

Théâtre de l'Alhambra



ALI-BABA

Opéra-Comique en 3 actes et 8 tableaux

DE

A. VAN LOO et W. BUSNACH

Musique de

Ch. LECOCQ

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ALI - BABA

OPÉRA-COMIQUE en 3 ACTES et 8 TABLEAUX.

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Pour toute la musique, la mise en scène, le droit de représentations, s'adresser
à MM. CHOUDENS, PÈRE et FILS, Éditeurs-Propriétaires d'ALI-BABA, pour tous pays.

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PRÉLUDE.

Andante. *marcatissimo.*

PIANO

p cresc n ilto *ff*

p *f* *mf* *ad libitum.* *pp*

espressivo.

pp

p

p f p pp

All^o mod^o dolce.

p pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various melodic lines and chordal accompaniment.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with *pp* (pianissimo) and *Più presto.* (faster). It features more intricate melodic passages.

Fifth system of musical notation, concluding the piece with the lyrics "cre - seen - do". The system includes a double bar line and a key signature change to major.

First system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *sf*, *p*, and *cre-*. The lyrics 'cre - seen - do.' are written below the treble staff.

Second system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *ff*, *f*, and *p*.

Third system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *pp* and *p*. The tempo marking 'Allegro.' is written above the treble staff.

Fourth system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *cresc.*

Fifth system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *cresc.* and *cresc. sempre.*. The instruction '(RIDEAU)' is written above the treble staff.

Sixth system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f*.

Enchaînez avec le N°1.

1^{er} TABLEAU.1^{er} TABLEAU.

INTRODUCTION.

N^o 1.

Allegro.

PIANO.

First system of the piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music is marked *f* (forte) and begins with a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of the piano introduction, continuing the rhythmic pattern from the first system.

Sop. *f*
 Dansces immenses ba - zars ——— Où la foule a - bon - de,

Ten. *f*
 Dansces immenses ba - zars ——— Où la foule a - bon - de,

Bassi. *f*
 Dansces immenses ba - zars ——— Où la foule a - bon - de,

Third system of the piano introduction, continuing the rhythmic pattern.

Les flâneurs et les ba - vards ——— Vien - nent à la ron - de

Les flâneurs et les ba - vards ——— Vien - nent à la ron - de

Les flâneurs et les ba - vards ——— Vien - nent à la ron - de

Fourth system of the piano introduction, concluding the piece with a final chord.

mf
Et du ma - tin jus - qu'au soir, —

mf
Et du ma - tin jus - qu'au soir, —

mf
Et du ma - tin jus - qu'au soir, —

Oui du ma - tin jus - qu'au soir —

Oui du ma - tin jus - qu'au soir —

Oui du ma - tin jus - qu'au soir —

f
C'est comme u - ne fê - te, C'est comme u - ne fê - te

f
C'est comme u - ne fê - te, C'est comme u - ne fê - te

f
C'est comme u - ne fê - te, C'est comme u - ne fê - te

Où la moitié vient pour voir, Où la moitié vient pour voir

Où la moitié vient pour voir, Où la moitié vient pour voir

Où la moitié vient pour voir, Où la moitié vient pour voir

Ce que l'autre a - ché - - te Ma - tin et soir, matin et

Ce que l'autre a - ché - - te Ma - tin et soir, matin et

Ce que l'autre a - ché - - te Ma - tin et soir, matin et

soir c'est u - ne fê - te, u - ne fê - te, Ma - -

soir c'est u - ne fê - te, u - ne fê - te, Ma - -

soir c'est u - ne fê - te, u - ne fê - te, Ma - -

ff

tin et soir C'est u ne fê te!

tin et soir C'est u ne fê te!

tin et soir C'est u ne fê te!

LES COMMIS (divisés)

Sop (les 1^{rs}) *f* (les 2^{ts})

Voyez! prenez par_ticle en main De sta -

mf

(les 4^{ts}) (Tous)

les C - pis, du jone et des nat - tes, Des den_tel - les, du sa - tin, Du sel du

cresc.

les
C.

riz, des bel - les dattes Ap - pro - chez et voy -

Sop. *f*
Ap - pro - chons! Ap - pro - chons

Ten. *f*
Ap - pro - chons! Ap - pro - chons

Bassi. *f*
Ap - pro - chons et voy -

les
C.

- ez! De - man - dez a - che - tez! Qu'àu - ba - zar on se

Et voy - ons! De - man - dons! Qu'àu - ba - zar on se

Et voy - ons! De - man - dons! Qu'àu - ba - zar on se

- ons De - man - dons! A - che - tons Qu'àu - ba - zar on se

les
c.

- pres - - - - se On se presse on s'em-pres - - - -

- pres - - - - se On se presse on s'em-pres - - - -

- pres - - - - se On se presse on s'em-pres - - - -

- pres - - - - se On se presse on s'em-pres - - - -

ff

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, starting with a fortissimo (*ff*) dynamic. The music is in 2/4 time and G major.

les
c.

- se! Approchez et voyez! Demandez, a_che - tez!

- se! Approchons et voyons! Demandons, a_che - tons!

- se! Approchons et voyons! Demandons, a_che - tons!

- se! Approchons et voyons! Demandons, a_che - tons!

mf

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The music is in 2/4 time and G major. The system concludes with a key signature change to A major and a time signature change to 3/4.

Piu mod^o

Sop

Musical score for the first system. It consists of a vocal line (Sop) and a piano accompaniment. The vocal line is in G major and 2/4 time, with a tempo marking of *Piu mod^o*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Nous

legg

Musical score for the second system. It includes a vocal line (Sop) and a piano accompaniment. The lyrics are: "sommes les commis, Jeunes gens très polis Aux manières charman - tes, A -". The piano accompaniment continues with the same rhythmic pattern.

Musical score for the third system. It includes a vocal line (Sop) and a piano accompaniment. The lyrics are: "- vec des airs galants Nous servons les clients Et surtout les cli - en - tes Appro -".

Musical score for the fourth system. It features four vocal parts (Sop., Ten., Bassi.) and a piano accompaniment. The lyrics are: "- chez et voyez! D'ache - ter qu'on s'em - Approchons et voyons! D'ache - ter qu'on s'em - Approchons et voyons! D'ache - ter qu'on s'em -". The piano accompaniment continues with the same rhythmic pattern.

1^{re}
C.

- pres - se! Appro - chez et voy - ez! A - che -

- pres - se! Approchons et voyons! A - che -

- pres - se! Approchons et voyons! A - che -

- pres - se! Approchons et voyons! A - che -

1^{re}
C.

f - tez, a - che - tez! *mf* Nous sommes les commis, Jeu - nes gens très polis Aux

f - tons, a - che - tons! *mf* Oui voi - là les commis, Jeu - nes gens très polis Aux

f - tons, a - che - tons! *staccato e p* Oui voi - là les com - mis, Jeu - nes gens

f - tons, a - che - tons! *staccato e p* Oui voi - là les com - mis, Jeu - nes gens

mf
C.

ma - niè - res char - man - tes, A - vec des airs ga - lants Nous
 ma - niè - res char - man - tes, A - vec des airs ga - lants, Ils
 très po - lis Aux ma - niè - res char - man - tes, Soi - guent
 très po - lis Aux ma - niè - res char - man - tes, Soi - guent

mf
C.

servons les cli - ents Et sur - tout les cli - en - tes.
 servent les cli - ents Et sur - tout les cli - en - tes
 les cli - ents Et sur - tout les cli - en - tes
 les cli - ents Et sur - tout les cli - en - tes

1^o Tempo.

sfz

Sop. *f*
 Dans ces im - menses ba - zars ———— Où la foule a -
 Ten. *f*
 Dans ces im - menses ba - zars ———— Où la foule a -
 Bassi. *f*
 Dans ces im - menses ba - zars ———— Où la foule a -

- bon - de, Les flâ-neurs et les ba - vards
 - bon - de, Les flâ-neurs et les ba - vards
 - bon - de, Les flâ-neurs et les ba - vards

Vien - nent à la ron - de Et du ma - tin
 Vien - nent à la ron - de Et du ma - tin
 Vien - nent à la ron - de Et du ma - tin

jus - qu'au soir, ———— Oui du ma - tin
 jus - qu'au soir, ———— Oui du ma - tin
 jus - qu'au soir, ———— Oui du ma - tin

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

jus - qu'au soir ———— C'est comme u - ne fé - te,
 jus - qu'au soir ———— C'est comme u - ne fé - te,
 jus - qu'au soir ———— C'est comme u - ne fé - te,

The second system continues the vocal and piano parts. The vocal lines have a fermata over the first measure of the second phrase. The piano accompaniment includes a forte (*f*) dynamic marking in the second measure of the piano part.

C'est comme u - ne fé - te Où la moitié Vient pour voir,
 C'est comme u - ne fé - te Où la moitié Vient pour voir,
 C'est comme u - ne fé - te Où la moitié Vient pour voir,

The third system concludes the page. The vocal lines continue with the lyrics. The piano accompaniment features a forte (*f*) dynamic marking in the first measure of the piano part.

Où la moitié Vient pour voir Ce que l'autre a - ché - -
 Où la moitié Vient pour voir Ce que l'autre a - ché - -
 Où la moitié Vient pour voir Ce que l'autre a - ché - -

- te. Ma - tin et soir, ma - tin et soir C'est u - ne
 - te. Ma - tin et soir, ma - tin et soir C'est u - ne
 - te. Ma - tin et soir, ma - tin et soir C'est u - ne

fê - te u - ne fê - te Ma - - tin et
 fê - te u - ne fê - te Ma - - tin et
 fê - te u - ne fê - te Ma - - tin et

soir C'est u_ne fe - - te!

soir C'est u_ne fe - - te!

soir C'est u_ne fe - - te!

p (Musique de scène)

p léger.

1^o Tempo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed pairs. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily dyads and triads, with some eighth-note patterns.

The second system of musical notation continues the piece. The upper staff features a melodic line with a trill-like figure in the third measure. The lower staff provides a steady accompaniment with chords and eighth-note patterns.

The third system of musical notation shows the continuation of the melodic and accompanimental lines. The upper staff has a more active melodic line with slurs and ties. The lower staff maintains the accompaniment with some eighth-note runs.

The fourth system of musical notation continues the composition. The upper staff has a melodic line with some rests and ties. The lower staff features a more active accompaniment with eighth-note patterns and chords.

The fifth system of musical notation includes a dynamic marking of *pp* (pianissimo) in the lower staff. The melodic line in the upper staff concludes with a sustained chord. The accompaniment in the lower staff continues with chords and eighth notes.

The sixth system of musical notation is the final system on the page. The upper staff features a melodic line with some rests and ties. The lower staff has a more active accompaniment with eighth-note patterns and chords.

DUO.

MORGIANE, SALADIN.

N^o 2.

MORGIANE.

Mod^{to}

Musical score for Morgiane's first vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest followed by the lyrics "Voyons, qu'avez-vous à me". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *sf* and *p*.

Musical score for Morgiane's second vocal line and Saladin's first vocal line with piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. Morgiane's line has the lyrics "di - re? Non Sa - la -". Saladin's line has the lyrics "Cru - el - le, vous le sa - vez bien!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Musical score for Saladin's second vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. Saladin's line has the lyrics "Vous sa - vez bien de quel mar - ty - re". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

M. Non Sa - la -

S. Souf - fre mon cœur ja - dis se - rein.

M. -din.

S. Re - gar - dez - moi! là! bien en fa - ce Dans mes

M. Non, Sa - la - din! non, Sa - la -

S. yeux ne li - sez - vous rien?

M. *pressez.*
_din!

S. *pressez.*
A - lors faut - il que je vous fasse Un a - ven plus clair et cer -

M. *f*
Oui, Sa - la - din! oui, Sa - la - din!

S. *sf*
_tain. Eh bien, mé -

S. *sf*
_chan - te o - yez, o - yez, Et je nien - van - te! vous fré - mi -

S. *crese.*
_rez!

m.d. *rall.*

1. Ce - la m'a pris au clair de lu - ne, Un soir que je n'y pensais

Mod^{lo} *leggiero.*

pas; Je me prome - nais à la bru - ne

Quand je vous vis devant mes pas. Hé - las depuis ce jour né -

- fas - te Je pâ - lis, je deviens à rien Un

mal i - gno - ré me de - vas - te, Je n'ai plus soif, je n'ai plus

Ben mod^{to}

S. *faim.* *Ben mod^{to}*
 Quand un jeune homme a le front blême.

presser.

S. *presser.*
 L'œil in - dé - cis, l'esprit de mè - me. Et lorsqu'à l'heure des re -

più lento.

S. *più lento.*
 -pas. Il ne mange pas, ne boit pas Morgiane on ne s'y trompe pas C'est qu'il

Animez.

S. *Animez.*
 ai - me! C'est qu'il ai - me! Quand un jeune hommi'ne mange

S. *p* *f*
 pas Ah! c'est qu'il ai - me!

Mod^{lo}
SALADIN.

2. Je sens dans ma pauvre cer - vel - le ——— Un trouble fort i - nu - si -



s. - té, Je confonds le riz, la den - tel - le, ———



s. Les tapis de Smyrne et le thé. ——— En - fin symptô - me la - men -



s. - ta - ble. Qui vous ar - ra - che - ra des pleurs Ma



s. caisse au - tre - fois im - pec - ca - ble A pré - sent fourmil - le d'er -



Ben moderato.

S. - reurs. Quand un jeune homme le front blême,

Ben moderato.

Pressez.

S. Œil in - dé - cis, l'esprit de mê - me, Et lorsqu'à l'heure des re -

Pressez.

più lento.

S. - pas, Il ne mange pas, ne boit pas Morgiane on ne s'y trompe pas C'est qu'il

sfz *più lento.*

Animez.

S. ai - me, c'est qu'il ai - me ! Quand un jeune homme ne mange

Animez.

MORGIANE.

S. Ah! ah! ah! ah! c'est a - mu -

S. pas Ah! c'est qu'il ai - me!

M. *mf* *f* *v*

sant! Tout le monde m'en dit au - tant!

S.

Moi je ne suis pas tout le

M.

A - lors il faut qu'on vous ré -

S.

monde Et je pen - se ce que je dis!

M.

All' vivo.

- ponde je le vois en termes pré - cis.

S.

All' vivo.

f

M.

mf

Ni vous, ni lui, ni l'un, ni

S.

p

M. *f*
 l'au - tre Ni ce - lui - ci, ni ce - lui - là! A tout a -

M. *f*
 - mou - reux bon a - pô - tre Je ré - pou - drai com - me ce -

M. *f*
 - la. Ni l'un, ni l'au - tre.

SALADIN.
 Ni moi, ni lui, Ni ce - lui - ci.

crusc.

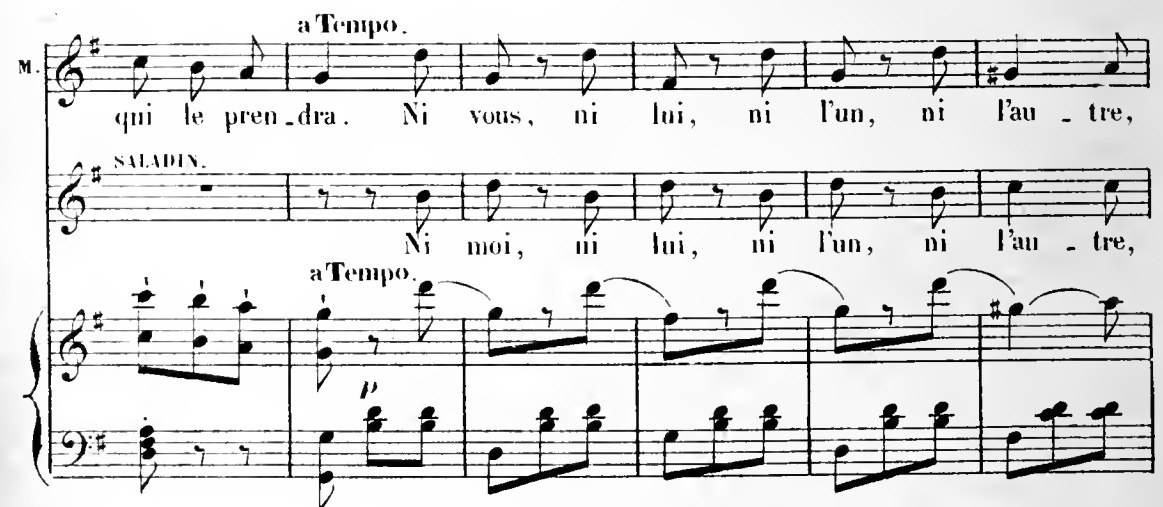
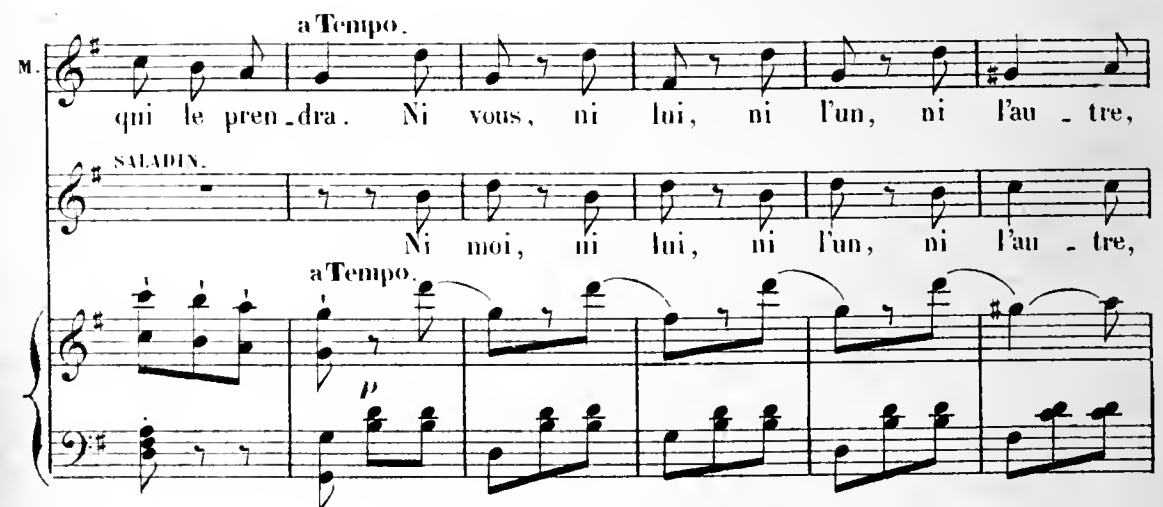
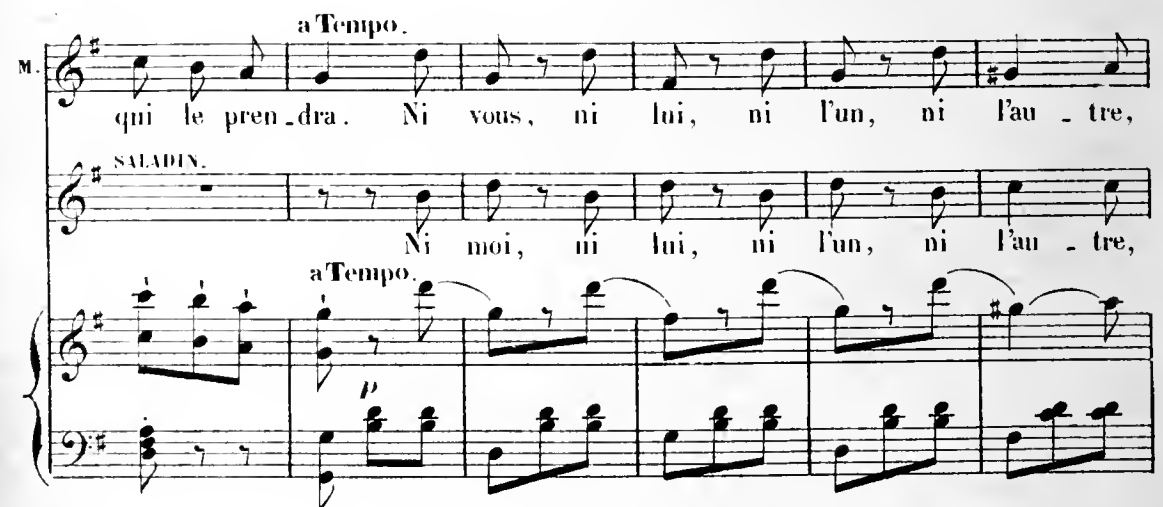
M. *f*
 Ni ce - lui - là.

S. *f*
 Ah! quel - le fo - lie est la vô - tre

M.  A ce - lui seul qui -
 S. Qui sait ce qu'il ar - ri - ve - ra!

M.  — me plai - ra Un jour je pour - rai — bien me ren - dre,
 S. 

M.  Mais mon cœur est en - core à pren - dre Et bien ma - lin
 S.  *a piacere.*

M.  *a Tempo.*
 qui le pren - dra. Ni vous, ni lui, ni l'un, ni l'au - tre,
 S.  *a Tempo.*
 SALADIN.
 Ni moi, ni lui, ni l'un, ni l'au - tre,
 S. 

M. Ni ce - lui - ci, - ni ce - lui - là. A tout a - mon - reux

S. Ni ce - lui - ci, - ni ce - lui - là. Ah! quel - le fo - lie

M. bon a - pô - tre Je ré - pon - drai - - com - me ce - la.

S. est la vô - tre De ré - pondre ain - si que ce - la.

M. Ni vous, ni lui, ni l'un, ni l'au - tre. Ni ce - lui - ci,

S. Ni moi, ni lui, ni l'un, ni l'au - tre, Ni ce - lui - ci,

Animato.

M. ni ce - lui - là. Eh! bien ma - lin qui me pren - dra, Et bien ma -

S. ni ce - lui - là. Ah! quel - le fo - lie est la vô - tre Qui

Animato.

M.
lin — qui — me

S.
sait qui sait — ce qu'il — ar —

Presto.

M.
pren — dra, Mon cher no — tez ce — la Ma — lin

S.
— ri — ve — ra, Ah! Mor — gia — ne qui sait ce qu'il

Presto.

M.
qui me pren — dra, Ni ce — lui — ci, ni ce — lui — la.

S.
ar — ri — ve — ra, Qui sait ce qu'il ar — ri — ve — ra.

ff

COUPLETS BOUFFES.

N° 3.

Allegro.

ZOBÉÏDE.

Allegro.

1. Vous a - vez la tête bien

f *p*

z. du - - re Mon cher é - poux, Mais moi, je l'ai je vous as -

z. -su - re Au-tant que vous! Vous voulez toujours qu'on vous cè - de

z. En tout, sur tout! Mais à la fin ce-la n'ex - cè - de,

z. Je suis à bout! A tout ce que l'on vous de_mande

z. Il faut toujours qu'on vous entende Ré_pè_ter la même chanson

z. Non, non, non, non, non, non, non, non, non, non, non,

z. non! A mon tour j'ai_rai ma chan_son, La chan-
 GASSIM. Ah!

z. *son du pin - çon. A mon tour j'aurai ma chan - son La chau -*

c. *ah! — ah! — ah! —*

z. *-son du pin - çon.*

c. *ah! — ah! —*

2^e COUPLET.

z. *Je vous ai dit a - vec ten - dres se. Don - nez la*

z. *clé, La pe - ti - te clé de la cais - se. Mon bien - ai - mé! Vous*

7.  me la re - fu - sez j'en ra - ge Du - pro - cé - dé Je

7.  change à pré - sent de lan - ga - ge, Je veux la

Vite.  *ff*
élé, la élé, la élé, la élé, la élé, la élé, la élé!

a Tempo.  *a Tempo.*
A tout ce que l'on vous de - mande Il faut toujours

7. 
qu'on vous enten - de Ré - pé - ter la même chanson, Non, non, non, non.

z. non, non, non, non, non, non, non, non, non, non, non! A mon

z. tour j'aurai ma chan-son, La chan-son du pin-çon. A mou
 CASSIM.
 Ah! — ah! — ah! —

z. tour j'aurai ma chan-son La chan-son du pin-çon.

c. ah! — ah! —

c. ah! —

TRIO.

ZOBÉÏDE, CASSIM, ALI-BABA.

N^o 4.

Allegro.

ALI-BABA.

Allegro.

PIANO.

ff

Cousin Cassim!

CASSIM. ZOBÉÏDE. CASSIM.

A-li-Ba-ba! A-li-Ba-ba! Quelle sur-

-prise est-ce là! C'est le cou-sin A-li-Ba-ba! A-li-Ba-

-ba! A-li-Ba-ba!

CASSIM.

A-li-Ba-ba!

ZOBÉÏDE.

dim. *p* *f* *p* *un poco allarg.* *cresc.*

ALI-BABA.

Moderato.

Qui! je suis — ce pauvre homme Qu'on nomme Ali-Ba-

The first system of music shows the vocal line and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The lyrics are 'Qui! je suis — ce pauvre homme Qu'on nomme Ali-Ba-'. The piano part includes dynamic markings *f* and *p*.

-ba, Qui — va sans sa-voir com-me A la grâ-

The second system of music continues the vocal line and piano accompaniment. The lyrics are '-ba, Qui — va sans sa-voir com-me A la grâ-'. The piano part includes dynamic markings *f* and *p*.

-ce d'Allah! — Qui, je suis ce pauvre hom-me Qu'on nomme Ali-Ba-

The third system of music continues the vocal line and piano accompaniment. The lyrics are '-ce d'Allah! — Qui, je suis ce pauvre hom-me Qu'on nomme Ali-Ba-'. The tempo is marked 'allarg.'. The piano part includes dynamic markings *f* and *p*.

-ba! a Tempo. Bûchant sans re-lâ-che

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are '-ba! a Tempo. Bûchant sans re-lâ-che'. The tempo is marked 'a Tempo.'. The piano part includes dynamic markings *ff*, *dimin.*, *p nu marcato.*, and *p*.

Trimant et soufflant, Je suis à la tâ-che Dès le jour nais-sant.

The fifth system of music continues the vocal line and piano accompaniment. The lyrics are 'Trimant et soufflant, Je suis à la tâ-che Dès le jour nais-sant.'. The piano part includes dynamic markings *p*.

A. *avec ma cogné - e Sans aucun repos Toute la journé - e*

A. *Je fais des fa - gots, Toute la journé - e Je fais des fa -*

rall.

p *suivez.*

a Tempo.

A. *-gots Mais le sort me tri - che Pauvre A.li - Baba!*

a Tempo.

marcato.

A. *Comment ê - tre ri - che A ce mé - tier là. Comment ê - tre*

f

A. *ri - che A ce mé - tier là.*

p

ZORÉIDE,

f
 Oui, voi - là ce pauvre hom - me Qu'on nomme A -
 GASSIM.
 Oui, voi - là ce pauvre hom - me Qu'on nomme A -
 A.
 Oui, je - suis ce - pauvre hom - me Qu'on nomme A - li - Ba -

Z.
 - li - Ba - ba! Qui va sans sa - voir comme A la
 C.
 - li - Ba - ba! Qui va sans sa - voir comme A la
 A.
 - ba! Qui va sans sa - voir com - me

Z.
 grâ - ce d'Al - lah! Oui, voi - là le pauvre hom - me
 C.
 grâ - ce, d'Al - lah! Oui, voi - là le pauvre hom - me
 A.
 A la grâ - ce d'Allah! Oui, je suis ce pauvre hom - me

*allargando.***a Tempo.**

Z.
Qu'on nomme A-li - Ba - ba!

C.
Qu'on nomme A-li - Ba - ba!

A.
Qu'on nomme A-li - Ba - ba! **a Tempo.**

CASSIM. Allegretto.

Allegretto. Cousin A - li, di-tes moi

ZOBEÏDE.

Le gueux... — comme s'il l'igno-

vi - te Ce qui me vaut votre vi - si - te?

ALI-RABA.

-rait! Or donc, voici le fait Pour le loy-

A. *er de ma pauvre ma - su - re Mal - gré des efforts surhumains Cou -*

CASSIM.

- sin par fâcheuse aven - tu - re Je vous re - dois quin - ze se -

- quins la somme est aussi for - te?

C.

ALI-BABA.

Et le Ca - di ni informe ce ma - tin Que si ce

léger.

A.

soir le tout n'est pas é - teint De mon lo - gis on me met à la

CASSIM.

- por - - - te. Si le Ca-di l'a dit il a ma foi bien fait Et je dois

ALI-BABA.

di-re comme lui. Quinze sequins pour un pauvre homme C'est u-ne-somme

ZOBÉIDE.

rien! rien!

CASSIM. *(ad libitum)*

rien! rien! Ah! ma foi vous en parlez

A.

Et pour vous ce n'est rien! rien!

bien. Quinze sequins, — quinze sequins, — quin-ze se- quins et puis quinze font

p léger.

c. tren - te Et c'est ain - si c'est ain - si qu'on aug - men - te Sequin par se -

c. - quin Son saint frus - quin, Sequin par se - quin son - saint frus -

ZOBÉÏDE.
Ah! le coquin! Ah! le fa - quin! Ah! le coquin! Ah! le re - quin! Quin - ze se -

c. - quin. Quin - ze se -

ALI-BABA.
Ah! le coquin! Ah! le fa - quin! Ah! le coquin! Ah! le re - quin! Quin - ze se -

z. - quins et puis quin - ze font tren - te Et c'est ain - si c'est ain - si qu'il aug -

c. - quins et puis quin - ze font tren - te Et c'est ain - si c'est ain - si qu'on aug -

A. - quins et puis quin - ze font tren - te Et c'est ain - si c'est ain - si qu'il aug -

men - te Sequin par se - quin, sequin par se - quin, sequin par se -

men - te Sequin par se - quin, sequin par se - quin, sequin par se -

men - te Sequin par se - quin, sequin par se - quin, sequin par se -

mf

quin, Qui c'est ainsi qu'il augmente, qu'il augmente, qu'il augmente! Ah! le co -

quin, Qui c'est ainsi qu'on augmente, qu'on augmente, qu'on augmen - te Sequin par se -

quin, Qui c'est ainsi qu'il augmente, qu'il augmente, qu'il augmente! Ah! le co -

quin! Ah! le fa - quin! Ah! le co - quin! Ah! le re - quin!

quin Son saint frus - quin, Se - quin par se - quin, Son saint frusquin!

quin! Ah! le fa - quin! Ah! le co - quin! Ah! le re - quin!

f *ff*

ALI-BABA.

Un mois en cor

A.

— veil - lez at - ten - dre. Voyons Cassim il faut Peu -

Z.

- ten - dre! Cou - sin Cassim le temps est dur A -
legato.

A.

-yez un peu de pa.ti - en - ce Je vous paierai so - yez en sur - A -

A.

-vec reconnais - san - ce Cou - sin A - li le temps est dur Pour

c. moi comme pour vous je pen - se. Pa - yez d'abord c'est bien plus sur Que

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics: "moi comme pour vous je pen - se. Pa - yez d'abord c'est bien plus sur Que". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

ZOBÉIDE.

c. la reconnais - - - - - ce Ainsi vous refu - sez d'obliger un cou.

The second system features a vocal line in treble clef with lyrics: "la reconnais - - - - - ce Ainsi vous refu - sez d'obliger un cou." Above the vocal line is the name "ZOBÉIDE." The piano accompaniment includes dynamic markings: *f* and *m.g.* (mezzo-glorioso). The right hand has a melodic line with some trills, and the left hand has a bass line.

Z.

c. - sin.

CASSIM.

c. Un cousin, un cou - sin! Laissez là ce re - frain, Ce n'est plus un cou.

The third system features a vocal line in treble clef with lyrics: "Un cousin, un cou - sin! Laissez là ce re - frain, Ce n'est plus un cou." Above the vocal line is the name "CASSIM." The piano accompaniment includes dynamic markings: *m.d.* (mezzo-dolce), *sf* (sforzando), and *p* (piano). The right hand has a melodic line with some trills, and the left hand has a bass line.

c. - sin Ce n'est qu'un loca - tai - re Et quand on vient chez lui sans argent dans la

The fourth system features a vocal line in treble clef with lyrics: "- sin Ce n'est qu'un loca - tai - re Et quand on vient chez lui sans argent dans la". The piano accompaniment includes dynamic markings: *sf* (sforzando) and *p* (piano). The right hand has a melodic line with some trills, and the left hand has a bass line.

ZORÉIDE.

a Tempo.

cresc.

Ainsi donc vous n'écoutez

- main. Il n'est pas de pa - reux pour la proprié - tai - re.

a Tempo.

p

cresc.

rien.

Ainsi donc vous n'écoutez rien, rien, rien, rien.

CASSIM.

rien, rien, rien,

ALI-BABA.

Ainsi donc vous n'écoutez rien, Ainsi donc vous n'écoutez rien, rien, rien, rien,

scen

do.

rien, rien, rien, rien, rien. Quinze se - quins et puis quinze font

rien, rien, rien, rien, rien. Quinze se - quins et puis quinze font

rien, rien, rien, rien, rien. Quinze se - quins et puis quinze font

Z. *tren - te Et c'est ain - si, c'est ain - si qu'il aug - men - te Sequin par se -*

C. *tren - te Et c'est ain - si, c'est ain - si qu'on aug - men - te Sequin par se -*

A. *tren - te Et c'est ain - si, c'est ain - si qu'il aug - men - te Sequin par se -*

Z. *-quin, sequin par se - quin, sequin par se - quin, oui c'est ainsi qu'il aug -*

C. *-quin, sequin par se - quin, sequin par se - quin, oui c'est ainsi qu'on aug -*

A. *-quin, sequin par se - quin, sequin par se - quin, oui c'est ainsi qu'il aug -*

Z. *-mente, qu'il augmente, qu'il augmente, Ah! le co - quin! Ah! le fa -*

C. *-mente, oui c'est ainsi qu'on aug - men - te, Sequin par se - quin! Son saint frus -*

A. *-mente, qu'il augmente, qu'il augmente, Ah! le co - quin! Ah! le fa -*

Z. -quin! Ah! — le fa-quin! Ah! le re-quin! Ah! le coquin ah! le fa-

C. -quin Se - quin par se-quin Son saint frus-quin Oui c'est ainsi, oui, c'est ain-

A. -quin! Ah! — le fa-quin! Ah le re-quin! Ah! le co -

Z. -quin ah! le coquin! Ah! le re - quin! Ah! le co -

C. - si qu'on augmente Son saint frus-quin! Son saint frus -

A. -quin! Ah! le re - quin! Ah! le co -

Z. -quin!

C. -quin.

A. -quin!

CHANGEMENT.

N^o 4^{bis}1^{er} Tempo.

PIANO.

mf

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *p* (piano) dynamic marking.

The second system continues the musical piece. It features a *rall.* (rallentando) marking in the upper staff. The music includes various chordal textures and melodic fragments. The system ends with a *bc.* (coda) marking in the lower staff.

MUSIQUE DE SCÈNE.

The first system of the 'MUSIQUE DE SCÈNE' section consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The music is characterized by rhythmic patterns and chordal accompaniment. The system concludes with a *p* dynamic marking.

The second system of the 'MUSIQUE DE SCÈNE' section continues the musical piece. It features a *p* (piano) dynamic marking. The music includes melodic lines and chordal accompaniment. The system concludes with a *p* dynamic marking.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both staves.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the second measure. The music continues with flowing lines.

Fourth system of musical notation, featuring dynamic markings of *pp* (pianissimo) in the first and third measures, and *p* (piano) in the second measure.

Fifth system of musical notation, featuring dynamic markings of *p* (piano) in the second measure and *pp* (pianissimo) in the third measure.

Sixth system of musical notation, featuring a dynamic marking of *ppp* (pianississimo) in the third measure. The system concludes with a final chord.

Euchânez.

AIR
et
DUO DU BUCHERON.

N^o 5.

Andante.

PIANO.

mf

ALI-BABA. (*avec mélancolie*)

Al - lons qu'une bran - che pro - pi - ce M'aide à par -

p

- tir où l'on s'en va, Accomplis - sons le sa - cri -

- fi - ce A - dieu mon pauvre A - li - Ba - ba! Qu'une

ere -

bran che pro - pi - ce M'aide à par - tir où l'on s'en

- scen do. f p

Un poco più animato.

A. *val* Ser-rons le

Un poco più animato.

p

A. noënd afin qu'il tien-ne Et point ne me laisse en chemin

A. Serrons le bien Et que ma pei-ne Grâce à

A. lui fi-nis-se sou-dain Serrons le bien, serrons le

A. bien.

1^o Tempo.

A. *Al - lons qu'une bran - che pro - pi - ce M'aide à par -*

pp 1^o Tempo.

A. *- tir où l'on s'en va! Accomplissons le sa - cri -*

A. *- fi - ce! A - dieu mon pauvre Ali - Ba - ba! Qu'u - ne*

m.d.

A. *bran - che pro - pi - ce M'aide à par - tir où l'on s'en*

pp *f* *p*

A. *va! Al lons! al lons!*

rall.

pp

DUO.

Allegro.
MORGIANE.

O ciel! qu'ai-je

M.

nu?

ALI-BABA.

C'est Morgia - ne! Tâ-chous de tromper sa dou-

A.

- leur Ma chère en - fant De ces pla - ta - nes j'allais

MORGIANE.

- mesurer la hauteur. Non, non dans vos yeux j'ai su li - re Et mon

ALI-BABA.

M. *cœur ne me trompe pas Eh bien c'est vrai de mon mar-*

V. *-ty - re A la fin je suis las! De mon mar-*

MORGIANE.

Ah!

V. *-ty - re je suis las!*

M. *Mai - te pre-*

V. *Oui je suis sans cou-*

M
- nez cou - ra - - ge! Il faut sa - -

A
- ra - - ge! c'est trop long - temps souf - -

M
voir souffrir A - - près l'o -

A
- frir Et - - pour le grand vo -

M
- ra - - ge Le beau temps va ve - nir! Pre -

A
- ya - - ge Je suis prêt à par - tir. Oui,

M
- nez — con — rage! Il faut sa — voir souf — frir.

A
pour le grand vo — ya — ge Je suis prêt à par — tir.

M
Ablest Allah sans don — te Qui jusqu'à vous guida ma rou — te

A
A quoi

MORGIANI.

A
bon? Pour empê — cher une sot — ti — se Et vous faire entendre rai —

M
- son Non, non, va — t'en! re — tourne à la mai —

A. *son, Ma ré-so-lu-ti-on est pri-se*

MORGIANE.
A-lors la mienne aus-si A votre pla-ce

Comment?

Je m'en vais travailler i-ci Puis-que ce-la vous las-se.

Allegretto.

p

MORGIANE.

f

Har-di

M

les bucherons — Qu'on frap-pe, qu'on ta-pe, qu'on co-gne!

M

Har-di — les compagnons — En

M

chantant fai-sons la be-so-gne — La la la

M

la la la la la la Un gai-re-frain vous

léger.

M
 met en train La la la la la la la
 léger.

M
 la la la Et fait ou-bli-er le cha-gein.
 léger.

M
 La la la la la la la la la la La la la la la
 f p

M
 la la la la la la la la la la La la la la la la la la la
 f

M
 la la la la la la Un gai re - frain un gai re -

allargando.

M *f* - frain fait ou - bli - er, ou - bli - er le cha - grin

MORGIANE

M ALI - BABA. Lorsque j'étais pe - ti - te Pour cal - mer mes chagrins - d'en -

Cette chan - son

pp

M - fant Bien sou - vent vous ne l'avez di - te C'est à mon tour .

M d'en faire au - tant. Avec moi ré - pé - tez la vi - te.

M. *Har - di - bar - di har - di*

M. *Ab! har - di les bucherons Qu'on*
 ALL-BABA *Ab! har - di les bucherons Qu'on*

M. *frappe, qu'on ta - pe, qu'on co - gue Har - di*
 A. *frappe, qu'on ta - pe, qu'on co - gue Har - di*

M. *les compagnons En chantant fai - sons la be - so - gue*
 A. *les compagnons En chantant fai - sons la be - so - gue*

M. *f.* La la la la la la la la la la la la *p* Un gai re - fraîn vous

A. *f.* La la la la la la la la la la la la *p* Un gai re -

lég.

M. *f.* met - en traîn La la la la la la la la la la la la

A. *f.* - fraîn La la la la la la la la la la la la

M. *p* Et fait ou - bli - er le - grin *f* La la la la la la la la la la la

A. *p* Vous met vous met en traîn *f* La la la la la la la

lég.

M. *p* la la la la la la la la la la la la la la la la

A. *p* la la la la la la la la la la la la la la la

M. *f* la la la la la la la la Un gai re - frain,

A. *f* la la la la la la la la Un gai re - frain,

M. Un gai re - frain Fait ou - bli - er oubli - er tout cha - grin.

A. Un gai re - frain Fait ou - bli - er oubli - er tout cha - grin.

MUSIQUE DE SCÈNE

N^o 5 bis

Moderato.

PIANO.

Euchainez.

MARCHE ET CHŒUR DES VOLEURS

KANDGIARD, ZIZI, TÉNORS ET BASSES

N^o 6.

Moderato. mystérieusement.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, while the left hand (bass clef) provides a steady rhythmic accompaniment. A dynamic marking of *pp* is placed above the first measure of the right hand.

The second system continues the musical texture, with the right hand playing chords and the left hand maintaining the accompaniment. The notation includes various rhythmic values and articulation marks.

The third system shows further development of the piano part, with the right hand featuring more complex chordal structures and the left hand continuing its accompaniment.

The fourth system continues the piece, with the right hand playing chords and the left hand providing accompaniment. The notation includes various rhythmic values and articulation marks.

The fifth system features a dynamic marking of *molto cresc.* in the left hand, leading to a *f* (forte) dynamic in the right hand. The right hand plays chords and the left hand provides accompaniment.

The sixth system concludes the piano part, with a dynamic marking of *p* (piano) in the left hand. The right hand plays chords and the left hand provides accompaniment. The notation includes various rhythmic values and articulation marks.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex textures and articulation as the first system.

Third system of musical notation. The upper staff has a few notes, while the lower staff contains a more active line. Dynamic markings *pp* and *m.d.* are present. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The lower staff features a melodic line with a *pp* dynamic marking. The upper staff provides harmonic support with chords.

Fifth system of musical notation. The lower staff has a melodic line with a *molto cresc.* marking. The upper staff continues with harmonic accompaniment.

Sixth system of musical notation. The lower staff features a melodic line with dynamic markings *f*, *p*, and *p*. The upper staff continues with harmonic accompaniment.

Tenori. *pp e staccato.*

Nous sommes qua_ran - te, quaran - te vo -

Bassi.

Nous sommes qua_ran - te, quaran - te vo -

pp e staccato.

- leurs, Semant l'é_pou_van - te Chez les voy_a - geurs. Nous som_mes qua -

- leurs, Semant l'é_pou_van - te Chez les voy_a - geurs. Nous som_mes qua -

- ran - te, quaran - te vo - leurs. Semant l'é_pou_van.te Chez les voy_a -

- ran - te, quaran - te vo - leurs, Semant l'é_pou_van.te Chez les voy_a -

-geurs. De no_tre re _ trai _ te Lors_ que nous sor _ tons Pour nous mettre en
 -geurs. De no_tre re _ trai _ te Lors_ que nous sor _ tons Pour nous mettre en

più f *dim.*
 quê _ te Par vau_x et par mou_xts. Jamais la main net _ te Nous ne re _ ve _
 quê _ te Par vau_x et par mou_xts. Jamais la main net _ te Nous ne re _ ve _

- nous, Et la chose fai _ te Vi _ te nous ren_ trons, nous ren_ trons nous ren_
 - nous, Et la chose fai _ te Vi _ te nous ren_ trons, nous ren_ trons nous ren_

p

- trons, nous rentrons, nous ren - trons. *pp*
 Nous sommes qua -
 - trons, nous rentrons, nous ren - trons. *pp*
 Nous sommes qua -

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and accents.

- ran - te, quaran - te vo - leurs, Semant l'épou - van - te Chez les voy - a -
 - ran - te, quaran - te vo - leurs, Semant l'épou - van - te Chez les voy - a -

Detailed description: This system contains the next two lines of music. The vocal lines continue with the lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp* (pianissimo) and accents.

- geurs. Nous sommes qua - ran - te, quaran - te vo - leurs, *pp*
 Semant l'épou -
 - geurs. Nous sommes qua - ran - te, quaran - te vo - leurs, *f*
 Semant l'épou -

Detailed description: This system contains the final two lines of music on the page. The vocal lines conclude with the lyrics. The piano accompaniment features dynamic markings of *più f* (pianissimo forte), *f* (forte), and *pp* (pianissimo). The piano part includes a crescendo leading to the *f* dynamic and a final *pp* section.

_van_te Chez les voy - a - geurs.
 _van_te Chez les voy - a - geurs.

pp *ppp*

KANDGIAR.

Or donc mes bons a - mis Sachez que dans une

f *p*

heu_re Le pacha de Mas_soul doit passer par i - ci, Se rendant à la

Mecque Et quittant sa de - meure Avec tous ses tré - sors et ses femmes aus -

K. *- si.*
Ten. f
1^{mi} Bassi. f
2^{di} Bassi. f
 Et ses fem - mes aus - si.
 Et ses fem - mes aus - si.
 Et ses fem - mes aus - si.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '- si.' and 'Ten. f'. The second staff is a vocal line with lyrics 'Et ses fem - mes aus - si.' and '1^{mi} Bassi. f'. The third staff is a vocal line with lyrics 'Et ses fem - mes aus - si.' and '2^{di} Bassi. f'. The fourth staff is a vocal line with lyrics 'Et ses fem - mes aus - si.'. The fifth staff is a piano accompaniment with a complex, rhythmic pattern.

La bonne au - bai - ne que voi - ci!
 La bonne au - bai - ne que voi - ci!
p
 La bonne au - bai - ne que voi -

Detailed description: This system contains five staves. The first staff is a vocal line with lyrics 'La bonne au - bai - ne que voi - ci!'. The second staff is a vocal line with lyrics 'La bonne au - bai - ne que voi - ci!'. The third staff is a vocal line with lyrics 'La bonne au - bai - ne que voi -' and a dynamic marking '*p*'. The fourth staff is a piano accompaniment with a dynamic marking '*f*'. The fifth staff is a piano accompaniment with a dynamic marking '*p*'.

- ci!

Detailed description: This system contains five staves. The first staff is a vocal line with lyrics '- ci!'. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment.

ZIZI.

Il est fort riche le Pa - cha Et son ba -

Zi.

-ga - ge est ma - gui - fi - que Il pos - sède à ce qu'on m'in -

Zi.

di - que De l'or bien plus haut que ce - la.

Tenori. *f* Ah! par Al -

Bassi. *f* Ah! par Al -

p *p* *ten.*

-lah! Ah! par Al - lah! Le brave hom - me que ce Pa - cha

p *p*

-lah! Ah! par Al - lah! Le brave hom - me que ce Pa - cha

ZIZI.

Sil n'est plus jeune, le Pa - cha ——— Il a des fem - mes ra - vis -

p

zi. - san - tes Pour nous el - les seront ehar - man - tes

zi. Car il ne leur dit jamais ça.

Tenori. *f* Ah! par Al - lah! Ah! *p* par Al -

Bassi. *f* Ah! par Al - lah! Ah! *p* par Al -

- lah! Le brave hom - me que ce Pa - cha!

- lah! Le brave hom - me que ce Pa - cha!

pp *tr* *pp*

Bref il est poltron, le Pa - cha, — Et ne sau - ra pas se dé

p

zi. - fen - dre Aussi nous n'aurons qu'à le pren - dre

zi. Sans plus de peine que ce - la.

Tenori. *f* Ah! par Al - lah! Ah! *p* par Al -

Bassi. *f* Ah! par Al - lah! Ah! *p* par Al -

- lah! Le brave hom me que ce Pa - cha

- lah! Le brave hom - me que ce Pa - cha

pp *tr* *f*

KANDGIAR.

Sans bruit mettons-nous en rou - te, L'œil aux a - guets Soyons mu -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

k. -ets Et qui per - son - ne ne se dou - te, ne se dou - te De nos pro -

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics and a fermata over the word 'doute'. The piano accompaniment continues with similar harmonic support.

k. -jets. L'œil aux a - guets Soy - ons mu - ets.

Tenori.
L'œil aux a - guets Soy - ons mu - ets.

Bassi.
L'œil aux a - guets Soy - ons mu - ets. L'œil aux a -

The third system introduces three vocal parts: a vocal line (likely Soprano or Alto), a Tenor line, and a Bass line. The piano accompaniment continues. The lyrics are distributed across the vocal parts.

2^{de} Bassi.
- guets So - yons mu - ets, So - yons mu -

The fourth system features a 2^{de} Bass vocal line and the piano accompaniment. The lyrics continue across the vocal line.

1^o Tempo.

Tenori ZIZI avec les Ténors.

Nous som_mes qua_ran_te, quaran_te vo_leurs, Semant l'épou_

Bassi KANDGIAR avec les 2^os Basses.

_ets Nous som_mes qua_ran_te, quaran_te vo_leurs, Semant l'épou_

1^o Tempo.

pp e staccato.

_van_te Chez les voya_geurs. Nous sommes qua_ran_te, quaran_te vo_

_van_te Chez les voya_geurs. Nous sommes qua_ran_te, quaran_te vo_

_leurs, Semant l'é_pou_van_te Chez les voy_a_geurs. De no_tre re_

_leurs, Semant l'é_pou_van_te Chez les voy_a_geurs. De no_tre re_

tra_i-te Lors-que nous sor-tons Pour nous mettre en quê-te Par vau_x et par

_tra_i-te Lors-que nous sor-tons Pour nous mettre en quê-te Par vau_x et par

mou_nts, Jamais la main net-te Nous ne re-ve-nons, Et la chose

mou_nts, Jamais la main net-te Nous ne re-ve-nons, Et la chose

più f. *dim.*

fai-te Vi-te nous ren-trons, nous ren-trons, nous ren-trons, nous ren-trons, nous ren-

fai-te Vi-te nous ren-trons, nous ren-trons, nous ren-trons, nous ren-trons, nous ren-

_trons. *pp* Nous sommes qua-ran-te, quaran-te vo-

_trons. *pp* Nous sommes qua-ran-te, quaran-te vo-

pp

più, f

- leurs, Semant l'è - pou - van - te Chez les voy - a - geurs. Nous som - mes qua -

- leurs, Semant l'è - pou - van - te Chez les voy - a - geurs. Nous som - mes qua -

più, f

f *pp*

- ran - te, qua - ran - te vo - leurs, Semant l'è - pou -

- ran - te, qua - ran - te vo - leurs, Semant l'è - pou -

f *pp*

- van - te Chez les voy - a - geurs.

- van - te Chez les voy - a - geurs.

poco marcato.

ppp

p

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a complex texture with many beamed eighth and sixteenth notes, and some chords with accents.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and textures as the first system, with a focus on intricate melodic lines in the treble and a steady accompaniment in the bass.

Third system of musical notation. The texture remains dense with many beamed notes. There are some changes in the bass line, including a few longer note values.

Fourth system of musical notation. A dynamic marking *molto cresc.* is placed in the middle of the system. The music continues with its characteristic rhythmic complexity.

Fifth system of musical notation. Dynamic markings *f* and *p* are present. The *f* marking is in the first measure, and the *p* marking is in the second measure. The music shows a transition in dynamics.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and a circled *ad lib.* marking in the bass staff.

MUSIQUE DE SCÈNE

et

CHANGEMENT.

Mouv! de l'ouverture.

PIANO.

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The dynamic marking *p* is placed below the first measure.

The second system continues the piano introduction. The treble clef features a melodic line with a crescendo leading to a fortissimo (*ff*) section. The bass clef provides a rhythmic accompaniment with chords. The dynamic marking *pp* is at the start, and *molto cresc. ff* is written across the middle of the system.

The third system shows the piano introduction continuing. The treble clef has a melodic line with triplets. The bass clef has a rhythmic accompaniment with triplets. The dynamic marking *p* is at the end of the system.

The fourth system continues the piano introduction. The treble clef has a melodic line with triplets. The bass clef has a rhythmic accompaniment with triplets. The dynamic marking *p* is at the start, and *mf* is written in the middle of the system.

The fifth system concludes the piano introduction. The treble clef has a melodic line with triplets and a sequence of notes 4 5 2 1. The bass clef has a rhythmic accompaniment with triplets. The dynamic marking *p* is at the start.

Enchaînez.

CHŒUR.

N^o 7. Allegro.

PIANO.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The score begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, ties, and articulation marks. The dynamics change throughout the piece, including *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The notation includes complex rhythmic patterns and chordal textures.

Sop. *f*
 Ten. *f*
 Bassi. *f*

Dans quelques instants l'on ven - dra Le
 Dans quelques instants l'on ven - dra Le
 Dans quelques instants l'on ven - dra Le

mo - bi - lier d'A - li - Ba - ba Ah! ah! ah!
 mo - bi - lier d'A - li - Ba - ba Ah! ah! ah!
 mo - bi - lier d'A - li - Ba - ba Ah! ah! ah!

crise.

ah! voyez ce - là! voy - ez ce - là! La
 ah! voyez ce - là! voy - ez ce - là! La
 ah! voyez ce - là! voy - ez ce - là! La

bel - le ven - te que voi - là! A - vec ce qu'el - le pro - dui -

bel - le ven - te que voi - là! A - vec ce qu'el - le pro - dui -

bel - le ven - te que voi - là! A - vec ce qu'el - le pro - dui -

- ra Ah! ah! ah! ah! voy - ez ce -

- ra Ah! ah! ah! ah! voy - ez ce -

- ra Ah! ah! ah! ah! voy - ez ce -

- là voy - ez ce - là! Pour sûr le vendeur ne saura Que

- là voy - ez ce - là! Pour sûr le vendeur ne saura Que

- là voy - ez ce - là! Pour sûr le vendeur ne saura Que

fai - re de cet argent-là! Ah! ah! ah! ah! ah! ah! La bel - le

fai - re de cet argent-là! Ah! ah! La bel - le

fai - re de cet argent-là! Ah! ah! La bel - le

The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

ven - te que voi - là. Pour sûr le ven -

ven - te que voi - là. Pour sûr le ven -

ven - te que voi - là. Pour sûr le ven -

The piano accompaniment continues with a similar rhythmic pattern, including a *ff* dynamic marking in the final measure.

- deur ne saura Que fai - re de cet argent-là! Ah! ah! ah!

- deur ne saura Que fai - re de cet argent-là! Ah! ah! ah!

- deur ne saura Que fai - re de cet argent-là! Ah! ah! ah!

The piano accompaniment continues with a similar rhythmic pattern.

ah! La bel - le ven - te que voi - là! Ah!

ah! La bel - le ven - te que voi - là! Ah!

ah! La bel - le ven - te que voi - là! Ah!

ah! ah! ah! La bel - le ven - te que voi -

ah! ah! ah! La bel - le ven - te que voi -

ah! ah! ah! La bel - le ven - te que voi -

-là. Dans quel - ques ins - tants l'on ven - dra Le mo - bi -

-là. Dans quel - ques ins - tants l'on ven - dra Le mo - bi -

-là. Dans quel - ques ins - tants l'on ven - dra Le mo - bi -

-lier d'A - li - Ba - ba. Voyez ce - là voyez ce -
 -lier d'A - li - Ba - ba. Voyez ce - là voyez ce -
 -lier d'A - li - Ba - ba. Voyez ce - là voyez ce -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a soprano clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "-lier d'A - li - Ba - ba. Voyez ce - là voyez ce -".

-la! La bel - le ven - te que voi - là!
 -la! La bel - le ven - te que voi - là!
 -la! La bel - le ven - te que voi - là!

The second system continues the vocal and piano parts. The lyrics are: "-la! La bel - le ven - te que voi - là!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The third system shows the continuation of the piano accompaniment, featuring more complex rhythmic patterns and dynamics. The vocal lines are not present in this system.

FINAL.

All^o molto.

N^o 8.

PIANO.

ff

MORGIANE.

O Ciel! que me vent - on? Je

mf cresc.

suis - tou - te trem - blan - te

LE CADI.

- on? Que me vent - on? Ap - pro -

Un poco più mod^o

- chez et voy - ez

Un poco più mod^o

Nous al - lons mettre en

mf trill

ven - te u - ne per - le, un tré - sor Que les vrais ama - teurs voudront

Più presto. MORGIANE.

tous couvrir d'or O ciel! è - tre ven - du - e! Quitter A -

li! Je suis per - due prenez pi - tié, pi - tié de

moi! de gra - - ce, de grâ - ce voy - ez

mon ef - froi!

Moderato. Charmante tour.

ff *dim.* *molto dim.* *p*

- nu - re, Ai - mable fi - gu - re Quels bras, quels cheveux

Quels pieds merveilleux Et quels yeux! Et ces lèvres

ro - ses Et puis tant de cho - ses Voi - là sur ma

Allegro. MORGIANE.

foi, sur ma foi — Un morceau de roi Quoi mes

M. lar - mes ne vous font rien Quoi mes lar - mes ne vous font

M. rien Eh! bien a - vant que l'on me ven - de Je veux du

M. moins que l'on m'enten - de Je veux du moins que l'on m'en -

M. *ad libitum.* -tende Et que l'on me con - nais - se bien, Et que l'on me con - nais - se

M. bien.

♩ Allegretto.

M. 

1. Vous al - lez et j'en suis fiè - re, _____
 2. Vous me trou - vez très char - man - te, _____

♩ Allegretto.

p

M. 

Quand va com - mencer l'en - chère _____ A grand prix vous
 Et chacun me com - pli - men - te _____ Mais au fond sa -

M. 

dis - puter _____ L'honneur de m'a - che - ter.
 - chez - le bien Je vau - rai pen - moins que rien.

M. 

Mais d'abord veni - lez m'en croi - re, _____ Pour é - vi - ter tout dé -
 Je n'ai pas bon ca - rac - tère. _____ Je fais ce que je veux

pp

M. *tr*
 boi - re — E - contez mes chers a - mis,
 fai - re — Et le maî - tre qui m'aura

M.
 É - contez un bon a - vis: C'est que mon humble - per -
 ses dé - pens l'a - pren - dra Car voyez-vous ma - per -

M.
 - son - ne Ne se vend pas mais se - don - ne
 - son - ne Ne se vend pas mais se - don - ne

M.
 Ne se vend pas mais se don -

Più allegro. *a Tempo.*

M. *ne!* Aus - si je

Più allegro. *rall*

mf *p*

M. ne vous dis que ça Tant pis pour qui m'a - ché - te - ra

M. Il en ver - ra, Il en ver - ra tant et tant Que pour sûr il

rall.

a Tempo.

M. s'en re - pen - ti - ra - aus - si Je ne vous dis que ça

p a Tempo.

M. *cresc.*

Tant pis pour qui m'a - ché - te - ra, Il en ver - ra

cresc.

M. Il en ver - ra — tant et tant Que pour sûr il s'en re - pen - ti -

M. - ra. Tant pis, tant pis ma foi pour qui m'a - ché - te - ra!

p

1^a

2^a

LES VIEUX TURCS et tous les Ténors)

f

Charman-te tour - nu - re!

ai - ma - ble fi - gu - re! Voi - là sur ma foi, surma foi

MORGIANE.

Più presto.

Toi qui vois mes a - lar - mes, Al -

un morcean de roi.

Più presto.

pp

cantabile.

lah pro - tè - ge - moi! Prends pi - tié de mes lar - mes Je

LE CADÉ.

Je com - men - ce la ven -

SALADIN.

M.
n'es - pè - re qu'en toi! Deux cent cin - quan - te!

LES VIEUX TURCS.
-te. A deux cents sé - quins! Trois

sempre pp

S.
Trois cent cin - quan - te! Cinq cents!

V.
cents! Quatre cents! Cinq cent cin -

cresc.

MORGIANE.

Al - lah! pro - tè - ge - moi!

-quante!

All? molto.

ALI-BABA.

Arrêtez! Arrê -

ff

A

tez!

Sop. Tous les Personnages avec le Chœur.

C'est A-li-Ba - ba! C'est A-li-Ba - ba! C'est A-li-Ba -

Ten.

C'est A-li-Ba - ba! C'est A-li-Ba - ba! C'est A-li-Ba -

Bassi.

C'est A-li-Ba - ba! C'est A-li-Ba - ba! C'est A-li-Ba -

f

A

J'achè - te mille séquins l'escla - ve que voi -

_ba! _____

_ba! _____

_ba! _____

A.

-là!
ff Ah!
ff Ah!
ff Ah!

Mille sé - quins, il perd la tê - te Comment pa -
 Mille sé - quins, il perd la tê - te Comment pa -
 Mille sé - quins, il perd la tê - te Comment pa -

-yer pareille em - plè - te Il devient fou C'est é - vi -
 -yer pareille em - plè - te Il devient fou C'est é - vi -
 -yer pareille em - plè - te Il devient fou C'est é - vi -

All-BABA.

Et comme il faut payer comp_tant Tenez Ca -
 _dent!
 _dent!
 _dent!

This system contains the first vocal line (bass clef) and three piano accompaniment staves (treble and bass clefs). The vocal line has lyrics: "Et comme il faut payer comp_tant Tenez Ca -". Below it are three staves for piano accompaniment, with the first two starting with the lyric "_dent!". The piano part features a rhythmic accompaniment with chords and eighth notes.

All? non troppo.

_di voi_ci l'ar - gent.

This system contains the second vocal line (bass clef) and piano accompaniment. The vocal line has lyrics: "_di voi_ci l'ar - gent.". The piano accompaniment includes dynamic markings *f* and *mf*. The tempo marking "All? non troppo." is positioned above the vocal line.

Sop. *pp staccato*
 No_tre sur - pri - se
 Ten. *pp staccato*
 No_tre sur - pri - se
 Bassi. *pp staccato*
 No_tre sur - pri - se

This system contains three vocal staves (Soprano, Tenor, Bass) and piano accompaniment. All vocal parts are marked *pp staccato* and have the lyrics "No_tre sur - pri - se". The piano accompaniment is also marked *pp*.

Est sans pa - reil - le A - li - Ba - ba rou - lant sur
 Est sans pa - reil - le A - li - Ba - ba rou - lant sur
 Est sans pa - reil - le A - li - Ba - ba rou - lant sur

l'or C'est un mi - ra - cle, u - ne mer -
 l'or C'est un mi - ra - cle, u - ne mer -
 l'or C'est un mi - ra - cle, u - ne mer -

ALI-BABA.

Oui
 -veil - le D'où peut ve - nir un tel tré - sor.
 -veil - le D'où peut ve - nir un tel tré - sor.
 -veil - le D'où peut ve - nir un tel tré - sor.

A. leur sur - prise est sans pa - reil - le De - me

MORGIANE.
Je sais à pei - ne
voir - ain - si je - ter l'or.

M. si je veille Et je - ne puis - le croi - re en - cor.

Sop. *pp*
Ten. *pp*
Bassi. *pp*
No - tre sur - pri - se est sans pa - reil - le A - li -
No - tre sur - pri - se est sans pa - reil - le A - li -

MORGIANE.

Je sais à pei - ne si je

ALI-BABA.

Oui leur sur - prise est sans pa -

-Ba - ba roulant sur l'or No - tre sur - prise est sans pa -

-Ba - ba roulant sur l'or No - tre sur - prise est sans pa -

-Ba - ba roulant sur l'or No - tre sur - prise est sans pa -

p dolce.

M. veil - le Et je ne puis y croire en - cor

A. -reil - le De me voir ain - si je - ter l'or,

-reil - le D'où lui vient un tel tré - sor,

-reil - le D'où lui vient un tel tré - sor,

-reil - le D'où lui vient un tel tré - sor,

f

M. *rall.*
 Non, je ne puis y
 V. Ils n'y peu - vent croire en - cor Ils n'y peu - vent
 Un tel tré - - sor non, non, non, non je ne puis y
 Un tel tré - - sor non, non, non, non je ne puis y
 Un tel tré - - sor non, non, non, non je ne puis y
p *cresc.* *rall.*

M. *p*
 croire en - cor.
 CASSIM. *f*
 Un ins - tant, un ins - tant! Je vous
 A. *p*
 croire en - cor.
 croire en - cor.
 croire en - cor.
 croire en - cor.
 croire en - cor.
p

c.

som - me Cousin A - li d'expli - quer au ca - di D'où vous vient cet - te somme A

c.

vous qui ce ma - tin N'avez pas un se - quin.

Sop.
Où! où d'où lui

Ten.
Où! où d'où lui

Bassi.
Où! où d'où lui

vient cette somme Où! où d'où lui vient cette somme

vient cette somme Où! où d'où lui vient cette somme

vient cette somme Où! où d'où lui vient cette somme

p

A

A vous ré - pon - dre je suis prêt El - le me

vient d'un bien - fai - teur dis - cret Qui dé - fend

A

qu'on le nom - me
Teu.
Bassi, Un bien - fai - teur se - cret
Un bien -

CASSIM.

Bassi, Un bienfai - teur se - cret O soup -
fai - teur se - cret!

c. *_gon si cè - tait, si c'é - tait Zohe - ï - de, Je pu - ni -*

MOBBIANE.

Le ciel, le ciel là

c. *-rais la per - fi - de!*

pro - té - gé.

ALI-BABA.

Cou - sin — Cas - sim me voi -

ad lib.

f

-là dé - ga - gé Je vous paie et de plus je vous donne con -

Moderato.

A. *mf*

-gé Et mainte-nant à tous je veux fai-re lar-ges-se, Mes bons a-

Moderato.

A. *mf*

-mis, mes bons a-mis profitez bien de ma ri-ches-se Par-

léger.

p 3

A.

-ta-gez-vous par-tagez-vous cet or, tout cet or que voi-

f 3 3 3

(il jette de Por)

A.

Sop. *f*

Vive A-li-Ba-ba! Vive A-li-Ba-ba!

Ten. *f*

Vive A-li-Ba-ba! Vive A-li-Ba-ba!

Bassi. *f*

Vive A-li-Ba-ba! Vive A-li-Ba-ba!

A.

1. A - li - Ba -

A.

- ba né - tait na - guè - re Qu'un pauvre gueux, un pau - vre

A.

hè - re Mainte.nant c'est bien dif - fé - rent Dans sa poche

A.

il a de l'ar.gent Aus.si cha - cun le con - si - dè - re

A.

Vi - ve, vive A - li - Baba! Il est plus ri - che qu'un pa - cha.

suivrez.

Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba - ba! 2. Quand il é -

Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba - ha!

Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba - ba!

Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba - ba!

-tait dans la mi - sè - re Le pauvre A - li ne pou - vait

plai - re Main - te - nant c'est bien dif - fé - rent Dans sa poche

il a de l'argent Aus - si le voi - là po - pu - lai - re

111

Vi-ve, vive A - li-Baba! Il est plus ri - che qu'un pa - cha.

Sop.
Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba -

Ten.
Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba -

Bassi.
Vi - ve, vive A - li - Baba! Vi - ve, vive A - li - Ba -

Più presto.
avec les Basses.

-ba!

-ba! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba - ba! Par Allah! par Al -

-ba! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba - ba! Par Allah! par Al -

- lah! Le brave homme que voi - là! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba -
 - lah! Le brave homme que voi - là! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba -
 - lah! Le brave homme que voi - là! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba -

- ba! Par Al - lah! par Al - lah! Le brave hom - me que voi -
 - ba! Par Al - lah! par Al - lah! Le brave hom - me que voi -
 - ba! Par Al - lah! par Al - lah! Le brave hom - me que voi -

- là! Vi - ve — A - li - Ba - ba! Vi - ve — A - li - Ba -
 - là! Vi - ve — A - li - Ba - ba! Vi - ve — A - li - Ba -
 - là! Vi - ve — A - li - Ba - ba! Vi - ve — A - li - Ba -

_ba! Le brave homme que voi - là! Vi - ve, vive A - li - Ba - ba! A -
 _ba! Le brave homme que voi - là! Vi - ve, vive A - li - Ba - ba! A -
 _ba! Le brave homme que voi - là! Vi - ve, vive A - li - Ba - ba! A -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a grand piano accompaniment. The vocal lines are in a 3/4 time signature and feature a rhythmic pattern of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

_li - Ba - ba!
 _li - Ba - ba!
 _li - Ba - ba!

(On porte Ali-Baba en triomphe)

The second system continues the vocal lines with the lyrics "_li - Ba - ba!". The piano accompaniment is reduced to a simple harmonic accompaniment, primarily consisting of sustained chords and a few moving lines. The tempo is marked as "a Tempo I^o".

ff

The third system is a grand piano accompaniment. It begins with a fortissimo (*ff*) dynamic marking. The music is characterized by a complex, rhythmic texture with many sixteenth and thirty-second notes, creating a sense of movement and drama.

The fourth system continues the grand piano accompaniment with a similar complex rhythmic texture. The music features a mix of eighth and sixteenth notes, maintaining the dynamic intensity.

The fifth system concludes the piano accompaniment with a final cadence. The music features a mix of eighth and sixteenth notes, leading to a clear ending.

ENTR'ACTE.

All^o moderato.

PIANO.

The first system of the piano introduction consists of two staves. The treble staff begins with a whole rest, while the bass staff starts with a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The time signature is 3/4. The dynamic marking is *mf*.

The second system continues the piano introduction. The treble staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The bass staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The dynamic marking is *f*.

The third system continues the piano introduction. The treble staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The bass staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The dynamic marking is *f*.

The fourth system continues the piano introduction. The treble staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The bass staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The dynamic marking is *f*.

The fifth system concludes the piano introduction. The treble staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The bass staff has a half note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2). The dynamic marking is *mf*.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, some beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation. The right hand has a more active melodic line. The left hand features a *ff* (fortissimo) dynamic marking in the second measure.

Fourth system of musical notation. The right hand has a dense, sixteenth-note texture. The left hand has a *p* (piano) dynamic marking in the first measure and a *ff* marking in the fifth measure.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a *p* dynamic marking in the second measure, followed by *cresc.* (crescendo) and *mf* (mezzo-forte) markings.

Sixth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a *dim.* (diminuendo) marking in the third measure and an *mf* marking in the sixth measure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *pp* and *p*.

Third system of musical notation, featuring a variety of chordal textures and melodic fragments.

Fourth system of musical notation, marked with *pp* and *p*. The texture is primarily chordal.

Fifth system of musical notation, marked with *pp*. It includes the instruction "RIDEAU." above the staff, indicating a scene change. The music consists of sustained chords.

Sixth system of musical notation, marked with *pp* and *morendo*. It features a long, sweeping melodic line in the upper staff and sustained chords in the lower staff.

COUPLETS

ZORÉÏDE.

N^o 9. Allegretto. S

PIANO.

dolce.

The piano introduction consists of two staves in 2/4 time. The right hand features a delicate, flowing melody with grace notes and slurs, while the left hand provides a simple harmonic accompaniment with chords and moving lines.

ZORÉÏDE.

1. Vous sou - vient -
2. Un jour sur -

The first system shows the vocal line (ZORÉÏDE) and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a half note G2 and a half note G3, then continues with a series of chords and moving lines. The time signature changes to 3/4 for the second part of the system.

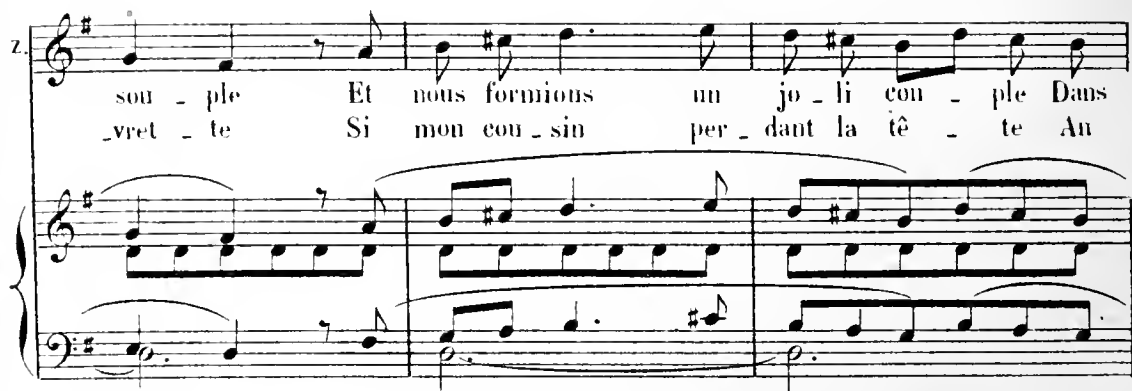
2. il du pe - tit bois Oh tous deux pleins de gen - til - les - se -
tout sou - ve - nez - vous Nous y cueil - li - mes des o - ran - ges -

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment provides a steady harmonic support.

2. Nous prenions nos é - bats parfois Aux jours heureux de la jeu - nes - se J'é -
Il fai - sait chaud, autour de nous Flottaient mil - le parfums é - tranges Je

The third system concludes the vocal line and piano accompaniment. The vocal line features a melody with eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

z.  *lais a - lors dans mon printemps, Ma taille é - tait lé - gère et me di - sais trem - blant de peur Que de - viendrai - je hé - las! pau -*

z.  *sou - ple Et nous formions un jo - li cou - ple Dans - vret - te Si mon cou - sin per - dant la tê - te An*

z.  *la fraîcheur de nos quinze ans. lien du fruit voulait la fleur.*

z.  *Ah! quand j'y pen - se Ah! c'est im - men - se Ce qu'on peut*
p dolce.

z.  *cou_rir de dangers Dans un pe_tit bois d'o_rangers Ah! quand j'y*

suivez

z.  *pen_se Ah! c'est im_men_se Ce qu'on peut courir de dangers, Ce qu'on peut*

z.  *courir de dangers* *ad lib* *Dans un pe_tit bois d'o_ran -*

pp *suivez.*

z.  *-gers.*

mf



RÉCIT ET TRIO.

MORGIANE, GASSIM, ALI-BABA.

N^o 10. Allegro.

PIANO. *mf*

ALI-BABA.

1. Ayant re pris un peu — cou — ra — ge,
2. A ce specta — cle qui me plonge Dans

A. Je commen — çais à tra — vail — ler ——— Tout — à — coup dans
u — ne pro — fou — de stu — peur Je crois é — tre l'ob —

le voisi — na — ge Un bruit soudain vient m'ef — fray — er ——— Je
— jet d'un sou — ge Et ne puis ré — pri — mer ma peur ——— Pour

A. *choi - sis vite u - ne ca - chet - te D'où je vis au bout d'un mo -
- tant lors - que de leur de - meure Tous les bri - gands fu - rent sor -*

A. *- ment Des bri - gands qui vers leur re - traite Se di - rigeaient discrète -
- tis, Je vou - lus essay - er sur l'heure le secret que j'avais sur -*

A. *- ment Et leur chef d'une é - nor - me ro - che Qui se
- pris De la mys - té - ri - en - se ro - che Tâ -*

A. *trouve au des - sous de moi A - vec précau - ti - on ap -
- chant de domp - ter mon é - moi, A mon tour en trem - blant - j'ap -*

un poco rall.

A. *un poco rall.*

- pro - che En di - sant, — en di - sant: — Sé -
 - pro - che Et je dis, — et je dis: — Sé -

molto crescendo.

MORGIANE.

a Tempo. Sé - same ou - vre - toi! —

A. *CASSIM.* Sé -

- same ou - vre - toi! —
 - same ou - vre - toi! —

f *mf*

M. Sé - sa - me, Sé - same ou - vre -

C. - same ouvre - toi! — Sé - sa - me ou - vre -

ALI-BABA.

Sé - sa - me, Sé - same ou - vre -

f

1^a *Andante.* 2^a

M. - toi! _____ toi! _____

C. - toi! _____ toi! _____

A. - toi! _____ toi! _____

Alors j'en_

Andante.

f *ff* *p*

A. - trai _____ que de merveil - les, _____ Que de richesses sans pa -

CASSIM.

De l'or, des perles, des ru -

A. - reil - les, De l'or, des perles, des ru - bis.

ALI-BABA.

_bis! Des di_amants et des bijoux de prix Des pierres précieuses, Des étoffes soy-

The musical score for Ali-Baba consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics are: "_bis! Des di_amants et des bijoux de prix Des pierres précieuses, Des étoffes soy-".

Allegro animato.

MORGIANE.

Ah! _____

A single musical staff for Morgiane showing a long note on a high pitch, corresponding to the lyric "Ah!".

CASSIM.

Ah! _____

A single musical staff for Cassim showing a long note on a high pitch, corresponding to the lyric "Ah!".

rall.

_euses, S'offrent de tous côtés. A mes yeux éblou - is.

The musical score for Cassim includes a vocal line with lyrics "_euses, S'offrent de tous côtés. A mes yeux éblou - is." and a piano accompaniment. The tempo is marked *rall.* (rallentando). The piano accompaniment features a rhythmic pattern of eighth notes.

Allegro animato.

The piano accompaniment for the *Allegro animato* section. It features a complex rhythmic pattern with many sixteenth notes in the right hand and a more melodic line in the left hand. The dynamics are marked *ff* (fortissimo).

M. _____

A single musical staff for Morgiane, currently empty.

C. Je crois que je m'é - va - nou - is.

The musical score for Cassim includes a vocal line with lyrics "Je crois que je m'é - va - nou - is." and a piano accompaniment. The dynamics are marked *p* (piano).

A. Ah! quelle i -

A single musical staff for Ali-Baba with the lyric "Ah! quelle i -".

The piano accompaniment for the final section. It features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The dynamics are marked *p* (piano) and *mf* (mezzo-forte).

A. *vres - se! - quelle i - vres - se! C'est - la ri - ches - se Qui - s'offre à*

A. *moi! Pro - dige u - ni - que Ce mot - ma - gi - que met - la for -*

MORGIANE.
Sé - sa - me, Sé - same ouvre - toi, ouvre -
CASSIM.
- tu - ne - sous ma loi. Sé - same ouvre -

M. *- toi! O prodige u - ni - que Car ce mot ma - gi - que Sé - sa - me, Sé -*

C. *- toi! Sé - sa - me ouvre - toi!*

ALI-BABA.
Pro - dige u - ni - que Ce mot ma - gi - que Met la for -

sostenuto.

M. *same ouvre-toi, ouvre-toi! Oui, la for - tune est sous sa loi!*

C. *Se - same ouvre-toi! Et la for - tune est sous sa loi!*

A. *- tu - ne sous ma loi, Met la for - tu - ne sous ma loi!*

MUSIQUE DE SCÈNE ET CHANGEMENT.

N^o 10^{bis}

1^o Tempo.

PIANO.

Fin du 4^e Tableau.

Enchaînez avec le 5^e Tableau.

MUSIQUE DE SCÈNE.

N^o 10^{ter} Mouvt du 1^{er} Acte.

PIANO.

pp

f *p* *pp*

1^{re} 2^e

MUSIQUE DE SCÈNE.

N^o 10^{quater} Allegro.

PIANO.

pp

MORCEAU D' ENSEMBLE

N^o 11.

All^o giocoso.

PIANO.

The musical score is for a piano piece in G major, 2/4 time, consisting of six systems of two staves each. The tempo is marked 'All^o giocoso'. The piece begins with a piano (piano) dynamic. The first system includes a forte piano (sf) dynamic. The second system includes a forte (f) dynamic. The third system includes a fortissimo (sfz) dynamic. The fourth system includes a fortissimo (sf) dynamic. The fifth system includes a fortissimo (sf) dynamic. The sixth system includes a fortissimo (sf) dynamic. The score features various articulation marks, including accents and slurs, and includes a repeat sign at the end of the sixth system.

Tenori. *Giocoso.*

Bassi.

Quand on a fi - ni sa jour - né - e,

Quand on a fi - ni sa jour - né - e,

Il est bon de ren - trer, de ren - trer chez soi,

Il est bon de ren - trer, de ren - trer chez soi,

La be - so - gne ter - mi - né - e

La be - so - gne ter - mi - né - e

On se trou - ve plus heu - reux qu'un roi.

On se trou - ve plus heu - reux qu'un roi.

On se trou - ve plus heu - reux qu'un roi.

On se trou - ve plus heu - reux qu'un roi.

The piano accompaniment consists of a treble and bass clef. The treble clef has a complex, flowing melody with many sixteenth and thirty-second notes. The bass clef provides a steady harmonic accompaniment with chords and moving lines.

KANDJAR.

Nous a - vons en cons_ei - en - ce Bien tra_vail -

p

The piano accompaniment continues with a similar texture. The treble clef features a melodic line with some accents and slurs. The bass clef continues with a rhythmic accompaniment of chords.

K

- lé mes a - mis,

The piano accompaniment continues. The treble clef has a melodic line with a long slur over the final two measures. The bass clef continues with a steady accompaniment.

K

Mainte - nant pour récom - pen - se Le re -

The piano accompaniment continues. The treble clef has a melodic line with a long slur over the final two measures. The bass clef continues with a steady accompaniment.

K. *pos nous est per - mis*

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note for 'pos' followed by a series of eighth notes for 'nous est per - mis'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Tenori. *Quando on a - fi - ni sa jour - né - e,*
 Bassi. *Quando on a - fi - ni sa jour - né - e,*

The second system includes vocal lines for Tenors (Tenori) and Basses (Bassi) and piano accompaniment. The vocal lines are in treble clef and contain the lyrics 'Quando on a - fi - ni sa jour - né - e,'. The piano accompaniment continues with the same rhythmic pattern as the first system, including triplet markings.

Il est bon - de ren - trer - de ren - trer chez soi,
Il est bon - de ren - trer - de ren - trer chez soi,

The third system features vocal lines and piano accompaniment. The vocal lines are in treble clef and contain the lyrics 'Il est bon - de ren - trer - de ren - trer chez soi,'. The piano accompaniment continues with the same rhythmic pattern, including triplet markings.

La be - so - gne ter - mi - né - e
La be - so - gne ter - mi - né - e

The fourth system features vocal lines and piano accompaniment. The vocal lines are in treble clef and contain the lyrics 'La be - so - gne ter - mi - né - e'. The piano accompaniment continues with the same rhythmic pattern, including triplet markings.

On se trou_ve plus heu_reux qu'un roi.

On se trou_ve plus heu_reux qu'un roi.

On se trou_ve plus heu_reux qu'un roi.

On se trou_ve plus heu_reux qu'un roi.

KANDGIAR.

Mais a_vant de fai_re la fe_te Et de

sui_vre cha_cun son goût Comp_tons d'a_bord no_tre re_

K. *— cet — te Car les af — fai — res a — vant tout.*

K. *Al —*

Tenori. *Oui les af — fai — res a — vant tout.*

Bassi. *Oui les af — fai — res a — vant tout.*

K. *— lons no — tre comp — ta — ble Fi — dèle et res — pec — ta — ble Prends*

K. *place à cet — te ta — ble Et lis nous ton rap — port.*

Tenori. *Prends* *f*

Bassi. *Prends* *f*

place à cet-te ta- - - - - ble.

place à cet-te ta- - - - - ble.

zizi. *All^{to} mod^{to}* Le Pacha de Mossoul! Béni soit le pro.

All^{to} mod^{to}

zi - phè - te En-tre nos mains a laissé tout d'a-

- hord En sequins bien son_nauts et de valeur par

21. *fai - te Plus de deux mil - le bour - ses*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'fai - te Plus de deux mil - le bour - ses'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

21. *d'or.*

Teori. f
Deux mil - le bour - ses d'or! Bé - ni soit le pro -

Bassi. f
Deux mil - le bour - ses d'or! Bé - ni soit le pro -

The second system includes vocal lines for Tenor and Bass, and piano accompaniment. The Tenor part is marked *f* and the Bass part is also marked *f*. Both vocal lines sing the lyrics 'Deux mil - le bour - ses d'or! Bé - ni soit le pro -'. The piano accompaniment continues with a similar rhythmic pattern.

-phè - te! bé - ni, bé - ni soit le prophè -

-phè - te! bé - ni, bé - ni soit le prophè -

The third system continues the vocal and piano parts. The vocal lines conclude with the lyrics '-phè - te! bé - ni, bé - ni soit le prophè -'. The piano accompaniment features a more active melodic line in the right hand.

ZIZI.

En plus, des ar - mes, des bi -

- te!

- te!

p

zi

- joux, Des pier - re - ries Et des soi -

zi

- ri - es Qui va - lent des prix fous.

Tenori.

Bassi.

Le ciel est a - vec

Le ciel est a - vec

cresc.

f

nous Le ciel le ciel est a_vec

nous Le ciel le ciel est a_vec

ALZ.

De plus ce bon Pa - cha qui vraiment est ai -

nous

z.

_ma - ble Sans compter nulle objets dont suivra le dé -

z.

_tail A In - ti - le joint l'a - gré - a - ble

En nous laissant tout son sé - rail, Cir - cas - si -

- en - nes, E - gyp - ti - en - nes, Ar - mé - ni -

- en - nes, As - sy - ri - ennes. Ah! le - jo - li, le jo - li sé -

ad libitum.

6 rail Ah! le jo - li sé rail Qu'on amé -

KANDGIAR.

K
ne toutes ces bel - les.

p
un poco f

p

Andante.
Tenori.

Venez mes toutes

mf *f* *p*

Andante.

bel - les, Cal - mez, cal - mez vo -

Bassi.

Ve - nez mes tou - tes bel - les, Cal - mez vo -

- tre frayeur! — O ten - dres tourte - rel - les, —

- tre frayeur, votre frayeur! O ten - dres tourte -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a bass vocal line with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

Ai - ma - bles jou - ven - cel - les -

- rel - les, Ai - ma - bles jou - ven - cel - les N'ay - ez pas

The second system continues the musical score with three staves. The vocal lines and piano accompaniment follow the same format as the first system.

eresc.
N'ayez n'ayez pas peur. Devant les faibles fem_mes Nous savons

peur, N'ayez pas peur Devant les faibles fem_mes Nous savons

p *eresc.*

The third system concludes the page with three staves. The vocal lines and piano accompaniment are present. The piano part includes dynamic markings *p* and *eresc.* (crescendo).

cresc. sempre.

de - sar - mer, Vos re - gards pleins de flam - mes Ne lais - sant

de - sar - mer, Vos re - gards pleins de flam - mes Ne lais - sant

cresc. sempre.

à nos â - mes Que le pou - voir d'ai -

à nos â - mes Que le pou - voir d'ai -

f

a Tempo.

- mer. Ve - nez mes toutes

- mer, Que le pou - voir d'ai - mer.

p *pp*

a Tempo.

p *pp*

Sop.

Ah! nous a - vous grand peur
bel - les, Cal - mez, cal - mez vo -
Ve - nez mes tou - tes bel - les, Cal - mez vo -

Et no - tre cœur est rem -
_tre fray - eur! O ten - dre jou - ven -
_tre fray - eur, vo - tre fray - eur! N'ay - ez pas

_pli de ter - reur! Ah! nous a - vous grand
cel les N'ay - ez pas peur
peur N'ay - ez pas peur

crise.

peur Et no - tre cœur est rem - pli de ter -
 Cal - mez vo - tre fray - eur pas de fray -
 Cal - mez vo - tre fray - eur pas de fray -

rall. *a Tempo.*
 reur! Ah! nous a - vous grand peur, Nous a - vous grand peur,
 - eur de fray - eur! N'ay - ez pas
 - eur de fray - eur! N'ay - ez pas

f *p* *rall.* *a Tempo.* *tr*

Nous avons grand peur ——— calmez notre fray - eur!
 peur, N'ayez pas peur! Non!
 peur, N'ayez pas peur! Non!

tr *rall.* *f*

DUO BOUFFE.

ZIZI, CASSIM

№ 12.

Allegretto.

PIANO.

Trills and arpeggiated chords in both hands, marked *f* and *tr*.

ZIZI.

Nous al - lons à ta toi - let - te Pro - cé -

Measures 5-8. Vocal line for Zizi with lyrics. Piano accompaniment includes a *f* dynamic marking.

der in - con - ti - nent

Measures 9-12. Piano accompaniment features a busy, rhythmic pattern.

Jevais te fai - re u - ne têt - te Quel - que cho - se de char -

Measures 13-16. Piano accompaniment continues with rhythmic accompaniment.

- mand.

Assieds

Measures 17-20. Final piano accompaniment section, ending with a *f* dynamic marking.

z. *- toi pas de ré - pli - que Je m'en vais te bar - bi - fi -*

z. *- er. Pas de ré - pli - que, pas de ré - pli - que Car*

z. *daus notre mé - tier*

z. *Il faut un bon phy - si - que, Il faut de la plas ti que, Un abord sympa -*

z. *- thi - que, Un sou - ri - re pu - di - que, Un air très pa - ci - fi - que, Au besoin sa - ta -*

z. *ni - que, Un - vi - sage éner - gi - que Ou s'il le faut co - mi - que, Enfin que l'on s'ap -*

z. *-pli - que A plaire à la pra - ti - que, Par son charme ma - gi -*

z. *- que, A plaire à la pra - ti - que,*

z. *Mainte - nant ra -*

z. *- sous tous ces che - veux Mes che - veux? mes che -*

CASSIM.

c. *1/12.*
 - veu x si fins et si soy - eux? A - vec pres -

z. - tes - se, Avec a - dres -

z. - se En un tour de main gentiment j'o - pè - re Et voi - là Paf -

z. - faire en très bon che - min .

z. Oui voi - là Paf - fai - re en très bon che - min . *p sempre.*

CASSIM.

z. *staccato.*

A pré_sent la bar_bi_ che. Ma bar_

bi che, ma bar_ bi_ che? Dont j'é_ tais si

zIZI.

fier! Ah! ta bar_ bi_ che je m'en fi_ che El_ le

z. va tomber sous le fer.

dimin.

z. Et mainte_

z. *CASSIM*
 -nant suspende ma quill - la - ge. Là sur le nez et c'est fi - ni. Du maquil -

c. -la - ge à mon â - ge Eh bien c'est du jo -

c. *ZIZI.*
 -li. A - vec a - dres - se, A - vec pres -

z. -tes - se En un tour de main genti - ment jo -

z. -pè - re Et voi - là l'af - faire entres bon che - min. Mon cher -

z. — ou di - rait je m'en pi - que Que tu sors de chez le bar -

z. - bier Car dans no - tre mé - tier, Oui, dans no - tre mé -

z. - tier

1^o Tempo.

1^o Tempo.

z. — Il faut un bon phy - si - que, Il faut de la plas -

Il faut un bon phy - si - que, Il faut de la plas -

Animato.

CASSIM.

z. *- ti - que, Un a - bord sym - pa - thy - que, Un sou - ri - re pu -*

c. *- ti - que, Un a - bord sym - pa - thy - que, Un sou - ri - re pu -*

z. *- di - que, Un air très pa - ci - fi - que, Au be - soin sa - ta -*

c. *- di - que, Un air très pa - ci - fi - que, Au be - soin sa - ta -*

z. *- ni - que, Un vi - sage é - ner - gi -*

c. *- ni - que, Un vi - sage é - ner - gi -*

- que, Ou s'il le faut co -
 - que, Ou s'il le faut co -

- mi - que. L'on s'ap - pli - que, l'on s'ap - pli -
 - mique Que l'on s'ap - pli - que, que l'on s'ap -

- que A plaire à la pra - ti - que.
 - plique A plaire à la pra - ti - que.

CHOEUR.

N^o 15.

Ben moderato.

PIANO.

Tenori.

mf

Voi - ci le ré - ci - pien - dai - re Qui sa - vance a - vec len -

Bassi.

mf

Voi - ci le ré - ci - pien - dai - re Qui sa - vance a - vec len -

-teur, Son aspect pa - ti - bu - lai - re Nous dis -

-teur, Son aspect pa - ti - bu - lai - re Nous dis -

-pose en sa fa - veur. — Voi - ci le ré - cipient - dai - re
 -pose en sa fa - veur. — Voi - ci le ré - cipient - dai - re

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics in French. The bottom two staves are piano accompaniment, featuring chords and melodic lines with triplets.

Qui s'avance a - vec len - teur — Voi - ci le ré - ci - pien -
 Qui s'avance a - vec len - teur — Voi - ci le ré - ci - pien -

The second system consists of four staves. The top two staves are vocal lines in G major, with lyrics in French. The bottom two staves are piano accompaniment, featuring chords and melodic lines.

-daire le ré - cipient - dai - re
 -daire le ré - cipient - dai - re

The third system consists of four staves. The top two staves are vocal lines in G major, with lyrics in French. The bottom two staves are piano accompaniment, featuring chords and melodic lines.

The fourth system consists of two staves for piano accompaniment, continuing the musical texture from the previous systems.

CHOEUR.

N^o 14.

Moderato.

PIANO.

First system of piano introduction. Treble and bass clefs, 6/8 time signature. Dynamics include *f* and *mf*. The music features arpeggiated chords and rhythmic patterns.

Second system of piano introduction, continuing the arpeggiated texture.

Sop. *mf* Ba-ya-dè - res Lé - gè - res, Char-
 Ten. *mf* Ba-ya-dè - res Lé - gè - res, Char-
 Bassi. *mf* Ba-ya-dè - res Lé - gè - res, Char-

Vocal and piano accompaniment for the first vocal line. The piano part continues with arpeggiated figures.

man-tes pé - ris, — Ai - mables houris, Vo-tre char - me Dé -
 man-tes pé - ris, — Ai - mables houris, Vo-tre char - me Dé -
 man-tes pé - ris, — Ai - mables houris, Vo-tre char - me Dé -

Vocal and piano accompaniment for the second vocal line. The piano part continues with arpeggiated figures.

-sar me Et chas se di ei Le sombre sou ei,
 -sar me Et chas se di ei Le sombre sou ei,
 -sar me Et chas se di ei Le sombre sou ei,

Ah! Chantez,
 2^e Ah! ah! Chantez,
 Chantez vos chansons lan gou reu ses Ah!
 Chantez vos chansons lan gou reu ses Ah!

Ah! Chantez, Ah!
 Ah! Dansez, vos dan ses ca pi ten ses
 Ah! Dansez vos dan ses ca pi ten ses

Dan - sez, dan - sez, cresc. dan - sez,

Ah! ah! ah! ah!

p dan - sez, dan - sez, dan - sez,

Ah! ah! ah!

cresc.

dan - sez,

ah! per - les d'O - ri - ent. Que vo - tre ta -

dan - sez per - les d'O - ri - ent. Que vo - tre ta -

ah! per - les d'O - ri - ent. Que vo - tre ta -

lent A - brè - ge les heu - res Et dans ces de -

lent A - brè - ge les heu - res Et dans ces de -

lent A - brè - ge les heu - res Et dans ces de -

-meu - res Que rè-gne le pa - ra - dis, - le
 -meu - res Que rè-gne le pa - ra - dis, -
 -meu - res Que rè-gne le pa - ra - dis, - le
 pa - ra - dis, le pa - ra - dis. Ah!
 le pa - ra - dis. Ah! Ah!
 pa - ra - dis, le pa - ra - dis.
 Ba - ya - dè - res lé - gè - res Char -
 Ba - ya - dè - res lé - gè - res Char -
 Ba - ya - dè - res lé - gè - res Char -
 rall.

_man_tes pé_ris, — Ai — ma_bles houris Vo_tre char — me dé —
 _man_tes pé_ris, — Ai — ma_bles houris Vo_tre char — me dé —
 _man_tes pé_ris, — Ai — ma_bles houris Vo_tre char — me dé —

_sar — me — Et chas — se le — sou — ci Dan_ssez, dan —
 _sar — me — Et chas — se le — sou — ci Dan_ssez, dan —
 _sar — me — Et chas — se le — sou — ci Dan_ssez, dan —

_sez belles hou_ris, chassez di_ci le noir sou_ci Dan —
 _sez belles hou_ris, chassez di_ci le noir sou_ci Dan —
 _sez belles hou_ris, chassez di_ci le noir sou_ci Dan —

animando.

se - sez, dan - sez bel - les hou -

se - sez, dan - sez bel - les hou -

se - sez, dan - sez bel - les hou -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a 3/4 time signature and feature a simple harmonic progression. The piano accompaniment is in the right hand, with a melodic line of eighth notes and a bass line of chords. The lyrics are: "se - sez, dan - sez bel - les hou -".

sempre animando.

ris, Dan - sez, dan - sez, dan - sez, dan - sez!

ris, Dan - sez, dan - sez, dan - sez, dan - sez!

ris, Dan - sez, dan - sez, dan - sez, dan - sez!

sempre animando e cresce.

The second system continues the vocal and piano parts. It includes the instruction "sempre animando." above the first vocal staff. The lyrics are: "ris, Dan - sez, dan - sez, dan - sez, dan - sez!". The piano accompaniment features a more active melodic line in the right hand, with the instruction "sempre animando e cresce." below it. The system concludes with a forte (f) dynamic marking.

The third system continues the piano accompaniment. It features a melodic line in the right hand and a bass line of chords in the left hand. The system concludes with a fortissimo (ff) dynamic marking and a fermata over the final chord.

BALLET

ENTRÉE DES SUJETS

All^o moderato.

I

f

The first system of music is in 2/4 time and marked *f*. It consists of two staves: a treble staff with a melodic line of eighth notes and a bass staff with a harmonic accompaniment of chords.

mf

The second system continues the piece with a *mf* dynamic. The treble staff features a melodic line with some rests, while the bass staff provides a steady accompaniment.

cresc.

The third system is marked *cresc.* and features a piano (*p*) dynamic. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

mf

The fourth system continues with a *mf* dynamic. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

f

The fifth system concludes the page with a *f* dynamic. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *mf*, *f*, and *mf*. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. Dynamics include *f*. The key signature has one sharp (F#).

Third system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. The key signature has one sharp (F#).

Fourth system of musical notation, starting with the tempo marking *Animé. mf*. It includes a grand staff with treble and bass clefs. The key signature has one sharp (F#).

Fifth system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. Dynamics include *f*. The key signature has one sharp (F#).

Sixth system of musical notation, concluding the piece. It includes a grand staff with treble and bass clefs. Dynamics include *ff*. The key signature has one sharp (F#).

PAS DE L'ALMÉE

Moderato.

II

Musical score for the Moderato section, measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The music is marked with a forte *f* dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Vertical lines above the notes indicate fingerings.

Più lento.

Musical score for the Più lento section, measures 5-7. The tempo is slower, and the music is marked with a piano *p* dynamic. The right hand contains a melodic line with slurs and triplets, while the left hand provides a harmonic accompaniment with sustained chords.

Musical score for the Più lento section, measures 8-11. The right hand continues with melodic lines and triplets, while the left hand maintains the accompaniment. The dynamics remain piano.

Très modéré.

Musical score for the Très modéré section, measures 12-15. The tempo is moderate, and the music is marked with a piano *p* dynamic. The right hand features a melodic line with slurs, and the left hand plays a steady accompaniment.

Musical score for the Très modéré section, measures 16-19. The right hand continues with melodic lines and slurs, while the left hand provides the accompaniment. The dynamics remain piano.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation. The bass clef part includes a dynamic marking of *f* and a triplet of eighth notes. The treble clef part includes a dynamic marking of *mf*.

Third system of musical notation. The bass clef part includes a dynamic marking of *f* and a triplet of eighth notes. The treble clef part includes a dynamic marking of *dim.*

a Tempo.

Fourth system of musical notation. The bass clef part includes a dynamic marking of *p* and the word *rall* above it.

Più animato.

Fifth system of musical notation. The bass clef part includes a dynamic marking of *p* and a triplet of eighth notes. The treble clef part includes a dynamic marking of *p* and a triplet of eighth notes.

Sixth system of musical notation. The treble clef part features a complex melodic line with many beamed notes, while the bass clef part provides a steady accompaniment.

Più presto.

mf

un poco stentato

a Tempo.

poco stentato.

a Tempo.

Animando.

f

8

ff

PAS DE LA BOHÉMIENNE

III

Vivo.

f

ten.

ten.

p

p

The musical score is written for piano in G major and 3/4 time. It consists of six systems of music. The first system is marked 'III' and 'Vivo.' with a forte 'f' dynamic. The second and third systems feature a 'ten.' (tension) marking above the treble clef. The fourth and fifth systems feature a piano 'p' dynamic marking above the bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns, and the bass staff contains a supporting line with chords. A dynamic marking of *f* is present in the second measure.

Second system of musical notation. The treble staff features a melodic line with a *ten.* (tenu) marking above it. The bass staff continues with chords. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. The treble staff features a melodic line with a *ten.* (tenu) marking above it. The bass staff continues with chords. A dynamic marking of *f* is present in the second measure.

Fourth system of musical notation. The treble staff features a melodic line with a *ten.* (tenu) marking above it. The bass staff continues with chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Fifth system of musical notation. The treble staff features a melodic line with a *ten.* (tenu) marking above it. The bass staff continues with chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Sixth system of musical notation. The treble staff features a melodic line with a *ten.* (tenu) marking above it. The bass staff continues with chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A piano (*p*) dynamic is indicated in the middle of the system, and a forte (*f*) dynamic appears at the end.

Third system of musical notation. The right hand features a melodic line with some chromaticism. The left hand accompaniment consists of eighth notes. A piano (*p*) dynamic is marked in the middle of the system.

Fourth system of musical notation. The right hand has a melodic line with a slur over the final two measures. The left hand accompaniment includes a descending eighth-note line in the final measure. A fortissimo (*ff*) dynamic is marked in the middle of the system.

Fifth system of musical notation. The right hand plays a melodic line with a slur. The left hand accompaniment features a steady eighth-note pattern. The system ends with a fermata over the final chord.

Sixth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment continues with eighth notes. A forte (*f*) dynamic is marked in the middle of the system.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation, featuring a grand staff. The right hand has a melodic line with a *ten.* (tension) marking. The left hand has a steady accompaniment.

Third system of musical notation, featuring a grand staff. The right hand has a melodic line with a *ten.* marking. The left hand has a steady accompaniment.

Fourth system of musical notation, featuring a grand staff. The right hand has a melodic line with a *ten.* marking. The left hand has a steady accompaniment. The system concludes with a double bar line and a change to 6/8 time signature, with a *mf* marking.

Fifth system of musical notation, featuring a grand staff. The right hand has a melodic line with a *mf* marking. The left hand has a steady accompaniment.

Sixth system of musical notation, featuring a grand staff. The right hand has a melodic line with a *mf* marking. The left hand has a steady accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. A fermata is placed over a chord in the first measure of the treble staff.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex texture as the first system, with various rhythmic patterns and chordal structures.

Third system of musical notation. The treble staff features a prominent sixteenth-note scale-like passage. The bass staff includes a dynamic marking of *f* (forte) and a key signature change to two flats (Bb and Eb).

Fourth system of musical notation. The treble staff continues with intricate sixteenth-note passages. The bass staff features a dynamic marking of *ff* (fortissimo) and a key signature change to one flat (Bb).

Fifth system of musical notation, the final system on the page. It includes fingering numbers (7 and 8) and dynamic markings (*v* for *accendo*) for specific notes in both staves.

PAS DES ÉCHARPES

Andante.

IV

The first system of the musical score consists of two staves. 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), and the time signature is 3/4. The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features two staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment consisting of eighth-note chords. The dynamics range from piano (*p*) to forte (*f*).

espressivo.

The third system is marked *espressivo*. It consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment of eighth-note chords. The dynamics range from mezzo-forte (*mf*) to forte (*f*).

The fourth system continues the piece. It consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment of eighth-note chords. The dynamics range from mezzo-forte (*mf*) to forte (*f*).

The fifth system concludes the piece. It consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment of eighth-note chords. The dynamics range from mezzo-forte (*mf*) to piano (*p*), with a *dim. molto* (diminuendo molto) marking.

très léger.

p

p.

pressez.

rall.

ad lib.

rall.

a Tempo.

p

musical score system 1, featuring piano and bass staves with dynamic markings *molto cresc.*

musical score system 2, featuring piano and bass staves with dynamic markings *cresc.*, *ff*, and *pp*.

musical score system 3, featuring piano and bass staves with a first ending bracket labeled '8' and dynamic marking *espress*.

musical score system 4, featuring piano and bass staves with dynamic marking *p*.

musical score system 5, featuring piano and bass staves with dynamic markings *rall.* and *m.g.*.

musical score system 6, featuring piano and bass staves with dynamic markings *rall.*, *tr*, *pp*, and *morendo.*.

DANSE GUERRIÈRE

Moderato. $\text{♩} = 3$

f *ff*

The score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Moderato.' with a metronome marking of 3 quarter notes per measure. The first system includes dynamics markings 'f' and 'ff'. The music features a mix of eighth and sixteenth notes, with frequent triplet patterns in both hands. The piece concludes with a final triplet in the right hand.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of chords with a '3' above them, indicating a triplet. The bass staff contains a sequence of notes with a '3' above them, also indicating a triplet. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of chords with a '3' above them, indicating a triplet. The bass staff contains a sequence of notes with a '3' above them, also indicating a triplet.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of chords with a '3' above them, indicating a triplet. The bass staff contains a sequence of notes with a '3' above them, also indicating a triplet.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of chords with a '3' above them, indicating a triplet. The bass staff contains a sequence of notes with a '3' above them, also indicating a triplet.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of chords with a '3' above them, indicating a triplet. The bass staff contains a sequence of notes with a '3' above them, also indicating a triplet.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of chords with a '3' above them, indicating a triplet. The bass staff contains a sequence of notes with a '3' above them, also indicating a triplet.

The image displays a page of musical notation for piano, organized into six systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat major or D minor). The first system begins with a dynamic marking of *ff* (fortissimo). The notation features a variety of rhythmic patterns, including triplets and slurs, and includes articulation marks such as accents and slurs. The piece concludes with a double bar line and a final chord. The final system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte).

This page of musical notation is divided into six systems, each consisting of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs. The piece concludes with a final cadence in the sixth system.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system contains three measures. The first measure has a forte (*f*) dynamic and features triplet eighth notes in both staves. The second measure has a piano (*p*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The third measure has a forte (*f*) dynamic and features triplet eighth notes in both staves.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system contains three measures. The first measure has a piano (*p*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The second measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The third measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system contains three measures. The first measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The second measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The third measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system contains three measures. The first measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The second measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The third measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system contains three measures. The first measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The second measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The third measure has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The system contains three measures. The first measure has a fortissimo (*ff*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The second measure has a fortissimo (*ff*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The third measure has a fortissimo (*ff*) dynamic and features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note. The bass staff has a similar rhythmic pattern. The system concludes with a double bar line and a dynamic marking of *ff*.

The second system features two staves. Both staves contain triplet markings over groups of three notes. Accents are placed above several notes in both staves. The system ends with a double bar line.

The third system consists of two staves. It continues with triplet markings and accents. The bass staff has a more active line with eighth notes. The system concludes with a double bar line.

The fourth system has two staves. The treble staff has a series of chords and eighth notes. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *ff* is placed in the middle of the system. The system ends with a double bar line.

The fifth system consists of two staves. The treble staff has a melodic line with eighth notes and some chords. The bass staff has a steady eighth-note accompaniment. The system concludes with a double bar line.

The sixth system features two staves. Above the first measure, the tempo is marked *Allargando.* The treble staff has a melodic line with some slurs. The bass staff has a steady eighth-note accompaniment. The system ends with a double bar line.

WALZE

Tempo di Valse animato.

VI

Un poco più mod.

dolce.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

Third system of musical notation, including a dynamic marking of *f* (forte) in the bass staff.

Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) and a triplet of eighth notes in the treble staff.

Fifth system of musical notation, including a dynamic marking of *f* (forte) and a triplet of eighth notes in the treble staff.

Sixth system of musical notation, concluding with a dynamic marking of *p* (piano) and the instruction *dolce.* (dolce).

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar notation.

Third system of musical notation, including a dynamic marking of *ff* and an 8-measure rest indicated by a dashed line.

Fourth system of musical notation, including a dynamic marking of *p* and an 8-measure rest indicated by a dashed line.

Fifth system of musical notation, continuing the piece with similar notation.

Sixth system of musical notation, including the lyrics "ere - seen" written below the notes.

First system of musical notation. The treble clef staff contains a vocal line starting with the syllable "do" and a melodic line with eighth notes. The bass clef staff contains a piano accompaniment with chords and moving lines. A dynamic marking *p* is present in the second measure.

Second system of musical notation. The treble clef staff continues the vocal line with a melodic line. The bass clef staff continues the piano accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff continues the vocal line with a melodic line. The bass clef staff continues the piano accompaniment with chords and moving lines.

Fourth system of musical notation. The treble clef staff continues the vocal line with a melodic line. The bass clef staff continues the piano accompaniment with chords and moving lines. A dynamic marking *p* is present in the fourth measure.

Fifth system of musical notation. The treble clef staff continues the vocal line with a melodic line. The bass clef staff continues the piano accompaniment with chords and moving lines. The lyrics "di - mi - nu - en - do" are written below the vocal line. A dynamic marking *poco* is present in the fifth measure.

Sixth system of musical notation. The treble clef staff features a piano accompaniment with a melodic line and a dynamic marking *pp*. The bass clef staff continues the piano accompaniment with chords and moving lines. A dynamic marking *f* is present in the fourth measure.

DANSE DES NÉGRILLONS

All^o quasi presto.

VII

The first system of music is for a piano, indicated by the Roman numeral VII. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand features a melodic line with eighth-note patterns and rests, while the left hand maintains a dense, rhythmic accompaniment of chords. The dynamic is marked piano (*p*).

The third system shows the right hand playing a melodic line with eighth-note patterns and rests, and the left hand playing a dense, rhythmic accompaniment of chords. The dynamic is marked piano (*p*).

The fourth system continues the piece. The right hand features a melodic line with eighth-note patterns and rests, while the left hand maintains a dense, rhythmic accompaniment of chords. The dynamic is marked piano (*p*).

The fifth system continues the piece. The right hand features a melodic line with eighth-note patterns and rests, while the left hand maintains a dense, rhythmic accompaniment of chords. The dynamic is marked forte (*f*).

The sixth system continues the piece. The right hand features a melodic line with eighth-note patterns and rests, while the left hand maintains a dense, rhythmic accompaniment of chords. The dynamic is marked forte (*ff*), then piano (*p*), and finally forte (*ff*).

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *p*, *ff*, *p*, and *f*. The key signature has one flat and the time signature is 4/4.

Second system of the piano score. The right hand continues with slurred and accented notes. Dynamics include *p* and *mf*. The key signature has one flat and the time signature is 4/4.

Third system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *mf*. The key signature has one flat and the time signature is 4/4.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *f*. The key signature has one flat and the time signature is 4/4.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *f*. The key signature has one flat and the time signature is 4/4.

Sixth system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *ff*. The key signature has one flat and the time signature is 4/4.

GRAND ANDANTE

VIII

tr
cadenza.

brillante.

rall
Andante cantabile.
p

dolce.
f

f

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a key with two flats (B-flat and E-flat). The right hand features a series of chords, while the left hand has a melodic line with some slurs.

Second system of musical notation. The right hand continues with chords. The left hand has a melodic line. Dynamics include a forte (*f*) marking in the second measure and a *dim* (diminuendo) marking in the third measure.

Third system of musical notation. The right hand has a melodic line starting with a mezzo-forte (*mf*) dynamic. The left hand consists of a steady accompaniment of chords. A forte (*f*) dynamic is marked in the third measure.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a steady accompaniment of chords. A forte (*f*) dynamic is marked in the third measure.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a steady accompaniment of chords. Forte (*f*) dynamics are marked in the second and fourth measures.

*allargando.**a Tempo.*

The first system of music consists of two staves. The treble staff begins with a series of eighth-note chords, each marked with an accent (>). The bass staff provides a harmonic accompaniment with chords. The tempo marking *allargando.* is at the beginning, and *a Tempo.* appears at the end of the system. A dynamic marking *p* is placed below the treble staff in the final measure.

The second system continues the piece. The treble staff features a melodic line with slurs and accents. The bass staff has a more rhythmic accompaniment with chords and some melodic movement.

The third system shows further development of the melodic and harmonic themes. The treble staff has slurs and accents, while the bass staff continues with its accompaniment. A dynamic marking *p* is present in the final measure.

The fourth system contains more complex rhythmic patterns. The treble staff has a series of slurs and accents, and the bass staff has a steady accompaniment. A dynamic marking *p* is visible in the first measure.

The fifth system concludes the page. The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment. A dynamic marking *p* is present in the first measure.

First system of a piano score. The right hand (treble clef) features a long, sustained chord with a dynamic marking of *f* (forte) and a hairpin indicating a gradual decrease in volume to *dim.* (diminuendo). The left hand (bass clef) plays a rhythmic pattern of eighth notes, grouped in pairs and beamed together.

Second system of a piano score. The right hand (treble clef) plays a melodic line of eighth notes, starting with a dynamic marking of *p* (piano). The left hand (bass clef) continues with the same rhythmic eighth-note pattern as in the first system.

Third system of a piano score. The right hand (treble clef) features a long, sustained chord with a dynamic marking of *f* (forte). The left hand (bass clef) continues with the rhythmic eighth-note pattern.

Fourth system of a piano score. The right hand (treble clef) plays a melodic line of eighth notes. The left hand (bass clef) continues with the rhythmic eighth-note pattern. A dynamic marking of *ff* (fortissimo) is present in the right hand. A dashed line with the number 8 is positioned above the right hand staff.

Fifth system of a piano score. The right hand (treble clef) features a long, sustained chord. The left hand (bass clef) continues with the rhythmic eighth-note pattern. A dashed line with the number 8 is positioned above the right hand staff.

rall.
8
marcato.
allargando.

p
tr.
pp dolcissimo.

tr.
tr.
tr.

pp

8
ppp una corda.
dim.
ff

FINAL

Allegro molto vivace.

IX

First system of the musical score, marked *ff*. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth notes and chords, with some triplets and dynamic markings.

Second system of the musical score, marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a rhythmic pattern of eighth notes and chords, with some triplets and dynamic markings.

Third system of the musical score, marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a rhythmic pattern of eighth notes and chords, with some triplets and dynamic markings.

Fourth system of the musical score, marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a rhythmic pattern of eighth notes and chords, with some triplets and dynamic markings.

Fifth system of the musical score, marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a rhythmic pattern of eighth notes and chords, with some triplets and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. It begins with a forte (*ff*) dynamic. The right hand plays chords with slurs, and the left hand plays a steady eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. The right hand plays chords with slurs, and the left hand plays a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the middle of the system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. The right hand plays chords with slurs, and the left hand plays a steady eighth-note accompaniment. A *M* marking is visible in the right hand.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. The right hand plays a melodic line with slurs, and the left hand plays a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. The right hand plays a melodic line with slurs, and the left hand plays a steady eighth-note accompaniment.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. The right hand plays a melodic line with slurs, and the left hand plays a steady eighth-note accompaniment. A *A* marking is visible in the right hand.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and rests, marked with accents (>) and slurs. The bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff maintains the eighth-note accompaniment. A dynamic marking of *f* is visible in the final measure.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the eighth-note accompaniment. A dynamic marking of *f* is present in the second measure.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff continues the eighth-note accompaniment. A dynamic marking of *ff* is present in the second measure.

Sixth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff continues the eighth-note accompaniment.

The image displays a musical score for piano, organized into six systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a dynamic marking of *mf*. The second and third systems continue the melodic and harmonic development. The fourth system concludes with a double bar line and repeat signs. The fifth system introduces a dynamic marking of *sf* and features a series of chords with accents. The sixth system includes first and second endings, marked '1.' and '2.' respectively, and concludes with a final *sf* dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as accents and *ff*.

Second system of musical notation, continuing the piece with treble and bass clefs. It features a prominent *ff* dynamic marking in the bass line.

Third system of musical notation, showing a continuation of the musical theme with treble and bass clefs and a *ff* dynamic marking.

Fourth system of musical notation, primarily consisting of chordal textures in both the treble and bass staves.

Fifth system of musical notation, including first and second endings marked *1^a* and *2^a*, and a *ff* dynamic marking.

Sixth system of musical notation, concluding the piece with treble and bass clefs and various musical notations.

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a piano (*p*) dynamic marking. The second, third, and fourth systems continue with similar melodic and harmonic patterns. The fifth system introduces a mezzo-forte (*mf*) dynamic in the bass line, which then crescendos to fortissimo (*ff*) in the final measure. The sixth system also starts with *mf* and reaches *ff* by the end. The notation features intricate melodic lines in the treble and block chords in the bass, with various articulations and slurs throughout.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *mf* and includes a crescendo hairpin leading to a dynamic marking of *ff* in the final measure. The bass clef part consists of a steady accompaniment of chords.

Second system of musical notation. The treble clef part starts with a dynamic marking of *mf* and continues with a melodic line. The bass clef part provides a consistent harmonic accompaniment.

Third system of musical notation. The treble clef part begins with a dynamic marking of *p* and features a melodic line with slurs. The bass clef part continues with a steady accompaniment.

Fourth system of musical notation. The treble clef part continues with a melodic line, and the bass clef part maintains the accompaniment.

Fifth system of musical notation. The treble clef part continues with a melodic line, and the bass clef part maintains the accompaniment.

Sixth system of musical notation. The treble clef part continues with a melodic line, and the bass clef part maintains the accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues with melodic phrases, including a slur over a quarter note and eighth notes. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment. The system includes a fortissimo (*ff*) dynamic marking in both hands.

Fifth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment. A crescendo hairpin is present, leading to a mezzo-forte (*mf*) dynamic marking.

Sixth system of musical notation. The right hand features a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The bass clef part begins with a forte (*f*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble clef, key signature of two sharps. The bass clef part begins with a piano (*p*) dynamic marking. The words "cre - scen -" are written below the bass staff. The music features sixteenth-note patterns and chords.

Third system of musical notation. Treble clef, key signature of two sharps. The bass clef part begins with a piano (*p*) dynamic marking. The word "do." is written below the bass staff. The system concludes with a fortissimo (*ff*) dynamic marking. An 8-measure rest is indicated at the beginning of the system.

Fourth system of musical notation. Treble clef, key signature of two sharps. The bass clef part begins with a first ending bracket labeled "1". The system concludes with a fortissimo (*ff*) dynamic marking. The music is characterized by chords and sixteenth-note patterns.

Fifth system of musical notation. Treble clef, key signature of two sharps. The bass clef part begins with a fortissimo (*ff*) dynamic marking. The music features chords and sixteenth-note patterns.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system concludes with first and second ending brackets labeled "1ª" and "2ª". The music features chords and sixteenth-note patterns.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains chords and some melodic lines, while the bass staff features a dense, rhythmic accompaniment of chords.

Second system of musical notation, continuing the piece. The bass staff includes a dynamic marking of *fff* (fortissimo) in the final measure.

Third system of musical notation, featuring prominent triplet markings in both the treble and bass staves.

Fourth system of musical notation, showing a continuation of the rhythmic patterns with various note values and rests.

Fifth system of musical notation, characterized by a steady eighth-note accompaniment in the bass staff and chords in the treble.

Sixth system of musical notation, concluding the page with a final cadence in both staves.

B^a bassa

A. C. 7764.

CHŒUR DES MARCHANDS

N^o 15.

All^o moderato.

PIANO.

p

cresc.

f

Sop.

Mar - chan - des et mar - chands, Nous

Ten.

Mar - chan - des et mar - chands, Nous

Bassi.

Mar - chan - des et mar - chands, Nous

f

f

f

sempre f

marcato.

marcato.

of - frons aux cha - lands Nos mar - chan - di - ses, Nos
of - frons aux cha - lands Nos mar - chan - di - ses, Nos
of - frons aux cha - lands Nos mar - chan - di - ses, Nos

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part is written in two staves (Right and Left Hand) and includes a grand staff bracket. The music is in G major and 4/4 time. The lyrics are: "of - frons aux cha - lands Nos mar - chan - di - ses, Nos".

fri - an - di - ses Les plus ex - qui - ses Mar - chandes et mar -
fri - an - di - ses Les plus ex - qui - ses Mar - chandes et mar -
fri - an - di - ses Les plus ex - qui - ses Mar - chandes et mar -

The second system continues the vocal and piano parts. The lyrics are: "fri - an - di - ses Les plus ex - qui - ses Mar - chandes et mar -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- chands Nous of - frons aux cha - lands Nos marchan - di - ses, Nos
- chands Nous of - frons aux cha - lands Nos marchan - di - ses, Nos
- chands Nous of - frons aux cha - lands Nos marchan - di - ses, Nos

The third system concludes the vocal and piano parts. The lyrics are: "- chands Nous of - frons aux cha - lands Nos marchan - di - ses, Nos". The piano accompaniment includes a *marcato* marking in the first measure of the piano part.

fri - an - di - ses, Nos fri - an - di - ses Les plus ex - qui - ses Voy - ez, voy -

fri - an - di - ses, Nos fri - an - di - ses Les plus ex - qui - ses Voy - ez, voy -

fri - an - di - ses, Nos fri - an - di - ses Les plus ex - qui - ses Voy - ez, voy -

- ez, met - tez l'ar - ticle en main, Rien n'est plus

- ez, met - tez l'ar - ticle en main, Rien n'est plus

- ez, met - tez l'ar - ticle en main, Rien n'est plus

frais, rien n'est plus fin Ac - cou - rez

frais, rien n'est plus fin Ac - cou - rez

frais, rien n'est plus fin

tous! A - che - tez - nous,

Ac - con - rez tous! A - che - tez - nous, A - che - tez -

tous! A - che - tez - nous, A - che - tez -

Ac - con - rez tous! A - che - tez - nous, A - che - tez -

Detailed description: This system contains four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The music is in a homophonic style with a steady accompaniment.

- Ve - nez, ve - nez!

nous Ce qui doit fournir vo - tre ta - ble. Venez, ve -

nous Ce qui doit fournir vo - tre ta - ble. Ve - nez, ve - nez!

nous Ce qui doit fournir vo - tre ta - ble. Venez, ve -

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano accompaniment features a rhythmic pattern of eighth notes.

A - che - tez - nous,

- nez! A - che - tez - nous, A - che - tez, A - che - tez,

A - che - tez - nous, A - che - tez, A - che - tez,

- nez! A - che - tez - nous, A - che - tez, A - che - tez,

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The piano accompaniment continues with the same rhythmic pattern as the previous system.

— Tout est fin, tout est dé - lec - table A - che - tez - nous pour vo - tre

— Tout est fin, tout est dé - lec - table A - che - tez - nous pour vo - tre

— Tout est fin, tout est dé - lec - table A - che - tez - nous pour vo - tre

ff

ta - - - - - ble. Mar - chandes et marchands Nous

ta - - - - - ble. Mar - chandes et marchands Nous

ta - - - - - ble. Mar - chandes et marchands Nous

f *marcato.*

of - frons aux cha - lands, Nos marchan - di - ses, Nos fri - an - di - ses Les

of - frons aux cha - lands, Nos marchan - di - ses, Nos fri - an - di - ses Les

of - frons aux cha - lands, Nos marchan - di - ses, Nos fri - an - di - ses Les

plus ex - qui - ses Voy - ez rien n'est plus fin, Met - tez l'ar - ticle en

plus ex - qui - ses Voy - ez rien n'est plus fin, Met - tez l'ar - ticle en

plus ex - qui - ses Voy - ez rien n'est plus fin, Met - tez l'ar - ticle en

main. Voy - ez tout est fin, tout est dé - lec - ta -

main. Voy - ez tout est fin, tout est dé - lec - ta -

main. Voy - ez tout est fin, tout est dé - lec - ta -

- ble. Ve - nez a - che - tez - nous pour vo - tre ta - ble Ve - nez!

- ble. Ve - nez a - che - tez - nous pour vo - tre ta - ble Ve - nez!

- ble. Ve - nez a - che - tez - nous pour vo - tre ta - ble Ve -

voyez! A - che - tez - nous venez! voyez!
 voyez! A - che - tez - nous venez! voyez!
 - nez! voyez! A - che - tez - nous ve - nez! voyez -

A - che - tez - nous Tout est frais, tout est dé - lec -
 A - che - tez - nous Tout est frais, tout est dé - lec -
 - ez! A - che - tez - nous Tout est frais, tout est dé - lec -

ff

- ta - - - ble.
 - ta - - - ble.
 - ta - - - ble.

dim.

MORGIANE.

Eh! quoi! dé - ja si tard La vente est

M. presque ter - mi - né - e. J'ai fait la

M. grasse ma - ti - né - e Et je suis en re -

M. - tard. Ré - pa - rous vi - te ma pa -

M. *res - se Et rat - tra - pons le temps per -*

cresc.

M. *- du. Ho - là mar - chands que l'on s'em - pres -*

f

M. *- se A moi ceux qui n'ont pas ven - du!*

Moderato.

Moderato.

f

mf

mf

p

p

Sop. (2 ou 5) Divisés. (2 ou 5) (2 ou 5)

1. Voi-ci des béccas-sines, Des chapons gros et gras, Des perdreaux déli-

2. Des poissons de ri-vière, Des fruits délici-eux, Des ga-teaux savou-

léger.

MORGIANE.

(2 ou 5) C'est bien! c'est bien! por-tez, portez ce -

- cats, Des pou-lardes bien fi-nes,

- reux, De la crème lé-gère.

un poco rall. a Tempo.

M. - là Chez le sei-gneur, chez le sei-gneur A-li - Ba - ba,

Sop. Portons bien

Ten. Portons bien

Bassi. Portons bien

un poco rall. a Tempo.

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — Portons bien

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — Portons bien

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — Portons bien

f

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — Portons bien

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — Portons bien

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — Portons bien

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — ba. ^{1^a}

vi - te tout ce - là — Chez le sei - gneur A - li - Ba - ba. — ba. ^{2^a}

vi - te tout ce - la — Chez le sei - gneur A - li - Ba - ba. — ba.

p **Tempo 1^o** *f*

La clo - che sou - ne du dé - part voi -

f

Re - ti - rons - nous

- ci le si - gnall

Re - ti - rons - nous

Crain - te de

staccato, mf

Crain - te de mal. Re - ti - rons - nous

Crain - te de mal.

mal Re - ti - rons - nous Crain - te de

Crain-te de mal Sous pei-ne de pro-cès ver-bal Sous pei-ne

Crain-te de mal Sous pei-ne de pro-cès ver-bal Sous pei-ne

mal Sous pei-ne de pro-cès ver-bal Sous pei-ne

cresc.

de pro-cès ver-bal Qu'il ne res-te per-son-

de pro-cès ver-bal Qu'il ne res-te per-son-

de pro-cès ver-bal Qu'il ne res-te per-son-

f *ff*

- - - ne. Mar-chandes et mar-chands De

- - - ne. Mar-chandes et mar-chands De

- - - ne. Mar-chandes et mar-chands De

f *marcato.*

par-tir il est temps L'heure est son-né-e, No-tre jour-né-e est
 par-tir il est temps L'heure est son-né-e, No-tre jour-né-e est
 par-tir il est temps L'heure est son-né-e, No-tre jour-né-e est

ter-mi-né-e. Met-tons nous en che-min Nous
 ter-mi-né-e, Met-tons nous en che-min Nous
 ter-mi-né-e, Met-tons nous en che-min Nous

re-viendrons de-main Par-tous no-tre jour-née est ter-mi-
 re-viendrons de-main Par-tous no-tre jour-née est ter-mi-
 re-viendrons de-main Par-tous no-tre jour-née est ter-mi-

- né - e. Par - tons sans plus tar - der L'heure est son -
 - né - e. Par - tons sans plus tar - der L'heure est son -
 - né - e. Par - tons sans plus tar - der L'heure est son -

- né - e Par - tons, par - tons é -
 - né - e Par - tons, par - tons é -
 - né - e Par - tons, par - tons é -

dimin.

- loi - gnons - nous! Partons, partons E -
 - loi - gnons - nous! Partons, partons E -
 - loi - gnons - nous! Par - tons, par - tons E -

dim.

sempre - - di - - min.

- loi - gnons - nous! é - loignons-nous! é - loignons-

- loi - gnons - nous! é - loignons-nous! é - loignons-

- loi - gnons - nous! é - loignons-nous! é - loignons-

sempre - - di - - min.

pp

nous!

pp

nous!

pp

nous!

p

pp m. d.

morendo.

CHANSON ARABE.

ZIZI, CASSIM.

N^o 16. Allegro moderato.

PIANO.

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked *f* (forte), and features a rhythmic melody in the right hand with eighth-note patterns and a steady accompaniment in the left hand. The second system continues the melody, marked *S* (sforzando) and *p* (piano), with a change in the right-hand accompaniment.

ZIZI.

1. Fat - ma - ma bien - ai - mé - e
2. Le lait - de nos cha - mel - les

The vocal line for ZIZI is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains two lines of lyrics. The piano accompaniment is in 6/8 time, with a steady eighth-note accompaniment in the left hand and chords in the right hand.

Zi.

— J'aime tes yeux d'a - zur
— Là-bas nous nourri - ra

The vocal line for ZI is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains two lines of lyrics. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand, marked *f* (forte).

Zi.

J'ai me ton front d'al-mé e et ton profil si
A chasser les ga-zel les Le temps se passe

Zi.

pur ra Ah! viens là sous ma
Le soir près des fon

Zi.

ten te dans les déserts pou-dreux
tai nes dans la fraîche o_a_sis

Zi.

Dans u ne cour-se er-ran-te Fuyons, fuyons tous
Con-fondant nos ha-lei-nes En é-coutant PI

Zi. *deux!*
- his. *Ah!*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a long note, followed by a melodic phrase. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano) and *f* (forte).

Zi. *Ah!* chan- te ma gni-

The second system continues the vocal and piano parts. The vocal line has a melodic flourish. The piano accompaniment features a more active bass line with some chords. Dynamics include *f* (forte).

Zi. - la. *ff* la la la la - la la la la la - la la

CASSIM. *ff* la la la la - la la la la la la - la la

The third system introduces a second vocal part, Cassim, and continues the piano accompaniment. Both vocal lines have a melodic line with some grace notes. The piano accompaniment is more rhythmic, with eighth-note patterns. Dynamics include *ff* (fortissimo).

Zi. la la la la - la la la la la - la la

C. la la la la - la la la la la la - la la

The fourth system continues the two vocal parts and the piano accompaniment. The piano accompaniment features a consistent eighth-note bass line. Dynamics include *f* (forte).

ff

la la la la — la la la la la — la la la la la — la la

ff

la la la la — la la la la la — la la la la la — la la

f

ff

la la la la Na - be - gha - Ta - ra - fa Me - na -

ff

la la la la la la la la la la

léger.

sf

fa - bi — A - bou - ma - reck — Sa - la —

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

sf

zi
_ ma - leck _____ Na - bé - gha ta - ra - fa fi - rou -

c.
la la la la la la la la la la la la

zi
_ ba - zi _____ mé - na - ta - bi mon - cha - ra - bi.

c.
la la la la la la la la la la la la hi.

ad lib.

zi

(ils dansent)

c.

QUINTETTE.

ZOBÉÏDE, SALADIN, ZIZI, CASSIM, ALI-BABA.

№ 17.

Allegro agitato.

ZOBÉÏDE.

Allegro agitato.

En -

PIANO.

z. *fin* je vais sa - voir mon sort Et me voi -

z. - là ton - te trem - blan - - - te

CASSIM.

Ah! quel - le scè - ne dé - chi - ran - te

On

ZOBÉÏDE.

G. va nous ap - pren - dre ma mort Je vous pro -

Z. - mets de res - ter for - te Par - lez, cousin par.

Z. - lez! Quelle nou - vel - le rap - por - tez? A la nou - vel - le

ALI-BABA.

ZOBÉÏDE.

ZIZI.

CASSIM.

A. que j'ap - por - te Cou - si - ne, vos yeux vont pleu - rer.

Z. la non_ vel_ le qu'il_ ap_ por_ te Je sens que_ mes yeux vont_ pleu_

Zi. la non_ vel_ le qu'il_ ap_ por_ te Ses yeux, ses beaux yeux vont_ pleu_

C. la non_ vel_ le qu'il_ ap_ por_ te Je sens que_ mes yeux vont_ pleu_

Z. - rer.

Zi. - rer.

C. - rer.

MI-BABA.

En sortant de la ville à cent pas de la por_ te, Voi_

A. *ZOBÉÏDE. f*
là ce que je viens de ra_ mas_ ser. O ciel!

SALADIN. ZORÉÏDE.

Qu'arri-ve-t'il? Un drame é-pouvan-

f *sf p*

marcato.

- ta - ble, Une a - ven - tu - re dé - plo - ra - ble, Un ac - ci -

- dent Sans pré - cé - dent ... Re - gar - **Più lento.**

ad lib. *sf* *p*

And^{te} SALADIN. **Mod^{to}** léger.

- de! **And^{te}** O spec - ta - cle nâ - vrant **Mod^{to}** De mon

p

s. ou - cle c'est le tur - ban, — C'est son bur - nous, c'est son caf -

Z. De son on - cle c'est le tur - ban, c'est son tur -

S. - tan c'est son tur -

Zi. De son on - cle c'est le tur - ban, c'est son tur -

C. De son on - cle c'est le tur - ban, c'est mon tur -

A. C'est son turban, c'est son tur -

Z. - ban, C'est son burnous et son caf - tan,

S. - ban, C'est son burnous et son caf - tan.

Zi. - ban, C'est son burnous et son caf - tan.

C. - ban, C'est mon burnous et mon caf - tan.

A. - ban, C'est son burnous et son caf - tan. Rau - vre Cassin c'est son tur -

z. C'est son burnous et son caf - tan .

s. C'est son burnous et son caf - tan .

zi. C'est son burnous et son caf - tan .

c. C'est mon burnous et mon caf - tan .

A. - ban. C'est son burnous et son caf - tan. Pauvre Cassin c'est son tur -

z. C'est son burnous et son caf - tan.

s. C'est son burnous et son caf - tan.

zi. C'est son burnous et son caf - tan.

c. C'est mon burnous et mon caf - tan.

A. - ban. C'est son burnous et son caf - tan.

ALI-BABA.

Allegro. Pour moi le

A fait ne supporte au - cun dou - te, Il

A faut qu'il soit bien trépas - sé — Pour a - voir lais - sé tout ce - la sur la

ZOBÉÏDE.

Pauvre Cas - sim c'est bien fi - ni, C'est

SALADIN.

Pauvre Cas - sim c'est bien fi - ni, C'est

ZIZI.

Pauvre Cas - sim c'est bien fi - ni, C'est

CASSIM.

Pauvre Cas - sim c'est bien fi - ni, C'est

A rou - te. C'est

Allegro molto.

Z. bien fi - ni. Ah! Ah!

S. bien fi - ni. Ah! Ah!

Zi. bien fi - ni. Ah!

C. bien fi - ni. Ah!

A. bien fi - ni.

Allegro molto.

Z. Ah! Pan - vre Cas - sim, c'est bien fi -

S. Ah! Pau - vre Cas - sim, c'est bien fi -

Zi. Ah! Pau - vre Cas - sim. c'est bien fi -

C. Ah! Pau - vre Cas - sim, c'est bien fi -

A. Ah! Pau - vre Cas - sim, c'est bien fi -

pp *pp* *pp* *pp* *pp*

Z. *f*
 -ni, Pour l'au-tre monde il est par-ti Il faut en
 S. *f*
 -ni, Pour l'au-tre monde il est par-ti Il faut en
 Zi. *f*
 -ni, Pour l'au-tre monde il est par-ti Il faut en
 C. *f*
 -ni, Pour l'au-tre monde ê-tre par-ti J'ai peine a
 A. *f*
 -ni, Pour l'au-tre monde il est par-ti Il faut en

Z. *pp*
 pren-dre son par-ti Le voi-là loin ce cher a-mi. Pauvre Cas-
 S. *pp*
 pren-dre son par-ti Le voi-là loin ce cher a-mi. Pauvre Cas-
 Zi. *pp*
 pren-dre son par-ti Le voi-là loin ce cher a-mi. Pauvre Cas-
 C. *pp*
 pren-dre mon par-ti Ce-la ne me va qu'à de-mi. Pauvre Cas-
 A. *pp*
 pren-dre son par-ti Le voi-là loin ce cher a-mi. Pauvre Cas-

Z. *_ sim c'est bien fi - ni! Pour l'au - tre monde il est par -*

S. *_ sim c'est bien fi - ni! Pour l'au - tre monde il est par -*

Zi. *_ sim c'est bien fi - ni! Pour l'au - tre monde il est par -*

C. *_ sim c'est bien fi - ni! Pour l'au - tre monde è - tre par -*

A. *_ sim c'est bien fi - ni! Pour l'au - tre monde il est par -*

Z. *- ti! Il faut en pren - dre son - par - ti. Le voi - là*

S. *- ti! Il faut en pren - dre son par - ti. Le voi - là*

Zi. *- ti! Il faut en pren - dre son par - ti. Le voi - là*

C. *- ti! Il faut en pren - dre mon par - ti. Le voi - là*

A. *- ti! Il faut en pren - dre son par - ti. Le voi - là*

Z. *ff*
 loin ce cher a - mi, Pauvre Cas - sim!

S. *ff*
 loin ce cher a - mi, Pauvre Cas - sim!

Zi. *ff*
 loin ce cher a - mi, Pauvre Cas - sim!

C. *ff*
 loin ce cher a - mi, Pauvre Cas - sim!

A. *ff*
 loin ce cher a - mi, Pauvre Cas - sim!

Z. *p*
 Il

S. *p*
 Il

Zi. *p*
 Il

C. *p*
 Il

A. *p*
 Pauvre Cas - sim, il est par - ti, Il

ff

Z. est par - ti! Pauvre Cas - sim!

S. est par - ti! Pauvre Cas - sim!

Zi. est par - ti! Pauvre Cas - sim!

C. est par - ti! Pauvre Cas - sim!

A. est par - ti! Pauvre Cas - sim!

ff

Z. Bien loin d'i -

S. Bien loin d'i -

Zi. Bien loin d'i -

C. Bien loin d'i -

A. Le voilà loin bien loin d'i - ci, Bien loin d'i -

p

pp

T. *ci. Pauvre Cas - sim c'est bien fi - ni, c'est bien fi -*
 S. *ci. Pauvre Cas - sim c'est bien fi - ni, c'est bien fi -*
 Zi. *ci. Pauvre Cas - sim c'est bien fi - ni, c'est bien fi -*
 C. *ci. Pauvre Cas - sim c'est bien fi - ni, c'est bien fi -*
 A. *ci. Pauvre Cas - sim c'est bien fi - ni, c'est bien fi -*

Più lento.

T. *ni. c'est bien fi - ni. Je sais ce qu'ex -*
 S. *ni. c'est bien fi - ni.*
 Zi. *ni. c'est bien fi - ni.*
 C. *ni. c'est bien fi - ni.*
 A. *ni, c'est bien fi - ni.*

i - ge Tu - sa - ge Et pour pleu - rer l'é - poux

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'i', followed by eighth notes 'ge', 'Tu', and 'sa', then a half note 'ge'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

qui n'est ra - vi Dans la re - trai - te

The second system continues the musical score. The vocal line starts with a half note 'qui', followed by eighth notes 'n'est', 'ra', and 'vi'. The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note figure in the right hand.

du ven - va - ge Je n'en for - me dès aujour -

The third system shows the vocal line with a half note 'du', followed by eighth notes 'ven', 'va', and 'ge'. The piano accompaniment maintains its rhythmic structure, with a consistent eighth-note accompaniment in the right hand.

- d'hui. *espress.* Vo - tre main cousin A -

The fourth system includes the vocal line with a half note '- d'hui.', followed by eighth notes 'Vo', 'tre', and 'main'. The piano accompaniment features a more active eighth-note pattern in the right hand. The word 'espress.' is written below the vocal line.

CASSIM.
 - li Pleu - rer. a - t - e - le dit. pour ce fait i - nou -

The fifth system begins with the vocal line starting on a half note '- li'. The piano accompaniment continues with its characteristic eighth-note accompaniment. The word 'CASSIM.' is written above the vocal line.

Parlé.

C. *- i* Il faut que je l'embrasse. (il l'embrasse) Très bien très bien mer.

ZOBEIDE.

C. *- ci!..* Inso - lent! inso - lent! voi - ci pour votre au -

CASSIM.

Z. *- da - ce.* Très bien! mer - ci! mer - ci! mer -

ZOBEIDE.

SALADIN.

ZIZI.

C. *- ci!*

ALI BABA.

Pauvre Cas - sim!

Pauvre Cas - sim!

Pauvre Cas - sim!

Pauvre Cas - sim!

Pauvre Cas - sim!

Z. C'est bien fi - ni Pau - vre Cas - sim c'est bien fi -
 S. C'est bien fi - ni Pau - vre Cas - sim c'est bien fi -
 Zi. C'est bien fi - ni Pau - vre Cas - sim c'est bien fi -
 C. C'est bien fi - ni Pau - vre Cas - sim c'est bien fi -
 A. C'est bien - fi - ni Pau - vre Cas - sim c'est bien fi -

Piano accompaniment: *p*

1^o Tempo.

Z. - ni. Ah! ah! ah! Pauvre Cas. *pp leggiero.*
 S. - ni. Ah! ah! ah! Pauvre Cas. *pp*
 Zi. - ni. Ah! ah! ah! Pauvre Cas. *pp*
 C. - ni. Ah! ah! ah! Pauvre Cas. *pp*
 A. - ni. Ah! Pauvre Cas. *pp*

Piano accompaniment: *pp*

f

Z. *f*
_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti Il faut en

S. *f*
_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti Il faut en

Zi. *f*
_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti Il faut en

C. *f*
_ sim c'est bien fi - ni, Pour l'autre monde è - tre par - ti Il faut en

A. *f*
_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti Il faut en

pp

Z. *pp*
pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas -

S. *pp*
pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas -

Zi. *pp*
pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas -

C. *pp*
pren - dre mon par - ti Ce - la ne me va qu'à de - mi. Pauvre Cas -

A. *pp*
pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas -

Z. *_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti. Il faut en*

S. *_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti. Il faut en*

Zi. *_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti. Il faut en*

C. *_ sim c'est bien fi - ni, Pour l'autre monde è - tre par - ti. Il faut en*

A. *_ sim c'est bien fi - ni, Pour l'autre monde il est par - ti. Il faut en*

Z. *pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas - *ff**

S. *pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas - *ff**

Zi. *pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas - *ff**

C. *pren - dre mon par - ti Le voi - la loin ce cher a - mi. Pauvre Cas - *ff**

A. *pren - dre son par - ti Le voi - la loin ce cher a - mi. Pauvre Cas - *ff**

T. *- sim!* *P* ||
 S. *- sim!* *P* ||
 Zi. *- sim!* *P* ||
 C. *- sim!* *P* ||
 A. *- sim!* *P* ||

Pauvre Cas - sim il est par - ti, il

T. *ff* est par - ti Pauvre Cas - sim!
 S. *ff* est par - ti Pauvre Cas - sim!
 Zi. *ff* est par - ti Pauvre Cas - sim!
 C. *ff* est par - ti Pauvre Cas - sim!
 A. *ff* est par - ti Pauvre Cas - sim! Le voila

p

Z. *p* Bien loin d'i - ci Pauvre Cas -

S. *p* Bien loin d'i - ci Pauvre Cas -

Zi. *p* Bien loin d'i - ci Pauvre Cas -

C. *p* Bien loin d'i - ci Pauvre Cas -

A. *p* loin - bien loin - d'i - ci, Bien loin d'i - ci Pauvre Cas -

ff

Z. *ff* - sim c'est bien fi - ni, c'est bien fi - ni, c'est bien fi - ni.

S. *ff* - sim c'est bien fi - ni, c'est bien fi - ni, c'est bien fi - ni.

Zi. *ff* - sim c'est bien fi - ni, c'est bien fi - ni, c'est bien fi - ni.

C. *ff* - sim c'est bien fi - ni, c'est bien fi - ni, c'est bien fi - ni.

A. *ff* - sim - c'est bien fi - ni, c'est bien fi - ni, c'est bien fi - ni.

COUPLETS.

MORCIANE.

N^o 18.

Allegretto.

PIANO. *mf*

The piano introduction consists of two systems of music. Each system has a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system is marked *mf*. The music features a rhythmic pattern of eighth and sixteenth notes in the treble, and chords and eighth notes in the bass.

MORCIANE.

1. Sans bruit, sans fra - cas Et sans embar - ras, Je saurai j'es - pè - re Vous tirer d'af -

The vocal line for the first couplet is written on a single treble clef staff. The lyrics are: "1. Sans bruit, sans fra - cas Et sans embar - ras, Je saurai j'es - pè - re Vous tirer d'af -". The piano accompaniment is on two staves (treble and bass clef) with a *p* dynamic marking.

m - fai - re A quoi bon cri - er, trembler, s'ef - fray - er, Se montrer ha -

The vocal line for the second couplet is written on a single treble clef staff. The lyrics are: "*m* - fai - re A quoi bon cri - er, trembler, s'ef - fray - er, Se montrer ha -". The piano accompaniment is on two staves (treble and bass clef).

u - bi - le Est bien plus u - ti - le, Souvent il suf - fit D'avoir de l'es - prit Ah! ah! ah! ah!

suivent.

The vocal line for the third couplet is written on a single treble clef staff. The lyrics are: "*u* - bi - le Est bien plus u - ti - le, Souvent il suf - fit D'avoir de l'es - prit Ah! ah! ah! ah!". The piano accompaniment is on two staves (treble and bass clef) and ends with the instruction *suivent.*

M. Ah! vous êtes qua - ran - te Mes - sei - gneurs les - vo - leurs Ah! ah! ah! ah!

M. ah! Et bien je m'en van - te Par u - ne ser - van - te Vous verrez, vous ver -

M. - rez, vous serez vo - lés par u - ne ser - vante Vous serez vo - lés

MORGIANE.

2. Près de cette

M.  croix J'en fais deux, puis trois, Puis à cha-que por-te De la mè-me

M.  sor-te Et sans me las-ser Je vais en tra-cer Par ton-te la

M.  vil-le, J'en sè-me-rai mil-le Vous au-rez je crois L'embar-ras du

M.  choix Ah! ah! ah! ah! ah! vous êtes qua-ran-te Mes-sei-gneurs les vo-
sui-vez *p*

M.  -leurs, Ah! ah! ah! ah! ah! Et bien je m'en van-te Par u-ne ser-

M
 _ van - te Vous verrez, vous ver - rez, vous se - rez vo -

M
 - lés par n - ne ser - van - te Vous se - rez vo - lés.

SCÈNE, PATROUILLE,

CHANT DU MUEZZIN ET FINAL.

N^o 19.

Agitato.

PIANO.

p *p* *cresc.*

cresc. *f*

KANDGIAR.

Accourez tous c'est i-ci que de-men-re L'impru-

dent qui con-nait vo-tre se-cret.

Ten. *f*
LES VOLEURS. Il faut qu'il

Bassi. *f*
Il faut qu'il

f

meure! Il faut qu'il meure! Il faut qu'il meure!

meure! Il faut qu'il meure! Il faut qu'il meure!

dim. *p*

ZIZI.

A - ler - te! A - ler - te! et prenons garde au

- re!

- re!

tr

gnet!

Moderato.

m.d *pp*

PATROUILLE.

First system of piano introduction. Treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand. A dynamic marking of *p* is present.

Second system of piano introduction, continuing the rhythmic pattern from the first system. A dynamic marking of *pp* is present.

Third system of piano introduction, concluding the instrumental introduction.

Ten. *p*

Bassi. *p*

A travers la vil - le Marchons

A travers la vil - le Marchons

pp

First system of the vocal and piano accompaniment. The vocal line (Tenor and Bass) begins with the lyrics "A travers la vil - le Marchons". The piano accompaniment provides harmonic support. Dynamic markings include *p* and *pp*.

Foil au guet. — Tout est bien tran - quil - le Dé -

Foil au guet. — Tout est bien tran - quil - le Dé -

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Foil au guet. — Tout est bien tran - quil - le Dé -". The piano accompaniment continues. Dynamic markings include *pp*.

-jà tout se fait! — Plus un seul mur - mu - re Et jus -
 -jà tout se fait! — Plus un seul mur - mu - re Et jus -

-qu'au ma - tin — Dans la nuit obs - eu - re, Dans la nuit obs -
 -qu'au ma - tin — Dans la nuit obs - eu - re, Dans la nuit obs -

- eu - re, Dans la nuit obs - eu - re Cha - que bruit — sé -
 - eu - re, Dans la nuit obs - eu - re Cha - que bruit — sé -

-teint! — *f* Marchons l'œil au guet!
 -teint! — *f* Marchons l'œil au guet!

Dé - ja tout se tait! — Plus un seul mur -
 Dé - ja tout se tait! — Plus un seul mur -

mf *f* *p*

- mu - re Et jusqu'au ma - tin — Dans la nuit obs - cu - re Chaque
 - mu - re Et jusqu'au ma - tin — Dans la nuit obs - cu - re Chaque

bruit sé - teint. A travers la vil - le Mar - chons
 bruit sé - teint. — A travers la vil - le Mar - chons

loeil au guet! — Tout est bien tran - quil - le Dé -
 loeil au guet! — Tout est bien tran - quil - le Dé -

-jà tout se tait! — Plus un seul mur - mu - re Et jus - qu'au ma -
 -jà tout se tait! — Plus un seul mur - mu - re Et jus - qu'au ma -

-tin — Dans la nuit obs - cu - re, Dans la nuit obs - cu - re,
 -tin — Dans la nuit obs - cu - re, Dans la nuit obs - cu - re,

Dans la nuit obs - cu - re Cha - que bruit — sè - teint
 Dans la nuit obs - cu - re Cha - que bruit — sè - teint Cha - que

Cha - que — bruit sè - teint!
 bruit — sè - teint! Cha - que bruit sè - teint! Cha - que

(Dans la coulisse.) *rall.* **a Tempo.**

Cha - que bruit sè - teint!

(Dans la coulisse.) *rall.*

bruit sè - teint! Cha - que bruit sè - teint!

rall. **ppp**

KANDGIAR.

Ils sont par - tis re prenons notre af - lai - re.

Largo.

f: p

CHANT DU MUEZZIN.

LE MUEZZIN. (Dans la coulisse.) **f**

Dé - ja sè - teint

pp **ppp**

le M.
 la lu - miè - re Ve - nez tous à

ppp

le M.
 la pri - è - re In - eli - nés pi - eu - se -

p

le M.
 - ment, Que cha - cun de vous ré - pè -

meno p

pp

le M.
 - te: Al - lah seul est grand!

meno p

LE MUEZZIN.

Tenori. ZIZI. Et Ma-homet est son pro -

Bassi. KANDGIAR. Al - lah seul est grand! —

pp *mf*

Al - phê - te! Al -

Et Ma-ho-met est son pro - phê - te!

Et Ma-ho-met est son pro - phê - te!

pp *pp*

Al - lah! Al - lah! Al - lah! — seul est grand!

Al - lah! Al - lah! Al - lah! seul est

Al - lah! Al - lah! Al - lah! seul est

sempre pp *pp*

Allegro.

le M.

grand!

grand!

Allegro.

pp

molto tenuto.

f

KANDGIAR.

J'ai fait mar - quer la maison d'u - ne

mf

K.

croix El - le se - ra fa - cile à re - con -

ZIZI

K.

-naï - tre. C'est i - ci je la vois!

KANDGIAR.

Comment?

UN VOIEUR.

De ce côté je l'a - per - cois!

Tenori, 5 VOIEURS.

UN VOIEUR.

TOUTS.

Oui c'est bien u-ne croix! Et là sur cette autre u-ne croix, U-ne

Bassi.

U-ne croix! u-ne croix, u-ne

croix, u-ne croix, u-ne croix, u-ne croix, u-ne

croix, u-ne croix, u-ne croix, u-ne croix, u-ne

ZIZI

avec les Ténors

Tou - tes à la
croix! Tou - tes à la fois A nos yeux semblent
croix! Tou - tes à la fois A nos yeux semblent

f

KANDGIAR.

Ah! l'on s'est moqué de

naî - tre, Toutes à la fois A nos yeux semblent naî - tre.
naî - tre, Toutes à la fois A nos yeux semblent naî - tre.

moi Mais sur ma foi dès de - main je san - rai retrou - ver notre

f *dim.*

1^o Tempo.

k.

traî - - - - - tre!

1^o Tempo.

mf *p* *mf* *p*

dim.

LE MUEZZIN.

Al - -

Tén.

p A - - - - - travers la vil - le Marchons l'œil an - guet! - - - - - Tout est bien tran -

Basses.

A - - - - - travers la vil - le Marchons l'œil an - guet! - - - - - Tout est bien tran -

pp

le M.

- lab! seul est grand! - - - - -

- quil le Dé - ja tout se tait! - - - - - Plus un seul mur - mu - re Et jus -

- quil le Dé - ja tout se tait! - - - - - Plus un seul mur - mu - re Et jus -

1e M.

Al - lah! — Al -

qu'au ma - tin — Dans la nuit obs - cu - re, Dans la nuit obs -

qu'au ma - tin — Dans la nuit obs - cu - re, Dans la nuit obs -

1e M.

- lah! —

- en - re, Dans la nuit obs - cu - re Chaque bruit s'é - teint!

- en - re, Dans la nuit obs - cu - re Chaque bruit s'é - teint! Chaque

1e M.

Al - lah! —

Cha - que bruit s'é - teint!

ten. bruit s'é - teint! Cha - que bruit s'é - teint! Cha - que

le M.

rall.

Al - lah! seul est

Cha - que bruit s'é -

ten.

bruit s'é - teint! Cha - que bruit s'é -

rall.

RIDEAU.

le M.

grand!

- teint!

- teint!

Lento.

pp *molto* *crese*

fff

Fin du 6^e Tableau.

CHOEUR
et
CHANSON DU BENGALI
MORGIANE, ALI-BABA, SOPRANI.

N^o 20.

Allegro.

PIANO.

The musical score is written in 3/8 time with a key signature of two flats (B-flat and E-flat). It consists of several systems of piano accompaniment and vocal lines.

The first system shows the piano accompaniment starting with a forte (*ff*) dynamic, transitioning to piano (*p*) in the final measure. The second system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system features a piano accompaniment with a *cresc.* (crescendo) marking.

The vocal line begins in the fourth system, marked "Sop." (Soprano). The lyrics are: "Dans ce pa - lais en - chan -". The dynamic is *ff*. The piano accompaniment continues with a *ff* dynamic.

The fifth system continues the vocal line with the lyrics: "- té Que l'on s'a - muse en li - ber - té." The dynamic is *mf*. The piano accompaniment continues with a *mf* dynamic.

ff Dans ce pa - lais en - chan - té *mf* Rè - gne la

mf joie et la gaî - té. Plai - sir, i - vres -

- se Char - me sans ces - se Tous nos ins -

- tants Que l'heu - re cou - le,

Of - frant en fou - le Plaisirs char - mants, Dans ce

pa - lais en - chan - té Rè - gne la joie et la gai -

- té. Que l'on s'a - muse en li - ber - té Dans ce pa -

- lais, ce pa - lais enchan - té.

ALI-BABA.

Par Ma_ho - met que la vie est ai - ma - ble Et que je suis heureux

A. comme ce - la! Est-il au monde un sort plus envi - a - ble,

A. Quel doux mé - tier que ce - lui de Pa - cha! Par Ma_ho -

A. - met, par Maho_met que la vie est ai - ma - ble!

ff Sop. Dans ce pa - lais en - chan - té *mf* Rè gne la joie et

ALI-BABA.

Et mainte - nant pour me dis -

la gai - té!

A. -tra - re Ap - pro - che - toi Morgi - ane et dis - moi cet - te chan -

A. - son que je pré - fè - re.

Più presto.

pp

8-

8-

rall.

CHANSON DU BENGALI.

MORCIANE.

Allegretto. 1. Pe - tit oi - seau Doux bengali

M. dis - moi, dis - moi mon bel a - mi Pourquoi tu chan - tes quand je pleu - re?

M. C'est que je m'en vais tout à l'heure Au fond du bois sombre et dis - cret

M. Trouver foi - sel - le qui - me plaît. — Ah!

M. — c'est — l'amour — qui vous fait pleurer — Ah!

M. *cresc.* *f* *dim. rall.*
 C'est l'a - mour qui me fait chan - ter. Ah!

M. *a Tempo.* *cresc.*
 c'est l'amour, ah c'est l'amour ah qui vous fait pleurer

a Tempo.
pp

M. *rall.* *a Tempo* *Vivo.*
 ah C'est l'amour, ah c'est l'amour, ah

a Tempo. *Vivo.*

M. *f*
 C'est l'a - mour qui me fait chan - ter.

pp

MORGIANE.

2. Pe - tit oi - seau Doux bengali dis - moi, dis -

M. moi mon bel a - mi Pourquoi tu pleu - res quand je chan - te?

M. C'est qu'hé - las l'oi - seLe mé - chan - te Vient de quit - ter et pour tou -

M. - jours Le nid ché - ri - de nos - a - mours. Ah!

M. c'est l'amour qui me fait pleurer Ah!

M. *cresc.* *f*
 C'est l'a - mour qui vous fait chan - ter.

M. *dim. rall.* *a Tempo.* *cresc.*
 Ah! c'est l'amour, ah c'est l'amour ah qui me
a Tempo.
suivrez. pp

M. *rall.* *a Tempo.* *rall.* *Vivo.*
 fait pleurer ah C'est l'amour, ah c'est l'amour, ah
a Tempo. *Vivo.*

M. *f* *tr*
 C'est l'a - mour qui vous fait chan - ter.

SORTIE

N^o 20^{bis}1^o Tempo.

PIANO.

The musical score is written for piano and consists of six systems of music. The key signature is one flat (B-flat major), and the time signature is 3/8. The first system includes the tempo marking "1^o Tempo." and the dynamic marking "PIANO." with a piano (*p*) instruction. The score features a variety of textures, including flowing eighth-note passages in the right hand and steady eighth-note accompaniment in the left hand, as well as more complex rhythmic patterns and chords. The piece concludes with a final cadence in the sixth system.

ROMANCE.

N^o 21.

Moderato.

ALI-BABA

t. Ja.

PIANO.

Musical score for Romance No. 21, featuring Ali-Baba and Piano accompaniment. The score is in 3/4 time, key of B-flat major, and marked Moderato.

The score consists of three systems of vocal and piano parts. The vocal part is written in bass clef, and the piano part is written in grand staff (treble and bass clefs).

The lyrics are:

...mais je ne vis plus beaux yeux, Ni lèvre plus rose et plus
 fraî - che, Ce teint d'un é - clat mer - veil - leux Est ve - lou -
 - té comme u - ne pê - che, — Jè - tais aveugle en vé - ri - té, Tout

The piano accompaniment includes dynamic markings such as *mf* *expressivo*, *dim.*, and *p*.

A. *p*
 - près de moi j'avais sans ces - se, Ja - vais la beauté, la jeu -

A. *p*
 - nes - se Et ne m'en suis ja - mais dou - té. Près de

A. *ad lib.*
 moi j'avais la jeu - nes - se Et ne m'en suis jamais dou - té

mf express.
suivrez.

A. 2. Et

dim.
p

A. *p*
 cet.te main ces bras si blancs, Ces cheveux que le soleil do - re C'est

dolce.

A.

la femme dans son printemps Et c'est l'a_mour à son au_ri_ere. Je_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "la femme dans son printemps Et c'est l'a_mour à son au_ri_ere. Je_". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a melodic line with slurs, and the left hand provides harmonic support with chords and moving lines.

A.

_tais a_veugle en vé_ri_té Tout près de moi j'avais sans ces_se Ja_

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "_tais a_veugle en vé_ri_té Tout près de moi j'avais sans ces_se Ja_". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in a grand staff.

A.

_vais la beau_té la jeu_nes_se Et ne m'en suis jamais don_

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "_vais la beau_té la jeu_nes_se Et ne m'en suis jamais don_". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand.

A.

_té Près de moi j'avais la jeu_nes_se Et ne m'en suis jamais don_

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "_té Près de moi j'avais la jeu_nes_se Et ne m'en suis jamais don_". The musical notation follows the same format as the previous systems.

A.

_té.

The fifth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "_té.". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *espress.* (espressivo) in the right hand, and *dim.* (diminuendo) in the left hand.

COUPLETS

ZOBÉÏDE.

N° 22.

And^e non lento. S

ZOBÉÏDE. *Comme un beau
Dé - fuit Cas -*

PIANO. *mf*

p

lys que nul n'a respi - ré Conserve in - tact le parfum qu'il ex -
sim en fait - de senti - ment - - Ne fut ja - mais d'un mé - ri - te bien

- ha - le Commem beau lys en - core immacu - lé É - tale aux
ra - re Ne s'oc - cu - pant qu'à compter son ar - gent; - En tout sur

yeux sa blancheur vir - gi - na - le Ainsi mon cœur fleur prête à s'entrou -
tout ce n'était qu'un a - va - re Et j'ai gar - dé len - tement a - mas -

più animato.

z. *yrir* — At-tend la main qui de-vra le cueil - lir. Cousin je vous le
ses — Les doux tré - sors qu'il n'a pas dé - pen - ses!

più animato.

z. ju - re! Mon âme est simple et pu - re, Je vous ap - porte un cœur tout neuf et

rall.

z. tout entier. Je vous le ju - re! Je vous le ju - re.

rall.

suivrez.

più f

a Tempo.

lento.

z. Bien qu'étant - le se - cond vous serez le pre - mier, vous serez le pre -

suivrez. pp

z. - mier. - mier.

CARAVANE DES ÂNES

N^o 23.

Moderato.

PIANO.

The musical score is written for piano in common time (C) and consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Moderato' and the dynamics are 'PIANO' with a 'p' marking. The piece begins with a simple melody in the right hand and a rhythmic accompaniment in the left hand. The first system shows the initial entry of the piece. The second system introduces a more complex texture with chords in the right hand. The third system continues this texture with some melodic movement in the right hand. The fourth system features a more active right hand with sixteenth-note patterns. The fifth system shows a change in the right hand's texture, with a more melodic line. The sixth system concludes the piece with a final cadence in the right hand and a sustained bass line.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a complex accompaniment with many beamed notes and rests.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some slurs. The bass staff continues with a dense accompaniment.

Third system of musical notation. The treble staff features a melodic line with some slurs. The bass staff has a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a complex accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a complex accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a complex accompaniment.

Seventh system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with a complex accompaniment.

STANCES

MORGIANE.

N^o 24.

Andante.

PIANO.

pp

Si

Musical notation for the piano introduction, featuring a treble and bass staff with a 3/4 time signature. The treble staff has a melodic line with a slur and a fermata over the word 'Si'. The bass staff provides harmonic accompaniment with chords and moving lines.

MORGIANE.

Pe - ti - te lan - pe nupti - a - le Pour une au - tre tu vas bril -

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part features a treble and bass staff with chords and a melodic line in the treble.

ler, Et c'est moi, douleur sans é - ga - le, Qui de ma main vais t'allu -

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The piano part continues with chords and a melodic line.

mer Pe - ti - te lampe nupti - a - le.

pp *morendo.*

espress. *pp* *p*

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The piano part features a treble and bass staff with chords and a melodic line. Dynamics include *pp*, *morendo.*, *espress.*, and *p*.

M. *Pe-ti-te*

The first system shows the vocal line starting with a rest, followed by the lyrics "Pe-ti-te". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

M. lam - pe nup-ti - a - le Qui me ra - vis ce que j'ai - mais Tu

The second system continues the vocal line with the lyrics "lam - pe nup-ti - a - le Qui me ra - vis ce que j'ai - mais Tu". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

M. vas éclairer ma ri - va - le Pour moi tu ne lui-ras ja - mais

espress.

The third system continues the vocal line with the lyrics "vas éclairer ma ri - va - le Pour moi tu ne lui-ras ja - mais". The piano accompaniment includes a dynamic marking of *espress.* (espressivo) in the right hand.

M. *pp* *morendo.*
Pe - ti - te lampe nup - ti - a - le.

The fourth system begins with the lyrics "Pe - ti - te lampe nup - ti - a - le." and includes dynamic markings of *pp* (pianissimo) and *morendo.* (diminuendo).

The fifth system continues the piano accompaniment, showing the final measures of the piece with a concluding cadence.

MUSIQUE DE SCÈNE

N^o 24^{bis}All^o moderato.

PIANO.

pp

MUSIQUE DE SCÈNE ET CHANGEMENT

N^o 24^{ter}1^o Tempo.

PIANO.

f

dimin.



pp



morendo.

Fin du 7^e Tableau.

MUSIQUE DE SCÈNE

N^o 24. ^{quater} Moderato.

PIANO. *pp*

CHŒUR, SCÈNE, PAS DU POIGNARD ET FINAL

№ 25.

Allegro.

PIANO.

ff

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is in 2/4 time and begins with a forte (*ff*) dynamic. The first system includes a key signature change to one sharp (F#) and a tempo marking of 'Allegro'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of trills marked with 'tr' in the upper staves. The piece concludes with a final cadence in the sixth system.

A la fête Qui s'ap - prè - te Nous ve - nons,

A la fête Qui s'ap - prè - te Nous ve -

A la fête Qui s'ap - prè - te Nous ve -

f

nous ve - nons joy - eu - sement Et sans fau - te A notre

-nons, nous ve - nons joy - eu - sement Et sans fau - te

-nons, nous ve - nons joy - eu - sement Et sans fau - te

hôte Nous prou - vons, oui, nous prou - vons notre em - pressement

A notre hôte Nous prou - vons tous notre at - tachment

A notre hôte Nous prou - vons tous notre at - tachment

A la fê - te
 A la fê - te Qui s'ap - prê - te A la fê - te

ff

A la fê - te Qui s'ap -
 Qui s'ap - prê - te, A la fê - te Qui s'ap -
 Qui s'ap - prê - te, A la fê - te Qui s'ap -

sempre ff

-prê - te Nous ve - nons joy - eu - se - ment
 -prê - te Nous ve - nons joy - eu - se - ment
 -prê - te. Nous ve - nons joy - eu - se - ment

A la fê - te Qui s'ap - prê - te Nous ve -

sempre ff

- nous joy - eu - se - ment ———— Oui, nous ve - nons joy -

- nous joy - eu - se - ment ———— Oui, nous ve - nons joy -

- nous joy - eu - se - ment ———— Oui, nous ve - nons joy -

8

fff

Même mouvt!

- eu - se - ment.

- eu - se - ment.

- eu - se - ment.

Même mouvt!

ALI-BABA.

largement.

Sa-lut! sa-lut — à tout le

mon - de Et que ma por - te - s'ouvre à — tous! Mes bons a -

- mis, ve - nez tous — à la ron - de Dans mon pa -

- lais vous ê - tes tous chez vous — Venez tous à la ronde, venez tous à la

ronde Dans mon pa - lais vous êtes tous chez vous!

Sop.
A la fê - te Qui s'ap - prê - te Nous ve - nons,

Ten.
A la fê - te Qui s'ap - prê - te Nous ve -

Bassi.
A la fê - te Qui s'ap - prê - te Nous ve -

nous ve nons - joy - eu - sement! Et sans faute A notre

- nons, nous ve - nons joy - eu - sement! Et sans fau - te

- nons, nous ve - nons joy - eu - sement! Et sans fau - te

hôte Nous - prou - vons, oui, nous prou - vons notre em -

A notre hôte Nous prou - vons tous notre em -

A notre hôte Nous prou - vons tous notre em -

-pressement.
 -pressement. A la
 -pressement. A la fê - te Qui s'ap - prê - te, A la

ff

A la fê - te
 fê - te Qui s'ap - prê - te, A la fê - te
 fê - te Qui s'ap - prê - te, A la fê - te

sempre ff

Qui s'ap - prê - te Nous ve - nous joy - eu - se - ment!
 Qui s'ap - prê - te Nous ve - nous joy - eu - se - ment!
 Qui s'ap - prê - te Nous ve - nous joy - eu - se - ment!

A la fê - te Qui s'ap - prê - te

A la fê - te Qui s'ap - prê - te

A la fê - te Qui s'ap - prê - te

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Nous ve - nous joy - eu - se - ment ———— Oui nous ve -

Nous ve - nous joy - eu - se - ment ———— Oui nous ve -

Nous ve - nous joy - eu - se - ment ———— Oui nous ve -

The second system continues the vocal and piano parts. It includes a fermata over the end of the first phrase. The piano accompaniment has a dynamic marking of *ff* (fortissimo) and a measure rest of 8 measures.

- nous joy - eu - se - ment!

- nous joy - eu - se - ment!

- nous joy - eu - se - ment!

The third system concludes the vocal and piano parts. The piano accompaniment features a final cadence with a key signature change to three flats.

ENTRÉE DU BALLET

Allegro.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. It begins with a *ff* dynamic marking and contains several measures of music, including triplets of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the musical piece. The upper staff features more complex rhythmic patterns, including sixteenth-note runs. The lower staff maintains the accompaniment with chords and eighth-note figures.

The third system shows the progression of the music. The upper staff has a melodic line with eighth-note runs. The lower staff continues with a steady accompaniment of chords and eighth notes.

The fourth system features a more active upper staff with sixteenth-note passages. The lower staff provides a consistent accompaniment with chords and eighth-note patterns.

The fifth system includes a *mf* dynamic marking in the upper staff. The music continues with intricate rhythmic patterns in both staves.

The sixth system concludes the page with a melodic flourish in the upper staff and a rhythmic accompaniment in the lower staff.

Piano introduction in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

KANDJAR.

Vocal line and piano accompaniment for the first system. The vocal line is in bass clef with lyrics: "C'est la ven - gean - ce". The piano accompaniment continues from the introduction.

Vocal line and piano accompaniment for the second system. The vocal line is in bass clef with lyrics: "qui s'ap - pre - te Dé - jà la mort est". The piano accompaniment continues.

Vocal line and piano accompaniment for the third system. The vocal line is in bass clef with lyrics: "sur sa tête.". The piano accompaniment includes the instruction *cresc.* (crescendo).

Piano conclusion in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The piece ends with a double bar line and a 2/4 time signature change.

PAS DU POIGNARD.

Allegretto.

p

più f

p

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a continuous eighth-note pattern in the treble and a similar pattern in the bass.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some chromaticism, while the bass staff continues with rhythmic accompaniment. A dynamic marking *f* is present in the bass staff.

Third system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a more sparse accompaniment with some rests. A dynamic marking *mf* is present in the treble staff.

Fourth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a more active accompaniment. Dynamic markings *dim.* and *p* are present in the bass staff.

Fifth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a more active accompaniment. Slurs are present over the treble staff.

Sixth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a more active accompaniment. A dynamic marking *mf* is present in the treble staff. The system concludes with the instruction *(Hésitation;*.

Kaudgjar fait un signe)

(Nouvelle hésitation; geste impérieux de Kaudgjar)

(Morgiane a paru au fond)

(La danseuse

MORGIANE.

(elle a saisi le bras de la danseuse)

s'est élancée sur l'estrade
pour poignarder Ali)

J'arrive à temps ——— Il est sau-

Allegretto.

M. *ve.* De ces deux

Sop. *f*
Quoi donc! quoi donc qu'est-il donc ar-ri - vé?

Tén. *f*
Quoi donc! quoi donc qu'est-il donc ar-ri - vé?

Basses.
Quoi donc! quoi donc qu'est-il donc ar-ri - vé?

Allegretto.

M. hommes qu'on s'em - pa - re Pour les me - ner chez le Ca - di.

ZIZI.
Par - don Par -

MORGIANE.
- don je le dé - cla - re C'est une er - reur. Fai - tes ce que j'ai

M.
dit De ces vo - leurs qu'on vient de pren - dre Ces mecré - ants sont les seuls survi -

M.
- vants Comme les au - tres il faut les pren - dre

Sop. *f* Comme les

Ten. *f* Comme les

Bassi. *f* Comme les

Animato

ALI-BABA. *f*

Mor - gi -

au - tres il faut les pen - dre, il faut les pen - dre les pen - dre.

au - tres il faut les pen - dre, il faut les pen - dre les pen - dre.

au - tres il faut les pen - dre, il faut les pen - dre les pen - dre.

Più lento. *p* *Audantino.*

A. - a - ne Morgi - a - ne. Ah! je comprends la vé - ri -

MORGIANE.

Maî - tre, sans vous je ne puis

A. - té Malgré toi - ton secret te li - vre.

ZOBÉÏDE.

M. vivre et c'est en vain — oui, c'est en vain que j'ai lut - té. Ah! ça vous oubli -

Allegretto.

Z. - ez que je suis vo - tre femme...

CASSIM. (P'interrompant) Pas encore, madame car je suis là!

un poco f

z.

Quel est cet homme que voi - là?

CASSIM.

Vous al - lez le con -

c.

- naï - tre.

Sop. *p*
Quel est cet hom - me que voi - là Et qui

Ten. *p*
Quel est cet hom - me que voi - là Et qui

Bassi. *p*
Quel est cet hom - me que voi - là Et qui

Più animato.

donec pent - il ê - tre? (Cassim remet sa barbe)

donec pent - il ê - tre?

donec pent - il ê - tre? *Più animato.*

ZOBÉIDE.

ad lib Allegretto. CASSIM.

Ciel! — mon ma — ri! C'est ton pe — tit Cas —

ff Cas — sim! —

ff Cas — sim! —

ff Cas — sim! —

ff *Allegretto.* *p*

ZOBÉIDE.

Et j'avais es — pé — ré ma fu — reur est ex —

sim que tu croyais per — du.

(soufflet)

CASSIM

— Iré — me Ah! son cœur m'est ren — du!

ALI-BABA.

Chez le Ca —

ZIZI.

Grâ - ce, grâ - ce pa -
 - di qu'on les em - mè - ne

The first system of music features a vocal line for Zizi and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Grâ - ce, grâ - ce pa - di qu'on les em - mè - ne".

ZOBÉÏDE.

- tron! C'est Zi - zi, Zi - zi notre ancien gar -

The second system of music features a vocal line for Zobéïde in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "- tron! C'est Zi - zi, Zi - zi notre ancien gar -".

CASSIM.

Non non non non non non non.

The third system of music features a vocal line for Cassim in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Non non non non non non non.".

- çon Avec lui — je veux être hu - mai - ne Qu'on fas - se

The fourth system of music features a vocal line for Zizi in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "- çon Avec lui — je veux être hu - mai - ne Qu'on fas - se".

rall. (à part)
 grâce à ce - lui - là. C'est lui qui me con - so - le -

The fifth system of music features a vocal line for Zizi in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "grâce à ce - lui - là. C'est lui qui me con - so - le -". The tempo marking "rall." and the instruction "(à part)" are present.

Moderato.

Z

- ra.
- ALI-BABA.

Moderato. Et main - te - nant, main - te - nant Toute crainte est pas -

The first system includes a vocal line for 'Z' and a piano accompaniment. The vocal line has lyrics '- ra.' and '- ALI-BABA.' The piano part is marked 'mf' and features a rhythmic accompaniment with chords and moving lines in both hands.

A.

- sé - e, Pour faire hon - neur, Pour faire hon - neur à ma non - vel - le fi - an -

The second system includes a vocal line for 'A.' and a piano accompaniment. The vocal line has lyrics '- sé - e, Pour faire hon - neur, Pour faire hon - neur à ma non - vel - le fi - an -'. The piano part continues with a similar accompaniment style.

A.

- cé - e Que Pon re - prenne, ou re - pren - ne gai - ment Les

léger.

p

The third system includes a vocal line for 'A.' and a piano accompaniment. The vocal line has lyrics '- cé - e Que Pon re - prenne, ou re - pren - ne gai - ment Les'. The piano part features triplets and is marked 'p'.

A.

dan - ses et le chant!

Sop. Vive A - li - Ba -

Ten. Vive A - li - Ba -

Bassi: Vive A - li - Ba -

The fourth system includes vocal lines for 'Sop.', 'Ten.', and 'Bassi:' and a piano accompaniment. The vocal lines have lyrics 'dan - ses et le chant!' and 'Vive A - li - Ba -'. The piano part features triplets and is marked 'f'.

f

The fifth system features a piano accompaniment with triplets and a final chord. It is marked 'f'.

- ba - Vive A - li - Ba - ba !

- ba - Vive A - li - Ba - ba !

- ba - Vive A - li - Ba - ba !

ALI-BABA.

A - li - Ba - ba grâce au pro -

MORGIANE.

- phè - te A presque tout ce qu'il sou - hai - te A présent

M.

pour com - bler nos vœux Et pour nous ren - dre bien heu - reux Il faut, qu'i -

M. à cha_cun ré - pe - te: Vi - ve vive A - li - Baba II

A. Vi - ve vive A - li - Baba II

M. est plus ri - che qu'un pa - cha _____ avec les 1ers Sop. II

A. est plus ri - che qu'un pa - cha _____ Vi - ve vive A -

Sop. *ff* Vi - ve vive A -

Ten. *ff* Vi - ve vive A -

Bassi *ff* Vi - ve vive A -

suivez. *f*

Più presto.

A

li - Ba - ba! Vi - ve, vive A - li - Ba - ba!

li - Ba - ba! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba -

li - Ba - ba! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba -

li - Ba - ba! Vi - ve, vive A - li - Ba - ba! Vi - ve, vive A - li - Ba -

Più presto.

ba! Vi - ve, vive A - li - Ba - ba! Par Al - lah, par Al - lah Le brave homme que voi -

ba! Vi - ve, vive A - li - Ba - ba! Par Al - lah, par Al - lah Le brave homme que voi -

ba! Vi - ve, vive A - li - Ba - ba! Par Al - lah, par Al - lah Le brave homme que voi -

sfz

506

la Vi-ve vive A-li-Ba-ba! Vi-ve vive A-li-Ba-ba! Par Al-lab, par Al-

la Vi-ve vive A-li-Ba-ba! Vi-ve vive A-li-Ba-ba! Par Al-lab, par Al-

la Vi-ve vive A-li-Ba-ba! Vi-ve vive A-li-Ba-ba! Par Al-lab, par Al-

sfz

- lah Le brave homme que voi-là! Vi-ve A-li-Ba-

- lah Le brave homme que voi-là! Vi-ve A-li-Ba-

- lah Le brave homme que voi-là! Vi-ve A-li-Ba-

sfz *ff*

- ba! Vi-ve A-li-Ba-ba! Le brave homme que voi-

- ba! Vi-ve A-li-Ba-ba! Le brave homme que voi-

- ba! Vi-ve A-li-Ba-ba! Le brave homme que voi-

- là! Vi-ve vive A-li-Ba - ba! A - li - Ba - ba!
 - là! Vi-ve vive A-li-Ba - ba! A - li - Ba - ba!
 - là! Vi-ve vive A-li-Ba - ba! A - li - Ba - ba!

Più lento.

ff

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking 'Più lento.' and dynamic marking 'ff' appear at the end of the system.

Detailed description: This system contains the second three staves of the vocal parts and the third and fourth staves of the piano accompaniment. The vocal lines continue with the lyrics from the first system. The piano accompaniment continues with the same rhythmic pattern.

Detailed description: This system contains the fifth and sixth staves of the piano accompaniment. The right hand features a more complex rhythmic pattern with sixteenth notes, while the left hand continues with chords.

Detailed description: This system contains the seventh and eighth staves of the piano accompaniment. The right hand continues with the sixteenth-note pattern, and the left hand provides harmonic support with chords.

Detailed description: This system contains the ninth and tenth staves of the piano accompaniment, concluding the piece. The right hand features a final melodic flourish, and the left hand ends with a few chords.