

776  
58

Georges Bizet

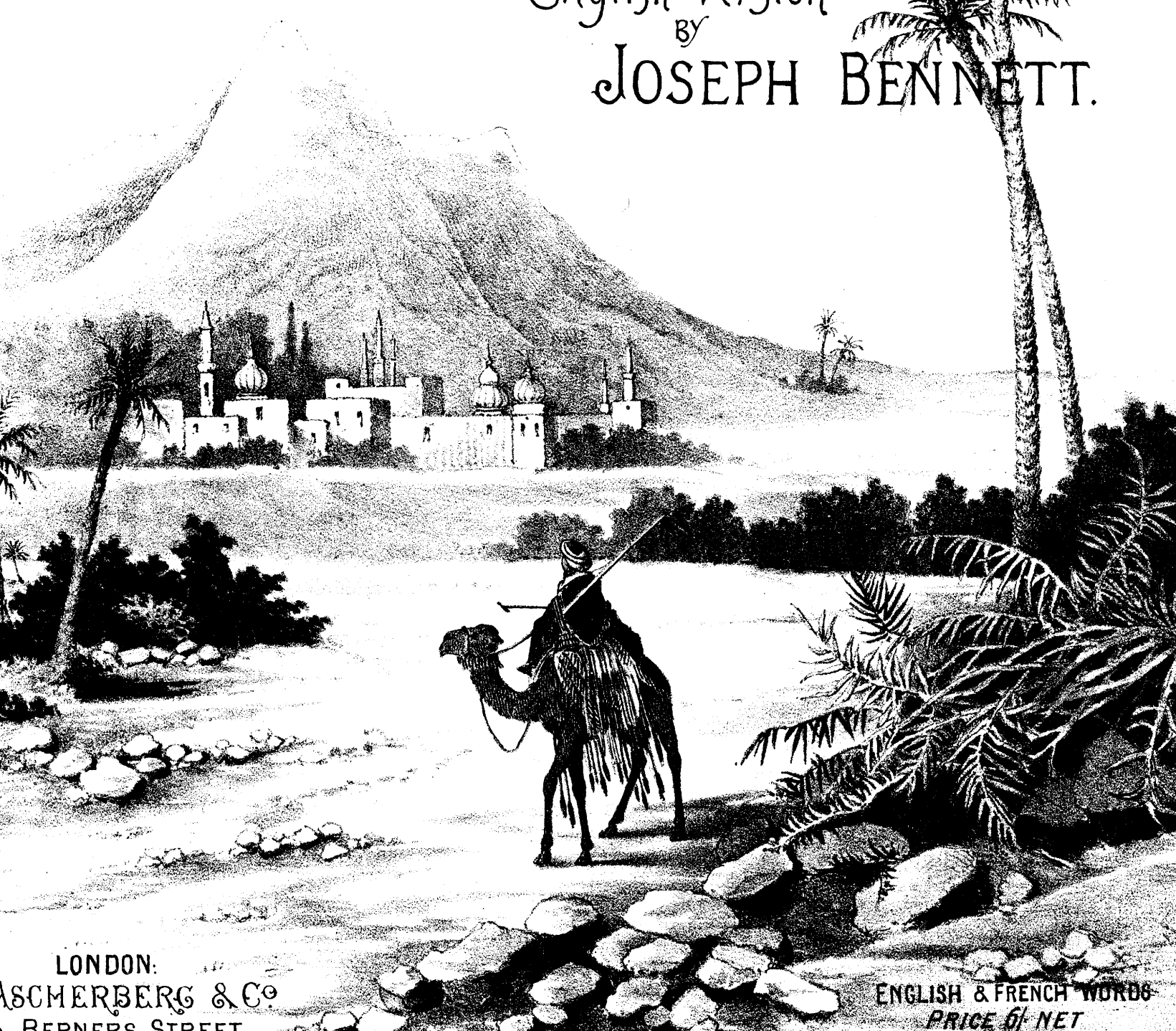
# DJAMILEH

L'Esclave Amoureuse.

English Version

BY

JOSEPH BENNETT.



LONDON:  
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# CAVALLERIA RUSTICANA

BY

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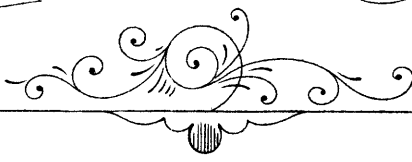
Piano Solo (W. Kuhe) - - -	-	4	0
„ (F. Brissler) - - -	-	4	0
„ (E. Bastini), Medium Easy - - -	-	4	0
„ (J. Azzoni), Easy - - -	-	4	0
Piano Duet (F. Brissler) - - -	-	5	0
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Violin and Piano (Heinrich Bast) - - -	-	4	0
Violoncello and Piano „ „ - - -	-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

### Intermezzo.

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„ 2. Piano Solo (Easy) - - -	-	4	0
„ 3. Piano Duet - - -	-	4	0
„ 4. Arranged as a Song (Ave Maria) - - -	-	4	0
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„ 6. Violoncello and Piano - - -	-	4	0
„ 7. Flute and Piano - - -	-	4	0
„ 8. Cornet and Piano - - -	-	4	0
„ 9. Violin, Violoncello, and Piano - - -	-	4	0
„ 10. Two Violins and Piano - - -	-	4	0
„ 11. Two Violins, Viola, Violoncello, and Piano - - -	-	5	0
„ 12. String Quartet - - -	-	4	0
„ 13. Harmonium - - -	-	4	0
„ 14. Harmonium and Piano - - -	-	4	0
„ 15. Violin (Violoncello), Harmonium, and Piano - - -	-	4	0
„ 16. Zither - - -	-	3	0
„ 17. Harp - - -	-	4	0
„ 18. Mandoline - - -	-	4	0
„ 19. Organ - - -	-	4	0
„ 20. Full Orchestra - - -	net	5	0
„ 21. Military Band - - -	net	5	0
„ 22. Brass Band - - -	net	5	0

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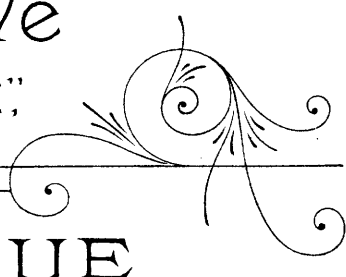
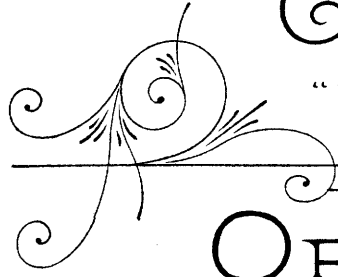
GEORGES BIZET



“DJAMILEH”

The Slave in Love

“L'ESCLAVE AMOUREUSE”



OPERA COMIQUE

IN ONE ACT.

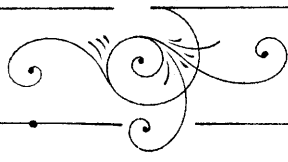


French Libretto by

LOUIS GALLETT.

English Version by

JOSEPH BENNETT.



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1892  
B...



# DJAMILEH.

The Slave in Love.

(L'Esclave Amoureuse.)

---

## CHARACTERS.

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

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

---

## CONTENTS.

	PAGE
OVERTURE ... ..	5
No. 1. CHORUS AND REVERIE { CHORUS. "Low sinks the red sun." ( <i>Le soleil s'en va</i> )... ..	14
{ REVERIE. "In the wreath unending." ( <i>Dans la blonde fumée.</i> ) (Haroun)	19
" 2. DUET AND SONG { DUET. "Consider well." ( <i>Songez-y bien.</i> ) (Haroun, Splendiano) ... ..	25
{ SONG. "Thou fain would'st know." ( <i>Tu veux savoir.</i> ) (Haroun) ... ..	35
" 3. TRIO AND { TRIO. "O say what fear." ( <i>Quelle pâleur.</i> ) (Djamileh, Haroun, Splendiano) ... ..	48
GHAZEL { GHAZEL. "Nour-Eddin, Lahore's defender." ( <i>Nour-Eddin, roi de Lahore.</i> ) (Djamileh)	66
" 4. SCENE & CHORUS. "All hail, Haroun, all hail!" ( <i>Salut, seigneur Haroun!</i> ) (Haroun, Splendiano)	79
" 5. SONG. "Fortune's a woman true." ( <i>La fortune est femme.</i> ) (Haroun) ... ..	93
" 6. LAMENT. "The fatal hour comes flying." ( <i>Sans doute l'heure est prochaine.</i> ) (Djamileh) ... ..	96
{ MELODRAMA ... ..	99
" 7. THE ALMÉE, DANCE AND CHORUS. "Heedless seeming." ( <i>Froide et lente</i> ) ... ..	101
{ MELODRAMA ... ..	112
" 8. SONG. "I need to cool my fever burning." ( <i>Il faut pour éteindre ma fièvre.</i> ) (Splendiano) ... ..	113
" 9. MELODRAMA ... ..	119
" 10. DUET, FINALE. "Can it be fear?" ( <i>Est-ce la crainte?</i> ) (Djamileh, Haroun) ... ..	120





# DJAMILEH.

## THE SLAVE IN LOVE.

(L'ESCLARE AMOUREUSE.)

### OVERTURE.

GEORGES BIZET.

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

PIANO.

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



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

Second system of music. Continuation of the first system. Pedal markings include *Ped.* at the start, *\*Ped.* at the beginning of the second, third, fourth, and fifth measures, and *\*Ped.* at the beginning of the seventh measure.

Third system of music. Continuation of the first system. Pedal markings include *Ped.* at the start, *\*Ped.* at the beginning of the second, third, fourth, fifth, and sixth measures, and *\*Ped.* at the beginning of the seventh and eighth measures.

Fourth system of music. Continuation of the first system. Pedal markings include *Ped.* at the start, *\*Ped.* at the beginning of the second, third, fourth, fifth, sixth, seventh, and eighth measures, and *\*Ped.* at the beginning of the ninth measure. A *dim* (diminuendo) marking is placed above the right hand in the eighth measure.

Fifth system of music. Treble clef, bass clef. The piece begins with a mezzo-piano (*mp*) dynamic. The right hand continues with complex melodic patterns. The left hand accompaniment includes some chords. Pedal markings include *Ped.* at the start, *\*Ped.* at the beginning of the second, fourth, and sixth measures, and *\*Ped.* at the beginning of the eighth measure. *cres* (crescendo) markings are placed above the right hand in the eighth and ninth measures.

Sixth system of music. Treble clef, bass clef. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords with accents. Pedal markings include *\*Ped.* at the beginning of the second and fourth measures, and *\*Ped.* at the beginning of the sixth measure. *cen* (crescendo) markings are placed above the right hand in the second and fourth measures, and *do* (diminuendo) markings are placed above the right hand in the second and fourth measures. *mol* (molto) markings are placed above the right hand in the sixth and seventh measures.

- to *ff*

*tr* *tr* *pp*

*tr* *tr*

*tr* *tr* *ff*

This page of musical notation, numbered 9, consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a minor key, indicated by two flats in the key signature. The first system begins with a piano (*pp*) dynamic marking. The notation includes various note values, rests, and articulation marks such as accents and slurs. Pedal markings are present throughout, with some marked with an asterisk (\*). The systems are separated by horizontal dotted lines, and the page concludes with a double bar line and a final asterisk-marked pedal instruction.

8  
Ped. \* Ped.

System 1: Treble and bass staves with piano accompaniment. The bass line features a steady eighth-note pattern. Pedal markings are present at the beginning and end of the system.

8  
Ped. \*

System 2: Treble and bass staves with piano accompaniment. Pedal markings are present at the beginning and end of the system.

8  
Ped. \* Ped. \*

*espress.*

System 3: Treble and bass staves with piano accompaniment. The bass line has a melodic line with a crescendo. Pedal markings are present at the beginning and end of the system. The instruction *espress.* is written above the bass line.

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

*poco* *cres*

System 4: Treble and bass staves with piano accompaniment. The bass line has a melodic line with a crescendo. Pedal markings are present at the beginning and end of the system. The instructions *poco* and *cres* are written above the bass line.

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

*scen do sf dim in*

System 5: Treble and bass staves with piano accompaniment. The bass line has a melodic line with a crescendo. Pedal markings are present at the beginning and end of the system. The lyrics *scen do sf dim in* are written above the bass line.

8  
Ped. \*

*u en do*

System 6: Treble and bass staves with piano accompaniment. The bass line has a melodic line with a crescendo. Pedal markings are present at the beginning and end of the system. The lyrics *u en do* are written above the bass line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble staff and a bass line in the bass staff. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando). There are fermatas over the first and third measures.

Second system of musical notation. It continues the grand staff from the first system. Dynamics include *sf* (sforzando), *pp* (pianissimo), and *cres* (crescendo) leading to *cen* (crescendo). There are fermatas over the first and third measures.

Third system of musical notation. It features a vocal line in the treble staff with lyrics: "do mol - - to". The piano accompaniment in the bass staff includes triplets. Dynamics include *sf* (sforzando), *mol* (molto), and *ff* (fortissimo). There are fermatas over the first and third measures.

Fourth system of musical notation. It continues the grand staff with piano accompaniment. It features several triplet markings over the piano part.

Fifth system of musical notation. It continues the grand staff with piano accompaniment. It features several triplet markings over the piano part.

trill trill

trill trill trill trill

trill trill

*pp* cre - scen - do

ed a - ni - man - do *molto*

Un poco più vivo. (♩ = 144.)

*ff*

Red. \* Red. \*

Detailed description: This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The music features a complex rhythmic pattern with many beamed notes. The first staff begins with a dynamic marking of *ff*. Below the staves, there are two instances of 'Red.' with an asterisk between them.

*fp*

*cre - scen -*

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

Detailed description: This system contains the next two staves. The upper staff has the lyrics 'cre - scen -' written below it. The dynamic marking *fp* is present at the start. Below the staves, there are three instances of 'Red.' with an asterisk between each one.

*do - mol - to*

8.....

Detailed description: This system contains the final two staves of the first section. The upper staff has the lyrics 'do - mol - to' written below it. The music includes various ornaments and accents. A bracketed '8' with a dotted line indicates a repeat or continuation.

8..... Più vivo. (♩ = 168.)

*tutta forza*

Detailed description: This system contains the first two staves of the second section. The dynamic marking *tutta forza* is written in the lower staff. The music is more rhythmic and energetic than the first section.

Detailed description: This system contains the next two staves of the second section. The music continues with a similar rhythmic intensity.

*fff*

Red. \* Red. \*

Detailed description: This system contains the final two staves of the second section. The dynamic marking *fff* is present. Below the staves, there are two instances of 'Red.' with an asterisk between them.

# Nº 1. CHORUS AND REVERIE.

“Low sinks the red sun.”  
(*Le soleil s'en va.*)

Molto moderato.

HAROUN.

SOPRANOS.

TENORS.

BASSES.

*Chorus behind the scene.*

PIANO.

Molto moderato. ♩ = 84.

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

SOPRANOS.

Moderato.

TENORS.

*Very far off.*

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

BASSES.

With closed lips.  
*pp*

Tambourine.

Moderato. ♩ = 88.

*Orchestra behind the stage.*



*p*

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

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

*pp*

*ped.* \* *ped.* \*

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

*ped.* \* *ped.* \*

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

*dim.*

*ped.* \* *ped.* \*

*p*

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

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The lyrics are "soul in love's own light....." and "tre à - me à l'a - mour!". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a melodic line with eighth notes and a harmonic accompaniment of chords. There are dynamic markings *p* at the beginning and *mf* later. The system ends with a fermata over the final notes.

- scen - do - mol - to

- scen - do - mol - to

The second system continues the vocal line with the lyrics "- scen - do - mol - to" and "- scen - do - mol - to". The piano accompaniment features a more complex texture with many chords and some sixteenth-note patterns. There are dynamic markings *mf* and *mf* *cre*. The system ends with a fermata over the final notes.

*f* (nearer.)

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

The third system begins with a vocal line in treble clef, marked *f* (nearer.). The lyrics are "Low sinks the red sun;..... un - veil..... love nothing fearing. Cometh fast the" and "Le so - leil s'en va;..... ra - mè - ne ta voi - le C'est la fin du". The piano accompaniment is in two staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line with eighth notes and a harmonic accompaniment of chords. There are dynamic markings *f* and *f*. The system ends with a fermata over the final notes.

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

This system contains the first two systems of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand. There are two asterisks marking specific points in the piano accompaniment.

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

*sempre*

This system contains the next two systems of music. The vocal line continues with the same notation as the first system. The piano accompaniment continues with the same eighth-note accompaniment. The word "sempre" is written above the piano part. There are two asterisks marking specific points in the piano accompaniment.

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

*cresc.* *ff*

This system contains the final two systems of music on the page. The vocal line concludes with the lyrics "own light!..... l'a - mour!". The piano accompaniment features a crescendo leading to a fortissimo (ff) dynamic. The final measure of the piano part includes a first ending bracket with a repeat sign and a fermata, followed by a second ending marked with an "8" and a fermata. The word "sempre" is written above the piano part. There are three asterisks marking specific points in the piano accompaniment.

di - mi -

di - mi -

Andante non troppo.

- nu - en - do - mol - to

- nu - en - do - mol - to

Orchestra  
pp

una corda

dim.

*p* HAROUN.

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

*Red.* \*

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

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

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

*Red.*

*Red.*

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

*Red.*

\*

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

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

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

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

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

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

Ped. \* Ped. \*

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

Ped. \* Ped. \*

*Listesso tempo.* Djamilah enters through a side door

Ped. \* Ped. \*

slowly crosses the stage and disappears

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

after throwing a look full of tenderness on

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

Haroun who makes no motion.

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

cre - - - scen - - - do

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

*dim.*

*p*

*smorzando*

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



SOPR.

In the distance.

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

TNRS.

BSS. *pp* With closed lips.

Tamb.

Tempo I<sup>o</sup> moderato. ♩ = 88.

Orchestra behind stage. *Red.*

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

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

di - mi - nu - en - do

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

di - mi - nu - en - do

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'soul..... in love's in love's own light!.....' and 'tant..... notre âme à..... là - mour!.....'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. A 'Ped.' (pedal) marking is present in the left hand, and a 'pp.' (pianissimo) marking is in the right hand. An '8' (octave) marking is also visible.

The second system continues the musical score. The vocal line has a 'smor' (smorzando) marking. The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a rhythmic pattern. A 'Ped.' (pedal) marking is present in the left hand, and a 'pp.' (pianissimo) marking is in the right hand. An '8' (octave) marking is also visible.

The third system continues the musical score. The vocal line has a 'zan - do' marking. The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a rhythmic pattern. A 'Ped.' (pedal) marking is present in the left hand, and a 'pp.' (pianissimo) marking is in the right hand. An '8' (octave) marking is also visible. The word 'Orchestra' is written at the bottom of the system.

DUET. (HAROUN & SPLENDIANO.)

SONG. (HAROUN.)

"Consider well" (*Songez y bien*)

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

No. 2.

Andante non troppo.

HAROUN.

SPLENDIANO.

PIANO.

*p*

Andante non troppo. (*♩ = 76*) *colla voce*

*a tempo*

S

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

S

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

S

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

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

*p* *ped.* *cres.*

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

*p*

Haroun.

*a tempo un poco animato*  
*p* 3 3

Oh! e-nough of thy  
 Vieux rhéteur, laisse

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

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

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

*legg.* 3 3 3 3

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

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

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

H  
 deep!..... Have done then with thy sun,.... gos - sip  
 - an!..... Lais - se donc ton so - liel,.... vieux rhé -  
 Splend. *mf*

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

*a tempo* Andante non troppo.

Andantino quasi Allegretto.

H  
old!  
-teur!

S  
well!  
bien!

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

Andantino quasi Allegretto. (♩ = 104.)

*p legg.*

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

Haroun.

And hi - ther flown..... Too soon..... or else too  
Elle est ve - nue Ou trop tot..... ou trop

H  
late.  
tard

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

*And.* \*

H  
love,  
-mours,

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

*And.* \*

SPLEN. *animato.* HAROUN.

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

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

SPLEN.

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

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

*f*  
 - - - to molto *f*

Allegro vivace. (♩ = 152.)

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

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

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

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

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

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

SPLEN. *p* *leggiero*

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



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

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

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

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

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

S  
- less! She whom  
- el Cel - le

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

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

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

*Ad.* \*

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

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

*f* *f*

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

S *a tempo* *p*  
 The Un - known the Un -  
 Lin - con - nu - e, l'in - con -

*pp*

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

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

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

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

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

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

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

*poco rit.*

*pp* suivez.

*a tempo*

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

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

*a tempo*  
*ppp* *ff*

*And.*  
SPLENDIANO. *mf*

S  
All goes  
Tout va

*mf*

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

S  
well.  
bien!

*ff* *mf*

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

*p*

H friend!  
cher!

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

*pp* *p un più riten.*

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

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

*dim.*

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

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

*mf* *p*

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

*p*

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

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

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

*p espress.* cre - - scen -

*pp* poco -

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

*do* *f*

cre - - scen - do

H

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

Andantino molto. ♩ = 96.

H

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

H

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

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

H

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

*colla voce.*

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

*pp*

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

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

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

*pp dim. pp f*

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

*p f p*



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

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

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

*cresc.*

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

*rit.*      a tempo ♩ = 116.

*do*      *molto*      *f*      *ff*

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

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

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

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

*p espress.*

*cre - - scen - - do*

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

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

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

*f*

*f*

*Andantino molto. ♩ = 69.*

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

*rit.* *f con slancio*

*p*

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

Animato.

a tempo

ri - te - nu - to mol - to

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

Animato.

♩ = 112.

colla voce.

a tempo

pp

pp

pp

cres.

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

a - - ni - ma - - to

mf

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

SPLENDIANO. laughingly.

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

pp

a

p

ni

ma

mf

- to

f

Animato sempre.

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

H

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

S

The Un-known .....  
I'in-con-nu-el

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

*p cres. molto ff pp*

H

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

H

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

*Ad.*



H

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

II

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

SPLENDIANO. *p legg.*

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

*Red.* \*

E

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

S

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

H  
S

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

*cres.*

H  
S

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

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

*do*

*Ad.* \*

H  
S

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

men do not ex - pect,..... que l'on n'at - tend pas.....

*cres.*

*Ad.* \*

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

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

*f*

*to*

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

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

*rall molto* *ad.* *a tempo* *p*

*colla voce* *pp*

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

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



H  
known!  
- e!

S  
.....  
- el

pp

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

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

The Un -  
l'in - con -

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

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

poco rit a tempo

pp colla voce ppp a tempo

Red. una corda

H  
.....

S  
.....

3 3 3 3 3

smorz.

## TRIO AND GHAZEL.

N<sup>o</sup> 3."O say what fear?" (*Quelle pâleur*)

DJAMILEH, HAROUN AND SPLENDIANO.

Andante non troppo.

DJAMILEH

HAROUN.

SPLENDIANO.

Andante non troppo. (♩ = 63.)

PIANO: *pp*

(taking Djamiléh's hand.)

HAROUN.

*pp*

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

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

cre - - scen - do

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

*poco sf*

*Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \**

DJAMILEH. (Mysteriously) *p*

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

*Teo. \* Teo. \* Teo. \* Teo. \**

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

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

*poco sf dim.*

*Teo. \* Teo. \* Teo. \* Teo. \* Teo. \**

D HAROUN.

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

*pp dim. dim. pp*

*Teo. \* Teo. \**

Un poco più vivo. ♩ = 69.

DJAMILEH.

*p*

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

*mf* *p* *pp*

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

*pp*

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

*p* *mf* *p*

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

D

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

D

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

*cres.*

*con dolore* Poco più mosso. ♩ = 80.

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

HAROUN.

Fool - ish!  
 Fol - le!

Poco più mosso. ♩ = 80.

*f* *p dim.* *mf*

D

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

D

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

D

- ment!  
 - ment.  
 HAROUN. (aside)

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

*pp*

*Ad.* \*

## DJAMILEH.

H

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

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

D

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

*cres.*

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

D

*con tenerezza*

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

*sf* *p* *p dim.*

D

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

HAROUN. (Aside.) *pp*

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

Allegretto moderato. ♩=80.

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

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

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

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

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

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

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

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

*pp*



H

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

*p*

H

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

DJAMILEH. *legatiss.*  
*pp*

SPLENDIANO. (merrily)

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

*leggiero.*

*p*

D

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

*p*

D  
 life shall they take all the bright-ness, Cloud the brow with an - xious care!.....  
 Une i - ma - ge passa - gè - re Rendait mon front sou - ci - eux!.....

HAROUN.  
*p*  
 The fu - ture is from us con -  
 Oui, la - ve - nir a son mys -

SPLENDIANO.  
*p*  
 Oh! beau - ty  
 Oh! beau - tè

D  
*cresc.* *f* *dim.* *mol - - to*  
 ..... Ah!..... cloud the brow with an - xious  
 ..... Ah!..... ren - dait mon front sou - ci -

H  
*cresc.* *f* *legg: p*  
 - ceal - - - - - ed, But  
 - tè - - - - - re, Qu'il

S  
*cresc.* *f* *dim.* *mol - - to*  
 pure for which I'm sigh - ing Now the bless - ed hour comes  
 pure en qui jès - pè - re Bien - tôt vien - dra l'heu - re

*p* *legg. p*

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

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

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

*pp*

*po - co cre - - scen*

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

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

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

*sf*

*po - co cre - - scen*

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

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

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

*sf* *pp*

- do

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

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

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

cre -

- scen - - do

*f rit.* *a tempo*

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

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

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

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

HAROUN. (sympatheticly)

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

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

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

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

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

DJAMILEH. (Surprised)

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

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

HAROUN. DJAMILEH. (Simply) *p*

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

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

Poco ritenuto.

*p* *pp* *espress.*

D

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

D

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

*espress.*

*p*

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

D

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

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

D

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

*poco rall.*

*pp* *pp*

Allegro deciso.

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

D

.....  
- tre.  
tr

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

*ff* *mf*

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

tr

*senza rigore* *a tempo*

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

*ff*

HAROUN.

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



H

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

H

*DJAMILEH.*

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

*pp*

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

D

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

*Red. \**

D

*rall - en - tan - do molto*

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

*rall - en - tan - do molto* *pp*

*a tempo* HAROUN. *p*

D

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

*a tempo*

*pp*

H

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

H

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

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

H

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

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

Meno mosso (♩ = 144.)

*p* DJAMILEH.

H

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

*mp*

SPLENDIANO. (Aside) Taking

D

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

*mp*

up a lute upon which he plays with comic gestures.

S

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

he gives the lute to DJAMILEH.

S

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

*tr* *ff*

## GHAZEL.

"Nour-Eddin"

DJAMILEH.

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

*p* *cre - scen -*

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

DJAMILEH. *p*

Nour-Ed\_din, La\_hore's de\_fen - der, As a god doth as -  
Nour\_Eddin, roi de La\_ho - - re, Est fier comme un

D

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

*mp*

*cres.*

D

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

D

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

*mp*

D

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

D

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

*f*

*poco sf*

*dim.* *p*

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

*dim. e calando* *p*

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

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

*dim.*

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

*pp* *rit.* *a tempo*

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

*mf* *suivez*

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

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

*p*

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

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

*a tempo*

*cres.* *rall.* *f*

*dim.* *molto* *p*

*p*

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

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

*pp*

*cres.*

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

*p*

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

*pp*



D

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

D

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

D

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

*dim.*

D

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

*dim. e calando a tempo*

*pp*

*dim.*

*sf*

*Ped.* \*

D

.....  
.....

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

*p*

*molto*

*p*

*p*

D

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

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

*pp* *una corda*

*ppp*

D

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

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

*pp*

*colla voce*

D

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

*a tempo* *mf* *p* *sf*

*mf* *p*

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

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

*cres.* *rall* *f*

HAROUN, (softly interrupting Djamilah.)

The sto - ry you  
 Lhis - toi - re sans

Un poco animato. (♩ = 92.)

*dim.* *molto* *p*

H

tell..... doubtless is af - fect - ing, I know the rest.....  
 dou - te est des plus tou - chan - tes, J'en sais la fin.....

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

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

*pp* *sempre pp*

(to Djamileh)

H *pp*

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

H

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

H

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

DJAMILEH. *pp*

Ah!  
 Lais -

H

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

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

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

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

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

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

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

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

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

SPLEND. *pp*

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

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

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

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

*pochissimo*

*crescendo* *dim.*

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

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

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

*crescendo* *dim.*

*molto* *pp*

D song..... néer end! For us shall mirth For us  
 et..... les chan - sons! A.... nous les chan\_sons! A.... nous,

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

S song néer end! For us shall mirth For us  
 les chan - sons! A nous les chan\_sons! A nous,

*molto* *pp*

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

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

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

*smorzando*  
*tr*

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

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

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

*ppp*

*smor - zan - do*

*ped.*



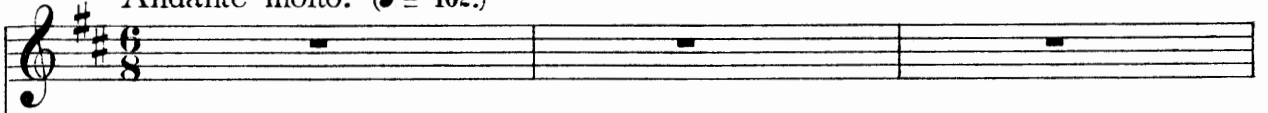


## SCENA AND CHORUS.

N<sup>o</sup> 4.

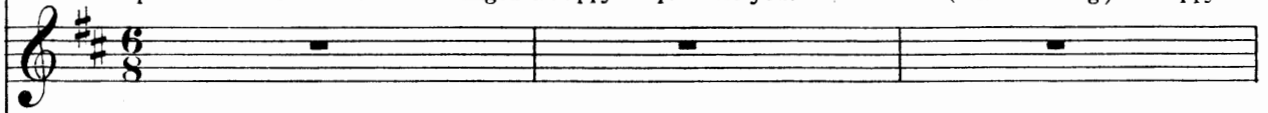
Andante molto. (♩ = 102.)

HAROUN.

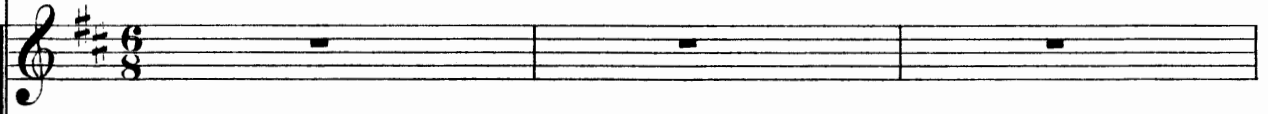


Spoken. HAROUN. Ah! I have arranged a happy surprise for you. SPLENDIANO. (with meaning) A happy sur.

SPLENDIANO.

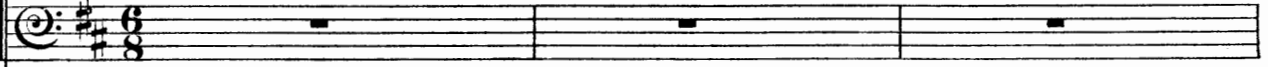


TENORS.



friends of Haroun.

BASSES.



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

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

HAROUN. Well?

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

HAROUN. Is?

DJAMILEH. The

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

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

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

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

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

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

HAROUN. As usual!

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

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

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

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

*mol* - - - to *ff*

*f* TENORS.  
 All hail, all hail, Haroun, all hail!  
 Sa-lut! sa-lut! seigneur Ha-roun!

BASSES. *f*

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

*f*

HAROUN. *mf* Shaking hands with them.  
 Dear friends! dear friends! I greet you well! No words of mine can  
 A-mis, a-mis, je vous sa-lu-e, Jo-y-euse bien-ve-

T

B

hail!  
 -roun!

*dim.* *p*

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

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

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

BASSES.

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

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

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

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

2<sup>nd</sup> BASSES.

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

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

2<sup>nd</sup> TENORS.

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

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

1<sup>st</sup> TENORS.

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

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

*sempre p*

When her  
Ses lè -

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

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

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

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

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

cre - - scen - do *sf* *fpp*

Unison.  
 ..... Yes in that  
 ..... Oui, sur ce

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

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

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

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



fair!  
prix!

*mp*

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

In that nest of  
Sur ce nid de

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

*mp*

*smorc.*

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

*smorc.*

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

*smor* - zan - do

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



HAROUN.

più riten. (♩ = 63)

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

Andante con moto.

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

TENORS. While, aus - tere - ly call - ing,  
BASSES. Tan - dis qu'u - ne voix,.....

Andante con moto. (♩ = 120)

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

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

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

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

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

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

H  
 fall - ing To joy..... our mi - nutes  
 - è - re, Don - nons..... au plaisir nos

SPLENDIANO. (Comically?)  
 mf On to conquest, on to conquest I am leap - ing  
 Vi - vat! ma victoi - re, ma victoire est clai - re!

fall - ing Yes to joy our  
 - è - re, Don - nons au plai -

Ped. \* Ped. \*

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

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

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

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

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

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

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

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

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

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

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

*cres*

H  
cen - do e rit. molto *ff*

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

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

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

*cres*

*And. rit. molto ff*

Allegro moderato.

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

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

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

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

*ff* *dim*

*mf* *dim*

in - u - en do in - u -

*p* *mp*

en - do

*smor* *zan* *do*

# CHANSON.

No 5.

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

Allegretto molto moderato.

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

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

BASSES. *f* *Rhythm well marked and detached.*  
Fortune's a woman true, All who her favours sue Meet with a "No!" Who her  
La for - tune est femme, Pour qui la réclame El - le a des rigueurs, oui des

Allegretto molto moderato. (♩ = 168)

Accomp<sup>t</sup> ad lib. *f*

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

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

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

Accomp<sup>t</sup> ad lib. *f*

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

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

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

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

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

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



H

*ff* *p*

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

*ff* *p*

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

*f* *p*

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

*f* *p*

H

*ff* *allargando*

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

*ff*

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

*ff*

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

*f* *allargando*

No 6.

LAMENT. (DJAMILEH.)

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

DJAMILEH.

*p*

Adagio. (♩ = 88.)

*mp* *sf* *dim molto.* *pp smorzando*

The  
Sans

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

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

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

*f* *espress.* *a tempo*

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

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

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

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

*Red.* \*

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

*mp* *mp*

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

*p* *mp*

*Red.* \*

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

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

*sf espress. Un poco meno mosso. f*

*sf suivez. mp mf*

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

*mf p dolce.*

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

*mp smorzando ppp*

No 7.

MELODRAMA.

Tempo di Marcia. (Allegro. ♩ = 126)

SPLENDIANO. No! I will not impose my taste

mp

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

f ff mp

return to your game immediately.

(The Merchant and Slaves enter.)

f

trill mp

trill

*tr* *tr*

D. C.

SPLENDIANO.

THE MERCHANT.

Fine girls, by my life!

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

*mp*

SPLENDIANO.

THE MERCHANT.

HAROUN.

Yes, yes! we know that —

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

Boaster!

THE MERCHANT.

HAROUN.

enough; I leave —

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

Eh! what matters

THE MERCHANT. (to the Musicians)

A real pearl,

to me! arrange with Splendiano.

A simple look! Proceed, you!

my lord, behold!

## DANCE AND CHORUS.

No 7.

THE ALMÉE.

Andantino quasi Andante.

SOPRANOS.  
(Slaves and Musicians)

TENORS.  
(Friends of Haroun)

BASSES.

Andantino quasi Andante. (♩ = 63.)

*pp*

*pp*

BASSES.

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

BASSES.

TENORS.

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

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

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

BASSES.

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



BASSES.

Un poco più Animato. (♩=76)

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

TENORS.

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

cre - - scen - - - do *f*

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

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

TENORS.

SOPRANOS.

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

Lou .....

cre - - scen - - do *f*

*mf*

*ped.* \*

*ped.* \*

Lou!.....

lou.....

*mf*

*ped.* \*

*ped.* \*

*ped.* \*

TENORS.

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

*mf.* BASSES.

*f*

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

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

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

SOPRANOS.

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

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

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

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

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

8.....

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

8.....

Ped. \*

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

8.....

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

*ff* *Meno mosso.* ♩ = 76.

8.....

*ff*

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

lou lou lou lou lou lou lou

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

lou lou lou lou

*f*

*Red.* \*

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

SOPR. *p*

*Lou!.....*

*mf*

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

*lou!.....*

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

*p*

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

*pp*

*Ad.* \*

*Ad.* \*

Meno mosso. ♩ = 63.  
TENORS.

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

TENORS.

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

prizel.....  
 sens!.....

*smor - - - - - san -*

TENORS.

*pp*  
 Breath - - less  
 Quand pâ -

BASSES.

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

*pp*  
 - do



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

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

*pp*

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

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

*sf* *dim.* *pp*

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

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

*sf* *pp* *smorzando*

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

*f* *pp* *smorzando* *ppp*

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

BASSES. *ppp*

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

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

MELODRAMA.

No 7.

Allegro. (♩ = 100.)

Music for Exit of Haroun and his friends.

*f* *mf* *p*

## SONG (SPLENDIANO)

"I need to cool my fever burning"

(Il faut pour éteindre ma fièvre)

Nº 8.

SPLENDIANO.

Allegretto moderato. ♩ = 108.

*leggiere e stac.*

*p*

I need to cool my fever  
Il faut pour éteindre ma

S

burn - ing.....  
fiè - vre.....

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

S

- ty,.....  
lè,.....

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

S

- turn - ing.....  
lè - vre.....

Thy bliss - ful cup, vo - lup - tua -  
Ta coupe - ar - dente, ô vo - lup -

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

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

S  
*sf*  
 fly, I see my mis - tress soft - ly smil - ing To my  
 lois, Je vois ma maî - tres - se sou - rire Tim - ide - el -

*senza rigore* *ri - tar - dan*

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

*do* *ri - tar - dan - do*

*dim.* *p* *a tempo*

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

*dim.*

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

S  
 ri - tar - dun - do di - mi -  
 No, no, no, no, I hard - ly know, No, no, no,  
 Non, non, non, non, Je ne sais plus, non, non, non,

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

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

*mf* *pp*

*pp*

*p*

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

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

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

S

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

S

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

*cre - scen*

S

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

*do* *poco sf*

*senza rigore*

S

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

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

*dim.* *p* *atempo*

*pp*

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

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

*ritardando* *e dim.* *molto*

*colla voce*

S  
 see!.....  
 vois.

*mf* *pp*



## MELODRAMA.

No. 9.

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

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

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

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

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

## DUET FINALE.

N<sup>o</sup> 10.

(DJAMILEH. HAROUN)

Can it be fear!

*Est-ce la crainte?*

Andantino con moto.

DJAMILEH.

HAROUN.

(aside)

Can it be fear!.....

*Est-ce la crainte?*

Andantino con moto. (♩ = 88)

*pp*  
R. H.

R. H.

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

R. H. R. H.

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

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

dim. *pp*  
R. H.

HAROUN.

D

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

H

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

H

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

H

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

DJAMILEH entreatingly.

H

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

*mf*

D

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

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

D

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

*p*

cre - scen - do HAROUN.

H

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

*dim.*

*ff*

H

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

*p*

*pp*

H

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

*poco sf*

*sf* *p*

*And.* \*

H

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

*cre - - scen.* *f*

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

*And.* \*

DJAMILEH.

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

*f* *riten.*

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

*do mol - - to* *p*

*ff*

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

H  
 Come, un - -  
 Oh viens  
 a tempo

*dim.* *a tempo p*

*colla voce* *pp*

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

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

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

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

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

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

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

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

- scen - - do mol - - - to

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

H  
- scen - - do mol - - - to  
- rious light!..... With love's di - vine.....  
- ne ment!..... Li - nef - fa - ble

8.....

- scen - - do mol - - - to

\* Ped. \* Ped. \*

*ff rit.* a tempo

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

H  
*ff rit.* a tempo  
and glo - rious light!.....  
ray - on - ne - ment!.....

a tempo

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

Ped.

Moderato.

DJAMILEH.

Recit. (aside) *pp*

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

*pp* *smor* zan do

Moderato. (♩ = 100.)  
*pp* *colla voce*

- zen.  
- ce!

HAROUN. Recit.

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

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

*sf* *colla voce* *ff*

DJAMILEH.

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

*colla voce* *f* *a tempo*



*p* (aside)

D

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

*pp.*

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

HAROUN. *p*

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

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

*pp*

H

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

H

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

H

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

H

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

*leggiero*

H

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

H

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

*rall molto*

H

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

*colla voce*

H

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

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

*And<sup>no</sup>. moderato* (♩ = 100.)

*p* *pp*

H

*animato* *Recit. DJAMILEH.*

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

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

D

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

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

*Allegro.* (♩ = 144) *pp*

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

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

*f* *pp*

*pp* *a tempo animato*

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

*a tempo animato pp*

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

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

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

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

(♩ = 88)

*mf*

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

*dim.*

*p*

*ped.* \* *ped.* \*

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

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cres e animato*

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

*pp* *cres* - cen - do

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

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

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

He stands silent at a distance from Djamileh.

rall.

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

a tempo ritenuto. ♩ = 76.

colla voce *f*

DJAMILEH. aside.

*Ped.*

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

*dim.*

long *f* Largamente. ♩ = 66.

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

long *mf*

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

*p* *pp* colla voce *rit*

Andantino. ♩ = 69.

D  
*p* with meaning.  
 known!.....  
 lui!.....  
 O'er hills and  
 Cherchant des

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

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

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

D

.....

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

D

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

D

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

D

*poco sf*

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

*poco sf*

di-mi-nu-



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

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

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

*Allegretto moderato.* (aside)

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

*pp*

(going towards him, and in supplicating tones)

*mf*

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

*poco a poco* cre - - - scen -

HAROUN. Recit.

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

do *f cres. molto* *ff* *colla voce*

Tempo animato.  $\text{♩} = 144.$

(struggling against himself)

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

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

(aside)

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

do mol to lunga pause

resolutely and with violence

DJAMILEH.

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

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

despairingly

ff

Andante molto. ♩ = 60.

D

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

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

*pp* in a broken voice

*ff* *p* *p*

D

being,  
vi - e

O dear mas - ter!  
O mon mai - tre!

Shall its sweet hope from me be  
mon es - pèr - an - ce mèst ra -

D

flee - - ing?  
- vi - - el

More than for li - ber - ty.....  
Plus que la li - ber - té,

*pp* *p*

D

for thy heart.... do I sue.....  
cé - tait toi..... que j'ai - mais.....

more than for li - ber - ty for thy  
Plus que la li - ber - té, cé - tait

*pp*

Un poco animato. (♩ = 66.)

*a tempo*

(She turns away then fal-

*rit.*

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

*colla voce* *p* *espress.*

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

*cre -*

HAROUN. *f* (in ecstasy)

Ah! lov - ing  
 Ah! chère en -

- scen - do

*poco animato* *dim.* *p*

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

*espressivo* *p*

*ped.* \* *ped.* \*

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

*ped.*

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

*f* *be*

*cre - - scen - do* *mol*

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

*rit.*

*to*

Moderato.

*espressivo*

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

*pp*

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

*pp*

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

*pp*

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

*cres.*

*pp*

*f*

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

*p*

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

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

*cres* *cen*

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

*cres* *cen*

do *sf*

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

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a 'do' syllable and a dynamic marking of *sf*. The piano accompaniment includes a 'Ped.' marking and asterisks indicating specific chords or effects.

di mi nu

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

The second system continues the vocal line with syllables 'di mi nu' and includes the lyrics 'Held by love so tender, no, my' and 'L'a - - mour me pos - - sè - - de, Non, mon'. The piano accompaniment features a 'Ped.' marking and asterisks.

en do

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

The third system has a vocal line with 'en do' and lyrics 'heart can - not..... be dead!.....' and 'cœur n'est..... pas mort!.....'. The piano accompaniment includes a 'Ped.' marking and asterisks.

*p* DJAMILEH.

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

The fourth system begins with a piano (*p*) dynamic and the section title 'DJAMILEH.'. The vocal line has 'Ah!.....' and 'I see him sur - ren - - der, sur -' and 'Je..... tri - omphe, il cè - - de, il'. The piano accompaniment includes a 'pp' marking and a '2' indicating a second ending.



D

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

D

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

D

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

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

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

Ad. \*

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

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

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

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

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

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

mf *f* *colla voce*

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

*a tempo* *pp* *p*

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

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

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

*mp* *Red.* \*

*mf* *f*

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

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

*mf* *f*

*cen* *do*

*Red.* \*

*tr* *ff* *ff*

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

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

*cres.* *ff*

*Red.* \*

D

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

H

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

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

Splendiano has entered. He makes a

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

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

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

Ped. \* Ped. \*

Ped. \* Ped. \*

(Curtain.)



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