

DJAMILEH.

THE SLAVE IN LOVE.

(L'ESCLARE AMOUREUSE.)

OVERTURE.

GEORGES BIZET.

Movt de marcia. (Allegro) $\text{♩} = 126.$

PIANO.

First system of the piano score. The treble clef part features a melodic line with some chromaticism and a final flourish. The bass clef part provides a steady accompaniment. Dynamics range from mezzo-piano (*mp*) to forte (*f*).

Нар

Second system of the harp score. The treble clef part contains several triplet figures. The bass clef part also features triplet accompaniment. Dynamics include fortissimo (*ff*) and mezzo-piano (*mp*).

Third system of the piano score. The treble clef part includes trills and triplet figures. The bass clef part continues with triplet accompaniment. Dynamics include forte (*f*) and mezzo-piano (*mp*).

Fourth system of the piano score. The treble clef part features trills and triplet figures. The bass clef part continues with triplet accompaniment. Dynamics include mezzo-piano (*mp*).

Fifth system of the piano score. The treble clef part features trills and triplet figures. The bass clef part continues with triplet accompaniment. Dynamics include mezzo-piano (*mp*).

This page of musical notation is for a piano piece, page 6. It consists of six systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The notation includes various dynamics such as *sf* (fortissimo) and *mp* (mezzo-piano). Performance instructions include *Ped.* (pedal) and asterisks (*). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Trills and tremolos are indicated with *tr* and *trmm*. The piece concludes with a final chord in the bass clef.

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 dynamic marking *mp* is present. The key signature has two flats. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns as the first system, with triplets and slurs in the right hand. The dynamic marking *mp* is maintained.

Third system of musical notation. The right hand continues with its melodic line, while the left hand accompaniment includes some chromatic movement. The dynamic marking *mp* is present.

Fourth system of musical notation. The right hand melodic line shows some variation in rhythm and articulation. The left hand accompaniment remains consistent. The dynamic marking *mp* is present. The system ends with a *dim* (diminuendo) marking.

Fifth system of musical notation. The right hand continues with its melodic line. The left hand accompaniment includes some chromatic movement. The dynamic marking *mp* is present. The system concludes with a fermata over the final notes.

Sixth system of musical notation. The right hand continues with its melodic line. The left hand accompaniment includes some chromatic movement. The dynamic marking *mp* is present. The system concludes with a fermata over the final notes.

to *ff*

First system of a piano score. The right hand features a rapid sixteenth-note pattern. The left hand has a similar pattern with accents. Dynamics include *to* and *ff*. A fermata is placed over the final chord.

Second system of the piano score. The right hand continues with sixteenth-note patterns, including triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*.

Third system of the piano score. The right hand features sixteenth-note patterns with triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* and *tr* (trills).

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *tr* (trills).

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *tr* (trills) and *ff*.

This page of musical notation, page 9, is written for piano and consists of six systems of grand staff notation. The key signature is B-flat major (two flats) and the time signature is common time (C). The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The first system begins with a *pp* (pianissimo) dynamic marking. The notation includes various performance instructions: *ped.* (pedal) markings with triangles, asterisks, and the number 8, indicating sustained or repeated notes. The piece concludes with a final asterisk and *ped.* marking.

8

ped. * *ped.*

8

* *ped.* *

8

ped. * *ped.* *

espress.

8

ped. * *ped.* *

poco *cres*

8

scen *do* *f* *dim* *in*

8

u *en* *do*

ped. *

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music consists of chords and moving lines in both hands. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando).

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Dynamics include *sf*, *mp*, *cres* (crescendo), and *cen* (cadenza).

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff contains vocal lines with lyrics: "do", "mol", and "to". The lower staff contains piano accompaniment with triplets. Dynamics include *sf* and *ff* (fortissimo).

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features complex rhythmic patterns and triplets in both hands.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with complex rhythmic patterns and triplets in both hands.

First system of musical notation. The upper staff features a melodic line with triplets and trills. The lower staff provides harmonic accompaniment with triplets and sustained chords. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. The upper staff continues the melodic line with trills and triplets. The lower staff features a steady accompaniment with triplets and chords. The key signature remains two flats.

Third system of musical notation. The upper staff has a melodic line with multiple triplets. The lower staff continues the accompaniment with triplets and chords. The key signature remains two flats.

Fourth system of musical notation. The upper staff features a melodic line with triplets. The lower staff includes the lyrics "cre - scen - do" and accompaniment with triplets. The dynamic marking *pp* is present.

Fifth system of musical notation. The upper staff features a melodic line with triplets. The lower staff includes the lyrics "ed a - ni - man - do molto" and accompaniment with triplets. The dynamic marking *molto* is present.

Un poco più vivo. (♩ = 144.)

ff
Ped. * Ped. *

fp
Ped. * Ped. * Ped. *

cre - *scen* -

do *mol* - *to*

8..... Più vivo. (♩ = 168.)

tutta forza

fff
Ped. * Ped. *

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.

Molto moderato. ♩ = 84.

PIANO.

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.

Very far off.

TENORS.

1st
pp With closed lips.

BASSES.

With closed lips.
pp

Tambourine.

Moderato. ♩ = 88.

Orchestra behind the stage.

p

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

pp ^{1st}

pp

Red. * 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 -

pp

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 la - mour!.....

cre -

8

mf

cre

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 sen va;..... ra - me - 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 Sal - 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.....* *ff.*

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

sempre *sempre*

di - mi -

8

di - mi -

Detailed description: This system contains two systems of music. The upper system has a vocal line with a dotted line indicating a breath or continuation, and a piano accompaniment with long, sustained chords. The lower system has a vocal line with a dotted line and a piano accompaniment with a more active eighth-note pattern. The lyrics 'di - mi -' are written under both vocal lines.

Andante non troppo.

- nu - en - do - mol - to

Andante non troppo. (♩ = 60.)

8

8

- nu - en - do - mol - to

Orchestra
pp

3 3 3 3 3 3 3 3

una corda

3 3 3 3

dim.

Pa. *

Detailed description: This system contains two systems of music. The upper system has a vocal line with a dotted line and a piano accompaniment with long, sustained chords. The lower system has a vocal line with a dotted line and a piano accompaniment with a more active eighth-note pattern. The lyrics '- nu - en - do - mol - to' are written under both vocal lines. The tempo is marked 'Andante non troppo.' with a metronome marking '(♩ = 60.)'. The piano part includes markings for 'Orchestra pp', 'una corda', and 'dim.'. There are also markings for 'Pa.' and a star symbol at the bottom.

p HAROUN.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. The piano part features a continuous pattern of triplets in the right hand and chords in the left hand. The dynamic marking is *pp*.

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

The second system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. The piano part continues with triplets in the right hand and chords in the left hand. The dynamic marking is *pp*.

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

The third system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. The piano part continues with triplets in the right hand and chords in the left hand. The dynamic marking is *pp*.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. The piano part continues with triplets in the right hand and chords in the left hand. The dynamic marking is *pp*.

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

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

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 -

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

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 poussie - re

dim.

Ped. * *Ped.* *

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

pp *smor* *zan* *do*

Ped. * *Ped.* *

Listesso tempo. Djamilch enters through a side door

espress.
tre corde

Ped. * *Ped.* * *Ped.* *

slowly crosses the stage and disappears

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes 'Ped.' markings and asterisks.

after throwing a look full of tenderness on

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes 'Ped.' markings and asterisks, and a 'sf' dynamic marking.

Haroun who makes no motion.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes 'Ped.' markings and asterisks, and a 'p' dynamic marking.

cre - - - scen - - - do

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes 'Ped.' markings and asterisks, and a 'sf' dynamic marking.

dim.

p

smorzando

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes 'Ped.' markings and asterisks.

Tempo ♩ moderato.
SOPR.

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. *pp* With closed lips.

BSS.

Tempo ♩ moderato. $\text{♩} = 88$.

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 -

BSS.

Orchestra behind stage.

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

BSS.

Orchestra behind stage.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "di - mi - nu - en - do" and continues with "soul..... in love's in love's own light!....." and "- tant..... notre âme à..... là - mour!.....". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. A fermata is placed over the piano accompaniment in the second measure, and a "pp" dynamic marking is present in the third measure.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "soul" and continues with "in love's in love's own light!.....". The piano accompaniment features a fermata over the first measure and a "smor -" marking in the second measure. The left-hand part of the piano accompaniment includes a series of chords and a rhythmic pattern.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "soul" and continues with "in love's in love's own light!.....". The piano accompaniment features a fermata over the first measure and a "smor -" marking in the second measure. The left-hand part of the piano accompaniment includes a series of chords and a rhythmic pattern. The word "Orchestra" is written at the bottom of the system.

DUET. (HAROUN & SPLENDIANO.)

SONG. (HAROUN.)

"Consider well" (*Songez y bien*)

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

No 2.

Andante non troppo.

HAROUN.

SPLENDIANO.

PIANO.

Andante non troppo. *p* *colla voce*

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

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 éen by you, A
Au fond de vo - tre cœur fer - mé comme un tom - beau, Un

S
 geram of ten-der love..... may wait the fav'ring hour *cres.* When
 doux ger-me du - mour..... at - tend aus - si peut - é - tre Les

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

Haroun. *a tempo un poco animato*

S
 Con - si - der well, my lord, con - si - der well! Oh! e - nough of thy
 Son - gez - y bien, Seigneur, son - gez - y bien! *rit.* Vieux rhéteur, laisse
 (♩=100) *a tempo un poco animato*

II
 rain and thy sun, gos - sip old! For my heart is a waste, and
 donc ta pluie et ton so - liel! Mon âme est un dé - sert, et

legg.

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 -

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, Plus qu'u - ne gout - te d'eau, mon cher un O - cé -

H
 deep!..... Have done then with thy sun,.... gos - sip
 - an!..... Lais - se donc ton so - liel,.... vieux rhé -
 Splend. Needs but a sin - gle ray, my lord! Con - si - der
 Il ne faut qu'un ra - yon Seigneur! Son - gez - y

rall. *a tempo* *Andante non troppo.* *mf* *molto* *rit.*

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.

S
fair!.....
bel - le!

Haroun.
And hi - ther flown..... Too soon..... or else too
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 fru - gi - les a -

Red. *

H
love,
-mours,

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

Red. *

SPLEN. *animato.* HAROUN.

- las!
- las!

In sooth?
Vrai - ment?

In
Vrai -

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

sooth!
- ment!

SPLEN.

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

The Un -
L'in - con -

f

to molto f

Allegro vivace. (♩ = 152.)

leggero p

- known!.....
- nu - - - - el

She whom
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
men do not ex - pect..... Comes with re -
que l'on n'at - tend pas..... Dir - ré - sis -

S
hour which no one knoweth She whom men do not ex - pect Comes with re -
à l'heure i - gno - re - é, Qui, cel - le qu'on n'at - tend pas Dir - ré - sis -

H
- sist - less charms..... Charms re - sist -
- ti - bles ap - pas..... Est pa - ré - *cres.*

S
- sist - less charms..... Charms re - sist -
- ti - bles ap - pas..... Est pa - ré - *cres.*

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. *f* *pp*

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

3 *3*
 cres - cen - do *molto*

And. *

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.

f

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 -

rall. molto *a tempo* *p*
a tempo *p*
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. *mf*

S
All goes
Tout va

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

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
- fè - 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

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

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

p espress. cre - - scen -

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

do f

cre - - scen - do

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

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

Andantino molto. $\text{♩} = 96$.

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

H
ri - te - nu - to a tempo animato. $\text{♩} = 112$.

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

colla voce.

H *cre - - -*

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

pp

H *a - - ni - - 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 men plains pas!..... Dju - mi -

cresc.

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

rit. a tempo ♩ = 116.

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
l'a - 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

Animato.
a tempo

ri - te - nu - to mol - to

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.
♩ = 112.
a tempo
pp
pp

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

p *cres.*

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 - el

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

Animato sempre.

I^o Tempo All^{to} vivace ♩=152.

H *cres. molto* *p leggiero*

known She whom
nu el Cel le

S *f*

The Un known.....
In con nu el

Animato sempre.

I^o Tempo All^{to} 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

Ped. *

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 -

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

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

cres.

cres.

cre - scen

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

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

f *p*

f *p*

do *f* *pp* *3* *3* *3* *3*

Red. *

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

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

p

3 *3* *3*

cre - scen - 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

f

to

H
- sist - less charms be - deck'd The Un - known.....
sé - dui - sants ap - pas! Lin - con - nu - -

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

rall molto *a tempo* *p*

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!

S
.....
- e!

pp

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

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

H
- pect..... The Un - known..... Un - known!.....

S
pas, l'in - con - nu - rit. - e!..... a tempo

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

poco rit. a tempo

pp colla voce mpp a tempo

Red. una corda

H
.....

S
.....

smorz.

TRIO AND GHAZEL.

N^o 3."O say what fear?" (*Quelle pâleur*)

DJAMILEH, HAROUN AND SPLENDIANO.

Andante non troppo.

Ноты с сайта www.notarhiv.ru

DJAMILEH

HAROUN.

SPLENDIANO.

Andante non troppo. (♩ = 63.)

PIANO: *pp*

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

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

Нар

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

cre - - scen - do

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

poco sf

Tea * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* *

DJAMILEH. (Mysteriously.) *p*

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

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 HAROUN.

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-

mf *p* *pp*

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

pp

- froid,..... 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.

f *p dim.* *mf*

Poco più mosso. ♩ = 80.

Fool - ish!
 Fol - le!

D

thou art right and I perhaps was fool - ish, Since
 tu dis vrai, peut é - tre j'é - tais 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

Ped. * *Ped.* * *Ped.* *

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

cres. *Ped.* * *Ped.* * *Ped.* *

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 -

sf *p* *p dim.*

D
 - gain! This is
 - mant! De la -

HAROUN. (Aside.) *pp*

sf *pp* *Ped.* * *Ped.* * *Ped.* *

Allegretto moderato. ♩ = 80.

H

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

Red. * *Red.* * *sempre pp*

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

H

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

Red. * *pp*

H

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

* *Red.* *

H

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!.....

leggiero.

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
 Ah!..... 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 jès - 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.

S
legg. p
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 jès - 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

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

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

pp

S 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

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

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

S 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 là - mour dans ses yeux!.....

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

Red. *

HAROUN. (sympatheticly)

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,.....
é - tre

O name the thing for which thy soul doth
Espère en - cor quel - que cho - se de

Ad. * *Ad.* * *Ad.* *

H

sigh!.....
moi?

But what can I wish
Que puis - je dé - si -

DJAMILEH. (Surprised)

Ad. * *Ad.* *

D

more?.....
- rer?.....

Thy li - ber - ty!.....
La li - ber - tel.....

Ah!
Pour -

HAROUN. DJAMILEH. (Simply) *p*

Ad. * *Ad.* * *Ad.* * *Ad.* *

D

why?
quoi?

From thee I no thing ask, my lord,..... Be -
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!..... *espress.*
plus ra - di - eux ho - ri - zon!..... Though late care's shadow
De cette âme un ins -

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

D

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

Allegro deciso.

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

D

.....
- tre.
tr

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

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 - let! 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 -

DJAMILEH.

H

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

pp

*Red. ** *Red. **

D

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

D

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

a tempo

mp

H

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

H

- 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

H

- 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, glad - ly I o - bey thee!
 - teur!..... Ha - roun, ta ser - vaute est pré - te

mp

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 *cre - scen -*

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

DJAMILEH. *p*

Nour-Ed_din, La_horès 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.

D

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

D

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

mp

D

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

D

I trem_ble, trem_ble, Yet I know not why!..... Ah Nour - Ed..
 tou - te trem - blan - te, Je ne sais pour - qu'il..... Ah! Nour - Ed..

f

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. 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 ti - mi - de qu'a -

ppp

pp *rit.* *a tempo*

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

suivez *mf*

douloureusement *mf* *p* *sf*

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.....

a tempo

cres. *rall.* *f*

dim. *molto* *p*

p

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

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

pp

cres.

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

p

D
 Whence comes the feel - ing o'er me rush - - - ing? Ah! how can it
 Doux vient l'é - moi qui ma - gi - - - tel Et doux vient aus -

pp

D

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

D

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

D

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

sf *dim.*

D

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

p *dim. e calando* *a tempo*

pp *dim.*

Rec. *

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 la.....

a tempo *mf* *p* *f*

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..... doubtless is af - fect - ing, I know the rest.....
dou - te est des plus tou - chan - tes, 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 - i - tes.

pp *sempre pp*

(to Djamileh)

mp

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.

mp

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

Ah!
 Lais -

D
yes,..... we'll leave..... The bruis - ed flow - er 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..... li - vres - se et

H
leave The bruis - ed 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..... li 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

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 flower that's bruised And.... gai - ly
lais - sons La fleur flé - tri - e Et..... dé - pen -

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 ne'er end!.....
et les chan - sons!

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

ppp

smor. - - - zan - do

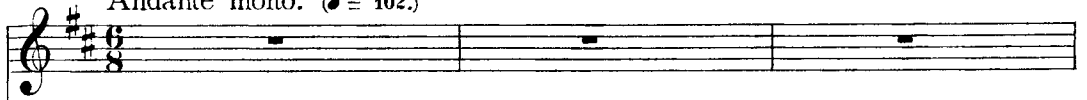
Ad. *

SCENA AND CHORUS.

N^o 4.

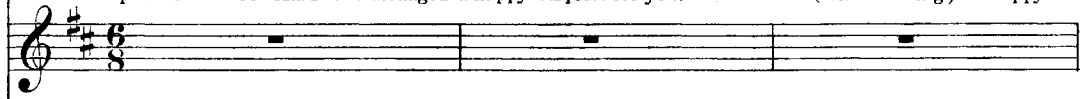
Andante molto. (♩ = 102.)

HAROUN.

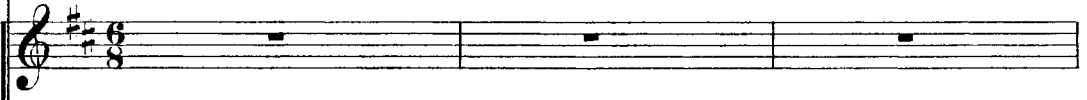


Spoken. HAROUN. Ah! I have arranged a happy surprise for you. SPLENDIANO. (with meaning) A happy sur-

SPLENDIANO.



TENORS.



friends of Haroun.

BASSES.



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

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

f

HAROUN. *mf* Shaking hands with them.
 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, cheer-y laugh and mer-ry 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.

n *pp* *pp*

1st BASSES.*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 - tincel - 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 -

2nd 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 2nd 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 - loux?

1st 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 -

1st & 2nd 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* *fff*

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 Vou - drait se po - ser! Elle est sans par - eille Et
 ten - der dove would live and love.
 bai - ser Vou - drait se po - ser!

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 dazzed 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

DJAMILEH.
(turns round and throws a look of reproach at Haroun.)



HAROUN.

più riten. (♩ = 63)

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

Andante con moto.

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

Andante con moto. (♩ = 120)

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 -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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 -

Ped. * Ped. *

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

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

S
 won! Yes on to conquest I no lon - ger keep to myself a trick..... A trick's that
 - crell 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. * 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 -

H
cen - do e rit. molto *ff*

S
liv - ing, In mirth.... shall pass..... shall pass..... each
heu - res Chas - sons..... do l'en e - nui,..... cet hôte in dis -

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 -

cen - do e rit. molto *ff*

Allegro moderato.

H
hour.....
- crett!.....

S
done.....
fail!.....

hour.....
- crett!.....

Allegro moderato. (♩=88.)

(Haroun and his friends exeunt, Splendiano follows them)

ff

dim

mf *dim* in - u -

p *pp*

smor - zan - do

CHANSON.

No 5.

“Fortune’s a woman true”
(La fortune est femme.)

Allegretto molto moderato.

HAROUN.

For - tune's a wo - - man
La for - tu - - ne est.....

TENORS.

behind the scene

For - tune's a wo - - man
La for - tu - - ne est.....

BASSES.

f *Rhythm well marked and detached.*

Fortune's a woman true, All who her favours sue Meet with a "No!" Who her
La for - tune est femme, Pour qui la réclame Et - le a des rigueurs, oui des

Allegretto molto moderato. (♩ = 168)

Accomp^t ad lib.

H

true, All who..... her favours sue Meet..... with a "No!"..... He.....
femme; Pour qui..... la ré - cla - me, Elle a des ri - gueurs: Et.....
detached.

true, All who her favours sue Meet with a "No!"..... He.....
femme; Pour qui la ré - cla - me, Elle a des ri - gueurs: Et.....

favours sue All who her favours sue Meet with a "No!"..... He who dis -
rigueurs, Pour qui la ré - cla - me, Elle a des ri - gueurs: Et dans ses

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 - -

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.)

mp *ff* *dim molto.* *mp smorzando*

The
Sans

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

mp

D
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 -

mp

D
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 -

p *mp*

sf espress. a tempo

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

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

ff dim. molto pp smorzando.

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

D
 - 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

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

D
 will not stay!..... will not stay!..... But..... one
 tant da - mour!..... tant da - mour!..... Un..... seul

f *espress.* *Un poco meno mosso.* *f*

f *snivez.* *mp* *mf*

D
 word!..... A sin - gle word!..... a -
 mot!..... un scul re - gard!..... hé -

mf *p dolce.*

p

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

mp *smorzando* *ppp*

p

No 7.

MELODRAMA.

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

SPLENDIANO. No! I will not impose my taste

mp

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

f *ff* *mp*

return to your game immediately.

(The Merchant and Slaves enter.)

f

mp *tr*

tr

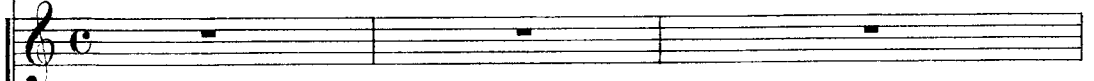
DANCE AND CHORUS.

No 7.

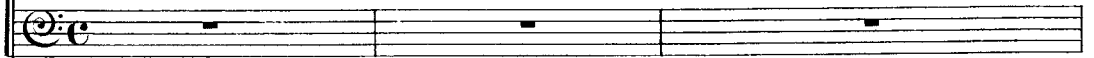
THE ALMÉE.

Ноты с сайта www.notarhiv.ru

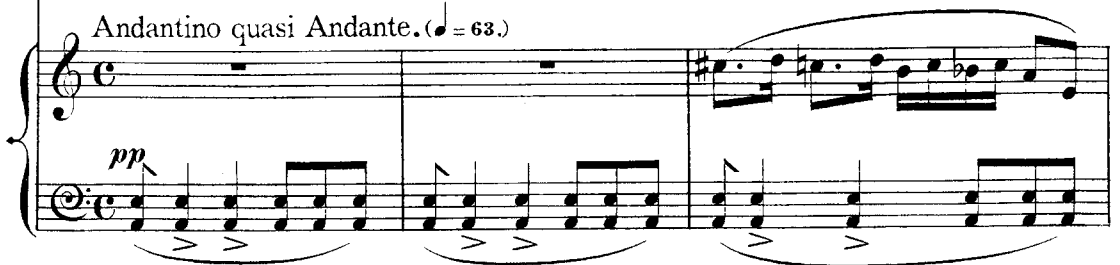
Andantino quasi Andante.

SOPRANOS.
(Slaves and
Musicians)TENORS.
(Friends
of
Haroun)

BASSES.



Andantino quasi Andante. (♩ = 63.)



BASSES.



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



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 tu - pis Et comme - 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 sa - ble d'or!

pp

p

pp

TENORS.

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

cre - - scen - - do *f*

pp

p

f

pp

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

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

p

TENORS.

SOPRANOS.

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

Lou.....

cre - - - scen - - - do

f

mf

Lou!.....

lou.....

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,
 Et - 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

Red.

lou lou lou lou lou lou lou lou lou

ff

Red.

ff Più vivo. (♩=100.)

Red.

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

Red.

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

Red.

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

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

8.....

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

ff *Meno mosso.* ♩ = 76

8.....

ff

Red. * *Red.* *

lou lou lou lou lou lou lou

Red. * *Red.* *

lou lou lou lou

f

Red. *

Piano accompaniment for the first system, featuring a dense texture of chords and arpeggios in both hands.

SOPR. *p*
Loul.....

Soprano vocal line for the first system, starting with a piano dynamic and a long note.

mf
Ped. * Ped. *

Piano accompaniment for the second system, with a mezzo-forte dynamic and some markings like "Ped." and asterisks.

loul.....

Soprano vocal line for the second system, continuing the melodic line.

Piano accompaniment for the third system, continuing the arpeggiated texture.

p

p

Piano accompaniment for the fourth system, starting with a piano dynamic and featuring some accents.

p cre - - scen - - do *f*

pp

Ped. *

Ped. *

Ped. *

Ped. *

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

pp

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

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

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

sf *pp*

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

f - vine.....
 vin.....

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

BASSES. *ppp*

In her dream di - vine.....
 Dans son *ré - 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)

"I need to cool my fever burning"
 (Il faut pour éteindre ma fièvre)

N^o 8.

SPLENDIANO.

Allegretto moderato. ♩ = 108. *leggiere e stac.*

p

I need to cool my fever burning
 Il faut pour éteindre ma fièvre

S

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

S

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

S

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

S
 ry..... I see my mis - tress soft - ly
 - têt..... 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,.....
 Je me vois sûr de ma con - quête.....

cre - scen

S

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

do *poco sf*

S

- hold me, marching on to vic - to - ry From that sweet prize none can with -
 - quête A peine la de - fend sa voix, Rien ne mè - meut, rien ne mar -

senza rigore

S *dim.* *p* *atempo*

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

S

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

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

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

S *atempo*

see!.....
vois.

mf *pp*

MELODRAMA.

N^o 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.

(DJAMILEH. HAROUN)

Can it be fear!

*Est-ce la crainte?*N^o 10.

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 thus

R. H.

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.*

pp
dim. 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

H

- fraid! 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. $\frac{2}{2}$

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

p *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

pp *poco sf* *p* *sf*

And. *

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

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

And. *

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

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

f *riten.* *p*

do mol - to *ff*

D *dim.* *a tempo p*
 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 *p a tempo*
 Come, un -
 Oh, vi -
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,
pp

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 -
pp

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, Li - nef - fa - ble ray - on -

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

- 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!..... Li - nef - fa - ble

- scen - - do mol - - to

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 -

Moderato.

DJAMILEH.

Recit. (aside)

pp

Now with fear I'm fro
La frayeur me gla-

Moderato. (♩ = 100.)

D

-zen.
-cel

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

H

DJAMILEH.

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

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?

f (aside)

D

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

pp

And^{no} quasi allegretto.

HAROUN. *f*

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^{no} 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

H

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

H

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^{no} moderato. (Djamileh furtively wipes away a tear.) *p* (Haroun surprised.) (going towards her.)

H

- new!..... She is weep - ing O
 tous!..... El - le pleu - re! four-

And^{no} moderato (♩ = 100.)

p *pp*

II

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 *Recit. DJAMILEH.*

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 Djamilah!)

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

ff pp

H
pp 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

a tempo animato pp

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

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

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

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

(♩ = 88)

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

dim. *p*

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

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 -

f *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. ♩ = 76.

colla voce *f*

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. ♩ = 66.

D

- day will have flown! Be - fore I sleep in peace, beneath the wa - ters
- porte aujour' 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*

Andantino. $\text{♩} = 69$.

D
 known!.....
 lui!.....
 O'er hills and
 Cherchant des

p with meaning.

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,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line with some chromatic movement in the left hand.

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

The third system of the musical score shows the vocal line and piano accompaniment. The piano accompaniment continues with its eighth-note accompaniment, with some changes in the bass line. The vocal line follows the melody of the lyrics.

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

poco sf

di-mi-nu-

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment features a consistent eighth-note accompaniment. The lyrics are written below the notes, and the system ends with a dynamic marking of *poco sf* and the word *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.*

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 -

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

(aside)

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

do mol to lunga pause

resolutely and with violence *ff*

DJAMILEH. *Red.* * *Red.*

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

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

ff

Red.

Andante molto. ♩ = 60.

D

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

ff *p*

p in a broken voice

D

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 -

D

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

pp *p*

D

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-

D

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

rit.

collu voce

p espress.

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

cre -

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 - - vel 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 bien, Il ne me fait plus d'au - tre

Red.

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

f *be*

cre - scen - do *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

Cres.

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

Cres.

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

cres.

Cres.

f

H

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

p

H

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

II

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

cres *cen*

I I now..... I now sur - ren - - der, I
 Oui, cest trop,..... cest trop, je cè - - de, je

cres *cen*

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

le! Held by love so ten - - der, no, my
 le! L'a - - mour me pos - - se - - de, Non, mon

di mi nu

en heart can - not..... be dead!.....
 cœur nest..... pas mort!.....

do

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

D

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

D

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

D

- 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
 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
 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

dim.

dim.

Red. * *Red.* *

D
 led..... Ah! for thee for thee my soul
 sort!..... Ah! pour toi, pour toi je veux

H
 led Ah! come, for thee for thee my soul
 sort! Ah! viens, pour toi, pour toi je veux

p *cres. ed animando*

p *cres. ed animando*

p

D
 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
 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

f *rit.*

f *rit.*

mf *f* *colla voce*

a tempo *mp* *p*

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

a tempo *p*

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

a tempo (♩ = 72) *espress* *cres*

mp *Red.* *

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*

Red. *

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

tr *ff*

H Ah!..... Ah!.....

cres. *ff*

Red. *

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

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

ff
 Splendiano has entered. He makes a
 comic gesture of despair, Behind him are the friends of Haroun, seeing whom Haroun covers Djamiléh's face with
 the veil, which had fallen upon her shoulders. Then he tenderly leads her away.

Har

(Curtain.)