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58

Georges Bizet

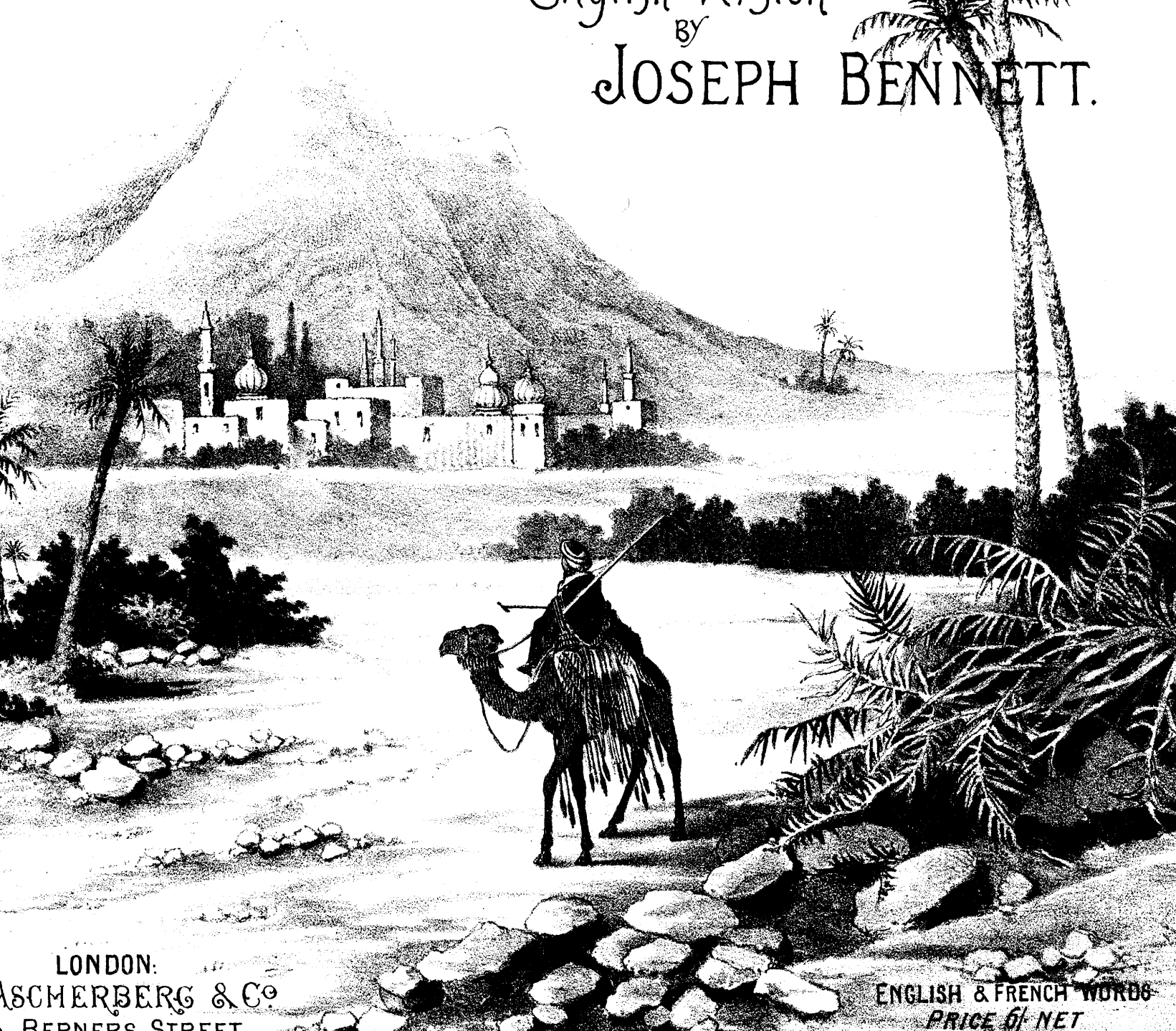
DJAMILEH

L'Esclave Amoureuse.

English Version

BY

JOSEPH BENNETT.



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Songs.

Ave Maria, adapted to the celebrated Intermezzo, in 3 keys, F, E ^b and C - - -	-	4	0
Siciliana, for Tenor - - -	-	4	0
„ for Baritone - - -	-	4	0
Alfio's Song, for Baritone - - -	-	4	0
„ „ for Bass - - -	-	4	0
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Introduction and Siciliana.

Piano Solo - - -	-	4	0
Piano Duet - - -	-	5	0
Violin and Piano (A. Wilhelmj) - - -	-	5	0
Full Orchestra - - -	net	10	6
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Brass Band - - -	net	7	6

Siciliana.

Violin and Piano - - -	-	3	0
Violin, 'Cello, and Piano - - -	-	3	0
Cornet and Piano - - -	-	3	0

Grand Fantasia.

Full Orchestra - - -	net	15	0
Military Band - - -	net	15	0

Selection.

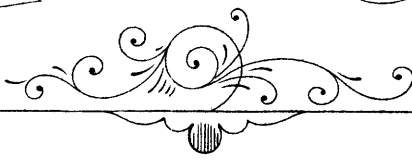
Piano Solo (W. Kuhe) - - -	-	4	0
„ (F. Brissler) - - -	-	4	0
„ (E. Bastini), Medium Easy - - -	-	4	0
„ (J. Azzoni), Easy - - -	-	4	0
Piano Duet (F. Brissler) - - -	-	5	0
„ (E. Bastini), Medium Easy - - -	-	4	0
Violin and Piano (Heinrich Bast) - - -	-	4	0
Violoncello and Piano „ „ - - -	-	5	0

Intermezzo.

No. 1. Piano Solo - - -	-	4	0
„ 2. Piano Solo (Easy) - - -	-	4	0
„ 3. Piano Duet - - -	-	4	0
„ 4. Arranged as a Song (Ave Maria) - - -	-	4	0
„ 5. Violin and Piano - - -	-	4	0
„ 6. Violoncello and Piano - - -	-	4	0
„ 7. Flute and Piano - - -	-	4	0
„ 8. Cornet and Piano - - -	-	4	0
„ 9. Violin, Violoncello, and Piano - - -	-	4	0
„ 10. Two Violins and Piano - - -	-	4	0
„ 11. Two Violins, Viola, Violoncello, and Piano - - -	-	5	0
„ 12. String Quartet - - -	-	4	0
„ 13. Harmonium - - -	-	4	0
„ 14. Harmonium and Piano - - -	-	4	0
„ 15. Violin (Violoncello), Harmonium, and Piano - - -	-	4	0
„ 16. Zither - - -	-	3	0
„ 17. Harp - - -	-	4	0
„ 18. Mandoline - - -	-	4	0
„ 19. Organ - - -	-	4	0
„ 20. Full Orchestra - - -	net	5	0
„ 21. Military Band - - -	net	5	0
„ 22. Brass Band - - -	net	5	0

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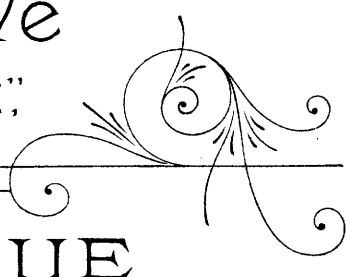
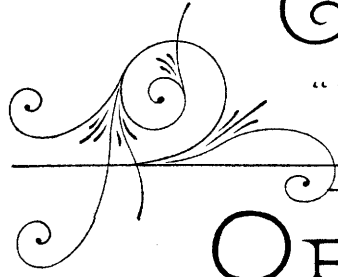
GEORGES BIZET



“DJAMILEH”

The Slave in Love

“L'ESCLAVE AMOUREUSE”



OPERA COMIQUE

IN ONE ACT.

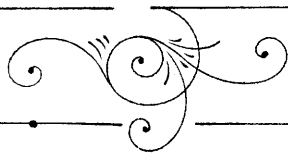


French Libretto by

LOUIS GALLET.

English Version by

JOSEPH BENNETT.



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VOCAL SCORE
Price 6^s/- net.

London,
E. ASCHERBERG & CO
46, Berners Street, W.

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C

1892
B...



DJAMILEH.

The Slave in Love.

(L'Esclave Amoureuse.)

CHARACTERS.

DJAMILEH Mezzo-Soprano.
HAROUN Tenor.
SPLENDIANO Baritone.
A MERCHANT.

Haroun's Palace, at Cairo (*Le Palais d'Haroun, au grand Kaire*).

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DJAMILEH.

THE SLAVE IN LOVE.

(L'ESCLARE AMOUREUSE.)

OVERTURE.

GEORGES BIZET.

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

PIANO.

The first system of the piano part consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with various ornaments and dynamics, starting with a mezzo-piano (*mp*) and ending with a forte (*f*) dynamic. The lower staff is a bass line with a bass clef, providing harmonic support with chords and single notes.

The second system continues the piano part. The upper staff features a series of triplets and chords, with dynamics ranging from forte (*ff*) to mezzo-piano (*mp*). The lower staff continues with a bass line, including more triplet figures.

The third system shows the piano part with a forte (*f*) dynamic in the upper staff and mezzo-piano (*mp*) in the lower staff. It includes trills and triplet patterns in both staves.

The fourth system continues the piano part, featuring trills and triplet patterns in both the upper and lower staves.

The fifth system concludes the piano part with trills and triplet patterns in both staves.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a fortissimo (*ff*) dynamic and a piano (*pp*) dynamic. The notation includes complex chordal textures, triplets, and slurs. Pedal markings (*Ped.*) are used throughout, often with asterisks to indicate specific pedal changes. Trills (*tr*) are present in the later systems. The piece concludes with a final chord in the bass clef.

First system of music. Treble clef with a key signature of two flats. The piece begins with a *pp* dynamic marking. The right hand features a complex melodic line with many triplets. The left hand provides a steady accompaniment. Pedal markings are present: *Ped.* at the start, ** Ped.* at the beginning of the second measure, ** Ped.* at the beginning of the fourth measure, and ** Ped.* at the beginning of the sixth measure.

Second system of music. Continues the melodic and accompanimental lines. Pedal markings include *Ped.* at the start, ** Ped.* at the beginning of the second measure, ** Ped.* at the beginning of the third measure, ** Ped.* at the beginning of the fourth measure, ** Ped.* at the beginning of the fifth measure, and ** Ped.* at the beginning of the seventh measure.

Third system of music. The right hand continues with triplets and some slurs. Pedal markings include *Ped.* at the start, ** Ped.* at the beginning of the second measure, ** Ped.* at the beginning of the third measure, ** Ped.* at the beginning of the fourth measure, ** Ped.* at the beginning of the fifth measure, ** Ped.* at the beginning of the sixth measure, *Ped.* at the beginning of the eighth measure, and ** Ped.* at the beginning of the ninth measure.

Fourth system of music. The right hand features a *dim* (diminuendo) marking. Pedal markings include *Ped.* at the start, ** Ped.* at the beginning of the second measure, ** Ped.* at the beginning of the third measure, ** Ped.* at the beginning of the fourth measure, ** Ped.* at the beginning of the fifth measure, ** Ped.* at the beginning of the sixth measure, ** Ped.* at the beginning of the seventh measure, and ** Ped.* at the beginning of the eighth measure.

Fifth system of music. The piece begins with a *mp* dynamic marking. The right hand continues with triplets. The left hand has some downward bow strokes or breath marks. Pedal markings include *Ped.* at the start, ** Ped.* at the beginning of the second measure, and ** Ped.* at the beginning of the fourth measure. There are also downward marks at the end of the system.

Sixth system of music. The right hand has *cen* and *do* markings. The left hand has *mol* markings. Pedal markings include ** Ped.* at the beginning of the second measure and ** Ped.* at the beginning of the fourth measure. Downward marks are present at the end of the system.

to *ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a series of eighth notes and a dynamic marking of *ff*. The bass clef contains a rhythmic accompaniment with eighth notes and chords. A fermata is placed over the final note of the treble line.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with triplets and a fermata. The bass clef provides a steady accompaniment with eighth notes.

Third system of musical notation, showing further development of the melodic and accompaniment lines. The treble clef includes a triplet and a fermata. The bass clef continues with eighth-note accompaniment.

tr *tr* *pp* *tr* *tr*

Fourth system of musical notation, characterized by trills in both staves. The treble clef has a melodic line with trills and a fermata. The bass clef has a rhythmic accompaniment with trills. A dynamic marking of *pp* is present.

Fifth system of musical notation, featuring a melodic line with trills and triplets in the treble clef, and a steady accompaniment in the bass clef.

tr *tr* *ff*

Sixth system of musical notation, concluding the page with a melodic line featuring trills and triplets, and a dynamic marking of *ff*. The bass clef continues with eighth-note accompaniment.

This page of musical notation is for a piano piece, page 9. It consists of six systems of grand staves (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The first system begins with a *pp* (pianissimo) dynamic marking. The music is characterized by a dense, rhythmic accompaniment in the bass clef, often using beamed eighth or sixteenth notes. The treble clef part features chords and melodic lines, sometimes with ornaments. Performance instructions include *Ped.* (pedal), **Ped.* (pedal with asterisk), and the number *8* (likely indicating an octave shift). The notation is detailed, with many notes beamed together, creating a complex texture.

8
Ped. * Ped.

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music consists of chords and arpeggiated figures. Pedal markings are present at the beginning and in the middle of the system.

8
Ped. *

This system continues the musical piece with two staves. It features similar chordal and arpeggiated textures. A pedal marking is located in the lower staff towards the end of the system.

8
Ped. * Ped. *

espress.

This system includes two staves. The lower staff has a dynamic marking of *espress.* (espressivo) above a crescendo hairpin. Pedal markings are placed in both staves.

8
Ped. * Ped. * Ped. *

poco *cres*

This system features two staves. The lower staff has a *poco* marking above a hairpin and a *cres* (crescendo) marking above another hairpin. Multiple pedal markings are distributed across both staves.

8
Ped. * Ped. * Ped. * Ped. *

scen *do* *sf* *dim* *in*

This system contains two staves. The upper staff has lyrics: *scen do sf dim in*. The lower staff has a series of six pedal markings, each preceded by an asterisk.

8
Ped. *

u *en* *do*

This system consists of two staves. The upper staff has lyrics: *u en do*. The lower staff has a single pedal marking preceded by an asterisk.

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The first measure is marked *mp*. The second measure is marked *sf*. The third measure is marked *mp*. There are dynamic hairpins connecting the measures. Below the bass staff, there are some rhythmic markings: a quarter note, a quarter note, and a quarter rest.

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The first measure is marked *sf*. The second measure is marked *pp*. The third measure is marked *cres* and *cen*. There are dynamic hairpins connecting the measures. Below the bass staff, there are some rhythmic markings: a quarter note, a quarter note, and a quarter rest.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The first measure is marked *sf* and contains the word "do". The second measure is marked *mol* and contains the word "to". The third measure is marked *ff*. There are dynamic hairpins connecting the measures. The bass staff features several triplet markings (indicated by a '3' above the notes).

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The first measure contains a complex chordal structure. The second measure contains a complex chordal structure. The third measure contains a complex chordal structure with triplet markings (indicated by a '3' above the notes).

Fifth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The first measure contains a complex chordal structure. The second measure contains a complex chordal structure with triplet markings (indicated by a '3' above the notes). The third measure contains a complex chordal structure with triplet markings (indicated by a '3' above the notes).

trill trill

trill trill trill trill

trill trill

pp cre - scen - do

ed a - ni - man - do *molto*

Un poco più vivo. (♩ = 144.)

ff

Red. * Red. *

Detailed description: This system contains the first two measures of the piece. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is fortissimo (ff). There are two 'Red.' markings with asterisks below the staff.

fp

cre - scen -

Red. * Red. * Red. *

Detailed description: This system contains the next two measures. The right hand continues with chords and eighth notes, with the word 'cre - scen -' written below the notes. The dynamic marking is fortissimo piano (fp). There are three 'Red.' markings with asterisks below the staff.

do - mol - to

8.....

Detailed description: This system contains the final two measures of the first section. The right hand has a melodic line with the lyrics 'do - mol - to' and some slurs. The left hand continues with eighth notes. A first ending bracket labeled '8.....' spans the final two measures.

8..... Più vivo. (♩ = 168.)

tutta forza

Detailed description: This system contains the first two measures of the second section. The right hand has a more active melodic line with slurs. The left hand plays eighth notes. The dynamic marking is 'tutta forza'.

Detailed description: This system contains the next two measures of the second section. The right hand continues with a melodic line, and the left hand plays eighth notes.

fff

Red. * Red. *

Detailed description: This system contains the final two measures of the second section. The right hand has a melodic line with slurs and accents. The left hand plays eighth notes. The dynamic marking is fortissimo (fff). There are two 'Red.' markings with asterisks below the staff.

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.

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.

1st
pp With closed lips.

BASSES.

With closed lips.
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 sen va;..... ra - mè - ne tu voile C'est la fin du -

pp 1st

pp

ped. * *ped.* *

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 -

ped. * *ped.* *

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

dim.

ped. * *ped.* *

p

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

cre -

mf

cre

Led.

- scen - do - mol - to

- scen - do - mol - to

- scen - do - mol - to

mf

cre

Led.

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

f

8

Led.

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..... l'a - mour!

sempre

sempre

cresc. *ff*

cresc. *ff*

ff

8.....

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 -

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

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

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

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 - biant 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 poussière

dim.

Ad. * *Ad.* *

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

pp *smor* *zan* *do*

Ad. * *Ad.* *

Listesso tempo. Djamilah enters through a side door

espress.
tre corde

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

slowly crosses the stage and disappears

Musical notation for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. There are three 'Ped.' markings with asterisks in the piano part.

after throwing a look full of tenderness on

Musical notation for the second system. The vocal line continues. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand. There are four 'Ped.' markings with asterisks in the piano part.

Haroun who makes no motion.

Musical notation for the third system. The vocal line continues. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. There are eight 'Ped.' markings with asterisks in the piano part.

cre - - - scen - - - do

Musical notation for the fourth system. The vocal line continues. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the right hand. There are four 'Ped.' markings with asterisks in the piano part.

dim.

p

smorzando

Musical notation for the fifth system. The vocal line concludes. The piano accompaniment includes dynamic markings of *dim.* (diminuendo), *p* (piano), and *smorzando* (ritardando). There are two 'Ped.' markings with asterisks in the piano part.

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.

BSS. *pp* With closed lips.

Tempo I^o moderato. ♩ = 88.

Orchestra behind stage. *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 -

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 a long note on 'soul' followed by a melodic phrase. The piano accompaniment consists of chords and a rhythmic pattern in the right hand, with a bass line in the left hand. There are three asterisks (*) marking specific points in the piano part. The word 'pp.' is written in the piano part.

The second system continues the musical score. The vocal line has a long note on 'smor' followed by a melodic phrase. The piano accompaniment features a complex chordal texture with many accidentals. There are two asterisks (*) marking specific points in the piano part. The word 'smor' is written in the piano part.

The third system continues the musical score. The vocal line has a long note on 'zan' followed by a melodic phrase. The piano accompaniment features a complex chordal texture with many accidentals. There are two asterisks (*) marking specific points in the piano part. 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.

p

colla voce

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

a tempo

S As the just..... op-'ning flow - - 'r, Needs
 A la fleur..... près de nai - - tre, Il

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

S 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

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

p *ped.* *cres.*

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

p

Haroun.

a tempo un poco animato
p 3 3

Oh! e-nough of thy
 Vieux rhéteur, laisse

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

pp *rit.* *a tempo un poco animato*

H
 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. 3 3 3 3

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 sy 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 deau, 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* *mf* *Andante non troppo.* *molto rit.*

rall. *cres.* *mf* *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 fra - gi - les a -

And. *

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 -

And. *

SPLEN. *animato.* HAROUN.

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

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

H
 sooth!
 - ment!
 The Un -
 Lin - con -

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

f
 - - to molto *f*

Allegro vivace. (♩ = 152.)

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

f *colla voce* *leggiero p* *ffp*

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

And. *

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! Qui, 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

And. *

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 D'ir - ré - sis -

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

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

cres.

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

f *p*

f *p*

do. *fpp*

Red. *

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

Ad. *

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 *f*

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

S *a tempo* *p*
 The Un - - known the Un -
 Lin - 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, She whom
- nu - - - - el Cel - le

S
- known,..... 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*

ad.
SPLENDIANO. *mf*

S
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!

S *un più riten.*
 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, fo - 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 -

pp poco -

H *do* 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

f

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
 - las!..... 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 èn the rar - est, not èn 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 *l'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!

pp 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 3 3 3 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 -

cresc.

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

rit. a tempo ♩ = 116.

do *molto* *f* *ff*

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 mè - 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
lâ - 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

f

rit. *f con slancio*

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

p

Andantino molto. ♩ = 69.

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

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!

Animato.

♩ = 112.

colla voce.

a tempo

pp

pp

pp

cres.

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

a - - ni - ma - - to

mf

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

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 - rée, . 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.

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

S
 less charms! She whom
 e! Cel - le

f *p*

f *p*

do *fpp* *3* *3* *3* *3*

do *scen*

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* *3*

cre - scen - do *mol*

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! *ad. a tempo* *p* 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
.....
- el

pp

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

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

The Un -
l'in - con -

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

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

poco rit a tempo

pp colla voce ppp a tempo

Red. una corda

H
.....

S
.....

3 3 3 3 3

smorz.

TRIO AND GHAZEL.

No. 3.

"O say what fear?" (*Quelle pâleur*)

DJAMILEH, HAROUN AND SPLENDIANO.

Andante non troppo.

DJAMILEH

HAROUN.

SPLENDIANO.

Andante non troppo. (♩ = 63.)

PIANO: *pp*

(taking Djamiléh's hand.)

HAROUN. *pp*

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

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

Teo. * *Teo.* * *Teo.* * *Teo.* * *Teo.* * *Teo.* *

DJAMILEH. (Mysteriously) *p*

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

Teo. * *Teo.* * *Teo.* * *Teo.* *

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

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

poco sf *dim.*

Teo. * *Teo.* * *Teo.* * *Teo.* * *Teo.* *

D HAROUN.

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

pp dim. *dim.* *pp*

Teo. *

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

- afraid,..... 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 - peal - ing, Save me save from hor - rid death, A -
 Sous mes mains sou - vrait le vi - de, Et dans le dé - sert des flots, La

D

- 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!.....

cres.

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'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

Ad. *

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

con tenerezza

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 l'a -

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. * *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. * *Red.* *

H
doubts that come with dreams, fool - ish dreams that come and van - ish, Djami -
rê - 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 - gè - re Rendait mon front sou - ci - eux!.....

HAROUN.
p
 The fu - ture is from us con -
 Oui, la - 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!
- eux. Sweet hope his word re - vi - veth,
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

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

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

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..... plai - sir dans tes yeux!.....

S
- light love - light in her eyes!.....
- re là - mour dans ses yeux!.....

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

HAROUN. (sympatheticly)

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

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

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

Ped. * Ped. * Ped. *

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

DJAMILEH. (Surprised)

Ped. * Ped. *

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

HAROUN. DJAMILEH. (Simply) *p*

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

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

Poco ritenuto.

p *pp* *espress.*

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 *pp*

Allegro deciso.

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

.....
- tre.
tr

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

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

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!

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 -

H

DJAMILEH.

- ford! No care I know, no thought a - larm - ing,
 - ci! 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 coeur en fé - té 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 coeur en fé - té Je n'ai be - soin que d'être i -

rall - en - tan - do molto *pp*

a tempo HAROUN. *p*

D

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

a tempo

pp

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.)

p DJAMILEH.

H

thine!..... Ha - roun, glad - ly I o - bey thee!
 - teur!..... Ha - roun, ta servante 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 *ff*

GHAZEL.

"Nour-Eddin"

DJAMILEH.

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

p *cre - scen -*

f *mf* *p* *pp* *p*
- do

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.

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, flèche 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 - quoi!..... 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 - - re!..... Ainsi par - lait dans son

p *pp* *una corda*

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

dim.

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

pp *rit.* *a tempo*

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

suives *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
 D'où vient l'é - moi qui ma - gi - - - tel Et d'où 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

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

dim.

D

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

Ped. *

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

p

p

D

- part.....
- cret,.....

The se - cret The secret of the fire that's
 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.....
- rail!.....

La.....
La.....

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

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

a tempo *mf* *p* *sf*

mf *p*

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

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

cres. *rall* *f*

HAROUN, (softly interrupting Djamilah.)

The sto - ry you
 Lhis - 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'en sais 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)

H *pp*

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*

Ah!
 Lais -

H

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

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 -

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

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 -

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. *pp*

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

D
gai .. ly spend..... Lifes' 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..... néer 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..... néer end! For us shall mirth For us
et..... les chan - sons! A.... nous les chan_sons! A.... nous,

H
song..... néer end! For us shall mirth For us
les..... chan - sons! A nous les chan_sons! A nous,

S
song néer 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
tr

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

ped.

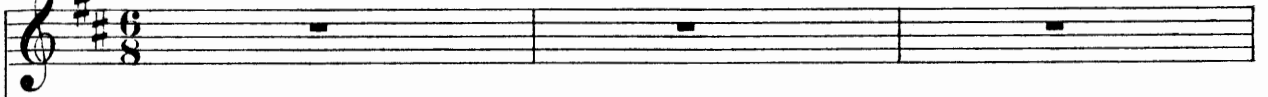


SCENA AND CHORUS.

N^o 4.

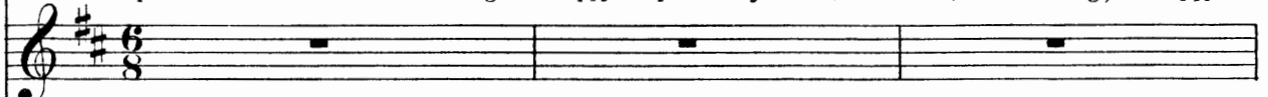
Andante molto. (♩ = 102.)

HAROUN.

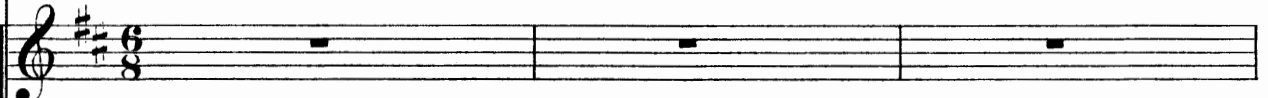


Spoken. HAROUN. Ah! I have arranged a happy surprise for you. SPLENDIANO. (with meaning) A happy sur.

SPLENDIANO.

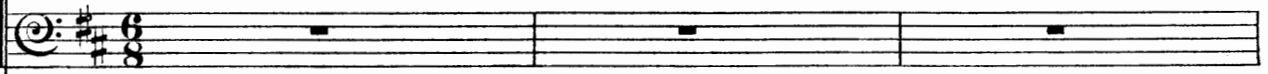


TENORS.



friends of Haroun.

BASSES.



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

Handwritten musical notation for the first system, including piano accompaniment with chords and melodic lines in both hands.

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

Handwritten musical notation for the second system, continuing the piano accompaniment.

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

Handwritten musical notation for the third system, continuing the piano accompaniment.

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

HAROUN. As usual!

Handwritten musical notation for the fourth system, continuing the piano accompaniment.

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.)

Handwritten musical notation for the fifth system, concluding the piano accompaniment with a *cres. molto* marking.

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-

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!

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!

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

BASSES.

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

1st 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 - 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 - le! 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

2nd TENORS.

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

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

1st TENORS.

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 loi - seau

lips she clo - ses Lo the ten - der dove, In that nest of ro - ses
 - vres sont clo - ses Et loi - 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 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 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, Fain would 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)

sf *dim.* *pp*

ped. * *ped.* *

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 -

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

H
 tow - er The..... Mu - ez - zin's voice..... is
 - tè - re Nous in - vite à la pri -
 ez - zin's..... 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 - soïn de tai - re Mon a - mour ni mon se -

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

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

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
 - cret! Ma victoire est claire Il n'est plus be - soïn plus be - soïn de tai - re Ni mon a -

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

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

H
hour..... yes with gloom..... no long - er
- cret,..... oui, don - nons au plai - sir..... 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*

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

cres

And. rit. molto ff

Allegro moderato.

H
hour.....
- cretl.....

S
done.....
faitl.....

hour.....
- cretl.....

Allegro moderato. (♩=88) (Haroun and his friends exeunt, Splendiano follows them)

ff *dim*

mf *dim*

in - u - en do in - u -

p *mp*

en - do

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.

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 El - 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

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 *sf* *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

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 -

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 - -

f espress. *a tempo*

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

p *sf colla voce* *mp* *a tempo*

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

p *sf* *dim. mollo* *mp smorzando.*

Red. *

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

mp *mp*

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

p *mp*

Red. *

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

sf espress. Un poco meno mosso. f

sf suivez. mp mf

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

mf p dolce.

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

mp smorzando ppp

No 7.

MELODRAMA.

Tempo di Marcia. (Allegro. ♩ = 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

tr *tr* *mp*

tr *tr*

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.

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

BASSES.

TENORS.

slum - brous eyes..... She re - po - ses Mid the
 as - sou - - pis,..... Et - 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 comme el - 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 Bai -

BASSES.

Un poco più Animato. (♩=76)

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

TENORS.

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

cre - - scen - - do *f*

The noi - sy tam_bour - ine;.....
Lap - pel du tam - bou - rin;.....

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

TENORS.

SOPRANOS.

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

Lou

cre - - scen - - do *f*

mf

ped. *

ped. *

Lou!..... lou.....

mf

ped. *

ped. *

ped. *

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!

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 lou

f

Red. *

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and arpeggiated patterns.

SOPR. *p*

Lou!.....

mf

Ped. * * *Ped.* *

lou!.....

Ped. * * *Ped.* *

p

p *cre - - scen - - do f*

pp

Ad. *

Ad. *

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.

prizel.....
 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

sf dance re - - sign! *mp* Pros - - trate
 - combe en - - fin *mp* 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

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

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

BASSES. *ppp*

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

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

MELODRAMA.

No 7.

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
Il faut pour éteindre ma

S

burn - - - ing.....
fiè - - - vre.....

A sweet and fond re - al - i -
U - ne dou - ce - rè - a - li -

S

- ty,.....
lè,.....

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

S

- turn - - - ing.....
lè - - - vre.....

Thy bliss - ful cup, vo - lup - tua -
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
sf
 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
ri - tar - dan - do
 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 d'a - 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,

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

S
 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 - do

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, march - ing on to vic - to - ry From that sweet prize none can with -
 - quête A pei - ne la de - fend sa voix, Rien ne mè - meut, rien ne m'ar -

senza rigore

S *dim.* *p* *allegro* *atempo*

- hold me, I say no more of what I see From
 - rête, 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 *allegro* *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 Djamileh)
 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.

N^o 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 lé - loi - gne do

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.*

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

H

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

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

H

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

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

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

p

pp

cres.

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

poco sf

sf

p

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 - do

And.

DJAMILEH.

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

f

riten.

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

do mol - to

ff

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

dim. *a tempo p*

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, où 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

8.....

- scen - - do mol - - to

* Ped. * Ped. *

ff rit. a tempo

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

H
ff rit. a tempo
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 -
- to *pp smor* zan - do *pp* *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*

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 *sf* *ff*

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'ê - tre tra - hi - e!

pp.

And^{no} quasi allegretto.

HAROUN. *p*

And^{no} quasi allegretto. (♩ = 126.)

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

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
 ious!..... El - le pleu - re! four-

And^{no}. moderato (♩ = 100.)

p *pp*

animato

Recit. DJAMILEH.

H

why dost weep? Have I of - fend - ed? Ah!.... how cru - el thou
 - quoi pleurer? t'ai-je of - fen - se - e? Ah!.... vous ê - tes cru -

animato *cres. molto*

colla voce

Allegro. (she runs up stage)

HAROUN.

D

art!..... What have I done?
 - ell!..... 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 fais en - - cor?.....

fz 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 - - e!

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!..... Jes - pére 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 men - 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*

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

ped. *ped.* *ped.* *ped.*

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. ♩ = 76.

colla voce *f*

DJAMILEH. aside.

Ped.

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 -

dim.

long *f* Largamente. ♩ = 66.

D
 - day will have flown! Be - fore I sleep in peace, beneath the wa - ters
 - porte aujourd' hui? A - vant d'âl - 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
p with meaning.
 known!.....
 lui!.....
 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!.....
p

.....

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

poco sf

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-

- 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 tail!*

pp

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

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

poco a poco 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

DJAMILEH.

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

- way!.....
 ten!.....

despairingly

Andante molto. ♩ = 60.

D

me.....
moil.....

My love..... is all my
L'a - mour..... è - tait ma

pp in a broken voice

ff *p* *p*

D

being, O dear mas-ter! Shall its sweet hope from me be
vi - e O mon mai-tre! mon es - per - an - ce m'est 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
cé - tait toi..... que j'ai - mais..... Plus que la li - ber - té, cé - tait

pp

Un poco animato. (♩ = 66.)

a tempo

(She turns away then fal-

rit.

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

colla 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*

ped. * *ped.* *

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 faut plus d'au - tre

ped.

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!..... Thy
mien!..... Ta
Moderato. ♩ = 66.

pp

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

pp

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

pp

H
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

cres.

pp

f

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

p

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

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

cres *cen*

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

cres *cen*

do sf

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

do sf

Red. *

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

di mi nu

di mi nu

Red. *

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

en do

en do p

Red. *

DJAMILEH.

p

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

pp 2

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*

Ad. *

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

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

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

mf *f* *colla voce*

dim.
dim.
Red. * *Red.* *
p *cres. ed animando*
p *cres. ed animando*
p
f *rit.*
f *rit.*

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.

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

a tempo ($\text{♩} = 72$) *espress* *cres*

mp *Red.* *

mf *f*

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

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

mf *f*

cres *do*

Red. *

tr *ff* *ff*

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

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

cres. *ff*

Red. *

D

come!.....
vicns!.....

H

come!.....
vicns!.....

ff
Ped. * Ped. * Ped. * Ped. *

Splendiano has entered. He makes a

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

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

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

Ped. * Ped. *

Ped. * Ped. *

(Curtain.)

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