

D

- pire!..... Like the morn - ing in his..... splen - dour,.....  
 dieu!..... Il est beau com - me l'au - ro - re.....

*mp*

*cres.*

..... Like the morn, His eyes..... are of fire!.....  
 ..... Il est beau, Ses yeux..... sont de feu!.....

When his bright glances, keen and burn - ing Towards me flash and  
 Quand son re - gard, fleche ar - den - te Est posé sur

*mp*

fly,..... I trem - ble hi ther, thi ther turn - - - ing,.....  
 moi,..... Je res - te tou - te trem - blan - - - te,.....

I trem - ble, trem - ble, Yet I know not why!..... Ah Nour - Ed..  
 tou - te trem - blan - te, Je ne sais pour - quoi!..... Ah! Nour - Ed ..

*poco sf*

*dim.* *p*

D  
 - din, Nour-Ed - din as a god..... is he, He is splen-did like the  
 - din, Nour-Ed - din est fier comme un dieu, Il est beau com-me l'au-

*dim.* *pp*

*dim. e calando* *p*

D  
 morn - - - ing!..... So sang a maid in ten-der  
 - ro - - - rel!..... Ainsi par - lait dans son

*dim.* *molto* *p*

D  
 dream - ing, Mov'd by soft de - sire!..... Thus  
 rê - - ve, La na-ïve en - fant!..... Ain -

*p* *pp* *una corda*

*dim.*

D  
 sang a maid mov'd by soft de - - sire So tim-id! yet her eyes bright  
 - si par - lait la na-ïve en - - fant, A-veu li - mi - de qu'a -

*ppp*



*pp* *rit.* *a tempo*

gleam - ing With love's all con - quiring fire!.....  
 - ché - ve Un cœur..... tri - om - phant!.....

*mf* *suivez*

*douloureusement* *mf* *p* *sf*

la..... la..... la..... la la la la.....  
 la..... la..... la..... la la la la.....

*p*

*p* *pp* *f* *cres.* *rall.* *a tempo*

la..... la..... la..... la la la la.....  
 la..... la..... la..... la la la la.....

*a tempo*

*cres.* *rall.* *f*

*dim.* *molto* *p*

*p*

Ah! when the King 'mid cheers in - creas - - ing, Slow - ly pas - es  
 Lorsque le Roi dans la fou - - le S'éloigne à pas

by..... To my eyes rush tears..... un - ceas - ing.....  
 lents..... Un ruis - seau de lar - - mes cou - le.....

*pp*

*cres.*

..... And I weep, and..... I weep and sigh!.....  
 ..... Sous mes cils, sous..... mes cils trem - blants!.....

*p*

Whence comes the feel - ing o'er me rush - - - ing? Ah! how can it  
 D'où vient l'é - moi qui m'a - gi - - - tel Et d'où vient aus -

*pp*

be..... That from my eyes the tears are gush - - - ing.....  
 - si..... Dès que son re-gard me quit - - - te,.....

How can it be..... When he turns from me?.....  
 hé - las! d'où vient Que je pleure ain - si?.....

*sf* Ah!..... when he slow - ly pas - es by,..... To my  
 Ah!..... lors - qu'il s'é - loigne à pas lents..... Un ruis -

*dim.*

*p* eyes rush tears un - bid - den And I weep..... and sigh!.....  
 - seau de lar - mes cou - le sous mes cils..... trem - blants!.....

*dim. e calando a tempo*

*pp*

*dim.*

*sf*

*Rel.* \*

D

For this full fain would she be learn - ing Why she weeps a -  
 Ain - si vou - lait la pauvre â - me, Trou - ver le se -

*p*

*molto*

D

- part..... The se - cret The secret of the fire that's  
 - cret,..... le se - cret De cette in - vi - si - ble

*pp* *una corda* *ppp*

D

burn - ing Yes, that's burn - ing In her..... an - guish'd  
 flamme..... de cette flam - me Qui la..... de - vo -

*dim.* *pp* *3 rit. 3*

*pp* *colla voce*

D

heart..... La..... la..... la..... la la la.....  
 - rail!..... La..... la..... la..... la la la.....

*a tempo* *mf* *p* *f* *p*

*mf* *p*

*p* *pp* *f* *cres.* *a tempo*

la.....  
la.....

la.....  
la.....

la.....  
la.....

la.....  
la.....

la.....  
la.....

la.....  
la.....

*cres.* *rall* *f*

HAROUN (softly interrupting Djamilah.)

The sto - ry you  
L'his - toi - re sans

*Un poco animato.* (♩ = 92.)

*dim.* *molto* *p*

H

tell.....  
dou - te

doubtless is af - fect - ing,  
est des plus tou - chan - tes,

I know the rest.....  
j'ensais la fin.....

*pp* (aside) *Allegretto moderato.* ♩ = 120.

But better themes we're quite ne - glect - - - ing.  
Cherchons des i - ma - ges ri - - an - - - tes.

*pp* *sempre pp*

(to Djamileh)

*pp*

H  
My child,.... we'll leave To sigh..... and  
En - fant,.... lais - sons Dans les..... buis -

H  
grieve, My child,.... we'll leave The bruis - ed flow'r, And  
- sons, En - fant,.... lais - sons La fleur..... flé - tri - e, Et

H  
gai - ly..... spend Life's fleet - ing hour, For  
dé - pen - sons Gai - ment la vi - e, A

DJAMILEH.

*pp*

H  
us..... shall mirth and song..... ne'er end!..... My  
nous..... li - vresse les..... chan - sons! En -

Ah!  
Lais -

D yes,..... we'll leave..... The bruised flower And gai - ly  
 - sons,..... lais - sons..... La fleur..... flé - tri - e Et dé - pen -

H child, we'll leave To sigh..... and grieve My, child, we'll  
 - fant, lais - sons Dans les..... buis - sons En - fant lais -

*p.* *Red.* \*

D spend..... Life's fleet - ing hour..... For us..... shall mirth for  
 - sons..... Gai - ment..... la vi - e, A nous..... l'i - vres - se et

H leave The bruised flow'r And gai - ly spend Life's  
 - sons La fleur fle - tri - e, Et dé - pen - sons Gai -

*p.* *Red.* \* *pochissimo*

D us..... shall mirth For us..... shall mirth..... and song..... ne'er  
 la..... fo - li - e A nous..... l'i vres - se et les chan -

H fleet - ing hour For us..... shall mirth and song..... ne'er  
 - ment..... la vi - e A nous la fo - li - e et les..... chan -

*crescendo* *dim. molto*

D  
end!..... Ah! yes,..... we'll leave..... The bruised flower, And  
- sons!..... Lais - sons,..... lais - sons..... La fleur..... flé - tri - e Et

H  
end!..... My child, we'll leave To sigh..... and grieve My  
- sons! En - fant, lais - sons Dans les buis - sons En -

SPLEND. *mp*

We'll leave, We'll leave, To sigh, To sigh,  
Lais - sons, lais - sons, Dans les buis - sons

*pp*

*Red.* \*

D  
gai .. ly spend..... Life's fleet - ing hour.... For us..... shall  
dé .. pen - sons..... Gai - ment..... la vi - e, A nous..... li -

H  
child, we'll leave The flower..... that's bruised And gai - ly  
- fant, lais - sons La fleur..... flé tri - e, Et dé - pen -

S  
and grieve The flow'r that's bruised And.... gai - ly  
lais - sons La fleur flé - tri - e Et..... dé - pen -

*pochissimo*

*pp*

*Red.* \*

*pochissimo*



*crescendo* *dim.*

D mirth and song..... ne'er end,..... For us..... shall mirth..... and  
 - vres-se et la..... fo - li - e, A nous..... li - vres - se

H spend Life's fleet - ing hour..... For us..... shall mirth and  
 - sons Gai - ment..... la vi - e, A nous la fo - li - e et

S spend Life's fleet - ing hour..... For us shall mirth and  
 - sons Gai - ment la vi - e, A nous li - vresse et

*crescendo* *dim.*

*molto* *pp*

D song..... ne'er end! For us shall mirth For us  
 et..... les chan - sons! A.... nous les chan-sons! A.... nous,

H song..... ne'er end! For us shall mirth For us  
 les..... chan - sons! A nous les chan-sons! A nous,

S song ne'er end! For us shall mirth For us  
 les chan - sons! A nous les chan-sons! A nous,

*molto* *pp*

D shall mirth and song..... and song  
à nous li - vres se et les

H shall mirth and song.....  
à nous li - vres se

S shall mirth and song.....  
à nous li - vres se

*smorzando*

D ne'er..... end!.....  
chan sons!

H and song les ne'er end!.....  
et les chan - sons!

S and song les ne'er end!.....  
et les chan - sons!

*ppp*

*smor.* *san do*

*Ad.* \*

## SCENA AND CHORUS.

N<sup>o</sup> 4.

Andante molto. (♩ = 102.)

HAROUN.

SPLENDIANO.

TENORS.  
friends of Haroun.

BASSES.

Spoken. HAROUN. Ah! I have arranged a happy surprise for you. SPLENDIANO. (with meaning) A happy sur-

- prise! HAROUN. (taking from the hands of Splendiano a collar of jewels and placing it round the neck of Djamilch) See! DJAMILEH. Ah!

what a beautiful collar! it is fit for a queen! SPLENDIANO. (aside) He does things well!

HAROUN. Well?

DJAMILEH. That which I like the best, however is —

HAROUN. Is?

DJAMILEH. The

hand that gave it! HAROUN. (with a careless gesture, then taking the hand of Djamiléh) Child thou art beginning life; thou art good

and loveable; happiness will, no doubt, be thine, sometimes think of me. (Djamiléh looks at him as though confused)

SPLENDIANO. I hear our friends. Do you play this evening?

HAROUN. As usual!

there is no need to change. (low) This is the end of the comedy. You understand? (Splendiano makes a gesture of assent) HAROUN Good! (Haroun goes to meet his friends.)

*f* *f* cre - - - scen - - - do -

- mol - - - to *ff*

*f* TENORS.

All hail, all hail, Haroun, all hail!  
Sa-lut! sa-lut! seigneur Ha-roun!

BASSES.

*f*

All hail, all hail, Ha-roun, all  
Sa-lut! sa-lut! seigneur Ha-

HAROUN. Shaking hands with them.

*mf*

Dear friends! dear friends! I greet you well! No words of mine can  
A-mis, a-mis, je vous sa-lu-e, jo-y-euse bien-ve-

T

B

hail!  
-roun!

*dim.* *p*

H tell How hear - ti - ly I wel - come who com - eth as my guest  
 nue A ceux que parmi nous la for - tu - ne con - duit!

*cres.* *f*

H Now, through the hours of night, cheer - y laugh and mer - ry jest!  
 Ah! Nous al - lons jou - er fol - le - ment cet - te nuit!

*f* *pp* *f*

*f* TENORS.  
 Yes through the hours of night, cheery laugh and merry jest!  
 Oui, nous al - lons jou - er fol - le - ment cet - te nuit!

CHORUS.  
*f* BASSES.

*ff* *ff* *f*

DJAMILEH who is unveiled, seats herself at the card table The friends of Haroun perceive her and watch her secretly.

*p* *mp* *mp*

1<sup>st</sup> BASSES.*p legg.*

Mark the maid-en yon-der, At whose charms all wonder, She whose sparkling  
 Quelle est cet-te bel-le Dont l'œil é-tin-cel-le Et qui s'offre à

eyes No jeal-ous, jeal-ous veil de-nies..... Look, look, look,  
 nous Sans voi-les, sans voi-les ja-loux?..... Vo-yez, vo-

2<sup>nd</sup> BASSES.

look! Mark the maid-en yon-der, At whose charms all won-der, Mark the  
 -yez Quelle est cet-te bel-le Dont l'œil é-tin-cel-lel Quelle est

maid - en yon - der At whose charms all won - der, She whose spark - ling  
cet - te bel - le Dont l'œil é - tin - cel - le Et qui s'offre à

*p* 2<sup>nd</sup> TENORS.

Mark the maid - en yon - der,  
Quelle est cet - te bel - le

eyes No jeal - ous, jeal - ous veill de - nies!  
nous Sans voi - les, sans voi - les ja - lous?

1<sup>st</sup> TENORS. *p*

Mark the maid - en yon - der, At whose charms all won - der,  
Quelle est cet - te bel - le Dont l'œil é - tin - cel - le

At whose charms all wonder!  
Dont l'œil é - tin - cel - le

*sempre p*

When her  
Ses lè -



1<sup>st</sup> & 2<sup>nd</sup> TENORS.

Her lips when she clo - ses In that nest  
 BASSES. Ses le - vres sont clo - ses Et l'oi - seau

lips she clo - ses Lo the ten - der dove, In that nest of ro - ses  
 - vres sont clo - ses Et l'oi - seau bai - ser, Sur ce nid de ro - ses,

cre - scen - do *sf* *mp*  
 of ro - ses In that nest of ro - ses Ah!.....  
 bai - ser, Sur ce doux nid de ro - ses, Ah!

fain would live and love, Yes, fain would live and love, Ne - ver  
 Voudrait se po - ser, oui vou - drait se po - ser! Son doux

cre - scen - do *sf* *fpp*

Unison.  
 Yes in that  
 Oui, sur ce

eyes were brighter, See her hand is whi - ter Than the li - ly fair, What wealth of  
 front é - pan - che Sur sa main plus blanche Que le lis des près, Ses cheveux

nest of ro - ses In that sweet nest of ro - ses fain the  
 nid de ro - ses, Sur ce doux nid de ro - ses, L'oiseau  
 am - ber hair..... And in that nest of ro - ses fain the dove the  
 ses cheveux am - brés;..... Et sur ce nid de ro - ses, Le bai - ser, le

ten - der dove would live and love. Past com - pare, Her beau - ty  
 bai - ser Vous - drait se po - ser! Elle est sans par - eille Et  
 ten - der dove would live and love.  
 bai - ser Vous - drait se po - scr!

rare, Our dazzled eyes Ad - mire the prize..... Price - less such a  
 nos yeux ép - ris De cet - te mer - veil - le,..... De - vi - nent le

fair!  
prix!

*mp*

Past compare Her beau - ty rare, Our dazzled eyes Ad - mire the prize.....  
Elle est sans pareille Et nos yeux ép - ris De cet - te mer - veil - le.....

In that nest of  
Sur ce nid de

Price - less such a fair! Yes the ten - der dove,  
De - vi - nent le prix! Oui, l'oiseau bai - ser

*mp*

*smorc.*

roses, Fainwould live and love!.....  
roses, Voudrait se po - ser!.....

*smorc.*

Fain would live and love!.....  
Voudrait se po - ser!.....

*smor*

zan do

2 Ped.

✻

HAROUN.

*più riten. (♩ = 63)*

'Tis Djami - leh! Now  
C'est Djami - leh! ve -

*mp*

*Andante con moto.*

*mf*

come And while, aus - tere - ly call - ing, Down  
- nez!..... Tan - dis qu'une voix aus - tè - re Du

TENORS.

While, aus - tere - ly call - ing,

BASSES.

*mp* Tan - dis qu'u - ne voix,.....

*Andante con moto. (♩ = 120)*

*f dim.*

*pp*

from the Mosque's high tower..... Down from the Mosque's high  
haut du mi - na - ret,..... Tan - dis qu'u - ne voix aus -

from the Mosque's high tow - er The Mu -  
u - ne voix aus - tè - re Nous in -

H  
 tow - er The..... Mu - ez - zins' voice..... is  
 - tè - re Nous in - vite à la pri -  
 ez - zins'..... voice is.....  
 - vi - te..... à la pri -  
 Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

H  
 fall - ing To joy..... our mi - nutes  
 - è - re, Don - nons..... au plaisir nos  
 SPLENDIANO. (Comically?)  
 mf On to conquest, on to conquest I am leap - ing  
 Vi - vat! ma victoi - re, ma victoire est clai - re!  
 fall - ing Yes to joy our  
 - è - re, Don - nons au plai -  
 Red. \* Red. \*

H  
S

giv - - - ing..... With gloom..... no long - - er  
heu - - - res, Et chas - sons..... de nos de -

And no lon - ger need be keep - ing To my - self a trick that's  
Il n'est plus be - soin de tai - re Mon a - mour ni mon se -

mi - - - nutes All our mi - nutes  
- sir,..... au plai - sir nos

Red. \* Red. \* Red. \*

H  
S

liv - - - ing..... In mirth shall pass..... each  
meu - - - res Len - nui, cet hôte in - dis -

won! Yes on to conquest I no lon - ger keep to myself a trick..... A trick's that  
- cret! Ma victoire est claire Il n'est plus be - soin plus be - soin de tai - re Ni mon a -

giv - - - ing..... With gloom no long - - er  
heu - - - res,..... Chas - sons de nos de -

Red. \* Red. \* Red. \* Red. \*

H  
hour..... yes with gloom..... no long - er  
- cret,..... out, don - nous au plai - str..... nos

S  
won..... a trick that's won..... If I but say to her "Begone, begone," she  
mour ni mon doux se - cret..... Je dis, je dis, va-t'en!.... el - le.....

liv - ing With gloom no long - er  
meu - res Chas - sons de nos de -

*cres*

H  
cen - do e *rit. molto ff*  
liv - ing, In mirth.... shall pass..... shall pass..... each  
heu - res Chas - sons..... do l'en e - nui,..... cet hôte in dis -

S  
weep...eth, But if, "I love thee, love thee" close she creepeth With sun - ny smiles the thing is  
pleu - re Je dis: je t'ai me et..... sur..... l'heu - re El - le rit, le tourest

liv - ing, In mirth shall pass, Friends in mirth shall pass each  
meu - res, a - mis chas - sons e L'en - nui, cet hôte in dis -

*cres* *rit. molto ff*

## Allegro moderato.

H  
hour.....  
- cret!.....

S  
done.....  
fait!.....

hour.....  
- cret!.....

## Allegro moderato. (♩=88.)

(Haroun and his friends exeunt, Splendiano follows them)

*ff* *dim*

*mf* *dim*

*p* *pp*

*smor* *zan* *do*



## No 5.

## CHANSON.

"Fortune's a woman true"

(La fortune est femme.)

Allegretto molto moderato.

HAROUN.

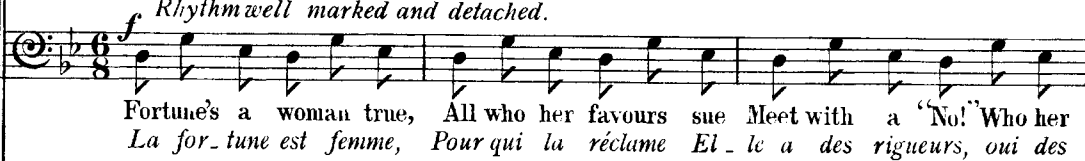


TENORS.

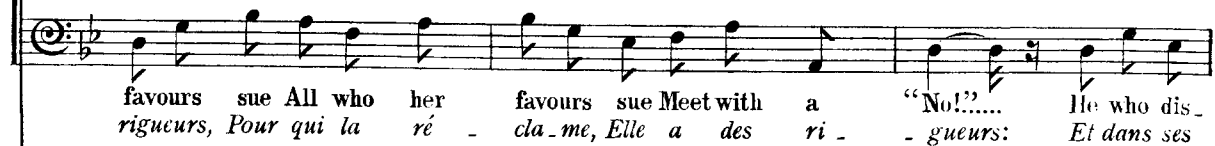
behind the scene



BASSES.

*f* Rhythm well marked and detached.

Allegretto molto moderato. (♩ = 168)



H  
 who ..... dis - dains her, On him ..... she tries her wiles, Nor ..... lets him  
 dans ..... ses ca - pri - ces, Sou - vent ..... aux no - vi - ces Gar - de ..... ses fa -

who ..... dis - dains her smiles, On him she tries her wiles, Nor lets him  
 dans ..... ses ca - pri - ces, Sou - vent aux no - vi - ces Gar - de ses fa -

- dains her smiles, He who dis - dains her smiles, On him she tries her wiles, Nor lets him  
 ca - pri - ces, dans ses ca - pri - ces, Sou - vent aux no - vi - ces Gar - de ses fa -

H  
 go! But we will fear no dis - as - ter, Making the minutes fly fast -  
 - veurs; Mais si le jeu qui nous ten - te Fait trouver l'heu - re moins len -

go! But we will fear no dis - as - ter, Making the minutes fly fast -  
 - veurs; Mais si le jeu qui nous ten - te Fait trouver l'heu - re moins len -

go! But we will fear no dis - as - ter, Making the minutes fly fast -  
 - veurs; Mais si le jeu qui nous ten - te Fait trouver l'heu - re moins len -

H

*ff* er, Let good or ill come in the end, *p* O friends the  
 - te, Bon ou mauvais soit le des - tin, A - mis, jou.

*ff* er, Let good or ill come in the end, *p* O friends the  
 - te, Bon ou mauvais soit le des - tin, A - mis, jou.

*f* er, Let good or ill come in the end, ..... *p* O friends the  
 - te, Bon ou mauvais soit le des - tin, ..... A - mis, jou.

*f* *p*

H

*allargando*  
*ff* night in mirth we'll spend ..... in mirth we'll spend!...  
 - ons jus-qu'au ma - tin, ..... jus - qu'au ma - tin!.....

*ff* night in mirth we'll spend ..... in mirth we'll spend!...  
 - ons jus-qu'au ma - tin, ..... jus-qu'au ma - tin!.....

*ff* night All the night, all the night in loud mirth..... in mirth we'll spend!...  
 - ons jus-qu'au ma - tin oui jus - qu'au ma - tin, ..... jus-qu'au ma - tin!.....

*f allargando*

## Nº 6.

## LAMENT. (DJAMILEH.)

"The fatal hour comes flying,"  
(Sans doute l'heure est prochaine)

DJAMILEH.

*p*

Adagio. (♩ = 88.)

The fatal hour comes fly - ing, For love 'twill find me.....  
dou - te l'heu - re est pro - chai - ne, Où je mour - rai de ma

dy - ing! Are hap - py days in store? Or will stern fate us  
pei - nel Puis - je être heureuse en - cor? Quel ar - rêt vais - je en -

se - ver? And Heav'n take from me e - ver Him whom I a -  
ten - dre? Le ciel doit - il me prendre A ja - mais mon tré -

*pp* *ff* *dim molto.* *pp smorzando* *pp* *Ped.* *Ped.* *Ped.*

*f* *espress.* *a tempo*

*p* *f* *colla voce* *mp* *a tempo*

dore? whom I a - dore?..... I a - dore?.....  
 - sor? mon tré - sor?..... mon tré - sor?.....

*p*

A - las! this sim - ple.....  
 Hé - las!..... u - ne frê - le

*ff* *dim. molto* *pp* *smorzando.*

*Ad.* \*

*p*

schem - ing To win my love..... is..... dream - ing! Il -  
 tra - me Per: el - le en - chaî - ner cette â - me? Il -

*mp* *mp*

*p*

- lu - sion of a day! One look from him pre - ceed - ing, One  
 - lu - sion d'un jour! Un seul re - gard du mai - tre, Un

*p* *mp*

*Ad.* \*

D

spo - ken word un - heed - ing, Then Love will not stay!  
 seul mot ça peut être Ef - fa - cer tant da - mour!

D

*f* *espress.* *Un poco meno mosso.* *f*  
 will not stay!..... will not stay!..... But..... one  
 tant da - mour!..... tant da - mour!..... Un..... seul

*f* *suivez.* *mp* *mf*

D

*mf* *p dolce.*  
 word!..... A sin - gle word!..... a  
 mot!..... un seul re - gard!..... hé

*p*

D

- las!.....  
 - las!.....

*mp* *p* *smorzando* *ppp*

## No 7.

## MELODRAMA.

Tempo di Marcia. (Allegro.  $\text{♩} = 126$ )

SPLENDIANO. No! I will not impose my taste

The first system of the musical score is in 2/4 time, marked 'Tempo di Marcia. (Allegro. ♩ = 126)'. It features a piano introduction with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*mp*) dynamic. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

upon you. (calling) Arakel! let the merchant enter. (to Haroun and his friends.) Do not be impatient. You can

The second system continues the piano introduction. It includes dynamic markings of *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). The melody features several triplet markings (indicated by a '3' over the notes). The bass staff continues with a consistent eighth-note accompaniment.

return to your game immediately.

(The Merchant and Slaves enter.)

The third system of the score shows the entry of the characters. The piano accompaniment continues with triplet figures in both the treble and bass staves. The dynamic marking *f* (forte) is present. The key signature remains two flats.

The fourth system introduces a drum part, indicated by 'tr' and 'drum' markings above the treble staff. The piano accompaniment continues with triplet figures. The dynamic marking *mp* (mezzo-piano) is shown. The bass staff maintains the eighth-note accompaniment.

The fifth system continues the musical scene with the drum and piano accompaniment. It features more triplet markings in the treble staff. The dynamic marking *mp* (mezzo-piano) is also present. The system concludes with a final chord in the piano accompaniment.



*tr* *tr*

*D.C.*

SPLENDIANO.

THE MERCHANT.

Fine girls, by my life!

Are they not? oh! my lord Haroun is a generous man!



*mp*

SPLENDIANO.

THE MERCHANT.

HAROUN.

Yes, yes! we know that —

Look, my lord, just glance at these treasures. —

Boaster!



THE MERCHANT.

HAROUN.

enough; I leave —

What, my lord, you will not allow me to mention —

Eh! what matters



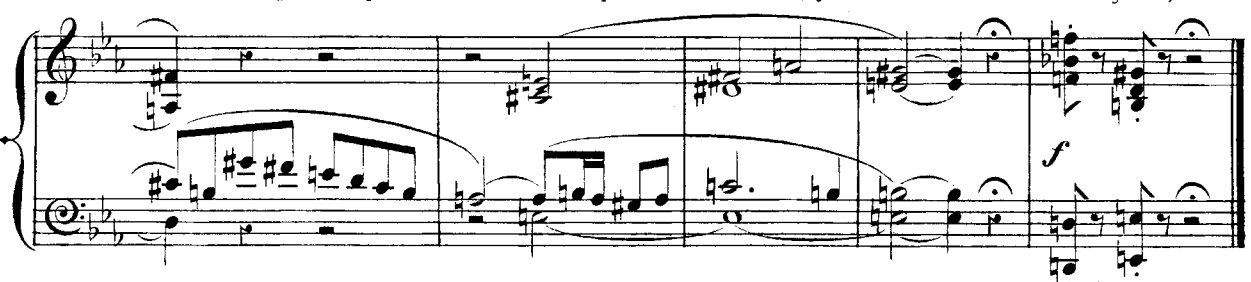
THE MERCHANT. (to the Musicians)

A real pearl,

to me! arrange with Splendiano.

A simple look! Proceed, you!

my lord, behold!





## DANCE AND CHORUS.

No 7.

THE ALMÉE.

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

Andantino quasi Andante.

SOPRANOS.  
(Slaves and  
Musicians)

TENORS.

(Friends  
of  
Haroun)

BASSES.

Andantino quasi Andante. (♩ = 63.)

*pp**pp*

BASSES.

Heed - less seem - ing, Lan - guid, dream - ing, With half clo - sed  
Froide et len - te, In - do - len - te, Et les yeux

Нар

## BASSES.

## TENORS.

slum - brous eyes..... She re - po - ses Mid the  
as - sou - pis;..... El - le po - se Son pied

ro - ses Cunning wo - ven where she lies; While soft breath - ing, In - ter -  
ro - se Sur les fleurs du ta - pis Et commeel - le, So - len -

- wea - ving, Mel - o - dies in - vite to sleep.....  
- nel - le La mu - si - que s'en - dort.....

## BASSES.

Gen - tly sigh - ing, Dream - ing, dy - ing, Like to  
Sou - pir va - gue De la va - gue Bui -

BASSES.

Un poco più Animato. (♩=76.)

whis - pers from the deep.  
- sant - le su - ble d'or!

Un poco più Animato. (♩ = 76)

The musical score is written for voice and piano. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef. The tempo is marked 'Un poco più Animato' with a tempo indicator of a quarter note equal to 76 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines, and the vocal line includes lyrics in Italian.

TENORS.

Now loud sound\_eth, And re\_bound \_ eth,  
*Bientôt son \_ ne Et l'eton \_ \_ ne*

Musical score for "The Rose Tree" featuring Tenors and Piano. The score is in 3/4 time and consists of three systems. The Tenors part is written on a single staff with a treble clef. The Piano part is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are in English and French. The score includes dynamic markings such as *pp*, *f*, and *p*, and articulation marks like accents and slurs. The first system shows the Tenors entering with a rest, followed by the Piano. The second system features the Tenors singing "Now loud sound-eth, And re-bound-eth," while the Piano provides accompaniment. The third system continues the vocal and instrumental parts.

TENORS.

*pp*

Now loud sound-eth, And re-bound-eth,  
 Bientôt son-ne Et l'éton-ne

*f* *p*

cre-scen-do

The noi - sy tam - bour - ine;....  
Lup - pel du tam - bou - rin;.....

Now fierce thrilling, Welkin fill - ing,  
Bientôt chan - te, Fromissan - te,

*p*

TENORS.

SOPRANOS.

The cym - bals flash their sheen!.....  
 La cym - ba - le d'ai rain!.....

*p* Lou .....

*cre - - - scen - - - do*

*f**mf*

*Lou!.....*

*lou.....*

*mf* TENORS.

See, the maid - en Though sleep la - den, Answ'ring thrills, thrills with joy,  
 La danseu - se Pa - res - seu - se Tres - sail - le de plai - sir,

*mf* BASSES.*f*

Now she dream - eth As it seemeth, Bliss bliss with - out al - loy.  
*C'est un rê - ve Qui l'en - lève Et qu'el - le va sai - sir.*

See her feet, Small and fleet, Whir - ling round, round and round,  
*El - le danse Et sé - lance In - ces - sant tour - bil - lon*

In their flight, Tracks of light Make, make up - on the ground!  
*Son pas tra - ce Dans l'es - pace Un lu - mi - neux sil - lon!*

SOPRANOS.

*ff*  
lou lou lou lou lou lou lou lou lou

*ff*  
Red. Red. Red.

*fff* Più vivo. (♩=100.)  
lou lou lou lou..... lou.....

*fff*  
Red.

3 3  
lou lou lou lou lou lou lou..... lou..... lou.....

8  
lou lou lou lou lou lou lou..... lou..... lou.....

8  
lou lou lou lou lou lou lou..... lou..... lou.....

Red.

lou lou lou lou lou lou lou..... lou..... lou.....

8.....

lou lou lou lou lou lou lou..... lou lou lou lou lou

8.....

*ff* Meno mosso. ♩ = 76

*ff*

Red. \*

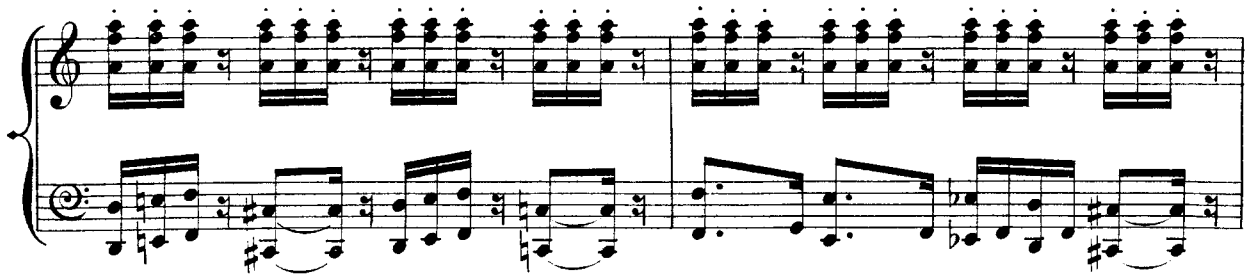
lou lou lou lou lou lou lou

Red. \*

lou lou lou lou

Red. \*

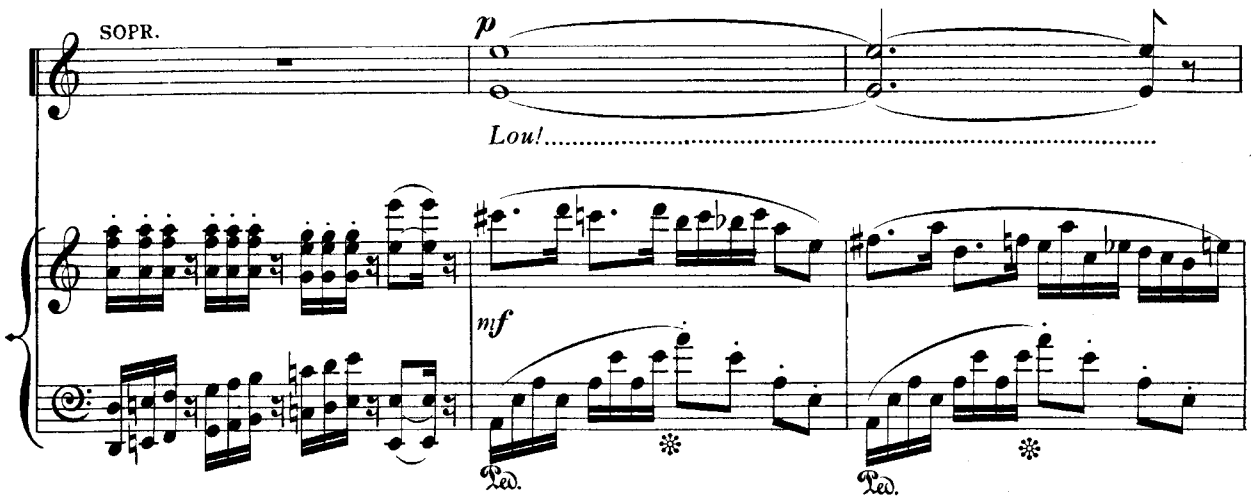
*f*



Piano introduction. The right hand features a series of chords, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

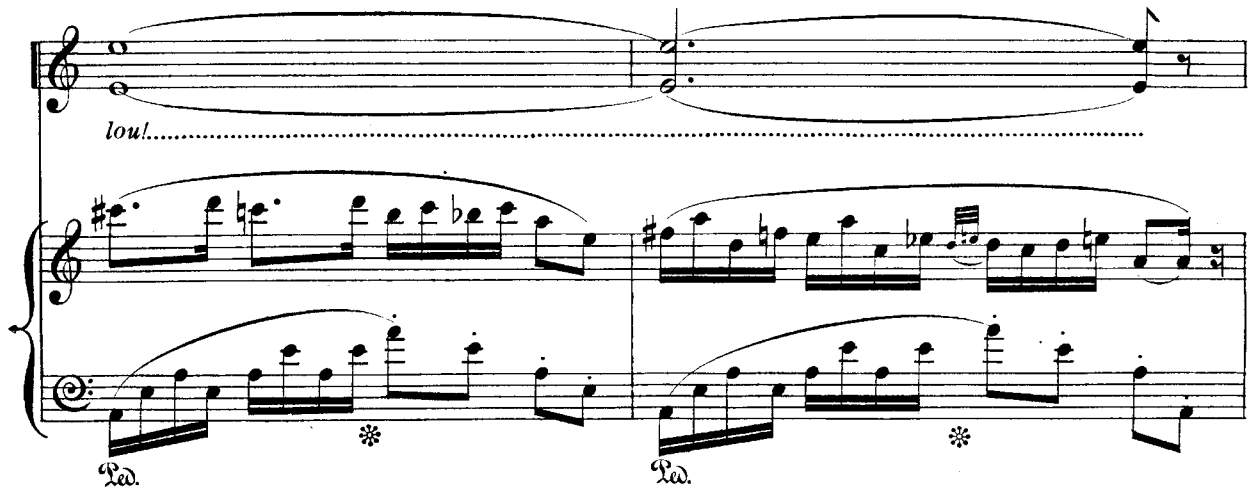
SOPR. *p*

*Loul.....*



The first vocal system shows a soprano line with a long note and a piano accompaniment. The piano part has a *mf* dynamic and includes a *Red.* (Reduction) marking with a star symbol.

*loul.....*



The second vocal system continues the soprano line and piano accompaniment. It includes a *Red.* marking with a star symbol.

*p*



The third system is a piano accompaniment featuring a series of chords in the right hand and a rhythmic pattern in the left hand.



*p* *cre - - scen - - do* *f*

*pp*

*pp*

Meno mosso. ♩ = 63.  
TENORS.

Love - light show - ing, Twin stars glowing, How lan - guish now her  
L'a - - mour voi - le, Double é - toi - le, Ses re - gards lan - guis -

## TENORS.

eyes! While a feel - ing, O'er us steal - ing, Makes ev - 'ry heart her  
- sants, Et l'i - vres - se Qui la pres - se S'em - pa - re de nos.

prize!.....  
sens!.....

smor - san -

## TENORS.

*pp*

Breath - less  
Quand pâ -

## BASSES.

*pp*

Breath - less, pant - ing,  
Quand pâ - mé - e,

- do

pant - ing, Strength all want - ing, See her the  
 - mé - e, Blanche al - mé - e El - le suc -

Strength all want - ing, See her the dance re -  
 Blanche al - mé - e, El - le suc - combe en -

*pp*

*sf* dance re - sign! *pp* Pros - trate  
 - combe en - fin Dé - li -

- sign ..... Pros - trate ly - ing,  
 - fin ..... Dé - li - ran - te

*sf* *dim.* *pp*

ly - ing, And as dy - ing, In her  
 - ran - te Et mou - ran - te Dans son

And as dy - ing, In her dream di -  
 Et mou - ran - te Dans son rê - ve di -

*sf* *pp* *smorzando*

dream..... In her dream..... di - vine.....  
*rê - ve* Dans son *rê - ve* di - vin.....

*f* *dim.* *pp* *smorzando* *ppp*

*f* *dim.* *pp* *smorzando* *ppp*

BASSES. *ppp*

In her dream di - vine.....  
 Dans son *rê - ve* di - vin.....

*smor* *zan* *do* *ed* *al* *lar - gan - do*

## Nº 7.

## MELODRAMA.

Allegro. (♩ = 100.)

Music for Exit of Haroun and his friends.

*f* *mf* *p*

## SONG (SPLENDIANO)

Nº 8.

"I need to cool my fever burning"

(Il faut pour éteindre ma fièvre)

Allegretto moderato.  $\text{♩} = 108$ . *leggiere e stac.*

SPLENDIANO. *p*

I need to cool my fever  
Il faut pour éteindre ma

burn - ing..... A sweet and fond re - al - i -  
fiè - vre..... U - ne dou - ce rè - a - li -

ty..... And I will drink, the glass up -  
té..... Et je veux boire à ple - ine

turn - ing..... Thy bliss - ful cup, vo - lup - tua -  
lè - vre..... ta coupe - ar - dente, ô vo - lup -

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 108 beats per minute. The music is in a 2/4 time signature. The vocal part is written in a soprano clef (S) and the piano part is written in a grand staff (treble and bass clefs). The lyrics are in French and English. The piano part features a steady accompaniment of chords. The vocal part has a melodic line with some lyrics underlined. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with a piano dynamic marking 'p'. The second system has a vocal line starting with 'S' and a piano accompaniment. The third system has a vocal line starting with 'S' and a piano accompaniment. The fourth system has a vocal line starting with 'S' and a piano accompaniment. The score ends with a final chord in the piano part.

S  
ry ..... I see my mis - tress soft - ly  
tèl ..... Je vois ma maî - tres - se sou -

S  
po - co cre - scen - do  
smil - ing, ..... And to my or - ders swift - ly  
- ri - re, ..... Tim - ide el - le accepte mes

S  
*f*  
fly, I see my mis - tress soft - ly smil - ing To my  
lois, Je vois ma maî - tres - se sou - rire Tim - ide el -  
*senza rigore* *ri - tar - dan*

S  
or - ders swift - ly fly, O dream of love, Man's wits be -  
- le accepte mes lois, O rê - ve d'amour! O dè -  
do *ri - tar - dan - do*

*dim.* *p* *a tempo*

S - guiling, I hard - ly know what meets my eye! O  
 - lire! Je ne sais plus ce que je vois! O

*dim.*

S dream of love..... man's wits be - guil - ing!.....  
 rê - ve da - mour!..... O de - li - re.....

S ri - tar - dun - do di - mi -

No, no, no, no, I hard - ly know, No, no, no,  
 Non, non, non, non, Je ne sais plus, non, non, non,

S nu - en - do mol - to *a tempo*

no, I hard - ly know what meets my eye!.....  
 non, Je ne sais plus ce que je vois.....

*mf* *pp*

*pp*

*p*

S To - geth - er we will wan - der sweet - - - ly.....  
 Dou - ce - ment nous er - rons en - sem - - - ble.....

S Be - neath the shade of per - fum'd trees,.....  
 Sous les om - brages..... par - fu - mès,.....

S I press her hand she an - swers meet - - - ly.....  
 Je pres - se sa main, el - le trem - - - ble,.....



S Her looks re - veal how much I please;.....  
 Ses yeux lan - guissants sont fer - mès;.....

S Of con - quest cer - tain now be - hold me,..... *cre - scen*  
 Je me vois sûr de ma con - quête.....

S *do* I'm march - ing on to vic - to - ry, of con - quest cer - tain now be - *poco sf*  
*A* *pei - ne* la de - fend sa voix, Je me vois sûr de ma con - *senza rigore*

S - hold me, marching on to vic - to - ry From that sweet prize none can with -  
 - quête *A* *pei - ne* la de - fend sa voix, Rien ne m'è - meut, rien ne m'ar -

*dim.* *p* *atempo*

S - hold me, I say no more of what I see From  
- rê te, Je ne dis plus ce que je vois! Rien

*pp*

S that sweet prize..... none can with - hold me..... No, no, no,  
ne mè - meut..... rien ne m'ar - re - te..... Non, non, non,

*ritardando* *e* *dim.* *molto*

S no, I say no more, no, no, no, no, I say no more of what I  
non, je ne dis plus, non, non, non, non, Je ne dis plus ce - que je

*colla voce*

*atempo*

S see!.....  
vois.

*mf* *pp*

## MELODRAMA.

## Nº 9.

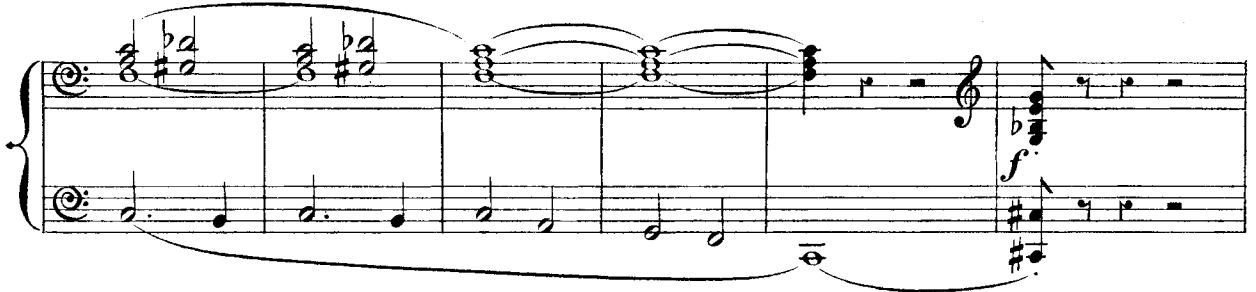
SPLENDIANO. If you knew HAROUN. Go, and leave me in peace! What dost thou want of me? (looking at Djamiléh)  
Andantino.  $\text{♩} = 76$ .



Just now so alluring; at this moment trembling and disturbed! (He goes to take her in his arms; she disengages herself and runs up the stage.)  
Curious! Ho! little one, has anybody spoken ill of me.



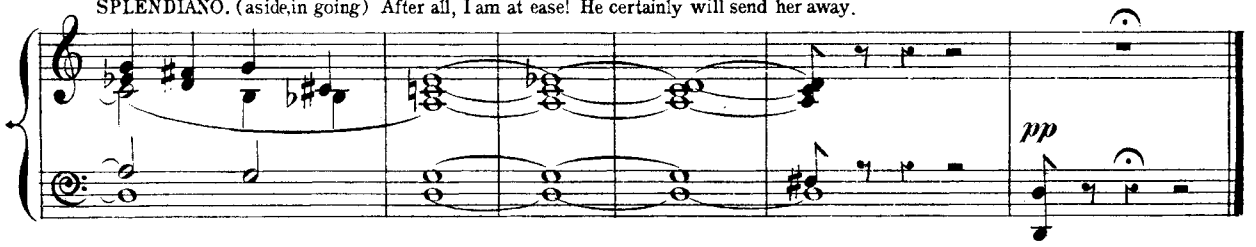
SPLENDIANO. Will you... he wont listen to me! HAROUN. (pursuing her) Wild one! how she runs! (he stops, laughing) Oh! this revolt is delicious! I remain!



SPLENDIANO. One word, if you please. HAROUN. brusquely, (giving his purse to Splendiano) Take the money, and play in my stead, go! SPLENDIANO. But... HAROUN (impatiently) Be silent and obey.



SPLENDIANO. (aside, in going) After all, I am at ease! He certainly will send her away.



## DUET FINALE.

Nº 10.

(DJAMILEH. HAROUN)

Can it be fear!

*Est-ce la crainte?*

Andantino con moto.

DJAMILEH.

HAROUN.

(aside)

Can it be fear!.....

*Est-ce la crainte?*

Andantino con moto. (♩ = 88)

*pp*

R. H.

R. H.

H Is it ca - price..... Makes her my pre - sence thus  
*Est-ce un ca - pri - ce? Qui l'é - loi - gne do*

R. H.

D *p* (aside)  
 O night,..... sweet night, now fav - our me, And  
 O nuit,..... sois moi pro - pi - ce, Pro -

H fly? To the proof I will, put it.  
 moi? *J'en veux fai - re l'é - pre - uve.*

*dim.* *pp* R. H.

HAROUN.

D

on..... my bold - ness kind - ly smile! By my life,..... she's a -  
 - té - - ge mon au - da - - cel! Elle a peur..... sur, ma

*mf*

*p*

H

- afraid! We are a - lone, in heav'n the stars are glow - ing; This  
 foi. Nous som - mes seuls; le ciel est plein dé - toi - les! Cest

*poco sf*

*dim.*

*Red.* \*

H

hour..... to love shall make amends, Nay, trem - ble not, but thy sweet face be  
 l'heu - - re qui plait à l'amour, Ne trem - ble plus, lais - se tom - ber tes

*poco f*

*Red.* \*

H

show - ing The time..... of bliss..... a - -  
 voi - les: Le temps du bon - heur hé - -

*dim.*

*f*

*mf*

*dim.* 2

DJAMILEH entreatingly.

H

- las! soon..... ends!..... My lord,..... my lord, O  
 - las! est..... si court!..... Sei - gneur,..... seigneur de

*mf*

*p* *pp* *p* *f*

D

leave me, Hear thou my cries!..... Up - on mine eyes..... Hear thou my  
 grâ - ce Lais - - sez..... Mes yeux bais - sés,..... Lais - -

*p* *f* *p* *f* *p* *f*

D

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

cries!..... Up - on mine eyes are marks of tears, No fur - ther grieve me! Here  
 - sez..... mes yeux, De pleurs ré - cents vous dé - ro - ber la tra - ce I -

*p*

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

H

love..... removes the trace,..... removes the trace..... of sorrow and of  
 - ci le plai - sir,..... oui, le plai - sir..... remplace la dou -

*dim.*

*ff*

Red. \*

H *p* pain..... Thy tears,..... thy tears..... I'll wipe a -  
- leur..... Tes lar - mes! tes lar - mes! je les *cres.*

H - way with pas - sion's kiss - es burn - ing, And of those eyes now from me  
veux..... es - suy - er de mes lé - vres! De ces re - gards dont tu me

*poco sf* *p*

H turn - ing To prove the sweetness am... I fain..... Weep a -  
sè - vres Je veux é - prouver..... la dou - ceur!..... Plus de

*poco sf* *pp* *cre - scen.*

DJAMILEH.

H My lord, my lord! ah!..... my lord, be  
Seigneur, seigneur! ah!..... sei - gneur de

- gain!..... come, come,..... weep a - gain!.....  
lar - mes! al - lons..... plus de la - mes!

*riten.* *ff* *p*

*dim.* *a tempo* *p*

D pi - ty on my weak - ness show - ing, pi - ty, my lord! Pi - ty, my lord, for  
 grâ - ce, é - par - gnez ma fai - bles - se, pi - tié, sei - gneur! É - par - gnez, sei -

H Come, un -  
 Oh viens  
*a tempo*

*colla voce* *pp*

D - get not my weak - ness! For..... wo - man's eyes, tho' ne'er..... so  
 - gneur, ma fai - bles - sel No - tre vi - sa - ge n'est char -

H - veil thy beau - ty showing, Let..... me see thine eyes, thine eyes so bright,  
 donc. bel - le maitressel Et lais - se sur ton front doux et charmant,

D bright, For wo - man's eyes, tho' ne'er so bright, Can  
 - mant, No - tre vi - sa - ge n'est charmant, Qu'à

H Ah! let me see thine eyes so bright!..... In..... their ten - der  
 Oui, lais - se sur ton front char - mant,..... É - cla - ter d'une ar -



po - - co a po - - co cre - -

D charm but when their depths are glow-ing, When their  
l'heure ou l'a-mour le ca-res-se, ou l'a-

H depths all glow-ing, With..... love's di-vine and glo-  
-dente i-vres-se, L'i-nef-fa-ble ray-on-

po - - co a po - - co cre - -

*Ped.*

- scen - - do mol - - to

D depths..... are glow-ing, With love's di-vine.....  
-mour le ca-res-se De son di-vin.....

H - scen - - do mol - - to

- rious light!..... With love's di-vine.....  
- ne ment!..... L'i-nef-fa-ble

- scen - - do mol - - to

*\* Ped. \* Ped. \**

*ff rit. a tempo*

D and glo-rious light!.....  
ray-on-ne-ment!.....

*ff rit. a tempo*

H and glo-rious light!.....  
ray-on-ne-ment!.....

*a tempo*

*ff colla voce* di-mi-nu-en-do mol-

*Ped.*

## Moderato.

DJAMILEH.

Recit. (aside)

*pp*

Now with fear I'm fro

La frayeur me gla-

Moderato. (♩ = 100.)

*colla voce*

D

-zen.  
-ce!

HAROUN. Recit.

The slave to take whose place..... thou hast been cho - sen  
L' - es - clave dont tu prends..... i - ci la place, ..... *a tempo*

*p*

H

Was kin - der, on my word She did I love. My  
A - vait moins de ri - gueur, Et je l'ai - mais Sei -

*colla voce*

*ff*

DJAMILEH.

D

lord lovedst thou her? then why hath she not stay - ed?  
- gueur, Si vous l'ai - miez pour - quoi..... l'a - voir ban - ni - e?

*colla voce*

*a tempo*

*f*

*p* (aside)

D

Ah! if now by myself I am be - tray - ed?  
 Ah! je crains de m'é - tre tra - hi - e!

*pp*

And<sup>no</sup> quasi allegretto.

HAROUN. *p*

If I said that I lov'd, my dear, pray un - der -  
 Si j'ai dit que j'ai - mais, ma chère, en - ten - dons

And<sup>no</sup> quasi allegretto. (♩ = 126.)

*pp*

H

- stand That with free - dom I've not part - ed,  
 nous: Je n'ai pas enchai - né ma vi - e.

H

Such a step I soon should rue!.....  
 E - tre libre est un bien plus doux!.....

H

So when my mis - tress off hath start  
 Lors - - - que ma maî - tres..... se est par - ti - -

H

- ed, All is o'er be - tween us  
 - e Il ne res - - tait rien en - tre

*leggiero*

II

two Resteth mem' - ry of sweet pas - - time,  
 nous..... Rien..... qu'un sou - ve - nir de ten - dres - - se;

II

With the kiss..... re - ceiv'd the last - - time  
 A - - vec la der - niè - re ca - res - - se

*rall molto*

H

Break my bonds, yea, break my bonds my bonds to form a -  
 Nos li - ens, oui, nos li - ens s'étai - ent bris - es

*colla voce*

And<sup>no</sup> moderato. (Djamileh furtively wipes away a tear.) *p* (Haroun surprised.) (going towards her.)

H

- new!..... She is weep - ing 0  
 ious!..... El - le pleu - re! four-

And<sup>no</sup> moderato (♩ = 100.)

*p* *pp*

II

*animato* *Recit. DJAMILEH.*

why dost weep? Have I of - fend - ed? Ah!.... how cruel thou  
 - quoi pleurer? l'ai-je of fen - se - e? Ah!.... vous ê - tes cru -

*animato* *cres. molto* *colla voce*

D

*Allegro.* (she runs up stage) HAROUN.

art!..... What have I done?  
 - el!..... Mais, qu'as-tu donc?

*Allegro.* (♩ = 144) *pp*

(he follows her... a ray of moonlight suddenly falls upon Djamiléh!)

H

So! flee'st thou a - gain.....  
Quoil tu me fuis en - cor?.....

*ff pp*

*pp* *a tempo animato*

H

Ah, Dja - mi - leh! Yes, 'tis she!..... Sil - ly maid - en,  
Ah! Dja - mi - leh! Oui, c'est el - le in - sen - sé - - el

*a tempo animato pp*

DJAMILEH (aside sorrowfully) *rall.* *molto*

H

for me she loves!..... His heart is dead, I love in  
El - le m'ai - mait!..... J'es - père en vain son cœur est

*Moderato* *mf* HAROUN (aside) *Appassionata.*

D

vain..... Why, if love be but..... a seem - - ing, Do troubles  
mort!..... Si l'a - mour ét - ait un man - son - - ge, Me sen - ti -

(♩ = 88)

*mf*

now..... oppress my heart?..... O bliss that on me  
 - rais - je ainsi trou - blé?..... Bon - heur qui me sou -

*dim.*

*p*

*Red.* \* *Red.* \*

smiles, if com - est thou in dream -  
 - ris, si tu viens dans un son -

*Red.* \* *Red.* \* *Red.* \*

*cres e animato*

- ing, Ah! let me let me die..... be -  
 - ge, ah! que je meure a - vant..... qu'il

*pp* *cres* - *cen* - *do*

*dim. e rall.* *Tempo I?*

- fore thou dost de - part! Ah! why if love be but..... a  
 se soit en - vo - lél Ah! si l'amour é - tait..... un men -

*sf* *dim. e rall.* *p*

He stands silent at a distance from  
Djamileh.

*rall.*

H

seem - ing, Doth trou - ble seize my heart?.....  
- son - ge, Se - rais - je ainsi troub - lé?.....

a tempo ritenuto.  $\text{♩} = 76.$

*colla voce*

*f*

*leg.*

*\**

DJAMILEH. aside.

Though to my trembling voice he an - gri - ly re - pli - eth, Soon to -  
Qu'à ma trem - blan - te voix sa co - lè - re ré - pon - de Que m'im -

*8*

*dim.*

*long f* Largamente.  $\text{♩} = 66.$

D

- day will have flown! Be - fore I sleep in peace, beneath the wa - ters  
- porte aujour - d' hui? A - vant d'al - ler dor - mir sous la va - gue pro -

*long*

*mf*

D

ly - ing I will to him myself make  
- fon - de, Je veux me re - vél - ler à

*p*

*pp*

*colla voce*

*rit*



Andantino. ♩ = 69.

D  
known!.....  
lui!.....

*p* with meaning.  
O'er hills and  
Cherchant des

D  
val - leys press - ing Looking for her heart long lost.....  
monts à la plai - ne Son cœur en - vo - lé.....

*sempre pp*

D  
..... Wanders she,..... her grief..... ex - press - ing.....  
..... Elle al - lait,..... con - tant..... sa pei - ne,.....

D  
..... her grief ex - press - ing To hea - ven's star - ry host.....  
..... con - tant sa peine Au ciel..... é - toi - lé!.....

Un-known the rea-son why she fad-ed;  
 Et sans qu'on en..... sût la cau-se,

Pas-sion flow-er sweet..... Languish'd like a rose un-  
 Cet-te fleur da-mour..... Se..... flê-trit com-me une

-shad-ed,..... a rose un-shad-ed in the noon-day  
 ro-se,..... com-me une ro-se Aux ar-deurs du

heat. At last,..... poor in-no-cent, she perish'd, Heav'n such  
 jour Ain-si..... mour-ut I'in-no-cen-te Dans son

*poco sf* *poco sf*

di mi nu -

- en - do *p* ca - lan - do *rit. dim.*

fate fore-fend Up - on..... her vis-ion cherish'd smiling to..... the  
*rê - ve d'or, A sa vi - si - on char-man-te Sour-i - ant..... en -*

- en - do *pp* ca - lan - do

*Allegretto moderato.* (aside)

end!..... *Si - lent still!*  
*- cor!..... Il se tait!*

*pp*

(going towards him, and in supplicating tones) *mf*

Mas - - ter! pi - - ty! O  
 Mai - - tre! grâ - - ce O

*poco a po - co cre - - scen -*

HAROUN. Recit. *f*

mas - - ter! Ah! I knew thee dis -  
 mai - - tre! Ah! je t'ai re - con -

do *f cres. molto ff colla voce*

Tempo animato.  $\text{♩} = 144$ .

(struggling against himself)

H  
- guis - ed! But no!..... in vain thou re-turn'st! be ad -  
- nu - el Mais non!..... en vain tu ser - as re - ve -

*p*

H  
- vis - ed, Ne'er will I yield to love!..... No!  
- nu - e Je ne veux pas ai - mer!..... Non!

*cre - scen*

H  
the word she'd have me say, That ne-er will I speak!..... A -  
ce mot quelle at - tend, Je ne le dir - a pas!..... va

*do mol to lunga pause*

DJAMILEH. *Red.* \*

H  
Ah!..... He mak - eth sport of  
Ah!..... Il se jouait de

- way!.....  
t'en!.....

*ff*

*Red.*

Andante molto. ♩ = 60.

me..... My love..... is all my  
moi!..... La - mour..... è - tait ma

*p* in a broken voice

*ff* *p*

being, O dear mas-ter! Shall its sweet hope from me be  
vi - e O mon mai-tre! mon es - pèr - an - ce mèst ra -

flee - ing? More than for li - ber - ty.....  
- vi - el! Plus que la li - ber - té,

*pp* *p*

for thy heart... do I sue..... more than for li - ber - ty for thy  
cè - tait toi..... que j'ai - mais..... Plus que la li - ber - té, cè - tait

*pp*

Un poco animato. (♩ = 66.)

*a tempo*

(She turns away then fal-

heart do I sue Now for ev - er a - dieu!.....  
 toi que j'ai - mais! A - dieu pour ja - mais!.....

*rit.*

*colla voce*

*p espress.*

- ters and falls into the arms of Haroun, who runs to receive her.)

HAROUN. *f* (in ecstasy)

Ah! lov - ing

Ah! chère en -

- scen - do

*poco animato* *dim.* *p*

H  
child su - blime in thy de - vo - tion! O Dja - mi -  
- fant, c'é - tait une é - preu - ve! O Dja - mi -

*espressivo* *p*

*Red.* \* *Red.* \*

H  
- leh! my soul, my bliss di - vine! I look on thee with strange e -  
- leh! mon â - me, mon seul bich, Il ne me faut plus d'au - tre

*Red.*

H  
- mo - tion, For know - ing thy pure  
- preu - ve, En com - pre - nant ton

*cre - scen - do* *f* *mol*

H  
heart I have re - co - ver'd  
cœur, j'ai re - trou - vé..... le

*rit.*

*to*

Moderato.

*espressivo*

H mine!.....  
mien!.....  
Moderato. ♩.66.

Thy  
Ta

pp

H lips..... with fra - grance stored..... thy  
lè - vre par - fu - mé e, Ta

sweet..... lips need no more de - ceive,.....  
lè - vre peut ces - ser de men - tir,.....

cres.

All doubts have va - nish'd quite, All doubts have va - nish'd quite, O  
mon doute est ter - ras - sé, mon doute est ter - ras - sé, O



*f*

H

dear - - - est, best a - dor - - ed!.....  
 dou - - - ce lien ai - mé - - e!.....

*Red.* \* \* \*

*p*

H

Once a - gain..... re - turn.....  
 Re - - venons pour - - ja - mais.....

*Red.* \* \* \*

II

the days of pure de - light!.....  
 aux beaux jours du pas - sé!.....

*Red.* \* \* \*

*cres* *cen*

I Ah! I now..... I now sur - ren - - der, I  
 Oui, c'est trop,..... c'est trop, je cè - - de, je

*cres* *cen*

*Red.* \* \* \*

do  
 H yield, and am cap - tive led! ..... O Dja - mi -  
 cède Au plus doux trans - port! ..... O Dja - mi -

do  
 f

Red.

di mi nu  
 H - leh! Held by love so ten - der, no, my  
 - leh! L'a - mour me pos - se - de, Non, mon

di mi nu

Red.

en do  
 H heart can - not ..... be dead! .....  
 cœur n'est ..... pas mort! .....

en do p

Red.

p DJAMILEH.  
 Ah! ..... I see him sur - ren - der, sur -  
 Je ..... tri - omphe, il cède - de, il

pp 2

ren - - - der He is cap - - - tive..... led!  
 - cè - - - de A son doux trans - port!

*f* strin - - - gen  
 Ah! fill'd with love so ten - der, His heart can not be  
 Ah! L'a - mour le pos - sè - de, Son cœur n'est pas

- do *p* *ff* *a tempo*  
 dead!..... Ah!..... come, for thee my soul  
 mort!..... Ah!..... viens! Pour toi je veux

HAROUN. *p* *ff*  
 Ah!..... come, for thee my soul  
 Ah!..... viens! Pour toi je veux

*p* *cres. molto.* *ff* *f* *a tempo*

Red. \*

D *dim.*  
 liv - eth! Thy love, which life giv - eth, To heav'n it hath  
 vi - vre! Ta voix qui..... m'en - i - vre A fi - xé..... mon

H *dim.*  
 liv - eth! Thy love, which life giv - eth, To heav'n it hath  
 vi - vre! Ta voix qui..... m'en - i - vre A fi - xé..... mon

D *p* *cres. ed animando*  
 led..... Ah! for thee for thee my soul  
 sort!..... Ah! pour toi, pour toi je veux

H *p* *cres. ed animando*  
 led Ah! come, for thee for thee my soul  
 sort! Ah! viens, pour toi, pour toi je veux

D *f* *rit.*  
 liv - eth,..... Yes thy love,..... which life giv - eth, to a heav'n hath  
 vi - vre..... oui, ta voix..... qui m'en - i - vre a fi - xé mon

H *f* *rit.*  
 liv - eth,..... Yes thy love,..... which life giv - eth, to a heav'n hath  
 vi - vre..... oui, ta voix..... qui m'en - i - vre a fi - xé mon

*mf* *f* *colla voce*

*a tempo* *pp* *p*

D led!..... Thy love so che - - rish'd to me life  
sort!..... Ta voix ché - ri - - e, ta voix m'en.

*a tempo* *p*

H led!..... I love thee!  
sort!..... Je t'ai - - me!

*a tempo* (♩ = 72) *espress* *cres*

*pp*

*mf* *f*

D giv - - eth, My..... soul liv - - eth thee to  
i - - vre, Je..... veux vi - - vre pour t'ai -

*mf* *f*

H I love thee! I love thee!  
je t'ai - - me! je t'ai - - me!

*cres* *do*

*pp*

D love!..... Ah!.....  
- mer!..... Ah!.....

*tr* *ff* *ff*

H

*cres.* *ff*

*pp*

come!.....  
viens!.....

come!.....  
viens!.....

Splendiano has entered. He makes a

*ff*

comic gesture of despair, Behind him are the friends of Haroun, seeing whom Haroun covers Djamilah's face with

the veil, which had fallen upon her shoulders. Then he tenderly leads her away.

**нар**

(Curtain.)

*FINE.*

E. ASCHERBERG & C<sup>o</sup>