

ACADÉMIE IMPÉRIALE DE MUSIQUE

SÉMIRAMIS

OPÉRA EN QUATRE ACTES

DE

G. ROSSINI

AVEC

ILLUSTRATIONS, POINTS D'ORGUE, TEXTE ITALIEN

ET

TRADUCTION FRANÇAISE

DE

MÉRY

Marguerite Genin

Prix net. 20 francs

PARIS

AU MÉNESTREL, 2 BIS, RUE VIVIENNE

HEUGEL ET C^{IE}

ÉDITEURS-LIBRAIRES POUR LA FRANCE ET L'ÉTRANGER

AU MÉNESTREL
208 R. Vivienne
HEUGEL & C^{IE}

SEMIRAMIS DE ROSSINI

TRADUCTION FRANÇAISE

de

MÉRY

Opéra en quatre actes, représenté pour la première fois, à Paris, à l'Académie impériale de Musique, le 3 juillet 1860

AVEC RÉCITATIFS ADAPTÉS A LA SCÈNE FRANÇAISE, PAR M. CARAFA

DISTRIBUTION, PERSONNAGES :

SEMIRAMIS....	M ^{lles} CARLOTTA MARCHISIO.	ASSUR.....	MM. OBIN.
ARSACE.....	BARBARA MARCHISIO.	OROES.....	COULON.
AZÉMA.....	BENGEAT.	IDRÈNE.....	DUPRÈNE.
L'OMBRE DE NINUS.....		M. FRÉRET.	

PRINCES, SATRAPES, MAGES, FEMMES DE LA COUR DE SÉMIRAMIS, SACMATES, SCYTHES, ÉGYPTIENS, INDIENS, BAYADÈRES, NINIVIENNES, ARINDAS, GUERRIERS, GARDÉS, MENÉRIFIÈRES, ESCLAVES, SERVITEURS.

La scène se passe à Babylone, vers l'an 1912 avant l'ère chrétienne.

BALLET DE M. PÉTIPIA

Musique de

CARAFA

Pas des Niniviennes :

M^{lles} PARENI, BARATTE, LAMY, SEGAUD, POIRET ET BEAUGRAND.

Pas Assyriens :

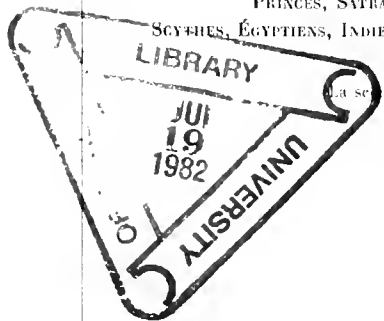
M^{lles} ZINA ET M. CHAPUY.

Portraits de G. ROSSINI (Naples-1820 et Paris-1860) par M. LEMOINE, d'après MAYER, de Vienne, et une photographie de NUMA BLANC; dessins de M. BELIN, d'après les décors de MM. CAMBON et THIERRY (1^{er} et 2^e actes), MM. NOLAU et RUBÉ (3^e acte), M. DESPLÈCHIN (4^e acte), et les photographies de DISDÈRI.

Pour la mise en scène, s'adresser à M. COLLEUILLE, régisseur de la scène, à l'Opéra, pour les maquettes de décors, dessins de costumes, accessoires, à l'Agence DAVID FIS, 3, rue Cadet; et à la librairie de Michel Lévy frères, pour le libretto de MÉRY, tel qu'il a été publié en dehors des exigences de la musique et des récitatifs. (2 bis, rue Vivienne).

HEUGEL ET C^o, ÉDITEURS DE LA PARTITION

PARIS. -- TYPOGRAPHIE MORRIS ET COMP., RUE AMELOT, 64.



M
1503
R835-543
1860

CATALOGUE thématique de la PARTITION

de

SÉMIRAMIS

avec Paroles françaises, texte italien, points d'orgue des sœurs MARCHISIO et de M. OBIN, indications d'orchestre et tous autres détails conformes

À LA REPRÉSENTATION DE L'OPÉRA.

RÉCITATIFS adaptés à la scène française par M. CARAFA.

Partition réduite au Piano par M. Croharé.

OUVERTURE Page 1.

ACTE I.

N^o 1. INTRODUCTION et CHŒUR. Pages 20.
 Sous ces pou-ti-ques, nos saints can-ti-ques
He-lo si ce-lebri' be-lo so-no-ri

N^o 2. TRIO. Pages 36.
 MM Obin, Dufrené et Coulon
 Roi — du Gange, de cette ri-ve
La — dal ginge a te primera

N^o 3. CHŒUR et QUATUOR. Pages 48.
 M^{le} C^{ta} Marchisio, MM. Obin, Dufrené et Coulon.
 Qui tant de peu-ples et — de rois
Di tan-ti Regi e po-po-li

N^o 4. SCÈNE et CAVATINE. Pages 97.
 M^{lle} B^{ra} Marchisio
 O bon-heur de la-me-ra-
Ah quel giorno ognor rum-

N^o 5. SCÈNE et DUO. Pages 115.
 M^{le} B^{ra} Marchisio et M. Obin.
 Bel — le i-ma-ge
Bel — lu-i-ma-go

ACTE II.

N^o 6. CHŒUR et CAVATINE. Pages 138.
 M^{lle} C^{ta} Marchisio.
 Ra-yon de mon amour
Bel rag-gio lu-

N^o 7. RÉCIT et DUO. Pages 151.
 Melles C^{ta} et B^{ra} Marchisio.
 Garde-moi ce beau zè — le
Ser-lami ognor si fi-do

N^o 15. TRIO et FINAL. Pages 388.
 Melles C^{ta} B^{ra} Marchisio et M. Obin
 Nuit de ter-reur! nuit de ter-reur!
Lu-sa-tour-dir lu-sa-tour-dir

N^o 8. CHŒUR. Pages 166.
 Ba-by-lo — ne pour toi quelle té-te!
Ergio ma — la fron-te ad-te-ra

BALLET.

PAS DES NINIVIENNES 177.
 PAS ASSYRIEN 186.
 M^{les} C^{ta} B^{ra} Marchisio, MM. Obin, Dufrené et Coulon.

N^o 9. QUINTETTE et FINAL. Pages 199.
 Rois et Ma — ges
Giuri o-gni — ges

ACTE III.

N^o 10. DUO. Pages 282.
 M^{lle} C^{ta} Marchisio et M. Obin
 Si la vie en — cor
Si lu-ri — tu an — cor

N^o 11. CHŒUR. Pages 305.
 Dans cette en-ceinte auguste et sainte
In questo an-gusto soggiorno ca-no

N^o 12. AIR. Pages 315.
 M^{lle} B^{ra} Marchisio
 O mal-heur fa-tal qui
In si bur-ba-ra, scia-

N^o 13. DUO. Pages 354.
 Melles C^{ta} et B^{ra} Marchisio
 Eh! bien, pu-nis la mè-re
Eh-ben pu-nis fe-ri-sei

ACTE IV.

N^o 14. CHŒUR et AIR. Pages 358.
 M. Obin
 Et fin le jour tom-be
Il di-gia ca-de

1^{re} et G^{de} Fl.
Hautbois,
Clar: en La.
Cors: en E^c.
Tromp: en La.
Bassons.
Trombone.
Timb: en E^c.
G^{de} Caisse.
Quatuor.

SÉMIRAMIS

1

OUVERTURE.

All. vivo.

PIANO.

pp

Timb:

Fl. Haut.

This system shows the beginning of the piano accompaniment. The piano part is in the bass clef with a 6/8 time signature and a key signature of one sharp (F#). It starts with a *pp* dynamic. The timpani part is in the bass clef with a 6/8 time signature and a key signature of one sharp. The flute part is in the treble clef with a 6/8 time signature and a key signature of one sharp.

Alt. Viol:

pp (1^{re} et 2^{es} Viol.)

P

This system continues the piano accompaniment. The first violin part is in the treble clef with a 6/8 time signature and a key signature of one sharp. The piano part continues in the bass clef. The flute part continues in the treble clef.

Fl. Haut.

P Clar. Cors.

This system continues the piano accompaniment. The flute part continues in the treble clef. The clarinet and horn parts are in the bass clef with a 6/8 time signature and a key signature of one sharp.

Cors. Quat.

Bass.

Fl. Haut:
Clar:

This system continues the piano accompaniment. The quartet horn part is in the treble clef with a 6/8 time signature and a key signature of one sharp. The bass part is in the bass clef with a 6/8 time signature and a key signature of one sharp. The flute and clarinet parts continue in the treble clef.

p Viol. Clar.

cres -

This system continues the piano accompaniment. The violin and clarinet parts are in the bass clef with a 6/8 time signature and a key signature of one sharp. The piano part continues in the bass clef. The flute and clarinet parts continue in the treble clef.

Haut.

Fl.

een - do.

8

This system continues the piano accompaniment. The flute part continues in the treble clef. The piano part continues in the bass clef. The flute part continues in the treble clef. The system ends with a fermata over the eighth measure.

8

ff Tutti.

ff

This system shows the beginning of a musical piece. The top staff is in treble clef and the bottom in bass clef. The music features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble. A dynamic marking of *ff* (fortissimo) is present, along with the instruction 'Tutti.'.

8

Andantino.

dol.

4 Cors.

This system continues the piece with a tempo change to 'Andantino.' and a dynamic marking of 'dol.' (dolce). The instrumentation includes '4 Cors.' (four horns). The music is characterized by a slower, more sustained melodic line in the treble and a steady bass accompaniment.

2 Cors. 2 Bass.

4 Cors. 2 Bass.

This system features a change in instrumentation to '2 Cors. 2 Bass.' and later '4 Cors. 2 Bass.'. The music continues with a similar melodic and harmonic structure, maintaining the 'Andantino' tempo.

Bass.

4 Cors.

1^{re} Cor

4 Cors.

This system further details the instrumentation with 'Bass.', '4 Cors.', '1^{re} Cor' (first horn), and '4 Cors.'. The musical notation shows a continuation of the melodic and harmonic themes.

This system continues the musical score with the same instrumentation and tempo. The melodic line in the treble staff shows some variation in rhythm and pitch, while the bass line remains consistent.

ff Tutti.

Haut. Clar.

Bass.

ff *ff*

This final system on the page returns to a 'Tutti' dynamic and includes 'Haut. Clar.' (alto clarinet) and 'Bass.'. The music concludes with a powerful, sustained chord in the bass and a melodic flourish in the treble.

Tutti.

The first system consists of two staves. The upper staff is a piano part with a dense texture of chords and sixteenth-note patterns. The lower staff is a bass line with a melodic contour that moves from a low register to a higher one, featuring some grace notes.

The second system continues the piano and bass parts. The piano part maintains its dense, rhythmic texture, while the bass line continues its melodic development with similar rhythmic patterns.

1^{re} Vi 1. pizz. Alt.

Haut. Cors. Bass. Haut. Clar.

p

The third system introduces woodwinds and strings. The upper staff shows the first violin playing a pizzicato line, and the alto part. Below, the woodwinds (Hautbois, Cors Anglais, Basson) and strings (Hautbois, Clarinette) are shown. The piano part continues with a dynamic marking of *p*.

2^{ds} Viol. Vlle 1^{re} Viol. Alt.

The fourth system features the second violin, viola, first violin, and alto parts. The violin and viola parts have a rhythmic, sixteenth-note pattern, while the first violin and alto parts have a more melodic line.

2^{ds} Viol. Vlle 1^{re} Viol. Alt.

Fl. Clar.

The fifth system includes the second violin, viola, first violin, alto, flute, and clarinet parts. The flute and clarinet parts have a melodic line, while the strings continue their rhythmic pattern.

4

2ds Viol. Vlle 1st Viol. Alto.

Haut. Cors. Haut. Clar. 4. Cors.

2ds Viol. Vlle 1st Viol. Alto. 2ds Viol. Vlle

ff Tutti.

Haut. Clar. Bass.

Tutti.

ff

1^{re} Viol. pizz. Cors.
 Haut. dol.
 2^{de} Viol. pizz.

This system contains the first two staves of music. The first staff is for the first Violin (1^{re} Viol.) playing *pizzicato* (pizz.) and the Corsos. The second staff is for the second Violin (2^{de} Viol.) also playing *pizzicato*. The music is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *p*. The second measure has a *dol.* (dolente) marking. There are slurs over the first two measures of each staff.

Clar.
 Alt. pizz.
 Cors.

This system contains the next two staves. The first staff is for the Clarinet (Clar.) and the second staff is for the Corsos. The Clarinet part has a dynamic marking of *p*. The Corsos part has a dynamic marking of *pp*. The music continues with slurs and various articulations.

Vlle
 Bass.
 Timb.

This system contains the next two staves. The first staff is for the Violoncello (Vlle) and the second staff is for the Bass and Timpani (Timb.). The Violoncello part has a dynamic marking of *p*. The Bass and Timpani part has a dynamic marking of *pp*. The music continues with slurs and various articulations.

Alt. Vlle
 pp Haut. Clar. Cors. Bass. Quat.

This system contains the next two staves. The first staff is for the Alto Violoncello (Alt. Vlle) and the second staff is for a group of instruments including Haut. (Horn), Clar. (Clarinet), Cors. (Corsos), Bass., and Quat. (Quadrant). The Alto Violoncello part has a dynamic marking of *p*. The group of instruments part has a dynamic marking of *pp*. The music continues with slurs and various articulations.

cres
 cen

This system contains the next two staves. The first staff has a *cres* (crescendo) marking and the second staff has a *cen* (cadenza) marking. The music continues with slurs and various articulations.

Tutti. do.
 ff

This system contains the final two staves. The first staff has a *Tutti.* marking and the second staff has a *ff* (fortissimo) marking. The music continues with slurs and various articulations.

Allegro.

4 2 1 4 2 1

p *p*

Quat.

ff *p*

Tutti

ff

Cors. Quat.

Bass.

p

Haut.

Clar.

Cors. Bass.

Quat.

p

f *f*

ff Viol.

dim.

Haut. Fl. Clar.

pp Cors. Bass. Quat.

Haut. Fl. Clar.

Haut. Fl. Clar.

Close

Clar. con Haut. 3^a Bassa.

f

ff

Haut. Clar. Cors. Bass. Trump.

Tutti

ff

2^{ds} Viol. P^{te} et G^{lo} Fl.

f Tutti.

pp *pp* *pp* *pp* *pp* *pp*

First system of the musical score. It features a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic. The bass line has a steady accompaniment of chords. The treble line has a melodic line with some grace notes. Dynamic markings include *f*, *p*, and *ff*. Instrumentation includes Clarinet in Quartet (*Clar. Quart.*) and Tuba (*Tutta. p*).

Second system of the musical score. The grand staff continues with more complex rhythmic patterns in both hands. The dynamic marking *ff* is prominent. The word *Tutti.* is written above the staff. The system concludes with a fermata over the final notes.

Third system of the musical score. This system includes parts for Clarinet in Quartet (*Quat. pizz.*), Clarinet Bass (*Clar. Bass.*), and Tuba (*Tutta. p*). The bass line features a series of chords, while the treble line has a melodic line with triplets. Dynamics range from *pp* to *fz*.

Fourth system of the musical score. The grand staff continues with intricate melodic and harmonic textures. The treble line features several triplet figures. The dynamic marking *fz* is used. The system ends with a fermata.

Fifth system of the musical score. This system includes parts for Flute in Clarinet (*Fl. Haut. Clar.*) and Horns (*dim. Cors.*). The bass line has a steady accompaniment, while the treble line has a melodic line with triplets. Dynamics include *dim.* and *fz*.

Sixth system of the musical score. This system includes parts for Flute in Clarinet (*Fl. Haut. Clar.*) and Horns (*dim. Cors.*). The bass line has a steady accompaniment, while the treble line has a melodic line with triplets. Dynamics include *fz* and *pp*.

pt^e Fl. Quat.

Quat. Cors. Bass. Timb.

p

This system features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with numerous triplet markings (indicated by '3' above groups of notes). The bass staff provides a harmonic accompaniment with chords and moving lines. The system is divided into four measures. The first measure is labeled 'pt^e Fl. Quat.' and the second measure is labeled 'Quat. Cors. Bass. Timb.' with a dynamic marking of *p*.

Clar.

cresc.

Tromp.

This system continues the grand staff notation. The treble staff shows a melodic line with slurs and accents. The bass staff continues the accompaniment. The system is divided into four measures. The second measure is labeled 'Clar.' and the third measure is labeled 'cresc.' and 'Tromp.'.

cen

Haut.

do.

Fl.

This system continues the grand staff notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment. The system is divided into four measures. The first measure is labeled 'cen', the second 'Haut.', the third 'do.', and the fourth 'Fl.'.

Tutti.

pp Cors. Bass. Quat.

pp

This system continues the grand staff notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment. The system is divided into four measures. The first measure is labeled 'Tutti.' and the second measure is labeled '*pp* Cors. Bass. Quat.' and '*pp*'.

cresc.

This system continues the grand staff notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment. The system is divided into four measures. The third measure is labeled 'cresc.'.

This system continues the grand staff notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment. The system is divided into four measures.

First system of musical notation. The upper staff (treble clef) features a complex, rapid melodic line with many accidentals. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* *Tutti.* is present in the first measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a dynamic marking *ff* in the third measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

First system of musical notation, piano accompaniment. Treble staff contains a melodic line with eighth notes and sixteenth notes. Bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, woodwind and brass parts. Treble staff: Fl. Haut. Clar. Cors. (Flute, Oboe, Clarinet, Horn). Bass staff: Tromp. Bass. (Trumpet, Bass). Dynamic markings: *ff* (fortissimo) and *ff* (fortissimo). The word "Tutti" is written above the staff.

Third system of musical notation, string parts. Treble staff: Tutti. Bass staff: 2^{ds} Viol. Alt. (Second Violin, Viola). Dynamic marking: *p* (piano).

Fourth system of musical notation, violin parts. Treble staff: 1st Viol. (First Violin), 2^e Viol. (Second Violin), 4^e Viol. (Fourth Violin), 3^e Viol. (Third Violin). Bass staff: 1st Viol. (First Violin), Alto. (Alto). Dynamic marking: *pp* (pianissimo).

Fifth system of musical notation, woodwind and brass parts. Treble staff: Fl. Haut. Clar. Cors. (Flute, Oboe, Clarinet, Horn). Bass staff: Tromp. Bass. (Trumpet, Bass). Dynamic marking: *p* (piano). The word "rall." (rallentando) is written below the staff.

Sixth system of musical notation, piano accompaniment. Treble staff: **Allegro.** (Allegro). Bass staff: Quat. (Quartet). Dynamic marking: *p* (piano). Time signature changes to 4/2.

Seventh system of musical notation, woodwind and brass parts. Treble staff: Fl. Haut. Clar. Cors. (Flute, Oboe, Clarinet, Horn). Bass staff: Tromp. Bass. (Trumpet, Bass). Dynamic markings: *ff* (fortissimo) and *p* (piano). The word "Tutti" is written above the staff.

First system of the musical score. It features a grand staff with treble and bass clefs. The upper staff contains a woodwind part labeled "Cors. Quat." (Cornets in Quartet). The lower staff contains a bass line. A separate staff on the right shows a woodwind part labeled "Haut. Clar." (Horn and Clarinet).

Second system of the musical score. The woodwind part is labeled "Cors. Bass. Quat." (Cornets in Bass Quartet). The bass line continues with a similar rhythmic pattern.

Third system of the musical score. The woodwind part is labeled "1^{re} Viol." (First Violin). The bass line includes a dynamic marking "dim." (diminuendo).

Fourth system of the musical score. The woodwind part is labeled "Haut. Fl. Clar." (Horn, Flute, Clarinet). The bass line is marked "pp" (pianissimo) and labeled "Cors. Bass. Clar." (Cornets in Bass and Clarinet).

Fifth system of the musical score. The woodwind part is labeled "Haut. Fl. Clar." (Horn, Flute, Clarinet). The bass line is marked "cresc." (crescendo).

Clar. col Flauto 3^o bassa.

ff Tutti. Haut. Clar. Cors. Bassa.

2^o Viol. P^{te} et G^o Fl. Tutti.

8

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Second system of musical notation, including dynamic markings like *Tutti.* and *ff*.

Third system of musical notation, with multiple *ff* dynamic markings.

Fourth system of musical notation, including markings like *f*, *p*, *Quat.*, *ff*, and *Tutti. Quat. Clar.*

Fifth system of musical notation, starting with a measure rest marked *8* and including markings like *ff* and *Tutti*.

Sixth system of musical notation, including markings like *pp* and *Quat. pizz.*

Fl. Clar.

Quat. Fl. Cors.

fz

This system shows the first two measures of the score. The Flute Clarinet part has a melodic line with triplets and a dynamic marking of *fz*. The Quadruple Basses and Flute Corsos provide a harmonic accompaniment with chords and some melodic fragments.

Fl.

The second system continues the Flute part with intricate triplet patterns. The Quadruple Basses and Flute Corsos continue their accompaniment. A dynamic marking of *fz* is present.

dim.

Cors.

p

Fl. Clar. Quat.

fz

The third system introduces a *dim.* (diminuendo) marking for the Flute Clarinet part. The Corsos part has a dynamic marking of *p*. The Quadruple Basses and Flute Clarinet parts have a dynamic marking of *fz*.

fz

The fourth system continues the *fz* dynamic for the Flute Clarinet part. The Quadruple Basses and Corsos parts continue their accompaniment.

pp

4 Cors. Quat.

Timp.

Clar.

The fifth system features a *pp* (pianissimo) dynamic for the 4 Corsos and Quadruple Basses parts. The Timpani and Clarinet parts are also present.

First system of a musical score. The top staff contains a melodic line with eighth-note patterns and accents. The bottom staff contains a bass line with chords and eighth notes. The word "cres." is written above the staff, and "Bass." is written below it. The word "Cen." is written above the staff, and "Horn, Fl." is written below it.

Second system of a musical score. The top staff continues the melodic line with eighth notes and accents. The bottom staff continues the bass line. The word "do" is written below the staff. The dynamic marking *f* is written above the staff, and "Tutti." is written below it. The dynamic marking *mf* is written below the staff. A measure rest of 8 is indicated above the staff.

Third system of a musical score. The top staff features a melodic line with eighth notes and accents. The bottom staff features a bass line with chords. The dynamic marking *p* is written above the staff. The text "Cora, Horns, Timb., Triang., Quat." is written below the staff. A measure rest of 8 is indicated above the staff.

Fourth system of a musical score. The top staff features a melodic line with eighth notes and accents. The bottom staff features a bass line with chords. The dynamic marking *cresc.* is written above the staff, and "Clar." is written below it. A measure rest of 8 is indicated above the staff.

Fifth system of a musical score. The top staff features a melodic line with eighth notes and accents. The bottom staff features a bass line with chords. The dynamic marking *f* is written below the staff. The word "Cen." is written above the staff, and "do." is written below it. A measure rest of 8 is indicated above the staff.

8

Tutti.

This system shows the first system of music. The right-hand part (treble clef) features a continuous eighth-note accompaniment. The left-hand part (bass clef) consists of chords. The tempo marking 'Tutti.' is present.

8

ff Tutti.

G. Basso
avec P^{mo}

This system shows the second system of music. The right-hand part continues with eighth-note accompaniment. The left-hand part has chords and a melodic line. The dynamic marking '*ff* Tutti.' is present. Below the system, the text 'G. Basso avec P^{mo}' is written.

8

This system shows the third system of music. The right-hand part continues with eighth-note accompaniment. The left-hand part has chords and a melodic line.

8

This system shows the fourth system of music. The right-hand part continues with eighth-note accompaniment. The left-hand part has chords and a melodic line.

8

avec P^{mo}

This system shows the fifth system of music. The right-hand part continues with eighth-note accompaniment. The left-hand part has chords and a melodic line. Below the system, the text 'avec P^{mo}' is written.

8

This system shows the sixth system of music. The right-hand part continues with eighth-note accompaniment. The left-hand part has chords and a melodic line.

8

ff, Horns, Clar.
Corns, Bass, Trump.

fz

This system features a treble clef staff with a complex, rapid sixteenth-note melody and a bass clef staff with a steady accompaniment of chords. A rehearsal mark '8' is at the beginning. The instrumentation list 'ff, Horns, Clar. Corns, Bass, Trump.' is written in the right margin. The dynamic marking *fz* is placed below the bass staff.

8

ff Tutti.

fz

This system continues the musical texture. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. A rehearsal mark '8' is at the beginning. The dynamic marking *ff* Tutti. is in the left margin, and *fz* is in the right margin.

8

ff

This system shows a change in the bass line, with more active eighth-note patterns. The treble staff continues with its melodic line. A rehearsal mark '8' is at the beginning. The dynamic marking *ff* is in the right margin.

8

This system features a more active bass line with eighth-note patterns. The treble staff has a melodic line with some grace notes. A rehearsal mark '8' is at the beginning.

8

avec l'Organo

This system concludes the page with a final melodic phrase in the treble staff and a corresponding bass line. A rehearsal mark '8' is at the beginning. The instruction 'avec l'Organo' is at the bottom left. The system ends with a double bar line and repeat signs.

Hâtes,
 Hautbois,
 Clarinettes en ET,
 Cors en FA,
 Trompettes en SI,
 Bassons
 Timballes en FA, DO,
 Quatuor,
 Trombones.

ACTE I.

N°1.

INTRODUCTION ET CHŒUR.

Bande sur le théâtre, (*ad lib.*)

OROES.

Andante.

p Fl. Hautb. Clar.

Quat. *pp*

This system shows the beginning of the piece. The OROES part is a single bass line. The PIANO part consists of two staves. The upper staff is for Flute, Oboe, and Clarinet, starting with a piano (*p*) dynamic. The lower staff is for the string quartet, starting with a pianissimo (*pp*) dynamic. The tempo is marked 'Andante'.

Fl. Hautb. Clar.

Quat. *pp*

This system continues the PIANO part. The upper staff (Flute, Oboe, Clarinet) and the lower staff (Quartet) continue their respective parts. The quartet part remains at a pianissimo (*pp*) dynamic.

p

Hautb. Cors, Tromp. B^{ons}.

This system introduces the Horns, Trumpets, and Trombones. The upper staff continues with the Flute, Oboe, and Clarinet part, marked with a piano (*p*) dynamic. The lower staff now includes the Horns, Trumpets, and Trombones.

p Quat.

This system continues the PIANO part. The upper staff is for the string quartet, marked with a piano (*p*) dynamic. The lower staff continues with the Horns, Trumpets, and Trombones part.

OROE.

Dieu terri - ble! j'é - cou - te, j'écou -
 si gran Ni - me l'in - te - si l'ôte -

Cors, Tromp. Tromb. B^{ous}. Clar. Haut.

- te Sous cet - te sainte vou - te, j'é - cou - te tes au -
 - si I ve - ne - ranti ton décret u - do - ro e l'is -

Quat. p

- gues décrets; On, oui ton oeuvre de vengeance, Ton ou -
 - tant tremble. bel - ta gus - ti - zia di ven - det - ta at - tu -

Cors. Tromp. Bass. Tromb. f Clar. Haut. p Quat.

- vre commen - ce. **Più mosso.**

Fl. Haut. Clar. Viol. Alt. Tutti.

Ouvrons le temple et recevons l'hommage
 Or dell'As-si-ria a' popoli accor- ren-ti

Que preserit ton i -
 Al - lestraniere

Quasi. *p* trem.

- ma-ge, At-tendons tes ar-rêts!
 gen-ti a' Prenci a' Re-gi

Puissent nos chants vainqueurs,
 quel nuovo Au-gu-sto tempio

Au jour funeste,
 e-bu-lo sa-cro

Apaiser
 mi-nistri

le courroux cé-les-te
 toi le sa-cro por-toapri-te a

f

Qui que nos chants vainqueurs
 me d'antor no

À-pais le courroux cé-les-te.
 voi magi or-tu-ri-ty

f

p

Adagio.

CHŒUR.

All^o vivace.

PIANO.

f
Tutti.

fz *fz* *fz* 1ers Viol. Alto.

- Cors. Bons. Triang.

pp *p* Tutti.
sempre staccato il basso.

Clar.

Corn. Bons. Triang. Quat.

Hautb. Clar.

Corn. Bons. Triang. Quat.

Hautb. Clar.

cresc.

CHOEUR.

SOPRANO.
 Sous ces por - ti - ques, Nos saints en - ti - ques, Nos chants mys - tiques Fê -

TÉNORS.
 Be - lo si ce - le - bri, Be - lo s'o - no - ri Be - lo s'o - no - ri in

BASSES.
 Sous ces por - ti - ques, Nos saints en - ti - ques, Nos chants mys - tiques Fê -

ff Bande sur le théâtre.

fz

- tent ce jour.

si bel di

- tent ce jour.

p O Sainte i
Suoni fo -

p O Sainte i

fz *f* *p* *pp*

p Receis l'homma - ge De notre a - mour, En ce beau
Suoni fo - sto - ro - li, Mi - sti - ei co - ri, In si bel

- ma - ge De notre a - mour, Receis l'homma - ge

- sto - ro - li, Mi - sti - ei co - ri, All'aria ec - che - qi - ro

sempre staccato il basso.

jour En ce beau jour, Receis l'homma - ge De notre a -
di, In si bel di, Suoni fo - sto - ro - li, Mi - sti - ei

En ce beau jour, O Sainte i - ma - ge, De notre a - mour,

In si bel di, Suoni fo - sto - ro - li, Mi - sti - ei co - ri,

-mour, En ce beau jour, ce beau jour!
cu-ri *tu si bel di, in si bel di,*

Reçois l'homma - ge En ce beau jour!

All'aire ce - chappi - no *in si bel di!*

Clar.

Seytheet Sap - mate, *E sacro a Be - lo* Peu - ples sou - mis, *Un si gran di,*

Toussur l'Euphrate, Peu - ples sou - mis, Chantent leur

E sacro a Be - lo Un si gran di, E sacro a

La souve - rai - ne *E sacro a Be - lo* Sé - mi - ra - mis! *Un si gran di*

reine Sé - mi - ra - mis!

Be - lo, Un si gran di,

Haut. Clar. Haut. Clar.

Reçois l'homme - ge De notre a - mour
 suoni fe - ste-ro - li Mi - sti - ci co - ri

O Sainte - ma - ge, De notre a - mour, Reçois Thom.
 suoni fe - ste-ro - li, Mi - sti - ci co - ri, All' vivo co -

En ce beau jour en ce beau jour, Re - çois l'hom - ma - ge en ce beau
 In si bel di, in si bel di, E saero a Be - lo e sa - ero a

- ma - ge En ce beau jour, Re - çois l'hom - ma - ge en ce beau
 - chaggi - no In si bel di, E saero a Be - lo e sa - ero a

Reçois l'hom ma - - - ge

jour en ce beau jour, saero a Be - Reçois l'hom - ma - ge En
 Belo Un si gran di Reçois l'hom ma - ge en

Belo Un si gran di e saero a Be - lo Un

jour en ce beau jour, Reçois l'homme - ge en
 E saero a Be - lo un

Reçois l'homma - - - - - ge

ce beau jour, e sacra Be Reçois l'homma - ge En ce beau
 si gran di, e sacra Be - lo Un si gran

ce beau jour, Reçois l'homma - ge En ce beau
 si gran di, e sacra Be - - - - - lo Un si gran

ce beau jour, Reçois l'homma - ge En ce beau
 si gran di, e sacra Be - lo Un si gran

jour, en ce beau jour.

di un si gran di.

jour, en ce beau jour.

f Bande.

f Sa main qui fon - de, Ac - corde au monde
f dul Gange au - ra - to, dul Ni - lo - atte - ro,
f Sa main qui fon - de, Ac - corde au monde

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a 3/4 time signature. The lyrics are: "Sa main qui fon - de, Ac - corde au monde" on the first line, "dul Gange au - ra - to, dul Ni - lo - atte - ro," on the second line, and "Sa main qui fon - de, Ac - corde au monde" on the third line. The piano accompaniment features a steady bass line with chords in the right hand.

Un doux re - pos, Accorde un doux re - pos, Un
dul Tigri in - do - mi - to, dall' orbe in - - to
Un doux re - pos, Accorde un doux re - pos, Un

The second system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a 3/4 time signature. The lyrics are: "Un doux re - pos, Accorde un doux re - pos, Un" on the first line, "dul Tigri in - do - mi - to, dall' orbe in - - to" on the second line, and "Un doux re - pos, Accorde un doux re - pos, Un" on the third line. The piano accompaniment features a steady bass line with chords in the right hand, including a triplet in the final measure.

doux re - pos, Un doux re -
- ni - - te o popoli In si bel
doux re - pos, Un doux re -

The third system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a 3/4 time signature. The lyrics are: "doux re - pos, Un doux re -" on the first line, "- ni - - te o popoli In si bel" on the second line, and "doux re - pos, Un doux re -" on the third line. The piano accompaniment features a steady bass line with chords in the right hand, including triplets in the first and last measures.

- pos Du Nil au Gan - ge, Qui tout se ran - ge. Sous ses drapeaux sous

di. E sa - cré Be - lo que - sto gran di ve - ni - te ie -

pos Du Nil au Gan - ge, Qui tout se ran - ge. Sous ses drapeaux sous

ses drapeaux sous ses dra - peaux. Sous ces por - ti - ques, Nos saints can -

- ni te in si bel di. In tanta glo - ria, Vor - rà del -

ses drapeaux sous ses dra - peaux. Sous ces por - ti - ques, Nos saints can -

ff *ff* *ff*

ff *Tutti*

- ti - ques, Nos chants mystiques Fê - tent ee jour.

Cie - lo, Ent noi pro - pi - zio di - scen - der Be - lo.

- ti - ques, Nos chants mystiques Fê - tent ee jour.

fz *fz* *fz*

persvons.

sotto voce.

Belle Assy -
Frat noi pro -

sotto voce.

Belle Assy - ri - e,

sotto voce.

Fra noi pro - pi - zio

p *Altos.*

pp

- ri - e, Ter - re ché - ri - e, Terre ché - rie De nos a -
- pi - zio Di - scen - der Belo, render co - si, render co -

Ter - re ché - ri - e, Belle Assy - ri - e, De nos a -

Di - scen - der Belo, Lietu l'As - si - ria render co -

- ieux, Tanoblehis - toi - re Re - çoit la Gloire
si, Fra noi pro - pi - zio Di - scen - der Be - lo

- ieux Tanoblehis - toi - re Re - çoit - la Gloire, recoit la

- si, Fra noi pro - pi - zio Di - scen - der Belo, Lietu l'As -

Qui vient des Cieux qui vient des Cieux!
ren-der co - si, ren-der co - si,

Gloire Qui vient des Cieux! Belle Assy -
- si - ria ren-der co - si, Lie - tu l'As -

Clar.

Ter - re ché - ri - e De nos a - ieux, Reçois ta
Lie - tu l'As - si - ria ren - der co - si Lie - tu l'As -

- ri - e, De nos a - ieux, Ta noble histo - re

- si - ria ren - der co - si, Lie - tu l'As - si - ria

Hautb. Clar.

Gloire Qui vient des Cieux!
- si - ria ren - der co - si,

Qui vient des Cieux! Cé - leste i -
ren - der co - si, Vor - ra pro -

Hautb. Clar.

Cé_este i - mage, De notre a - mour, Re_çois l'hom -
 vor_rà pro - pi_zio, tis_cen_der Be_lo, Rander co -
 -mage, De notre a - mour, Re_çois l'hommage
 -pi_zio tis_cen_der Be_lo, Tie_tz l'as_si_via

sempre staccato.

-mage En ce beau jour, re - çois l'hom - ma - ge en ce beau
 - si, Rander co - si, è sa - cro a Be - lo è sa - cro a
 En ce beau jour, re - çois l'hom - ma - ge en ce beau
 Rander co - si, è sa - cro a Be - lo è sa - cro a

crese.

jour, en ce beau jour, re - çois l'hom - ma -
 Be - lo un si gran di, è sa - cro a Be -
 jour, en ce beau jour, re - çois l'hom -
 Be - lo un si gran di, è sa - cro a Be -
 jour, en ce beau jour, re - çois l'hom -
 Be - lo un si gran di, è sa - cro a

ff

- ge en ce beau jour, re_çois Thomma
 - lo un si gran di è sa_cro a Be - - -
 - ma ge en ce beau jour, re_çois Thom-
 Be - lo un si gran di è sa_cro a

- ge en ce beau jour, re_çois Thomma
 - lo un si gran di è sa_cro a Be - - -
 - ma ge en ce beau jour, re_çois Thom-
 Be - lo un si gran di è sa_cro a

- ge en ce beau jour, en
 - lo un si gran di un
 - ma ge en ce beau jour, en
 Be - lo un si gran di un
 - ge en ce beau jour, en
 - lo un si gran di un
 - ma ge en ce beau jour, en
 Be - lo un si gran di un

ce beau jour, en
si gran di au

ce beau jour, en

Fl. Haut. Clar.

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part includes a woodwind line for Flute, Oboe, and Clarinet. The lyrics are: 'ce beau jour, en' for the top voice and 'si gran di au' for the middle voice.

ce beau jour, en
si gran di au

ce beau jour, en

Tutti.

Detailed description: This system contains measures 5 through 8. The vocal parts continue with the lyrics 'ce beau jour, en' and 'si gran di au'. The piano accompaniment features a 'Tutti' marking. The piano part includes a woodwind line for Flute, Oboe, and Clarinet.

ce beau jour.
si gran di.

ce beau jour.

Detailed description: This system contains the final measures of the piece. The vocal parts conclude with the lyrics 'ce beau jour.' and 'si gran di.'. The piano accompaniment concludes with a final chord. The piano part includes a woodwind line for Flute, Oboe, and Clarinet.

N. 2.
TRIO.

Andante maestoso.

IDRENE.  Roi — du Gange, de cette
là — du Gan-ge a te pri-

ORCES. 

ASSUR. 

PIANO. 
Quat. *pp* *ff* Tutti.

1.  ri - ve, Ver - toi j'a - ri - ve. Dieu Bé - lus, ô Dieu puissant! toi que j'im -
- mie - ro A te pri - mie - ro Re - co o - mag - gi, o Dio pos - -


f Clar. Cors. Bass. *p* Quat.

1.  - plo re! Je t'a -
- seu - - - - - tes. Or sur -


f Tutti. *pp* Bass. Quat.

1. do - re, Daigne enco - re Me sou -

ri - do tu ele - men - te A' lei

Cors.

1. ri - re, O Dieu puissant en m'ex - au - cant. Dieu puis -

so - ti A' lei so - ti del mio - cor l' mer -

ff Haut.

1. - sant de Ba - by - lo - ne, Le bon -

- ce - de Tro - vi o - ma - i - tu - co -

p Quat. Haut.

1. - heur nous vient de

- star - te - ti - ro a -

1. *toi, mor* Le bon heur le bonheur nous vient de
tu co stin te e ti va a

1. *toi, mor*
CHOR.
 Que Béus, Dieu de Tempi-re, Donne un trône au nouveau roi, En ce
tu tel di Cassi-ria o-mni Vegg' al trono au suc-ces-sor, Vegg' al
 Que Béus, Dieu de Tempi-re, Donne un trône au nouveau roi, En ce
p Quat.

ASSUR.
 = Pou - plees-pèrel... que l'allé - gres-se que l'allé -
si spe-ra-te si si e-sul - ta - te si si e-sul -
 jour nous don - ne un roi.
tro - no au suc - ces - sor.
 jour nous don - ne un roi.
ff tu.

A.

grosse É - cla - te en ce jour di - vres - so!
 ta - te can - gie - rà d'As - si - ria il fu - to

Fl. Haut
 Clar. Cors.

A.

Bé - lus mé - me, Bé - lus don - ne A l'Eu -
 Questo gior - no he - si - a - to d'al - ti e.

A.

plura - te, à l'Euphrate don - ne un roi; Et le sceptre et la cou -
 ren - ti d'alti venti il di sa - rà Al suo trono il suo ces -

A.

ron - ne Se - ront le - prix de ma -
 so - re - La Re - gi - na scie - glie

A. *f*

foi, ———— Oui ———— le trô — ne se_ra le prix de ma
 -rà ———— la re — gi — na scie — gli — e —

A. *f*

foi. ———— En ce jour un roi vous don — ne ———— L'abondance avec la
 -rà ———— La mia fede il mio, ra — lo — re ———— Ob — li_a — re non tor.

f *Viol. Cor.*

A. *f*

IDIÈNE. ———— OROES ———— ASSUR. ————
 paix. = Que dit-il, ———— A toi le trô — ne! = C'est la rei — ne qui l'or —
 -rà ———— E tu aspi — — ri? E tu pre_ten — di? Di regnar di Ni — no at

A. *f*

— don — ne — Non, — ja — mais. — La rei — ne or —
 tro — no Tu? che or — vor! sai pur chi

f *Tutti.*

CLUES.

-don-ne! Non, ja - mais. Ton nom seul est un mal -
 so - no? Sò chi è Assur! si tit - to to

Fl. dim. Clar. Bass. B^{ss}e

ASS.

-heur! Ab! que dit-il?.. et quel lan -
 sò! A quei det - ti a quell' as -

1^{re} Viol. 2^{de} Viol. Alt. Cors. Bass. Quat. p

-ga - ge, je me sens fré - mir de rage! Je promets a cet ou -
 -pet - to fre - mer sen - to il cor nel petto Tre - nor sen - to il cor nel

IBENE.

Que dit - il et quel lan -
 A quei det - ti a quell' as -

OROE.

Que dit - il et quel lan -
 A quei det - ti a quell' as -

-tra - ge Ma ven - geance et ma lu - reur!
 -pet - to ce - to a sten - to il mio ter - ror.

Haut Clar.

A. *ga-ge, Lui régner, roi sans cou-ra-ge.*
-pet-to Fre-mer sen-to il cor nel pet-to.

O. *ga-ge, Lui régner, roi sans cou-ra-ge = Ah! que dit il et quel lan-*
-pet-to Fre-mer sen-to il cor nel pet-to. Fre-mer sen-to il cor nel

A. *-ga-ge, Je me sens fré-mir de rage! Je pro-mets à cet ou-*
pet-to Ce-toa sten-to il mio ter-ro-re Fre-mer sen-to il cor nel

TRÉFNE.

TRIO.

Lui régner, roi sans cou-
Fre-mer sen-to il cor nel

-tra-ge Ma-ven-gean-ce et ma-fu-reur!
-pet-to Ce-toa sten-t il mio-ter-ror.

Haut. Clar.

I. *ra-ge, — Pour son peuple quel mal — heur! quel mal — heur!*
pet-to — Ce lo a stento il mio fu — ror ce — lou

O. *— sa-ge — Des jours de cri-me et d'horreur! tout me présa — ge*
pet-to — Ce lo a stento il mio fu — ror ce lo a sten — to

A. *Où ma vengean — ce et ma fu —*
si ce lo a sten — to il tr —

Tutti.

I. *lui — re — gner, — roi sans — cou — ra — ge, —*
sten — to il mio — fu — ror — il — mio — fu —

O. *des jours d'horreur! des jours d'horreur! tout — me — pré —*
il mio fu — ror il mio fu — ror il — mio — fu —

A. *— reur et ma fureur et ma fureur où ma vengeance et ma fureur où ma vengeance et ma fureur*
— ror il mio terror il mio terror si ce lo a stento il mio terror si ce lo a stento il mio ter

p *crisu.* *crisu.*

I. *al!* pour son peu - ple quel mal -
 - rer il mio - il mio fu -

O. *f*
 - sa - ge des jours d'hor - reur - des jours d'hor -
 - rer si ce - lo a sten - to il mio - il mio fu -

A.
 - reur - oui - ma ven - gean - - ce et ma fu -
 - rer - ce - lo a sten - - to il mio ter -

f *p*

I. *p*
 - heur! quel mal - heur!
 - rer ce - lo a

O. *p*
 - reur! tout me pré - sa - - ge
 - rer ce - lo a sten - - to

A. *p*
 - reur! oui - ma ven - gean - - ce et ma fu -
 - rer a ce - lo a sten - - to il ter -

p

1. *tr.* lui ré gner, roi
tr. sten - - - - - to il mio fu -

tr. *cresc.*

des jours d'hor_reur!

il mio fu - rer

des jours d'hor_reur!

il mio fu - rer

tr. -reur! et ma fu - reur! et ma fu -
tr. - rer il mio ter - rer il mio ter -

cresc.

1. *tr.* sans cou - ra - ge.
tr. - rer il mio fu -

tr. tout me pré -
tr. il mio fu -

tr. -reur! oui ma ven - geance et ma fu - reur oui ma ven - geance et ma fu -
tr. - rer si ge - lo a sten - to il mio ter - rer si ce - lo a sen - to il mio ter -

tr.

I. *ah!* pour son peu - ple quel mal -
-ror il mio il mio fu -

O. - sa - ge des jours d'hor - reur des jours d'hor -
-ror si ce - lo a sten - to il mi - o il mio fu -

A. - reur! oui ma ven - geance et ma fu -
-ror ce - lo a sten - to il mio ter -

f *p* CRPSC.

I. - heur! *ah!* pour son peu - ple, quel mal - heur! *ah!* quel mal -
-ror si ce - lo a sten - to ce - lo a sten - to il mio fu -

O. - reur des jours d'horreur des jours des jours d'horreur des jours d'hor -
-ror si ce - lo a sten - to il mio il mio ter - *ror* il mio fu -

A. - reur et ma vengeance et ma juste fu - reur et ma fu -
-ror si ce - lo a sten - to il mio il mio ter - *ror* il mio ter -

p *f* CRPSC. *f*

p *f*

f

f

p *crese.* *f*

-heur! ah pour son peu ple quel mal-heur! — ah! quel — mal-
 -ror si ce — to a sten — to ce — to a sten — t il mio — fu —
 -reur des jours d'horreur des jours des jours d'horreur! — des jours — d'hor-
 -ror si ce — to a sten to il mio il mio fu — ror — il mio — fu —
 -reur et ma ven-gance et ma jus-te fu-yeur — et ma — fu —
 -ror si ce — to a sten to il mio il mio fu — ror — il mio — fu —

p *f*

pp

Fl. Clar. Cors. Bass.

-heur!
 -ror.
 -reur!
 -ror.
 -reur!
 -ror.

Flûtes.
 Hautbois.
 Clar. en Ut.
 Cors. en Fa.
 Tromp. en Si.
 Bassons.
 Tromb.
 Bande sur le Théâtre
 Triangle.
 Timbale.
 Grosse-Caisse.
 Quatuor.

N. 5.

CHŒUR et QUATUOR.

Chœur.

Allegretto.

PIANO.

p Cors. Bass. *ff* *p* Tutti. Quat. pizz.

Fl. Haut. *ff*

Cors. Bass. *ff* Tutti *p*

Fl. Haut. Clar. Cors. Tromb. Tr. Imp. Bass. *p* *ff* *p*

4 5 2 1 5

4 5 2 1 5

4 5 2 1 5

4 5 2 1 5

CHŒUR.

f Unisson tous nos voix, *p* Voi - ci la rei - ne,

f *di plausi qual cla - mor* *p* *già - ti - vo e chey - già*

f Unisson tous nos voix, *p* Voi - ci la rei - ne,

f Elle est de tous les rois *p* La sou - ve - raine.

f *in lie - ti suon fragor* *p* *già la fe - steggia.*

f Elle est de tous les rois *p* La sou - ve - raine.

f Quel éclat vient à nous *p* De sa cou - ron - ne!

f *qual dea nel suo fulgor* *p* *già sà - vi - ci - na*

f Quel éclat vient à nous *p* De sa cou - ron - ne!

f Le monde est à genoux *p* De - vant son trône!

f Ah rien de' nostri cor *p* Bel - la Re - gi - na

Le monde est à genoux *p* De - vant son trône!

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and a half note rest, followed by the lyrics 'Le monde est à genoux' and 'De - vant son trône!' with a piano (*p*) dynamic. The middle staff is the vocal line for the second voice, starting with a half note rest and the lyrics 'Ah rien de' nostri cor' and 'Bel - la Re - gi - na'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics ranging from *f* to *p*.

f Tes étendards vainqueurs, *p* En As - sy - ri - e,

f Ah ti ve - di - mo - di - cor *p* Re - sa - ci - se - i

Tes étendards vainqueurs, *p* En As - sy - ri - e,

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note rest and the lyrics 'Tes étendards vainqueurs,' and 'En As - sy - ri - e,' with a piano (*p*) dynamic. The middle staff is the vocal line for the second voice, starting with a half note rest and the lyrics 'Ah ti ve - di - mo - di - cor' and 'Re - sa - ci - se - i'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics ranging from *f* to *p*.

f T'ont soumis tous les cœurs, *p* Rei - ne ché - ri - e!

f A voi di - tal - fa - vor *p* sien gra - zie o - be - i

T'ont soumis tous les cœurs, *p* Rei - ne ché - ri - e!

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note rest and the lyrics 'T'ont soumis tous les cœurs,' and 'Rei - ne ché - ri - e!' with a piano (*p*) dynamic. The middle staff is the vocal line for the second voice, starting with a half note rest and the lyrics 'A voi di - tal - fa - vor' and 'sien gra - zie o - be - i'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics ranging from *f* to *p*.

f L'Ori_ent, ce berceau *p* De tant de
f Al fin lorsqu'il eut *p* tu te pa -
f L'Ori_ent, ce berceau *p* De tant de

gloi_res, *f* Na rien vu de plus beau *p* Rien de plus
 - scia - mo *f* Co_nosci il nostro amor *p* ta nos - tra
 gloi_res, *f* Na rien vu de plus beau *p* Rien de plus

beau Que tes grandes vie - toi - res!
f tu tei de men - ti de - r.
 beau *f* Que tes grandes vie - toi - res!

f Viol. *p* *criso.*

Rien de plus beau Que tes grandes vic-
ser - ba - te o - quor d'As - si - ria to splen -

Rien de plus beau Que tes grandes vic-

f *Tutti.*

- toi - res. Gloi - re à toi! n'a rien vu de plus
- dor il no - stro a - mor in lei clo - men - ti

- toi - res. Gloi - re à toi! n'a rien vu de plus

p *crusc.*

beau, non, rien de plus beau que tes grandes vic-
te - i ser - ba - te o - quor d'As - si - ria to splen -

beau, non, rien de plus beau que tes grandes vic-

f *Tutti.*

- toi - - res, gloi - re à toi! oui gloi - re à
 - dor il no - stro a - mor il no - stro a -
 - toi - - res, gloi - re à toi! oui gloi - re à

8

Clar.

toi, oui gloi - re à toi, oui gloi - re à
 - mor il no - stro a - mor il no - stro a - -

8

4^e Viol. 4^e Viol.

toi!
 - mor.

toi!
mf Clar. solo. *ff*

QUATUOR.

Andante.
ASSUR.

Qui, tant de peu- ples
in-ten-ti Re-gie

Clar. Bass
Cory.

Quat. Cors. Bass.
Quat. pizz.

f Tutti. : *P* Quat.

Bass.

et de rois que ton pou- voir en-chaî- ne,
po- pù- li che mi- ri a te- d'au- tor- no

attendent tous i- ci tes lois, reine en ce jour, ce jour promis à leur a- mour!
fra- teli- té- soe- palpi- ti- ce- co- Re- gi- na o- Re- gi- na il- li- di.

Clar. Cors.
Bass.

Tutti.

SEM.

Qui tous ces peu - ples et ces rois Que mon pou - voir en -

Era tan - ti Re - gi e po - po - li De' Au - ni nel - so -

Qui tant de peu - ples, puis - san - te

Di tan - ti po - po - li a te diu -

p *Qual.* *Bass.*

-chai - ne, At - tendent tous i - ci mes lois En ce grand

- gior - no Ah per - ché tre - mi e pal - pi - ti Mi - se - ro

rei - - ne, At - tendent tous les lois, Gran - de

- tor - - no Fra - vo - ti e pal - pi - ti o Re -

p *Clar. Cors.* *Bass.* *f*

jour promis à leur a - mour. Qui tous ces

cor mi - se - ro cor - ca - - si? Fra tan - ti

TRÉFÈ.

Qui tant de peu - ples

Di tan - ti po - po -

rei - ne, dans ce jour! Qui

- gi - ut ee - - col di. r

f *f* *f* *Tutti.* *p* *Qual.*

S. peu - ples, Qui-ci j'en - chaî - ne, Attendent,
 po - po - li qui net soy - gior - no Ah perche

I. et de rois Que ton pou - voir en - chaî - ne, Attendent tous i -
 po - po - li che mi - ri a te - d'in - tor - no Fra voti at - te - so e

A. tant de rois, o rei - ne, Sont
 po - po - li d'in - tor - no E

Bass.

S. tous mes lois dans ce grand jour.
 pat - pi - ti o cor - ce - si?

I. - ci tes lois, Reine en ce jour promis à no - tre a - mour.
 pat - pi - ti Ec - ce Re - gi - na o Re - gi - nail di.

A. sous tes lois dans ce grand jour.
 pat - pi - ti o Re - gi - na ec - ce il di.

f Clar. Cors. Bass. *f* *f* *f* *f* Tutti.

S. *Oui mon pouvoir en -
Fra po - po - li d'un -*

I. *Oui tant de peu - ples, ô gran - de
Fra tan - ti po - po - li a te d'un -*

ORCS. *Oui tant de peu - ples et de rois, que ton pou - voir - en
Di tan - ti Re - gi e po - po - li che mi - ri a te d'un -*

A. *Tant de rois!
Ee co il di*

p Quat. Bass.

S. *- chai - - ne peu - ples et rois en
- tor - - no tu pal - pi - ti o*

I. *rei - - ne, tous at - ten - dent tes lois en
- tor - - no fra ro - ti e pal - pi - ti o Re -*

*- chai - - ne, at - tendent tous i - ci tes lois en ce grand
- tor - - no fra ro - ti at - te - so e pal - pi - ti ee - co o Re -*

*tant de rois!
ee - co il di*

*oui dans
si Re -*

Clar. Cors Bass.

S. *ee* grand jour! at_tendent tous mes lois, at_tendent tous mes
 cor co si mi_se-ro cor co si mi_se-ro cor co

I. *ee* grand jour! at_tendent tous tes lois, at_tendent tous tes
 - gi - na ec - co il di ec-co Re - gi - na il di ec-co Re - gi - na il

O. jour ce jour promis à leur a_mour, at_tendent tous tes lois, at_tendent tous tes
 - gi - na o Re - gi - na il di ec-co Re - gi - na il di ec-co Re - gi - na il

A. *ee* grand jour! at_tendent tous tes lois, at_tendent tous tes
 - gi - na il di ec-co Re - gi - na il di ec-co Re - gi - na il

Clar. Solo.
 Cors. Bass. Haut. Solo.
 Cors. Bass.

S. *ff* lois, at_tendent tous mes lois, re_cevront ici mes lois, at_tendent tous mes
 - si mi_se-ro cor co - si mi_se-ro cor - si mi_se-ro cor co

I. *ff* lois, at_tendent tous tes lois, re_cevront ici tes lois, at_tendent tous tes
 di ecco Re - gi - na il di ec-co Re - gi - na il di ec-co Re - gi - na il

O. *ff* lois, at_tendent tous tes lois, oui tes lois, at_tendent tous tes
 di ecco Re - gi - na il di Re - gi - na il di ec-co Re - gi - na il

A. *ff* lois, at_tendent tous tes lois, at_tendent tes lois, at_tendent tous tes
 di ecco Re - gi - na il di Re - gi - na il di ec-co Re - gi - na il

Clar. Fl. Cors. Quat. Bass.

p *f* *ff*

S. lois, at_tendent tous mes lois, at_tendent tous mes lois re_cevront i_ci mes
 si mi_se_ro cor co - si mi_se_ro cor co - si mi_se_ro cor co -

I. lois, at_tendent tous tes lois, at_tendent tous tes lois re_cevront i_ci tes
 di ee_co Re - gi - nail di ee_co Re - gi - nail di ee_co Re - gi - nail

O. lois, at_tendent tous tes lois, at_tendent tous tes lois oui tes
 di ee_co Re - gi - nail di ee_co Re - gi - nail di Re - gi - nail

A. lois, at_tendent tous tes lois, at_tendent tous tes lois at_tendent tes
 di ee_co Re - gi - nail di ee_co Re - gi - nail di Re - gi - nail

f *ff* Cors., *p* Bass.

Fl^b Cl.

S. lois, mes lois mes lois.
 - si co - si co - si

I. lois, tes lois oui tes lois.
 di il di il di

O. lois, tes lois oui tes lois.
 di il di il di

A. lois, tes lois oui tes lois.
 di il di il di

pp *p* *Tutti*

Fl Haut Clar *Tutti* *p* Clar solo *Tutti*

ASSIB. Allegro.

De_vant ce peu - ple qui vous
 Re - gi - na - all' - a - ra e

Tromb. *f*
 Bass. *f*

Allegro.

f Quat. Bass: Tromb. Haut. Clar. *f* Viol.

ai - me, En ce moment - su -
 giu - ra Ch'og - gi all' As - si - ria o -

- prê - me, De Ni - nus le di - a - dé - me At -
 - ma - i Tra noi tu sce - glie - ra - i Di

- tend vo - tre é - poux. = Eh! bien!
 Ni - - - noit suc - ces - sor Eb - ben!

SEM.
 Quat. C. Bass Tromb. Fl. Haut. Clar. *f*

SEM.

il ne vient pas
Et non r'ê_au_cor

HERÈNE.

Qui vous arrê_te?
A che s'ar_re_sta.

ASSUB.

Qui vous arrê_te?
A che s'ar_re_sta.

ORCÉ.

Qui vous arrê_te?
A che s'ar_re_sta.

Soprani.

Qui vous arrê_te?

Tenori.

A che s'ar_re_sta.

Bassi.

Qui vous arrê_te?

Fl. Haut. Clar. Cors.
Tromp. Bass. Tromb.

ff
f Quat.
p Quat. Fl. Haut. Clar.

S. *Je ju-re.*
Di Ni-vo.

I. *Qu'attendez-vous?*
che at - ten-di?

O. *Qu'attendez-vous?*
che at - ten-di?

A. *Qu'attendez-vous?*
che at - ten-di?

Qu'attendez-vous?
che at - ten-di?

Qu'attendez-vous?
che at - ten-di?

Qu'attendez-vous?
che at - ten-di?

Qu'attendez-vous?
che at - ten-di?

ff *ff* *Tutti. (Tonnerre sur le Théâtre)*

CHŒS.

Ar-rê
Sos-pen

ff *H. Haut. Clar. Cors.,*
Quat *Trimp. Bass. Triangle.*

te, re gar del..
 di ah mi ra

ff

SÉM.

AZÉMA. La nu_e a voi_
 Che fi_a? che or - -

IDIENE. La nu_e a voi_
 Che fi_a? che or - -

OROS. La nu_e a voi_
 Che fi_a? che or - -

ASSUR. La nu_e a voi_
 Che fi_a? che or - -

Soprani. La nu_e a voi_
 Che fi_a? che or - -

Tenori. La nu_e a voi_
 Che fi_a? che or - -

Bassi. La nu_e a voi_

Haut.

Allegro.

S.
 Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

Az.
 Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

I.
 Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

As.
 Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

O.
 Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

Sur l'au - tel la flam - me sain - - - -
 Ah già il sa - ero fo - co è spen - - - -

Allegro.
ff Tutti. Quattro.

S.
- - - - - te S'obscur - eit dans eet - te en -
- - - - - to Tuona i - ra - to il ciel s'os -

Ax.
- - - - - te S'obscur - eit dans eet - te en -
- - - - - to Tuona i - ra - to il ciel s'os -

I.
- - - - - te S'obscur - eit dans eet - te en -
- - - - - to Tuona i - ra - to il ciel s'os -

As.
- - - - - te S'obscur - eit dans eet - te en -
- - - - - to Tuona i - ra - to il ciel s'os -

O.
- - - - - te S'obscur - eit dans eet - te en -
- - - - - to Tuona i - ra - to il ciel s'os -

- - - - - te S'obscur - eit dans eet - te en -

- - - - - to Tuona i - ra - to il ciel s'os -

- - - - - te S'obscur - eit dans eet - te en -

Tutti.

S.
- cein - - - - - te.
- cu - - - - - ra.

Az.
- cein - - - - - te.
- cu - - - - - ra.

L.
- cein - - - - - te.
- cu - - - - - ra.

As.
- cein - - - - - te.
- cu - - - - - ra.

O.
- cein - - - - - te.
- cu - - - - - ra.

- cein - - - - - te.

- cu - - - - - ra.

- cein - - - - - te.

Quatuor.

SÉMI-:

Sup - l'au - tel, - la flam - me sain - te
Tre - ma il tem - plo, in - fau - sto e - ven - to

1^{re} Viol:

Quatuor.

S. 

Dans le temple s'est éteinte! De Niqual mi, nac cia a noi scia gu ra l'al ma ag-

S. 

- nus, j'en tends la plainte, Sa voix monte - ghia - cia di spa - ven - to ah di noi che

S. 

jus - qu'au cieux! Sa voix gronde dans l'en - mai sa - ra l'al - ma ag - ghiaccia di spa -

IBBENE.

Le ton - ner - re é - cla - te et l'al - ma ag - ghiac - cia di spa -

ASSEB.



Sa voix monte de l'en - ceinte l'al - ma ag - ghiaccia di spa - ven - to

OROÉ.

Le ton - ner - re é - cla - te et l'al - ma ag - ghiac - cia di spa -

Cors. **p** Hautb. Clar.

esce: *f*

S. *cein_te, dans l'en ceinte, Sa voix gronde sa*
ren_to ah di no_i che sa - - ra che mai

I. *gron - de, L'é - clair é - blou - it nos yeux,*
ren - to ah di no_i che ma_i sa - ra

As: *De l'en ceinte jus - qu'aux cieux, mon -*
ah di no_i che sa - - ra ah

O. *gron - de, Son bruit mon te jus - qu'aux cieux,*
ren - to ah di no_i che ma_i sa - ra

esce: *f*

S. *voix mon - te jus - qu'aux cieux!*
che mai che mai sa - - ra?

I. *l'éclair l'éclair brille à mes yeux!*
che mai che mai che mai sa - ra?

As: *- te jus - - qu'aux cieux!*
che mai sa - - ra?

O. *oui jus - - qu'aux cieux!*
che mai sa - - ra?

CHŒUR.

sotto voce, p Le ton -
p Tre - ma il
p Le ton -

p *p* Clar. Cors.
 Quatuor.

SEMIRAMIS.

sotto voce.

Ô ciel, quel - le
Tre - ma il tem - pio in -

AZÉMA.

Ô ciel, quel - le
Tre - ma il tem - pio in -

IDRENE.

Ô ciel, quel - le
Tre - ma il tem - pio in -

ASSUR.

Ô ciel, quel - le
Tre - ma il tem - pio in -

OROE.

Ô ciel, quel - le
Tre - ma il tem - pio in -

- ner - re é - cla - te et gron - de,

tem - pio in - fau - sto e - ren - to

- ner - re é - cla - te et gron - de.

Hautb:

S. 
 nuit pro - fon - de
 fau - sto e - ven - to

Az. 
 nuit pro - fon - de
 fau - sto e - ven - to

I. 
 nuit pro - fon - de,
 fau - sto e - ven - to

As. 
 nuit pro - fon - de
 fau - sto e - ven - to

O. 
 nuit pro - fon - de
 fau - sto e - ven - to


 Don - ne l'é - pou - van - te au


 qual mi - nue - cie a noi sciu -


 Don - ne l'é - pou - van - te au


 Tatti. cresc.

S.
Le ton - ner - re é - cla - te et gron - de
Qual mi - nac - cia a noi scia - gu - ra

Az.
Le ton - ner - re é - cla - te et gron - de
Qual mi - nac - cia a noi scia - gu - ra

I.
Le ton - ner - re é - cla - te et gron - de
Qual mi - nac - cia a noi scia - gu - ra

As.
Le ton - ner - re é - cla - te et gron - de
Qual mi - nac - cia a noi scia - gu - ra

O.
Le ton - ner - re é - cla - te et gron - de
Qual mi - nac - cia a noi scia - gu - ra

mon - de!

- gu - ra!

mon - de!

f

f

S. Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

Az. Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

I. Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

As. Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

O. Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ay - ghiae - cia di spa - ren - to ah di

Et dans eet - te nuit pro - fon - de La ter -

8

S.
- peur nous vient des cieux!
noi che mai sa - - ra

Az.
- peur nous vient des cieux!
noi che mai sa - - ra

I.
- peur nous vient des cieux!
noi che mai sa - - ra

As.
- peur nous vient des cieux! La terreur la terreur la ter-
noi che mai sa - - ra ah di noi ah di noi ah di

O.
- peur nous vient des cieux! La terreur la terreur la ter-
noi che mai sa - - ra ah di noi ah di noi ah di

- peur nous vient des cieux! nous vient
che mai

noi che mai sa - - ra

- peur nous vient des cieux!

8

Cors. Quatuor, Clar.

ff

S.
vient des cieux, nous vient des
che sa_rà che mai sa - -

A2
vient des cieux, nous vient des
che sa_rà che mai sa - -

I.
vient des cieux, nous vient des
che sa_rà che mai sa - -

A1.
- peur nous vient des cieux, nous vient des
noi che mai sa_rà che mai sa - -

O.
- peur nous vient des cieux, nous vient des
noi che mai sa_rà che mai sa - -

des cieux, la ter_reur la ter_reur la ter_reur vient des
sa_rà ah di noi ah di noi ah di noi che sa -

vient des cieux, la ter_reur la ter_reur la ter_reur vient des
che sa_rà ah di noi ah di noi ah di noi che sa -

ff *ff* *ff* *ff*

f *f* *f* *f*

S.
cieux! la ter - reur vient des cieux!
- rà ah di noi che sa - rà

Tr.
cieux!
- rà

I.
cieux! la ter - reur vient des cieux!
- rà Ah di noi che sa - rà

As.
cieux! nous vient des cieux!
- rà che moi sa - - - rà

O.
cieux! nous vient des cieux!
- rà che moi sa - - - rà

- rà

- rà

- rà

Clar: Solo, Cers. Quatuor.

p

SÉMI-R:
Sur Fau - tel, la flam - me sain - te
Tre - ma il tem - plo in - fau - sto e - ren - to

f *p*


f *p*

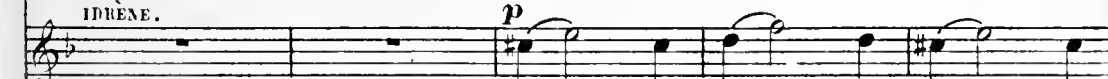
S.  Dans le temple s'est éteinte! De Ni-
 qual mi - nue - cia a noi - sciu - gu - ra l'al - ma ag -

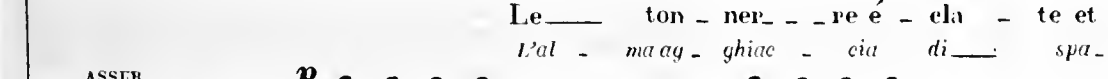


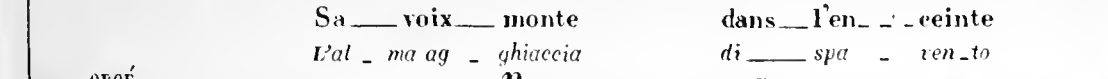
S.  - nus j'en tends la plain - te, Sa voix monte -
 - ghia - cia di spa - ren - to ah di noi che -



S.  jus qu'aux cieux! Sa voix gronde dans l'en -
 mui sa - ra l'al - ma ag - ghiaccia di spa -

IDRENE. 

ASSUR.  Le ton - ner - re é - cla - te et
 l'al - ma ag - ghiac - cia di spa -

OROE.  Sa voix monte dans l'en - ceinte
 l'al - ma ag - ghiaccia di spa - ren - to

 Le ton - ner - re é - cla - te et
 l'al - ma ag - ghiac - cia di spa -

Cors.  **p** Hautb. Clar. ° 

erese:

f

S. *cein - te* Dans l'en - ceinte sa - voix gronde sa
ten - to ah - di - no - i che - sa - ra - mai

I. gron - de L'é - clair é - - blou - it nos yeux!
ten - to ah - di - no - i che mai - sa - ra

As. De l'en - ceinte jus - qu'aux cieux! mon -
 ah - di - no - i che - sa - ra ah

O. gron - de Son bruit mon - te jus - qu'aux cieux!
ten - to ah - di - no - i che mai - sa - ra

erese: *f*

S. *p* voix mon - te jus - qu'aux cieux!
 che mai - che mai - sa - ra.

I. *p* l'éclair l'éclair brille à mes yeux!
 che mai che mai che mai sa - ra.

As. *p* - te jus - qu'aux cieux!
p che mai sa - ra.

O. *p* oui jus - qu'aux cieux!
 che mai sa - ra.

CHŒUR

p sotto voce.

Le ton -

Tre - ma il

Le ton -

p Clar Cors

Quat:

SÉNIRAMIS.

sotto voce.

Ô ciel quel - le
Tre - ma il tem - pio in -

AZÉMA.

Ô ciel quel - le
Tre - ma il tem - pio in -

IDRENE.

Ô ciel quel - le
Tre - ma il tem - pio in -

ASSUR.

Ô ciel quel - le
Tre - ma il tem - pio in -

ORCÉ.

Ô ciel quel - le
Tre - ma il tem - pio in -

- ner - re é - cla - te et gron - de

tem - pio in - fai - stoe - ren - to

- ner - re é - cla - te et gron - de

Hautb:

S.
 nuit pro - fon - de
 - fai - sto e - ven - to

Az.
 nuit pro - fon - de
 - fai - sto e - ven - to

I.
 nuit pro - fon - de
 - fai - sto e - ven - to

As.
 nuit pro - fon - de
 - fai - sto e - ven - to

O.
 nuit pro - fon - de
 - fai - sto e - ven - to

Don - ne l'é - pou - van - te au
 qual mi - nac - cia a noi sciu -

Don - ne l'é - pou - van - te au

Tutti. cresc:

S.
 Le ton - ner - re é - cla - te et gron - de
 qual mi - nac - cia a noi scia - gu - ra

Az.
 Le ton - ner - re é - cla - te et gron - de
 qual mi - nac - cia a noi scia - gu - ra

I.
 Le ton - ner - re é - cla - te et gron - de
 qual mi - nac - cia a noi scia - gu - ra

As.
 Le ton - ner - re é - cla - te et gron - de
 qual mi - nac - cia a noi scia - gu - ra

O.
 Le ton - ner - re é - cla - te et gron - de
 qual mi - nac - cia a noi scia - gu - ra

mon - de!

- gu - ra!

mon - de!

f f

S.: Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ag - ghiae - cia di spa - ven - to ah di

Az.: Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ag - ghiae - cia di spa - ven - to ah di

I.: Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ag - ghiae - cia di spa - ven - to ah di

As.: Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ag - ghiae - cia di spa - ven - to ah di

O.: Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ag - ghiae - cia di spa - ven - to ah di

Et dans eet - te nuit pro - fon - de La ter -
L'al - ma ag - ghiae - cia di spa - ven - to ah di

Et dans eet - te nuit pro - fon - de La ter -

8

S.
- reur nous vient des cieux!
noi che mai sa - rà

Az.
- reur nous vient des cieux!
noi che mai sa - rà

I.
- reur nous vient des cieux!
noi che mai sa - rà

As.
- reur nous vient des cieux! la ter - reur la ter - reur la ter -
noi che mai sa - rà ah di noi ah di noi ah di

O.
- reur nous vient des cieux! la ter - reur la ter - reur la ter -
noi che mai sa - rà ah di noi ah di noi ah di

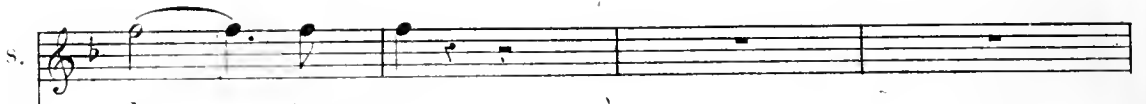
- reur nous vient des cieux! nous _____ vient _____
che _____ mai _____

noi che mai sa - rà

- reur nous vient des cieux!

8

ff Fl: *f^{te} Viol:*

S. 

la _____ ter - reur
ah _____ di noi

Az: 

la _____ ter - reur
ah _____ di noi

I. 

la _____ ter - reur
ah _____ di noi

As: 

- reur nous vient des cieux, la ter - reur la ter - reur la ter -
noi che mai sa - rà ah di noi ah di noi ah di

O. 

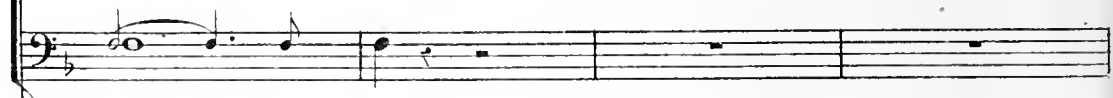
- reur nous vient des cieux, la ter - reur la ter - reur la ter -
noi che mai sa - rà ah di noi ah di noi ah di



des cieux, nous _____ vient _____
sa -
che _____ mai _____



des _____ cieux,



ah _____ di noi.



S.
 la — ter_reur la — ter_—
 ah — di noi che — sa_—

Az.
 la — ter_reur la — ter_—
 ah — di noi che — sa_—

I.
 la — ter_reur la — ter_—
 ah — di noi che — sa_—

As.
 — reur nous vient des cieux, la ter_reur la ter_ reur la ter — reur nous vient des
 noi che mai sa — rà ah di noi ah di noi ah di noi che mai sa_—

O.
 — reur nous vient des cieux, la ter_reur la ter_ reur la ter — reur nous vient des
 noi che mai sa — rà ah di noi ah di noi ah di noi che mai sa_—

des — cieux, nous — vient — des —
 che — mai — sa_—

. sa — — — rà che — sa_—

des — cieux, des —

S.
- reur nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

Az.
- reur nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

I.
- reur nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

As.
cieux nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

O.
cieux nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

cieux nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

cieux nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

cieux nous vient des cieux nous vient des cieux!
- rà che mai sa - rà che mai sa - - rà

Cors en Fa

Tutti.

ff tutta forza.

Adagio.

S. *p* Oui le ciel est en courroux, Ô grand
 Ah di noi che mai sa - rà ah di

Az. *p* Oui le ciel est en courroux, Ô grand
 Ah di noi che mai sa - rà ah di

I. *p* Oui le ciel est en courroux, Ô grand
 Ah di noi che mai sa - rà ah di

As. *p* Oui le ciel est en courroux, Ô grand
 Ah di noi che mai sa - rà ah di

O. *p* Oui le ciel est en courroux, Ô grand
 Ah di noi che mai sa - rà ah di

p Oui le ciel est en courroux, Ô grand

p Ah di noi che mai sa - rà ah di

p Oui le ciel est en courroux, Ô grand

Cors. en Fa

Adagio.

p Cors. Qual: pizz:

Tempo 1!

S. *ff*
 Dieu, pi - tié pi - tié de' nous! ———— oui le
 noi che mai che mai sa - rà ah di

Az. *ff*
 Dieu, pi - tié pour nous! ———— oui le
 noi che mai sa - rà ah di

T. *ff*
 Dieu, pi - tié pi - tié de nous! ———— oui le
 noi che mai che mai sa - rà ah di

As. *ff*
 Dieu, pi - tié pour nous! ———— oui le
 noi che mai sa - rà ah di

O. *ff*
 Dieu, pi - tié pour nous! ———— oui le
 noi che mai sa - rà ah di

ff
 Dieu, pi - tié pour nous! ———— oui le

ff
 noi che mai sa - rà ah di

ff
 Dieu, pi - tié pour nous! ———— oui le

Clar.


Tempo 1!

ff Tutti.


S.

eiel est en cour_ noi che mai che

As:

eiel est en cour_ noi che mai che

I.

eiel est en cour_ noi che mai che

As:

eiel est en cour_ noi che mai che

O.

eiel est en cour_ noi che mai che

eiel est en cour_

noi che mai che

eiel est en cour_

cresce

ff

S.

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

Az.

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

I.

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

As.

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

O.

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

- - - roux, pro - té - ge - nous, -
 mai - - - - sa - - - - - ra

S.
 pro - té - ge - nous, pro -
 che mai sa - ra che

Az.
 pro - té - ge - nous, pro -
 che mai sa - ra che

I.
 pro - té - ge - nous, pro -
 che mai sa - ra che

As.
 pro - té - ge - nous, pro -
 che mai sa - ra che

O.
 pro - té - ge - nous, pro -
 che mai sa - ra che

pro - té - ge - nous, pro -
 che mai sa - ra che

pro - té - ge - nous, pro -

S.
 - té - - - ge - nous, veil - le sur nous, veil -
 mai sa - - - ra che mai sa - - - ra che

A2.
 - té - - - ge - nous, veil - le sur nous, veil -
 mai sa - - - ra che mai sa - - - ra che

I.
 - té - - - ge - nous, veil - le sur nous, veil -
 mai sa - - - ra che mai sa - - - ra che

A1.
 - té - - - ge - nous, veil - le sur nous, veil -
 mai sa - - - ra che mai sa - - - ra che

O.
 - té - - - ge - nous, veil - le sur nous, veil -
 mai sa - - - ra che mai sa - - - ra che

- té - - - ge - nous, veil - le sur nous, veil -
 mai sa - - - ra che mai sa - - - ra che

- té - - - ge - nous, veil - le sur nous, veil -

S. *- le sur nous.*
mai sa - ra.

Az. *- le sur nous.*
mai sa - ra.

I. *- le sur nous.*
mai sa - ra.

As. *- le sur nous.*
mai sa - ra.

O. *- le sur nous.*
mai sa - ra.

- le sur nous.

mai sa - ra.

- le sur nous.

8

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth notes, with a dashed line above the staff indicating a measure rest.

Second system of musical notation, continuing the piece with more complex rhythmic patterns and a dashed line above the staff.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a more active melodic line in the treble clef.

Fifth system of musical notation, concluding the page with sustained chords and a final melodic phrase.

Flutes.
Hautb:
Clar: en UT.
Cors en SOL.
Tromp: en UT.
Bassons.
Quatuor.

N° 4.

SCÈNE et CAVATINE.

Andante.

Clar: Cors. Tromp: B^b F[♯]

PIANO.

Musical score for Piano, Flute, and Clarinet. The piano part is in 6/8 time with a key signature of one sharp (F#). It features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* and *p*. The flute and clarinet parts have melodic lines with some grace notes.

Musical score for Clarinet, showing a melodic line with a grace note.

Musical score for Piano, Flute, Clarinet, Horns, and Quatuor. The piano part continues with intricate textures. Dynamics include *f* and *p*. The flute, clarinet, horns, and quatuor parts have melodic and rhythmic contributions.

Musical score for Clarinet, showing a melodic line.

Musical score for Piano and Flute/Horn. The piano part features dense textures. Dynamics include *p*. The flute and horn parts have melodic lines.

Musical score for Clarinet, showing a melodic line.

Musical score for Piano, showing a complex rhythmic texture with many sixteenth notes.

Musical score for Flute, showing a melodic line.

Musical score for Piano, showing a complex rhythmic texture with many sixteenth notes.

Hautb:

Flu: Bass:

Flu: Cors. Bass:

p Quat. pizz.

Flu, Hautb.
Clar. Bass.

p

Flu: 1^o von Altos. Clar:

2^o von Altos. Clar:

Bass 2^o von Altos. Cors.

2^o von Altos.

Bass

p Tutti.

ARSA E.

Me voi-ci done à Baby-Ione! Le calme, oui le
Ee-comi at-fi-ne in Babi-tonia È questo si

Récit.

Quat: *f*

calme i-ci m'envi-ronne.
questo di be-lo il tempio

1^o tempo. Clar. Bass:

f Cors. Tromp:

- Quel augus-te si-lence, ô Bêlus re-dou-té! Qui c'est bien là le sé-
Qual si-len-zio au-gusto! più re-ne-ran-do ancor ren-de il sog-

Récit. *p*

Clar.

-jour de la di-vi-ni-téi
-giorno della di-vi-ni-tà

1^o tempo.

Récit.

Dans cette en_cainte je suis é_mu
 Qui - te nel se_no a me guerrier

Clar. *fp* *Quat.* *f*

Ma crainte vient du Ciel, elle est sainte! Je erois, mon
 Nu_dri_to fra Po_ror del_te pugne o - - ra si

f

père, entendre ici ta plain_te! Quoi mon cœur connaît donc la ter_
 desta del nime formi_da_bi_le All' as - petto in so_li_to ter_

f *f*

- reur dans cette en_cainte!
 - cer Sa_cro in petto

p *p* *p* *p*

1^o tempo. *p*

Hautb: B^{ons}

J'attends dans le saint lieu la voix de
 E da me ques - to nu - me che può io -

Cors

Dieu! Mon père ex - pi -
 - ler! - - - - - Mo - rendo il ge - ni -

f Tutti.

- rant i - ci m'a - mè - ne Et de la rei - ne l'ordre se - cret,
 - to - re Ohi mi chia - mò Se - gre - to cen - no di Se - mi - ra - mi - de

p Quat

Voix souverai_ne, Parle à son tour; mais ta pen_sé_e, A -
 mi chinnò rapido, Al-la sua reggia ed a_ne lante Ad A -

_zéma ma fiancée, — me don — — ne un joyeux re — tour Et j'ar —
 — zéma al suo be-ne l'ar — — — den — — — te core Què vo —

_rive à ta cour Sur les ailes de l'a —
 — la — va sull' a — li Què vo — — — ra sull'

_mour, Ah! ——— oui j'ar — ri — — — ve.
 a — li Ah! ——— dell' a — mo — — — re

CAVATINE.

Andantino.

ARSACE.

PIANO.

Clar. Cors. Tromp. Cors. Bass: Quat:

fp *p*

Ô bon - heur de l'a - me ra -
 Ah quel gior - no ognor rum -

f *p* Quat:

vi - - - e! Mon A - zéma, fleur de ma vi - - - e, mon A -
 - men - - - to di mia gloria, e di con - ten - - - to, che fra

- zé - ma, fleur de ma vi - - - e, oui je vais je - - - vais - - - te re -
 bar - bu - ri po - te - - - i vita e o - no - re a - - - lei - ser -

Bass Cors. Tromp. Cors.

-voir; Chère i - dole de ma - - vi - e, sien n'a trom - pé n'a trompé mon es -
 - bar che fru barba - ri po - - te - i ti - tu e o - no - re a lei ser -

Flu:

-poir. Oui mon
 - bar Èin - - vo - -

f Tutti. *p* Quasi:

Il vons

â - me, oui mon âme - - - est en - - - i -
 - ia - va l'in - vo - la - - va in que - - - ste

- vré - e; oui mon â - me, oui mon
 brae - cia al suo vi - le al suo

Clar. Bass.

âme est en - i - vré - e Quand j'ad -
vi - to - ra - pi - to - re; io sen -

Cor solo. *Hautb.*

- mi - re quand je t'ad - mi - re, Ô con -
- ti - a con - tro il mio co - re il suo

Clar. *Hautb.*

- tré - e de mon a - mour! Dou - ce con -
co - re pal - pi - tar io sen -

Clar. *Cors.*

- tré - e, Dou - ce con - tré - e, sé -
- ti - a con - tro il mio co - re il suo

Bass. *Hautb.*

- jour d'amour d'a - mour! Sé - - -
 co - re pal - - - pi - tar il suo

Clar. Fl. 1

jour d'amour pour moi - - - séjour da -
 a piacere.

- jour d'amour d'a - mour! Qui mon âme, en ce
 co - re pal - - - pi - tar, schiuse il ciglio, mi guar-

Hautb. f Tutti. p Clar.

Allegro.

jour, Qui mon âme est en i - vré!
 - dè, mi sor - rise, e palpi - ta

Fl. f Tutti. p

F. Viol. p

Fl. Clar. Quat. Cors. Tutti. f

Al!
oh

f Viol.
Hautb.

f Tutti.

quel beau jour se lève, — Pour moi s'ouvrent les cieux, les cieux, non
 co - me da quel dì tut - to tut - to per me can - giò can - giò quel

Quat. *f* Viol. Clar. Bass. Cors.

ce n'est pas un rêve qui va luire — à mes
 guar - do mi ra - pi si quest' a - ni - mi arcam - -

yeux! A - zé - ma, dans ce beau jour, Ma gloire, c'est ton a -
 - pù il cie - lo per me s'a - prì a - mo - re si m'ami -

ff Tutti: Cors. *P* Fl. Haut. Clar. Cors.

- mour! Ray-on de — ma ten — dres — se qui
- no d'A — ze — mu da quel di no no no no seor —

p
Fl. Hautb. Clar.
Cora.

se lè — ve si beau, Soleil — d'a — mour, — divin — flam.
- dar — mi in mai sa — prò no mai — no mai — no mai — sa —

f. Viol.

- beau, Soleil — d'a — mour, as — tre non — veau
- prò seor dar — mi mai no mai sa — prò

p Quat.

— et — si —
— pour — moi — si —
— Et — si — beau — pour — moi si —
— non — sa — prò — non — sa —

ff Tutti. *p* Quat. *ff* Tutti.

beau Je res-pi-re l'air des
- prò schiuse il ci-glio mi guar-

p Cors. Bass. Quat. Clar. Cors.

cieux Et dé-si-re, dans ce
- dò mi so-ri-se pat-pi-

Hautb. cres. Fl. Clar.

jour, Un sou-ri-re de ses yeux, A-zé-
- tò pat-pi-tò mi guar-dò pat-pi-

ff Tutti.

- ma, de tes yeux! Ah! ah!
- tò mi guar-dò mi guar-dò ch

quel beau jour se lève, — Pour moi s'ou_vrent les cieux, les cieux, non
en — me du quel di tut — to tut — to per me can — giò can — giò quel

va lui — re à mes

ce n'est pas un rê — ve — Qui va luire — à mes —
quar — do — mi — ra — pi — si — quest' a — ni — ma avam —

veux! A — zé — ma dans ce beau jour, Ma
— pò il cie — lo per me sù — pri A —

ff *p* *p*

gloire, c'est ton a - mour! Ray - on de ma ten - dres - se qui
 - mo - re si n'ani - mò d'A - ze - ma da quel di nono no no seor -

p

se lè - ve si beau, Soleil d'a - mour, divin flam -
 - dar - mi io mai - sa - prò no mai - no mai - no mai - sa -

- beau, Soleil d'a - mour, as - tre nou - veau
 - prò seor dar - mi mai no mai sa - prò

p

et si beau pour moi si
 non sa - prò non sa -

p *ff* *p*

beau, As - tre nou - veau pour
- prò no mai , sa - prò no

f Tutti. *f* *f*

fp *fp* *fp* *fp* *fp* *fp*

moi si beau, As - tre nou - veau pour moi si
mai sa prò no mai sa - prò no mai sa -

f *f*

fp *fp*

beau pour moi si beau.
- prò no mai sa - prò

rall.

suivre.

SCÈNE et DUO.

Allegro.

ARSACE.

Permettez que j'em

ORCES.

Allegro.

Enfin, c'est vous.

PIANO.

Ar.

ORCE.

ARS.

_brasse vos genoux...

=Viens dans mes bras, cher Aesa _ ce.

=Il m'est bien

Ar.

doux d'obéir à mon père, car il me dit à son heu-re der-nière d'aller à

Ar.

ORCE.

vous. =C'est bien mon fils, es-père,

je te promets un des-tin glorieux!

(Arsace montrant le coffret à Oros.)

Ar.  *Que ces trésors précieux long temps cachés à tous les*

Ar. *yeux....* *OROS* *(regardant le coffret avec respect)*
= *Don-ne-les moi?*



O. *combien je vous vé-nè-re, joyaux sa-crés, aug-s-te-re-li-quaire!..* *près de*



O. *sen-royal bandeau, la feuille é-cri-te au bord de son tombeau!... et ton*



glai-ve, Ninus, qui sur le mon - de toujours je - tait u - ne terreur pro-

- fon - de et qui n'a pu préserver ta mai - son d'un coup fa-

ABSACE.

que di-tes-vous?

- tal, œu - vre de tra - hi - son d'un as - sas - sin!.. Ar-

ARS

- sa - ce, Ninus est mort em - poison - né!... = De grâce! le nom de l'as - sas -

ORGES.

Ar. *f*

- sin! = L' vengeance au pied sûr est venue a - vec toi, regarde, c'est As-

Ar. *f*

- sur! = Qu' à je entendu, je fris-

Allegro.

Ar. *f*

sonne, ma haine i - ci devant ce mon courroux!

(Assur entre)

ASSUR

Ar. *f*

= Arsace dans Baby - lo - ne et sans mon

Allegro:

Quel or-gueil! un or-dre de la

ou-dre. quel mo-tif vous amène i-ci?

f *f* *f*

reine, la voix de mon a-mour!

Vous à Semi-ra-mis, vous o-seriez en-

f *f* *p*

Demander cel-le que j'a-do-re, Cel-le qui m'at-tend dans ce jour, A-

-co-rré....

f *f*

Ar. *zéma!* à moi ton-

princesse desti - né - e à Ni - mi - as, jamais à vous

Ar. - jours, à moi son é - poux. je sais qu'aux jardins de l'au - ro - re, Azéma vit en -

Ar. - co - re, à moi pense en - co - re, mon rival je l'a - ho - - - re, Azéma le man -

Ar. - dit, je sais en - co - re je sais en - co - - re que je l'a - do - re.

Flûte.
Hautb.
Clarin. Ut.
Cors en Fa.
Trompe en Si.
Bassons
Tromb
Tiimb
Quatuor

N^o 5.

DUO.

All^o giusto.

ARSACE.

ASSUR.

PIANO.

All^o giusto.

Flûte

Tutti.

Quatuor.

p

p Quatuor.

ARSACE.

Bel - - - le i - ma - - ge de - - - l'au - ro - - re,
Bel - - - la imma - - go de - - - gli de - - i

Ar.

Ô - - - mon A - zé - ma, mon A - zé - ma, toi que - - ja - do - - re!
so - - la A - ze - - ma sola A - ze - ma a - do - ro in te - - i

Cors Bass

f

Ar.

Point de trô - ne, point de cou - ron - ne,
e più ca - ro a me d'un so - - glio

p Hautb. Clar.
 Cors. Bass:

f Tutti

p Quatuor.

f Tutti.

Ar.

Point de trô - ne sans ton amour! ja - - ban -
è l'im - pe - ro del suo cor e più

p

f

p

Cors.
 Bass: *f*

Tromp.
 Quatuor.

Ar.

- don - - ne la cou - ron - ne, Point de trô - ne sans ton
ca - - ro a me d'un so - - glio è l'im - pe - ro del suo
villè

Ar.

cœur! je veux re - gner sur ton cœur je veux
cor è l'im - pe - ro del suo cor è l'im -

Flûte à 3^{ve}
 Clar.

Hautb.

pp Cors. Bass.
 Quatuor.

Ar. 

ré - gner sur ton cœur, oui sur ton cœur, oui sur ton
 - pe - ro del suo cor si del suo cor si del suo

f Tutti. *p*



ron - ne ma cour ne c'est ton cœur!

Ar. 

cœur, oui ma cour - ron - ne c'est ton cœur!
 cor è l'im - pe - ro del suo cor.

ff

Ar. 

ASSTB.
 Oui la hai - ne
 Dell' As - si - via ai

p



qui me dé - vo - re, A maven - gean - ce - te
 se - mi De - i as - pi - ra - re as - pi -

A. 

li - vre te li - vre en - co - re.
- rav sol li - ce a te - i

A. 

La cou - ron - ne, oui la cou - ron - ne
du - no Sei - tu il folle or - go - - - glio

A. 

Et le trô - ne sont au vain -
mal con - ten - de a me quel

A. 

- queur, oui le trô - ne et la cou - ron - ne ré - com -
cor du - no Sei - - - tail fol - - le or - go - - - glio mal con -

As.
 - pen - sent ma va - leur, ré - com - pen - sent ma va -
 ten - de a me quel cor mal con - ten - de a me quel

pp

As.
 - leur, ré - com - pen - sent ma va - leur oui ré - com -
 cor mal con - ten - de a me quel cor a me quel

ré - com - pen - se ma valeur oui ma va -

As.
 - pen - sent ma va - leur, oui ré - com - pen - sent ma va -
 cor a me quel cor mal con - ten - de a me quel

ff

ABS.
 - leur. = Qui ce Sey - te, fils de l'hra - date, qui se croit plus grand que
 cor Questo Sei - tu in cor non ce - de no ad As - si - rio se - mi

Tutti, f

Quatuor.

ASSUR.

toi. = Ton or_gueil en-fin é-clate, qui tu peux craindre tout de
 de - a Quello dir quel fusto ce - ce - de si chi son io ram - men - to o -

f Tutti. *p* Quatuor

ABSACE.

moi, j'aime A - zé - ma! = l'or - - gueil ta -
 - mai a - mo A - ze - ma! Tu non

Altos Velle Bass Quatuor Cors Bass.

f *p* *f* *p*

-veu - gle, ton ecourse fiat - - te, ton ecourse
 sa - i non co - no - - sci co - sa è a -

Clac. Hautb.

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

a piacere.

flat - - te non l'amour non non l'amour n'est pas fait pour
 - ma nò nò nò nò non non co - mi - sci co - sa è a -

pp colla parte.

Andante.

Ar. *toi. - mor*

Et solo. tr.

Tutti. Hautb. Clar. Cors. Bass. Quatuor pizz. *P*

Ar. *Qui ton cœur i - gno - re oui ton cœur i -*
D'un te - ne - ro a - mo - re co - stin - te re -

f Quatuor.

Ar. *- gno - re Le Dieu que ja - do - re Et sa dou - ce*
- ra - ce quel fie - ro tuo co - re ca - pa - ce non

Bassons

Ar. *loi. Tu veux la cou - ron - ne, La - mour seul la*
é i dol - ci soi mo - ti, à - gno - ti a te

Et solo. p

Ar.

don - 'ne; A - zé ma sans trô - ne, A - zé ma sans trô - ne est Reine pour moi — A -
so - no non a - mi che il tro - no non a - mi che il tro - no ch'è tut - to per te — il

ff Tutti

Ar.

- zé - ma sans trô - ne, A - zé ma sans trône est reine est rei - ne pour
co - re d'A - ze - ma è tut - to è tut - to è tut - to è tut - to per

ASSER.

p Quatuor.

1^{re} Viol.
Bass *p*
Cors Bass.

Ton
Se

Ar.

moi. tu n'ai - mes qu'un trô - ne,
me non a - mi che il tro - no

à - me se flat - te, ó fils du Sar - ma - te, si
mon - de fu - ro - re contr' a - mi - mi au - du - ce di

Quatuor.

Ar. *il est tout pour toi. Azéma*
chè tut - to per te lo ce-do

As. *ma co-lè-re é - la - te, re - dou - te tout de moi. Tu*
fre - no il mio co - re ca - pa - ce non è gli m-

Ar. *A - zé - ma sanstró - ne estrei - ne pour moi,*
il co - re d'A - ze - ma è tut - to per me

As. *veux la cou - ron - ne, tu veux la cou - ron - ne, va renonce au*
- di - ti tuoi ro - ti già no - ti a me so - no ma invano a quel

Ar. *pour moi pour moi pour moi;*
tut - to tut - to tut - to

As. *tró - ne, va renonce au tró - ne outremble pour toi; re - non - ce à ce*
tro - no ma intano a quel tro - no tu aspi - ri con me Ri - nun - zia ad A -

ff Tutti *p Quatuor.*

Ac. 
 oui — rei — ne pour moi; A — zémasans
 è — tut — to per te il co — re d'A —

Ac. 
 tró — ne ou tremble ou tremble ou tremble ou tremble pour toi; va renoncee au
 — ze — ma, o tre — ma, o tre — ma, o tre — ma, o tre — ma per te. ri — nunzia ad A —


 Fl. Hautb: Quatuor.
 Cors. Bass.

Ac. 
 tró — ne est rei — ne pour moi, A — zémasans tró — ne est rei — ne pour
 — ze — ma è tut — to per me il co — re d'A — ze — ma è tut — to per

Ac. 
 tró — ne ou tremble pour toi, va renoncee au tró — ne ou tremble pour
 — ze — ma o tre — ma per te ri — nunzia ad A — ze — ma o tre — ma per


fp *fp*

Ac. 
 moi, pour moi oui — pour moi.
 me per me per — me

Ac. 
 toi, pour toi oui — pour toi.
 te per te per — te


 Fl. 3 Fl. 3
 Tutti

All^o vivace.

Ar.

Moi trem - bler!., au pa - lais Je vo - le - me - me - treaux
 To tre - mar? di - te? mè - tr - i - o at - ti

1^{re} Viol.

All^o vivace. *f*
 Cors: bass. quat.

Ar.

pieds — de moni - do - le. = Tu verras bientôt ton i -
 Reu - già all'idol mi - o l'è il po - ter. d'Assur ie -

ASS:

1^{re} Viol.

tutti. *f*

Cors: bass. quat.

As.

- do - le A cò - té d'Assur ton roi. = Sur le
 - dra - i. tu tal di - for - se tuo Rè Regnar

ASS:

tutti. *f*

Ar.

trò - ne, prends la cou - ron - ne, 'li ne se - ras - jamais mon
 for - se Tu di - po - tra - i Mi giur - mi - i sarai mio

Ar.
 roi; Prends la couron - ne prends la couron - ne, Tu ne se -
 Re Ma giamma - ma giamma - i Ma giam -

Ar. ASS:
 - pas - jamais mon roi. = A - zé - ma que ja -
 - ma - i sa - rai mio Rè A - ze - ma è mia

As.
 - do - re, que j'ado - re, A - zé - - - mal!
 spo - sa è mia spo - sa A - ze - - - mal

ABS:
 = A - zé ma, A - zé ma Ma toujours garde - sa -
 A - zé ma A - zé ma mi giù - rò mi ser - ba

colla parte. *f* Quasi *f* a tempo.

Ar.

foi.
fè

As.

Va, va su - per - be, va ma - ten - dre à cette
Và, vì su - per - bo vì su - per - bo in quella

f Cors. Basses quatuor:

As.

fè - te, Au - tri - om - phe, au triom - phe qui s'ap -
Reg - gita Al - tri - on - fe, al tri - on - fo in quàm ap -

f Fl: Clar: Haut:

As.

- prè - te, Pourquoi c'est un jour de fè - te, Pourquoi
- pre - sto si per me fia gior - no que - sto di con -

Cors Bass: *f* Cl: *p*

As.

c'est un jour de fè - te Qui dé - chai - ne sur ta
- ten - ti do splen - dor Ma tri - men - do ma fi -

AR.

- ché - ne sur ta tête La ven - geance et la ter -
 - men - do ma fi - ne - sto A te - gior - no di - ros -

cres. *f*

AR.

- reur! Au - jourd'hui tu vas con -
 - sor Al - la Reg - giu io già m'an -

f *tutti.* *Haut; Clar; Bass; Cors.* *tutti.*

AR.

- naître = Tant d'au - da - ce de - vant ton
 - vio l'ail po - ter d'As - sur re -

f *p*

AS.

mai - tre! = Qui de nous se - ra le mai - tre, Qui de
 - dra Bequir for - se un di po - tra - i Ma giun -

tutti.

Ar. *ASS:*

nous sera le roi. = A - zé - ma me don - ne sa cou -
 - mai sarai mio Rè A - ze - ma è mia spo - sa è mia

As. *ABS:*

- ron - ne, Son trô - ne, = A - zé - ma fi - dè - le mà tou -
 spo - sa A - ze - ma A - ze - ma A - zema mi giu -

Cors. Bass: Clar: *ff* tutti.

Ar. *ASS:*

jours garde sa foi. = Va - su - per - be, va màt -
 - ro mi ser - ba fè Va - su - per - bo va su -

As.

- ten - dre à cette fè - te, Au - tri - om - phe, atri -
 - per - bo in quella Reg - gia Al - tri - on - fo al tri -

ARS:

Pour moi e'est un jour de
 Si per-me sit jour-no
 - om - phe qui s'apprè - te. Va - m'iat -
 - on - fo i'o giu mi'ppre - sto Ma - tre

fè - te, pour moi C'est un jour de fè - te Qui dé -
 que - sto di con - te - to di splen - dor Ma tre -
 - ten - dre, a - cet - te fè - te Qui dé -
 - men - do, Ma - tre - fu - ne - sto Ma tre -

- chai-ne sur ta tè - te la ven - gean - ce et le malheur! Quidé -
 - men - do ma fu - ne - sto A te jour - no di rosson ma tre -
 - chai-ne sur ta tè - te la ven - gean - ce et le malheur! Quidé -
 - men - do ma fu - ne - sto A te jour - no di rosson ma tre -

Ar.
-chai - ne sur ta tè - te ma vengeance et le malheur, qui dé -
-men - do ma fu - ne - sto a te gior - no di ros - sor ma tre -

As.
-chai - ne sur ta tè - te ma vengeance et le malheur, qui dé -
-men - do ma fu - ne - sto a te gior - no di ros - sor ma tre -

tutti.

ff

Ar.
-chai - ne ma ven - geance et le malheur! qui déchai - ne sur ta
-men - do ma fu - ne - sto di ros - sor ma tre - men - do ma fu -

As.
-chai - ne ma ven - geance et le malheur! qui déchai - ne sur ta
-men - do ma fu - ne - sto di ros - sor ma tre - men - do ma fu -

p
Clar. quat.

f

tutti.

p

Ar.
tè - te ma vengean - ce et le malheur, qui dé - chai - ne ma ven -
- ne - sto a te gior - no di ros - sor ma tre - men - do ma fu -

As.
tè - te ma vengean - ce et le malheur, qui dé - chaine ma ven -
- ne - sto a te gior - no di ros - sor ma tre - men - do ma fu -

ff

p

Ar.
-geance et le mal - heur, oui ma fu - reur, qui dé -
-ne - sto di ros - sor si di ros - sor a te

As.
-geance et le mal - heur, oui ma fu - reur, qui dé -
-ne - sto di ros - sor si di ros - sor a te

Ar.
-chai - ne ma fureur oui mavengeanceet mafureur oui ma fu - reur!
gior - no di rossor si di rossor si di ros - sor si di ros - sor

As.
-chai - ne ma fureur oui mavengeanceet mafureur oui ma fu - reur!
gior - no di rossor si di rossor si di ros - sor si di ros - sor

ACTE II.

N°6.

CHŒUR des FEMMES et CAVATINE

de

SEMIRAMIS.

Cl^e et Fl.
Haut.
Cl^{ar} en la.
1. 2. Cors en mi.
3. 4. Cors en la.
Tromp. en ré.
Bassons.
Tromb.
Ophicléide.
Timp. en la mi.
Quatuor

Andante grazioso.

Fl.
Cl^{ar}:

PIANO.

f tutti.

Violone:
Piz.

Quat. *p*

Musical score for Piano, Violone/Pizzicato, and Quatuor. The piano part is in treble and bass clefs with a 6/8 time signature. The Violone/Pizzicato part is in treble clef. The Quatuor part is in treble clef. Dynamics include *f* and *p*.

Musical score for Cors en la. The part is in treble and bass clefs with a 6/8 time signature. Dynamics include *f* and *>*.

Musical score for Haut. Cl^{ar} and Cors Bass. The part is in treble and bass clefs with a 6/8 time signature. Dynamics include *pp*.

Musical score for Cl^{ar} and Haut. Cl^{ar}. The part is in treble and bass clefs with a 6/8 time signature. Dynamics include *pp*.

Musical score for Fl^{ute} and Cors Bass Quat. The part is in treble and bass clefs with a 6/8 time signature. Dynamics include *f* and *ff* tutti.

Musical score for Haut. Cl^{ar} and Cors. The part is in treble and bass clefs with a 6/8 time signature. Dynamics include *p* and *ff*.

1st Viol. *sfz* Cors-Bass Clar. *sfz* Clar. *sfz* Cors-Bass Clar. *sfz* 4th Viol. *sfz* 1st Viol. *sfz* Haut. Clar. *sfz* *tutti*

CHOEUR.

1. 2^d Sop: *p* En - fin sur cet - te ri - ve, Pour
 3^e 4^e Sop: *p* Se - re - ni ta - ghi va i E

f vous luit un beau jour, — En - fin Ar - sa - ce ar -
f schiu - dia leti - zia! cor. Più del - ci spi - ran

ri - ve Arsace est de re - tour. Cette al - lé - gres - se
 Qui - re l'amor tu vo - luit - tu quest'om - bre che -

p
pp

vi - ve Qui char - me no - tre cour Pour vous dans ce beau
 spir - go - no la cal - ma dell'è - mar g'Ar - sti - ce ri - tor -

f

jour Est un rayon d'amour!
 no - qui qui a to - ver - ra!

p

Pour vous dans ce beau jour
 qui tutto spi - re - rà

Est un ra-yon d'a-mour! Oui d'a-
 A-more e vo-lut-tà volut-

SEMIRAMIS. a piacere.

CAVATINE. Ray-
 Bel

-mour, oui d'amour!
 tu volut-tà

ff

-on de mon amour de mon amour qui do-re ce beau jour do-re ce beau
 rag-gio tu-sin-ghier di spe-me e di pia-

f tutti.

Ar. *Al fin per me bril - lè bril - lè*

jour! Tout est bon - heur et - fè - te! Ar - sa - ce est de re -

Ar - sa - ce ri - tor -

f *Quat.*

Ar. *ff* *p* *Fl: Clar: Cors: Bass:* *Quat.*

-tour, Doux mes - sa - ger - d'a - mour! Que de douleurs pas -

no *si a - me - ier - rà* *Quest'at - ma che fi -*

tr.

lar - mes ver -

Ar. *ff* *tutti*

- sées, Que de larmes ver - sées Joublie en ce beau jour!

no *Ge - me tremò lan - guì oh! come respi - rol*

Ar. *ff* *tutti* *ff* *ff*

Tout prend un air - joyeux, joy - eux, Tout prend un

o - qui modòuls pa - ri - sja - ri Daleor dal

-yeur! ray-

S. air joyeux! Ray-on de mon amour, Qui beau-
 mo pen-sier si di-lectioil ter-ror Si tel

ff *Qual:* *f* *p*

S. jour, beaujour de fête, Ap-sa-ces est de re-
 ray-gio-lu sin-gulier ti-8spe-me e di-pia-

Fl: Cl: Quat: Cors.

S. -tour est de retour; Tout est bon-heur et fête, Si
 -cer Al-fin per-me bril-to

f

S. de-re: Ap-sace est de re-tour, Tout prend un air de
 al-fin per-me bril-to La col-ma a que-sto

CHOEUR.

Beau-
 Ah

p Fl: Haut: Clar: Clar:

S.
 fe - te, Tout prend un air de fe - tel Ray-
 cor - su - ce ren - de - va - Ar -

jour d'amour!
 si Ah sil

Haut: Clar: Fl: *p*

Ar - sa - ce est de - re -

S.
 - on de mon a - mour, Ar - sa - ce est de - re - tour. = Ar -
 - sa - ce ri - tor - no Qui qui a me - rer - ra Ar -

tutti *f* Fl: Clar: *f*

CHOEUR

S.
 Oui, bientôt il viendra
 Et, verrà verrà

- sa - ce est de re - tour, Oui,
 - sa - ce qui ver - ra Si

tutti. *p* *ff*

Allegretto.

Hautb. Clar. Quat. Flut. *ff* Tutti. *p*

Dou_ee pen_sé - - - e, Douleur pas_sé - - - e, Peine effa_ -
 nol_ ce pen_sie - - - ro di quell' i_ stan - - - te A te sor_

ff *p* Quat.

_cée par — ce — beau jour! Oui; jour qui m'en_i_ vre, — jour qui m'en_ -
 _ri_de — l'a_ man_ te_ cor si_ Comme pù_ ca_ ro — dopo il tor_

f Tutti. *p* Cors. Bass. Quat.

i vre et me fait vi_ vre de mon a_ mour! Douce pen_sé -
 _men_to è il bel mo_ men_to di puce e a_ mor. e il bel mo_ men_ -

Flu. Clar. Cors. Clar. Cors. Bass.

- to - - - e de joie — et d'a_ mour — de
 - to — di gio - - - ja e a_ mor — di

joie, de joie et d'a - mour oui de
gio - ja di gio - ja e a - mor di

joie, de joie et d'a - mour! Dou - ce - pen -
gio - ja di gio - ja e a - mor Co - me - più

Clar. Cors. Bass.

- sé - e, Dou - leur, dou - leur, pas - sé - e, Peine
ca - va - do - po il tor - men - to è il

cresc. Flu. Clar. Cors. Bass.

ef - fa - cé - e, ef - fa - céé En ce beau
bel - mo - me - to di gio - ja e a -

jour! Peine effa-ée et fa-
mor È il bel mo- men- to di

Ah! douce pen-sée, Douleur pas-
Ah! dol-ce pen-sie-ro di quell' i-
-cée En ce beau jour!
gio-ja e a-mor

p Quat.

rall.
-cée par ce beau

-sé e, Peine effa-ée par ce beau jour! oui, jour qui m'en-
stan-te A te sor-ri-de l'a-mau-te cor. Si co-me più

suivez. *Tutu.*



- i - vre Jour qui m'en - i - vre Et me fait vi - vre de mon a -
ca - ro — Dopo il tor - men - to è il bel mo - men - to di pace e a -

- mour! Douce pen - sé - e de
- mor È il bel mo - men - to - - - - - di

joie et d'a - mour de joie, de joie et d'a -
gio - l - - ju e a - mor di gio - ja di gio - ja e a -

- mour oui de joie, de joie, et d'a -
- mor di gio - ja di gio - ja e a -

- mour et de mon a -
 - mor di gio - ja e a -
p C'est le beau jour de l'a -
 si di gio - ja e a -

p Clar. Cors. Bass. Quat.

- mour et de mon a - mour de
 - mor di gio - ja - e a - mor di
 - mour C'est le jour de l'a - mour oui
 - mor di gio - ja e a - mor di

ff Tutti. *fp*

p
 mon a - mour de mon a -
 gio - ja e a - mor di gio - ja e a -
 de l'a - *p* mour oui de l'a -
 gio - ja e a - mor di gio - ja e a -
fp fp p

f *rall:*

- mour de mon a - mour de mon a - mour de mon a -
 - mor di gio - ja e a - mor di gio - ja e a - mor di gio - ja e a -

- mour oui de l'a - mour oui de l'a - mour oui de l'a -
 - mor di gio - ja e a - mor di gio - ja e a - mor di gio - ja e a -

f *rall:*

- mour!
 - mor.

- mour!
 - mor.

f Tutti.

Récitatif.

Moderato.

SEMIRAMIS.

ARSACE.

PIANO

ARSACE.

Je viens i - ei vous dévoiler mon cœur.... Obscur sol -

SEMIRAMIS.

- dat, je sers dans votre armée. = Oui je connais Ar - sa - ce et sa va -

- leur.... Ah! je le sens, de lui je suis ai - mé - e!

Flûtes.
Hautb.
Clar: en Si
Cors: en Mi b
Tromp: en Si b
Bassons.
Quatuor.

Andantino.

SEMIRAMIS.

ARSACE.

PIANO.

Andantino.

p

E von

Tutti.

Hautb. Clar.
Cors. Bois

p Cors. Bassons.
Quat.

Tutti.

SEMIR:

Garde-moi ce beau zè - - le, gar - de - moi ce beau
Serbami ognor si fi - - do il cor - gli af - fet - ti

Cors.

Quat.

zè - - le

Hautb: Solo.

Flu.

Et
E

le - sol - dat fi - dè - - le

Cors.

ritto spe - rar tu pto - - - i

p Quat. pizz.

Au_ ra tout de moi, le noble Ar_ sa_ ce le noble Ar_

E tut - - to a_ vrai da me si tut_ to a_ vrai si tutto a_

f

Cors.
Bass. 2.

_ sa_ ce obtien_ dra tout_ oui tout de moi, de

_ vrai_ si tut_ to a_ vrai a_ vrai da me tut - -

Alto.

moi de moi_ il au_ ra

_ to a_ - - - - - vrai si tut_ to a_ -

f Tutti. *pp*

tout_ oui tout de moi, il au_ ra tout_ de

_ vrai a_ vrai da me e tut_ to a_ vrai da

f *p*

moi, il au - ra tout de moi.
me e tut - to a - vri da me

ff Tutti. *p* Cors. Bass.

Hautb. Clar.

ARSA:

Pour toi reine im - mor -
A te sa - cri Re -

Cors. *P* Quat.

- tel - le, mou - rir - sol - dat - fi - de - le,
- gi - nu - la fe - de il brae - cio mi -

Flu: Solo.

Que la - mort se - rait
to un - si per te pu -

Clar. B[♭] Hautb. *p* Quat. pizz. Cors.

f

bel - le! se -
- gnan - do sa -

f

- rait digne de moi, mourir pour toi mourir pour toi, ah! quel bonheur digne de
- près - mourir per te sa - près mourir sa - près mo - rir sa - près mo - rir mourir per

p Cors. Bass.

- moi, de moi de
te mo - rir mo -

F.V. n
Tutti.

moi - ah! quel bon - heur - di - gne de moi, ah! quel bon -
- rir - sa - pro mo - rir - mo - rir per te sa - près mo -

p

f *p*

- heur — pour — moi! Ah! quel bon — heur — pour —
 - rir — per — te sa — prò mo — rir — per

f Tutti. *p* Quat. *ff* Tutti.

SEMI:

moi!
 te = Non, vis — pour la rei — ne. Flû. Solo.
 Nò tu per me vi — vai

Clar. Solo. Quat. *pp* Haut. Solo.

ARS: SEMI: ABSACE.

= Ah! — l'amour mèn — traî — ne! = P'a — mour! = oui —
 Ah! se mi teg — gi in co — re Tu dunque? Ah! soppi o —

Bass. Solo.

f *tr* Clar. Solo. Cors. B^{ns} Haut. Solo.

SEMI:

j'aime, mon — cœur dit — que j'aime! = il
 - ma - i mar - de più vi - vo a - mor.

Flû. Solo. Clar. Solo. *f* *tr* Clar. C^{er} Bass.

m'ai - me, il - m'ai - me! Ar - sac - e a l'heu - re
spe - ra spe - ra spe - ra si bell' ar -

Flu. 1^{re} Von 8^{va} 1^{re} Von 8^{va}

Hautb. Tutti. Flu. cresc:

mê - me la - mour se - ra vain - queur! es -
do - re og - gi otte rà mer - cè

Flu. 1^{re} Von 8^{va} 1^{re} Von 8^{va} 1^{re} Von 8^{va}

f Flû: **ff** Tutti.

Moderato.

- pè - re, espè - re, ah! O mo - ment plein de
spe - ra spe - ra si Al - le più ca - re im -

O mo - ment plein de
Al - le più ca - re im -

Moderato.

p Quat:

char - mes, ce jour - - - ta - rit mes lar - - - mes,
- ma - gi - ni di pa - - - ce di con - ten - - - to

char - mes, ce jour - - - ta - rit mes lar - - - mes,
- ma - gi - ni di pa - - - ce di con - ten - - - to

Clar. Cors.

p

Bannissons les a - lar - mes, L'a - mour — ta - rit mes lar - mes;
 Ah! s'abbando - na l'a - ni - ma In co - si bel mo - men - - to

Bannissons les a - lar - mes, L'a - mour — ta - rit mes lar - mes;
 Ah! s'abbando - na l'a - ni - ma In co - si bel mo - men - - to

Clar. Cors.

ô moment plein de char - mes, l'a - mour tarit mes lar - mes;
 e fra i più dol - ci pal - pi - ti ri - tor - na a re - spi - rar —

Moment plein de char - mes, l'a - mour tarit mes
 e fra i più dol - ci pal - pi - ti ri - torna a re - spi -

Hautb. Hautb.

Quat:

Tout dans ce jour par - le d'a - mour!
 Si ri - tor - na a re - spi - rar

Larmes, Tout dans ce jour par - le d'a - mour! — Oui dans ce
 - rar si si ri - tor - na a re - spi - rar — E fra i più

Flu: Clar:

Oui dans ma cour tout par-le d'amour i -
E frai più dolci più dol-ci palpi - ti ri -

jour tout par-le d'amour oui dans ce sé-jour tout par-le d'amour oui dans cet - te
dolci si dol-ci palpi - ti si ri - torna a re-spi-rar e fra i dol - ci

Clar. Solo.

Cors. Quat.

- ci tout par-le d'amour ah! oui tout dans ma cour, par-le d'a-mour tout i -
- torna a re-spi-rar si tor-na tor-na a re-spi - rar si ri -

- cour tout par-le d'amour oui dans ce sé-jour tout par - le d'a-mour tout i -
palpi - ti si ri - torna fra i dol - ci palpi - ti a re - spi - rar si ri -

Clar. Solo.

Flâ. 7

Flu. Hautb.

Cors.

f Tutti.

- ci par-le d'a-mour par-le d'a-mour Ah!
- tor-na si ri - tor-na a re-spi - rar a

- ci par-le d'a-mour par-le d'a-mour Ah!
- tor-na si ri - tor-na a re-spi - rar a

suivre.

f Tutti.

tr tr tr tr tr

Ah! d'a - - - -

re - - - - spi - - - -

Ah! d'a - - - -

re - - - - spi - - - -

f *ff*

- mour!
- rar

- mour!
rar

Quat:
Flu: Cors. B^{ns}

Oui pour ta gloi - - re,
Sa - - - - - - - - - - - -
mo - ri - - - - re

p

SEMI:

vivre et mou - ri - - - -
mo - ri - - - - - - - - - - - -
per te

Tutti.

Non, tu dois
Ah no ri -

cresc.

vi - - - - vre,
- - - - - - - - - - - -
- - - - - - - - - - - -

C'est mon de - - - - sir.
Vi - - - - - - - - - - - -
- - - - - - - - - - - -

AUSACE.

SEMI:

=oui, mou - rir pour ta gloi - re! - Non tu dois vi - vre pour
 m'ar - de il più vi - ro ar - do - - re tut - to otte - rdi da -

p a tempo.

moi O moment plein de char - mes, Ce jour - - ta - rit mes
 - me At - le più care im - ma - gi - ni di pa - - ce di con -

Ah! O moment plein de char - mes, Ce jour - - ta - rit mes
 Ah At - le più care im - ma - gi - ni di pa - - ce di con -

p

Iar - mes, Bannissons les a - Iar - mes! Pa - mour - - ta - rit mes
 - ten - - to già s'abbando - na l'a - ni - ma in co - - si bel mo -

Iar - mes, Bannissons les a - Iar - mes! Pa - mour - - ta - rit mes
 - ten - - to già s'abbando - na l'a - ni - ma in co - - si bel mo -

Iar - mes! O moment plein de char - mes, l'a - mour tarit mes
 - men - to E fu il più dol - ci pal - pi - ti ri - tor - na a re - spi -

Iar - mes! mo - ment plein de char - mes, Pa -
 - men - to E fu il più dol - ci pal - pi - ti ri -

lar - mes, tout dans ce jours par - le d'a - mour!
 - rar Si ri - tor - na a re - spi - rar

_mour ta - rit mes larmes, tout dans ce jour par - le d'a - mour! — Oui dans ce
 - torna a re - spi - rar Si ri - tor - na a re - spi - rar — E frai più

Où dans ma cour tout par - le d'a - mour — i -
 E frai più dolci più dol - ci pal - pi - ti ri -

jour tout par - le d'amour où dans ce séjour tout par - le d'amour où dans cet - te
 dol - ci si dol - ci pal - pi - ti si ri - tor - na a re - spi - rar e fra i dol - ci

cour tout par - le d'a - mour ah! — oui tout dans ma cour par - le d'a -
 - tor - na a re - spi - rar — si tor - na torna a re - spi -

cour tout par - le d'a - mour où dans ce sé - jour tout par - le d'a -
 pal - pi - ti si ri - tor - na fra i dol - ci pal - pi - ti a re - spi -

8

-mour! Tout i - ci par - le d'a - mour, par - le d'a - mour! Ah!
 - rar si ri - tor - na si ri - tor - na a re - spi - rar a

-mour! Tout i - ci par - le d'a - mour, par - le d'a - mour! Ah!
 - rar si ri - tor - na si ri - tor - na a re - spi - rar a

ff *p* *ff*
 suivez.

ah!
 re - - - - -

ah!
 re - - - - -

p

d'a - - - - - mour! mo - ment
 spi - - - - - rar si tor -

d'a - - - - - mour! mo -
 spi - - - - - rar si

f *ff* *p*
 Cors. B^{us}
 Quat.

plein de char - mes ah!
 - na a re - spi - rar

ment si plein de char - mes
 - tor - na a re - spi - rar ri -

Clar. Hauth. Flut.

beau jour d'a_mour! mo_ment
 a res - pi - rar si tor -

ah! beau jour d'a_mour! non -
 - tor - na a res - pi - rar si

8

p

plein de char - mes ah!
 - na a re - spi - rar

ment si plein de char - mes
 - tor - na a re - spi - rar ri -

trese.

Ω

Ah! beau jour d'a-mour! tout
a res-pi-rar a

Ah! beau jour d'a-mour! tout
- tor - - - - - na a res-pi-rar a

8

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The first vocal line begins with a fermata over the word 'Ah!' followed by the lyrics 'beau jour d'a-mour! tout'. The second vocal line starts with a fermata over 'Ah!' and includes the lyrics '- tor - - - - - na a res-pi-rar a'. The piano accompaniment consists of a right-hand part with a series of eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamic markings include *mp* and *fp*.

dans ma cour par - le d'a -
re - spi - - - rar a re - spi - -

dans sa cour par - le d'a -
8 re - spi - - - rar a re - spi - -

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics: 'dans ma cour par - le d'a - re - spi - - - rar a re - spi - -' and 'dans sa cour par - le d'a - 8 re - spi - - - rar a re - spi - -'. The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with eighth-note bass lines. Dynamic markings include *f* and *f*.

- mour, tout dans sa cour par - le d'a - mour par - le d'a - mour!
- rar a re - spi - rar a re - spi - rar a re - spi - rar

- mour, tout dans sa cour par - le d'a - mour par - le d'a - mour!
- rar a re - spi - rar a re - spi - rar a re - spi - rar

8

The third system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics: '- mour, tout dans sa cour par - le d'a - mour par - le d'a - mour! - rar a re - spi - rar a re - spi - rar a re - spi - rar' and '- mour, tout dans sa cour par - le d'a - mour par - le d'a - mour! - rar a re - spi - rar a re - spi - rar a re - spi - rar'. The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with eighth-note bass lines. Dynamic markings include *f* and *f*.

8

The fourth system of the musical score consists of piano accompaniment for the right and left hands. The right hand features a complex pattern of eighth-note chords and sixteenth-note runs. The left hand has a steady eighth-note bass line. The system concludes with a final chord and a fermata.

P^{re} et G^{de} Flutes.

Hautb.

Clar: en UT.

Cors. en FA et en UT.

Tromp: en UT.

Bassons:

Tromb:

Timb: en UT SOL. **All^o Moderato.**

Caisse.

Bande sur le théâtre.

Quatuor.

N^o 8.

CHOEUR.

PIANO

f Tutti.

8

8

Clar:

p Quat.

p Cors. Bass.

8

Clar.

p Quat.

p Cors. Bass.

Cors. Bass. Tromb. Quat. Tromp. Solo.

Flu. Hautb.

Clar.

Tromp:

1^{re} V^{cl}
 p Cors. Quat. f Tutti. p f p ff

Tutti. p ff fz fz fz fz

Clar. Cors. Bass. Hautb. Flut. cresc.

f Tutti. p Flut. Clar. Hautb. Cors. Bass. Tutti. f p

f Tutti. ff

SOP:
 TEN: Ba - by - lo - ne pour toi quel - le fê - te!
 BASS: Ep - gi o - ma - i la fron - te al - te - ra

8 Ba - by lo - ne pour toi quel - le fê - te!
 ff Tutti.

Ba - by - lo - ne re - lè - ve la tête.
 re - gio Eu - fra - te e sul - ta è spe - ra

Ba - by - lo - ne re - lè - ve la tête.

8

On di - rait qu'en ce beau jour
 Di tua spe - me sor - se il di

quel beau jour!
 sor - se il di

Clar.
 P Cor. Bⁿ

Quelle
 ti tue

Bélus rentre dans sa cour.
 oggi a - vrà l'As - sirià un Rè

quel beau jour!
 si un Rè

Clar.
 P Cor. Bⁿ Tramp. Solo. 3

fê - te pour l'his - toi - re! Quel nou - veau ra - yon de gloi - re, quelle
 glo - rie lo - spleu - do - re

tor - ne -
 sos - ter - rè - et suo - ra - lo - - re

Quel nou - veau ra - yon de gloi - re!

Flu. Hautb. Clar.

fê - te pour l'his - toi - re! Bé - lus ren - tre dans sa cour.
 - ran - di - tor - ne - ran -

tor - ne - ran di - Be - lo i di

Bé - lus ren - tre dans sa cour.

Oui oui oui oui ton
 tu tu tu tu sa -

Oui oui oui oui ton

H. Ven. Cors. Quat. Tutti.

ciel est sou - ri - ant, c'est le ciel de l'o - ri - ent!

-rai de' fiumi il Rè tu sa - rai de' fiu - mi il Rè

ciel est sou - ri - ant, c'est le ciel de l'o - ri - ent! C'est le tu sa -

fz fz fz fz

C'est le ciel de l'o - ri - ent! oui

C'est le ciel tu sa - rai de' fiu - mi il Rè si

ciel tu sa - rai C'est le ciel de l'o - ri - ent! oui

de l'o - ri - ent, oui de l'o - ri - ent, oui c'est le

de' fiu - mi il Rè si de' fiu - mi il Rè de' fiu - mi il

de l'o - ri - ent. oui de l'o - ri - ent, oui c'est le

p f p f

Ciel de lo - ri - ent!

Rè de' fiumi il Rè Dieu du ciel, ô

Ciel de lo - ri - ent! E dal Ciel pla -

p

f B^{ns} Cors. Tromp: Tromb: *pp*

3 3 3 3

Dieu tu - té - lai - re! Dieu du ciel, ô Dieu tu - té - lai - re,

- ca - ti, No Nu - mi, neh su noi vol - ge - to i tu - mi

Cors. B^{ns} Tromp:

f *p*

a - paie en fin ta jus - te co - le - re... don - ne - nous, don - ne -

il de - stin di. ques - to re - gno pro - te - ge - te in

Dieu du ciel a - pai - se - toi don - ne - nous, don - ne -

il de - stin di. ques - to re - gno p - ge - te in

nous par ton choix Un suc - ces - seur, de nos rois, un suc - ces -
 si gran di da voi scel - to di noi de - gno sia fe

nous, Bé - lus, Un suc - ces - seur de nos rois, un suc - ces -
 si gran di da voi scel - to di noi de - gno sia fe

- seur di_gne de nos rois; Dieu tu_té - lai - ré, Dieu tu_té -
 - li - ce il no - stro Rè . da voi scel - to di noi

- seur di_gne de nos rois; ah! grand Dieu — ah! grand
 - li - ce il no - stro Rè da voi scel - to di noi

- laire, Don - ne - nous un suc - ces - seur un suc - ces - seur di_gne
 de_gno da voi scel - to di noi de - gno sia fe - li - ce il

· Dieu — Don - ne - nous un suc - ces - seur un suc - ces - seur di_gne
 de_gno da voi scel - to di noi de - gno sia fe - li - ce il

Ba - - by - - lo - - ne pour
 de nos rois! Er - - gi o - - ma - - i ta
 no - stro Rè
 de nos rois! Ba - - by - - lo - - ne pour

8 3
 toi - - quel - le fê - - te! Ba - - by - - lo - - ne re -
 fron - te al - le - - ra re - - gio Eu - fra - te e -
 toi - - quel - le fê - - te! Ba - - by - - lo - - ne re -
 8 5 5 5

- lè - ve la tête.
 sul - ta e spe ra
 On di - rait qu'en ce beau
 di tua spe - me sor - se il

- lè - ve la tête. quel beau
 8 5 3 3 3 3
sor - se il

jour di Bé-lus ren-tre dans sa cour!
 oggi a-trà l'As-siria un Rè

jour di quel beau jour!
 di si un Rè

quel-le fé-te pour l'his-toi-rel quel nouveau ray-on de
 Di tue glo-rie lo splen-do-re

quel nouveau ray-on de
 soster-rà col suo va-

gloi-re, quel-le fé-te pour l'his-toi-rel Bé-lus ren-tre dans sa
 - lo-re tor-ne-ran tor-ne-ran di Re-loi

gloi-re, Bé-lus ren-tre dans sa

cour. oui oui oui oui tout
 di tu tu tu tu tu' sa-
 cour. oui oui oui oui tout

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

ciel est sou-ri-ant, c'est le ciel de l'o-ri-ent.
 -rai de' fumi il Rè tu sa-rai de' fumi il Rè c'est le
 ciel est sou-ri-ant, c'est le ciel de l'o-ri-ent. c'est le ciel tu sa-

fz *fz* *fz* *fz* *f*

C'est le ciel de l'o-ri-ent, oui de l'o-ri-ent oui
 ciel tu sa-rai de' fumi il Rè si de' fumi il Rè si
 -rai C'est le ciel de l'o-ri-ent, oui de l'o-ri-ent oui

f *p* *f*

de Po-ri - ent où c'est le ciel de Po-ri - ent, le ciel d'o-ri -
 de' fiumi il Rè de' fiumi il Rè de' fiumi il Rè de' fiu - mi il

de Po-ri - ent où c'est le ciel de Po-ri - ent, le ciel d'o-ri -

p *crese.* *f* Flut. Hautb. Clar. Bass. Tutti.

- ent, le ciel d'o-ri-ent de Po - - ri - -
 Rè de' fiu - mi il Rè de' fiu - - - mi il

- ent, le ciel d'o-ri-ent de Po - - - ri - -

Flut. Hautb. Clar. Bass. Tutti.

- ent.

Rè

- ent.

p^{te} et G^{de} Fl;

Haut;

Clar en si b.

Bassons.

Cores en fa et en si b.

Tromp en ut.

Pist en si b.

Tromb;

Quatuor.

Triang; Timb; G^{esse} Caisse.

BALLET.

Pas des Niniviennes.

Musique de

CARAFA.

Maestoso.

PIANO.

First system of the piano accompaniment for the 'Maestoso' section. It consists of two staves (treble and bass clef) with a common time signature. The music features a steady, rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* *tutti* is present.

Second system of the piano accompaniment for the 'Maestoso' section. It continues the rhythmic accompaniment with similar chordal textures and melodic fragments.

Allegretto.

First system of the piano accompaniment for the 'Allegretto' section. It features a more active and rhythmic accompaniment. The time signature changes to 6/8. Dynamic markings include *p* and *p*. Instrumental parts for Cors. Qua. and Cl: Bass. are indicated.

Second system of the piano accompaniment for the 'Allegretto' section. It continues the active accompaniment. Dynamic markings include *f* *tutti*. Instrumental parts for Fl: Pist. are indicated. First and second endings are marked with 1^a and 2^a.

Third system of the piano accompaniment for the 'Allegretto' section. It concludes the active accompaniment with a *f* *tutti* dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the upper voice and a rhythmic accompaniment in the lower voice.

Second system of musical notation, featuring a grand staff. The upper voice continues with melodic lines. The lower voice includes a piano (*p*) dynamic marking and is labeled with "Cl Bass" and "Fl: Pist:".

Third system of musical notation, featuring a grand staff. The upper voice continues with melodic lines. The lower voice includes a piano (*p*) dynamic marking and is labeled with "Fl: Viol:" and "Haut: Cl: Cors. Bass: Qua:".

Fourth system of musical notation, featuring a grand staff. The upper voice continues with melodic lines. The lower voice includes a piano (*p*) dynamic marking and is labeled with "Fl: Viol:" and "Haut: Cl: Cors. Bass: Qua:". The word "tutti." is written above the lower voice staff.

Fifth system of musical notation, featuring a grand staff. The upper voice continues with melodic lines. The lower voice includes a piano (*p*) dynamic marking and is labeled with "tutti." above the staff.

Sixth system of musical notation, featuring a grand staff. The upper voice continues with melodic lines. The lower voice includes a piano (*p*) dynamic marking and is labeled with "Cers. Pist. Tromb:" and "tutti." above the staff. A dashed line with the number "8" is positioned above the system. The system concludes with a double bar line and a key signature change to B-flat major (two flats) and a 4/4 time signature.

And^{no} Cl: Bass:

Qua: *p* *p* Cors.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a rhythmic accompaniment of chords in the bass clef.

Second system of musical notation, continuing the grand staff from the first system. The melodic line in the treble clef continues with various ornaments and slurs, while the bass clef provides harmonic support.

Third system of musical notation. The treble clef part is labeled "Cl; Bass:" and includes a dynamic marking of *p*. The bass clef part includes a dynamic marking of *f* and a section labeled "Pist:".

Fourth system of musical notation. The treble clef part is marked *f* and *tutti*. The bass clef part includes a dynamic marking of *f* and a section labeled "Fl:Viol:" and "Haut Cl Cors Bass Qua:".

Fifth system of musical notation. The treble clef part includes a dynamic marking of *f* and a section labeled *tutti*. The bass clef part includes a dynamic marking of *f* and a section labeled *tutti*.

Sixth system of musical notation. The treble clef part is labeled "Fl:Viol:" and includes a dynamic marking of *f* and a section labeled *tutti*. The bass clef part includes a dynamic marking of *f* and a section labeled "Haut Cl Cors Bass Qua:".

Seventh system of musical notation. The treble clef part includes a dynamic marking of *f* and a section labeled *tutti*. The bass clef part includes a dynamic marking of *f* and a section labeled "Cors. Pist./Tromb:". The system concludes with a double bar line and a 4/4 time signature.

Allto
CODA.

légèrement.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in 4/4 time and begins with a piano (*p*) dynamic. Instrumentation includes Oboe (Oua), Flute (Fl.), Bassoon (Bass), Clarinet (Cl.), Piccolo (Pist.), Violin (Viol.), and Horns (Hauts) and Bass Horn (Cors Bass). The notation includes various rhythmic values and articulation marks.

Second system of the musical score, continuing the grand staff notation with piano accompaniment and melodic lines.

Third system of the musical score, featuring a Piccolo (Pist.) entry in the upper voice.

Fourth system of the musical score, showing further development of the piano accompaniment and melodic motifs.

Fifth system of the musical score, including entries for Oboe (Oua) and Flute (Fl.).

Sixth system of the musical score, featuring entries for Flute (Fl.), Horn (Hauts), Piccolo (Pist.), and Bass Horn (Cors Bass). It concludes with a triplet of notes.

Seventh system of the musical score, the final system on the page, featuring Oboe (Oua) and Horn (Hauts) entries, and concluding with a triplet of notes.

First system of musical notation. Treble clef with a key signature of one flat. The bass line features a steady eighth-note accompaniment. The upper staff contains a melodic line with slurs and accents. A dynamic marking of *f* is present.

Second system of musical notation. Treble clef. Includes instrument labels: *Haut:*, *Fl:*, *P^{te} Fl:*, and *Cors: Bass:*. The bass line continues with eighth notes. The upper staff has melodic lines with slurs and accents.

Third system of musical notation. Treble clef. Includes the label *instruments à vent.* and *tutti.*. The bass line has a dynamic marking of *f*. The upper staff features melodic lines with slurs and accents.

Fourth system of musical notation. Treble clef. The bass line continues with eighth notes and a dynamic marking of *f*. The upper staff has melodic lines with slurs and accents.

Fifth system of musical notation. Treble clef. Includes the label *tutti.* and *Fl: Pist:*. The bass line has a dynamic marking of *p*. The upper staff features melodic lines with slurs and accents.

Sixth system of musical notation. Treble clef. Includes the labels *1^{re} Viol:* and *Cors: Qua:*. The bass line continues with eighth notes. The upper staff has melodic lines with slurs and accents.

Seventh system of musical notation. Treble clef. Includes a triplet marking *3* and a dynamic marking of *f*. The bass line continues with eighth notes. The upper staff has melodic lines with slurs and accents.

Fl:

p

Fl:

Haut:

This system shows the first five measures of a musical score. The top staff is for Flute (Fl:) and the bottom staff is for Piano (p). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The flute part has a melodic line with some grace notes.

p Fl:

Cors Bass:

Cors Qua: *p* Bass:

crese.

Haut:

This system shows measures 6-10. It introduces Cor Anglais (Cors Bass and Cors Qua) and Horns (Haut). The piano accompaniment continues with chords and a bass line. The flute part continues its melodic line.

crese.

This system shows measures 11-15. The piano accompaniment continues with chords and a bass line. The flute part continues its melodic line.

Cl: *crese.*

p Fl:

Haut: Tromp:

This system shows measures 16-20. It introduces Clarinet (Cl) and Horns/Trombones (Haut: Tromp). The piano accompaniment continues with chords and a bass line. The flute part continues its melodic line.

Haut: Tromp:

crese.

This system shows measures 21-25. The piano accompaniment continues with chords and a bass line. The flute part continues its melodic line.

This system shows measures 26-30. The piano accompaniment continues with chords and a bass line. The flute part continues its melodic line.

8

f tutti.

This system shows measures 31-35. It begins with a measure rest of 8 measures. The piano accompaniment continues with chords and a bass line. The flute part continues its melodic line.

8



First system of musical notation, measures 1-5. The treble clef part features a sequence of chords and eighth notes, while the bass clef part provides a rhythmic accompaniment with eighth notes and rests.

8



Second system of musical notation, measures 6-10. The treble clef part continues with eighth-note patterns and chords, and the bass clef part maintains the accompaniment.

8



Third system of musical notation, measures 11-15. The treble clef part shows a progression of chords and eighth notes, with the bass clef part providing a steady accompaniment.

8



Fourth system of musical notation, measures 16-20. The treble clef part features eighth-note runs and chords, while the bass clef part continues the accompaniment.



Fifth system of musical notation, measures 21-25. This system is characterized by a dense texture of eighth-note chords in both the treble and bass clefs.



Sixth system of musical notation, measures 26-30. Similar to the previous system, it features a dense texture of eighth-note chords in both hands.



Seventh system of musical notation, measures 31-35. The treble clef part has a more active line with eighth notes and chords, while the bass clef part continues with a steady accompaniment.

P^o et G^{de} Flû:

Hautb:

Clar:

Cors en MI^b et en LA^b

Bassons.

Tromp: en SI.

Pistons en SI.

Tromb: Timb:

1^{le} G^{se} C^{se}

PAS ASSYRIEN.

Maestoso.

PIANO.

f Tutti.

The first system shows the piano accompaniment for the beginning of the piece. It consists of two staves: a treble staff and a bass staff. The music is in 3/4 time and B-flat major. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The dynamic marking is *f* Tutti.

The second system continues the piano accompaniment. It maintains the same rhythmic and harmonic structure as the first system, with a focus on steady accompaniment for the other instruments.

All^o moderato.

Cors. Bass. I^o V^{on}
p Quat.

Flû.

The third system marks the beginning of the *All^o moderato* section. It introduces the Horns (Corns. Bass. I^o V^{on}) and Flute (Flû.) parts. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking is *p* Quat.

The fourth system introduces the Clarinet (Clar. B^{ons}) and Bassoon parts. The piano accompaniment continues. The dynamic marking is *p* Quat.

con 8^{va}

Clar. B^{ons}

The fifth system continues the piano accompaniment. It includes a marking *con 8^{va}* (with an 8va line above the staff) and a measure marked with the number 8. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The sixth system continues the piano accompaniment. It includes markings for *Quat.*, *Cors. Bass.*, and *f* Tutti. The piano part features a rhythmic pattern of eighth and sixteenth notes.

First system of a musical score. The upper staff features a complex melodic line with numerous triplets and sixteenth-note patterns. The lower staff provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *p* and *f*.

Second system of the musical score. The upper staff continues with intricate melodic passages. The lower staff includes the instruction "Clar. Bass. I. Von". Dynamics include *p*.

Third system of the musical score. The upper staff has a melodic line with a "7" marking above it. The lower staff includes the instruction "Hautb. Pist. Cors." and "Flu.". Dynamics include *f* and *p*.

Fourth system of the musical score. The upper staff features a melodic line with a "5" marking above it. The lower staff includes the instruction "*f* Tutti." and *p*.

Fifth system of the musical score. The upper staff has a melodic line with a "5" marking above it. The lower staff continues with a rhythmic accompaniment.

Sixth system of the musical score. The upper staff has a melodic line with a "5" marking above it. The lower staff includes the instruction "*f* Tutti." and concludes with a double bar line.

Andante.

First system of musical notation. The upper staff is a grand staff with a treble clef and a common time signature (C). The lower staff is a grand staff with a bass clef and a common time signature (C). The tempo is marked 'Andante'. The dynamic is marked 'P' (piano). The instrumentation includes Cors. (Cornets) and Pist. (Pistons). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A rehearsal mark '8' is indicated above the first measure of the lower staff.

Second system of musical notation. The upper staff is a grand staff with a treble clef and a common time signature (C). The lower staff is a grand staff with a bass clef and a common time signature (C). The instrumentation includes Fl. Cors. Bass. (Flute, Cornets, Bass). The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Third system of musical notation. The upper staff is a grand staff with a treble clef and a common time signature (C). The lower staff is a grand staff with a bass clef and a common time signature (C). The instrumentation includes Fl. Hautb. (Flute, Oboe) and Cors. (Cornets). The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A rehearsal mark '8' is indicated above the first measure of the upper staff.

Fourth system of musical notation. The upper staff is a grand staff with a treble clef and a common time signature (C). The lower staff is a grand staff with a bass clef and a common time signature (C). The instrumentation includes Pist. Vclles (Pistons, Violoncelles). The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A rehearsal mark '8' is indicated above the first measure of the upper staff.

Fifth system of musical notation. The upper staff is a grand staff with a treble clef and a common time signature (C). The lower staff is a grand staff with a bass clef and a common time signature (C). The instrumentation includes Quat. Bass. (Quadruple Bass). The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Sixth system of musical notation. The upper staff is a grand staff with a treble clef and a common time signature (C). The lower staff is a grand staff with a bass clef and a common time signature (C). The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A rehearsal mark '8' is indicated above the first measure of the upper staff.

8

f

This system shows the first two staves of a musical score. The top staff is in treble clef and contains a complex melodic line with many beamed notes. The bottom staff is in bass clef and contains a rhythmic accompaniment of chords. A dynamic marking of *f* is present in the first measure.

8

Pist. Vll^{es}

This system continues the musical score. The top staff features a melodic line with some grace notes. The bottom staff continues the chordal accompaniment. The instrument label *Pist. Vll^{es}* is written above the top staff.

Cors. Bass. Quat. *Clar.*

This system shows the third and fourth staves. The top staff has a melodic line with many beamed notes. The bottom staff continues the accompaniment. The instrument labels *Cors. Bass. Quat.* and *Clar.* are written above the top staff.

This system shows the fifth and sixth staves. The top staff continues the melodic line with many beamed notes. The bottom staff continues the accompaniment.

8

f Tutti.

This system shows the seventh and eighth staves. The top staff has a melodic line with many beamed notes. The bottom staff continues the accompaniment. A dynamic marking of *f Tutti.* is present in the second measure.

8

Clar. Solo.

This system shows the ninth and tenth staves. The top staff has a melodic line with many beamed notes. The bottom staff continues the accompaniment. The instrument label *Clar. Solo.* is written above the top staff.

Allegretto.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with piano accompaniment. Dynamics include *f* and *p*. The time signature is 2/4.

Second system of musical notation, continuing the piano accompaniment. The instruction "Fl. Cors. Bass." is written above the bass staff.

Third system of musical notation, including the instruction "octava ad lib." above the treble staff and "Tutti." above the bass staff.

Fourth system of musical notation, including the instruction "Cors. Pist. Tromb." above the bass staff.

Allegretto.

Fifth system of musical notation, including the instruction "Quat. Clar. Bass." above the bass staff.

Sixth system of musical notation, including the instruction "Fl. Hautb Clar." above the bass staff.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The key signature has three flats. The word "Tutti." is written above the grand staff in the final measure.

Second system of musical notation, continuing the grand staff accompaniment. A first ending bracket labeled "8" spans the final two measures.

Third system of musical notation, introducing woodwind parts. The grand staff accompaniment continues. A first ending bracket labeled "8" is present. The woodwind parts are labeled "Clar. Bass." and "Cors. Flu.".

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff accompaniment. The word "Tutti." is written above the grand staff, and a dynamic marking "f" is present.

Fifth system of musical notation, featuring a grand staff accompaniment with complex rhythmic patterns.

Sixth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff accompaniment. A dynamic marking "f" is present. The first violin part is labeled "1^{er} Viol.".

First system of musical notation. Treble and bass clefs. Dynamics: *p*, *f* Tutti, *p* Pist. Flut., *f* Tutti.

Second system of musical notation. Treble and bass clefs. Dynamics: *f*, *p*, *f*, *p*.

Third system of musical notation. Treble and bass clefs. Dynamics: *f*, *p*, *f*.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *p* Pist. Flut.

Fifth system of musical notation. Treble and bass clefs. Dynamics: *f* Tutti.

Sixth system of musical notation. Treble and bass clefs. Measure 8 is indicated.

Allegretto.

8

Flut. Hautb. Clar.

Seventh system of musical notation. Treble and bass clefs. Time signature: 9/4. Dynamics: *p* Quat., *p* Bass. Solo. Cors.

8

First system of musical notation, measures 1-5. Treble clef with a key signature of one sharp (F#). The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment of chords and eighth notes.

8

Second system of musical notation, measures 6-10. The right hand continues with dense chordal textures and eighth-note patterns. The left hand maintains a consistent accompaniment.

8

Third system of musical notation, measures 11-15. The right hand shows some melodic movement within the chordal texture. The left hand accompaniment remains steady.

8

Fourth system of musical notation, measures 16-20. The right hand's texture becomes more intricate with overlapping eighth notes. The left hand accompaniment continues.

8

Fifth system of musical notation, measures 21-25. The right hand features a prominent eighth-note pattern. The left hand accompaniment is consistent.

8

Sixth system of musical notation, measures 26-30. The right hand continues with complex textures. The left hand accompaniment is steady. A *f* (forte) dynamic marking is present.

8

Seventh system of musical notation, measures 31-35. The right hand has a more melodic line. The left hand accompaniment concludes with a final chord. The system ends with a double bar line and a key signature change to two flats (Bb, Eb) and a 4/4 time signature.

CODA.

Flat. I^o V^o

First system of the CODA section. It features a grand staff with treble and bass clefs. The music is in a 7/8 time signature. The upper staff contains melodic lines for Flute I and Violin I, with some notes marked with a '7' (likely a fingering). The lower staff contains accompaniment for Quartet, Horns, Pistols, and Bass. Dynamics include *p* (piano).

Second system of the CODA section. The grand staff continues the accompaniment. Dynamics include *p*. The label "Hautb. Clar." (Horn and Clarinet) is positioned above the right side of the system.

Third system of the CODA section. The grand staff continues the accompaniment. Dynamics include *p*. The label "Hautb. Clar." is positioned above the right side of the system.

Fourth system of the CODA section. The grand staff continues the accompaniment. Dynamics include *f* (forte). The label "Tutti. cresc." (Tutti, crescendo) is positioned above the right side of the system. A dashed line with the number "8" above it indicates the start of a new section.

Fifth system of the CODA section. The grand staff continues the accompaniment. Dynamics include *f*. A dashed line with the number "8" above it indicates the start of a new section.

First system of a musical score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a complex, rapid melodic line with many beamed notes. The bass staff contains a simpler accompaniment. The key signature has two flats (B-flat and E-flat). The system is divided into four measures. The second measure contains the text "cresc: - poco - - - a - - -".

Second system of the musical score. It consists of two staves. The treble staff continues with the complex melodic line. The bass staff has a more active accompaniment. The system is divided into four measures. The first measure contains the text "- poco." and the second measure contains "Tutti." with a forte (f) dynamic marking.

Third system of the musical score. It consists of two staves. The treble staff continues with the complex melodic line. The bass staff has a more active accompaniment. The system is divided into five measures.

Fourth system of the musical score. It consists of two staves. The treble staff continues with the complex melodic line. The bass staff has a more active accompaniment. The system is divided into five measures.

Fifth system of the musical score. It consists of two staves. The treble staff continues with the complex melodic line. The bass staff has a more active accompaniment. The system is divided into five measures.

The first system of musical notation consists of two staves, a treble staff and a bass staff, both in a key signature of two flats (B-flat and E-flat). The treble staff features a complex texture of chords and moving lines, while the bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes.

The second system continues the musical piece with similar textures in both staves. The treble staff shows some chromatic movement and the bass staff maintains its rhythmic accompaniment.

The third system introduces a dynamic marking of *f* (forte) and the instruction *Tutti.* in the right-hand staff. The music becomes more intense, with the treble staff featuring more prominent chordal textures and the bass staff playing a more active role.

The fourth system shows a continuation of the musical themes. The treble staff has a more melodic line with some slurs, and the bass staff continues with its accompaniment.

The fifth system concludes the page with a final system of music. The treble staff features some sustained chords and the bass staff ends with a few final notes, including a double bar line.

APRÈS LA DANSE.

Récitatif.

Allegro.

PIANO.

p Tutti. cresc. *s*

The piano introduction consists of two staves. The right hand features a melodic line with a rising eighth-note pattern, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic and a crescendo, ending with a forte (*s*) dynamic.

The piano accompaniment for the recitative consists of two staves. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes. The dynamics are consistent with the introduction, starting piano and ending forte.

SEMIBAMIS.

I - ei par vos hom - ma - ges, Prin - ces,

Cors. Tromp.

Tromb.

Quad.

peu - ples,

ma - ges,

Secondez mes vœux.

The vocal and instrumental accompaniment for the recitative consists of two staves. The right hand contains the vocal line with lyrics, and the left hand provides a rhythmic accompaniment. The piece begins with a piano (*p*) dynamic and ends with a forte (*s*) dynamic.

