

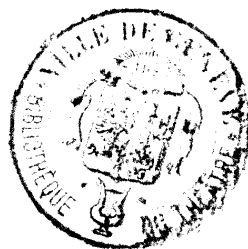
1.^{re} et 2.^o alto

PARTIES SEPARÉES
DU
CALIFE DE BAGDAD

OPÉRA EN UN ACTE

DE S.^T JUST

Mis en Musique



PAR

A. BOIELDIEU

39

Membre du Conservatoire de Musique de Paris

Représenté sur le Théâtre de l'Opéra Comique le 29 Fructidor An 8.

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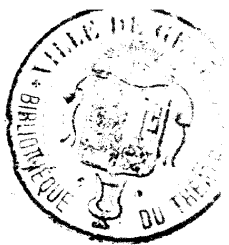
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1.^{er} et 2.^e ALTO

And.^{no}

OUVERTURE .

This musical score is for an Alto voice part and piano accompaniment. The Alto part is written on a single staff at the top, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves below the Alto part, using a grand staff with treble and bass clefs. The key signature for the piano part is also one sharp (F#). The score consists of 15 measures. The Alto part features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. Dynamics such as *ff* (fortissimo) and *p* (piano) are indicated throughout the score. The page number 15 is located at the bottom center.

15

ALTO

3

This musical score page features two staves: an Alto staff (top) and a Viola staff (bottom). The Alto staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings such as *p*, *ff*, and *pp*. The Viola staff also uses a treble clef and the same key signature and time signature, featuring similar rhythmic patterns and dynamic markings. The page is numbered '15' at the bottom center. The score is written in a standard musical notation style with a clear layout and legible handwriting.

All^o Spirituoso

ALTO

N^o 1.

4

All^o Spirituoso

ALTO

N^o 1.

p

ff

p

f

ff

p

f

p

f

p

f

p

f

p

f

p

15

ALTO

5

This musical score is for an Alto and Piano. The Alto part is written on a single staff with a key signature of one flat (B-flat) and a common time signature. The Piano part is written on a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into two systems. The first system contains measures 1 through 14, and the second system contains measures 15 through 28. The Alto part features a variety of dynamics including *f*, *ff*, *p*, *pp*, and *cres*. The Piano part includes a section marked "And.^{no}" (Andantino) in measures 10-11, which changes to 3/8 time. The lyrics "un tel se" are written under the piano part in measures 14-15. The score concludes with a double bar line in measure 28.

cres

f *p cres*

f *ff* *And.^{no}* *I*

Pour *I* *ff* *pp* *ff* *pp*

ff *p* *ff* *ff*

ff *un* *tel* *se* *ff*

ff

Les beautés dont vous
peuplés vos serails

And^e. con motto

Recit.

De tous les pays pour vous plaire je saurai prendre tour a

tour les goûts et le ca = rac = = tè = re a francai = se vi = = ve et lé =

gère voulez vous consacrer vos jours et votre a = mour d'une flam = me si bel = le

And.^{no}

du chant i = ta = li = = en si. vous ê = = tes é = = = pris

Cantabile

ton le plus la = men = ta = ble je vous peindrai mon ar = deur et l'ex = cès de la dou =

=leur qui loin de vous de

vous m'ac = =

ALTO

= cable
 All. Vivace
 moins vite
 = rable
 Staccato
 Préfé-
 I
 = saise sur le sommet des monts
 And.
 Recit.
 a mon é-poux pour peu que l'allemande
 plaise
 Valse
 legate
 2
 Volta

15

ALTO

fp 2 fp

Mouvement de l'anglaise

p

plus vite

pizzic.

arco

arco

fp

N° 4

Me traitera-t'elle
moins sévèrement
que vous.

All. Vivace

Alto

v. no 2° fp

cres

15 2

ALTO

9

And.^{no} *f* *ff*

Àh! C'est lui même

I *I* *p* *I* *I*

f

Stac. Soli *p* *f*

p cres *ff*

f *p* *f* *ff*

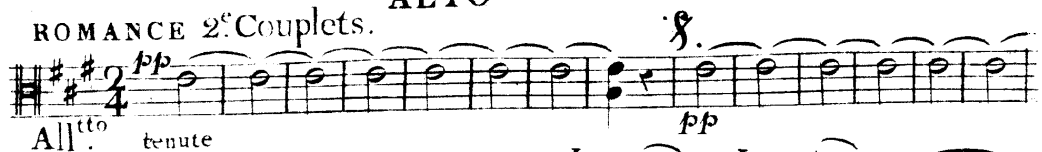
Solo *p* *p* *p*

Sec. *ff* *p* *ff* *p* *ff*

15

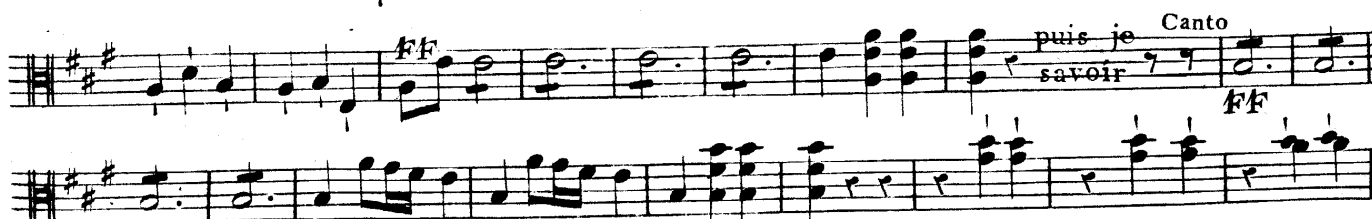
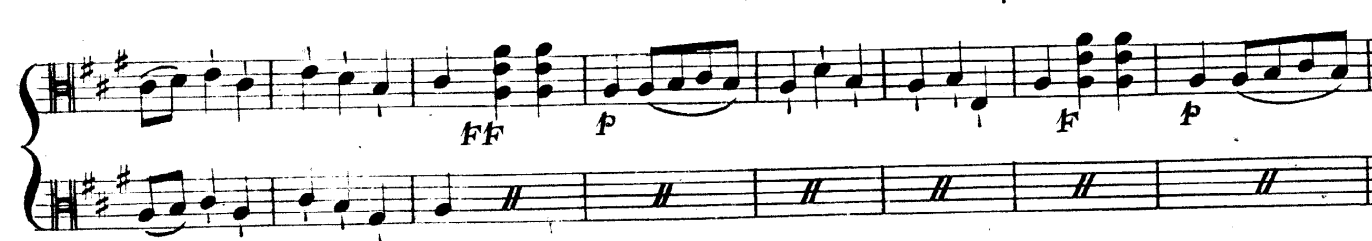
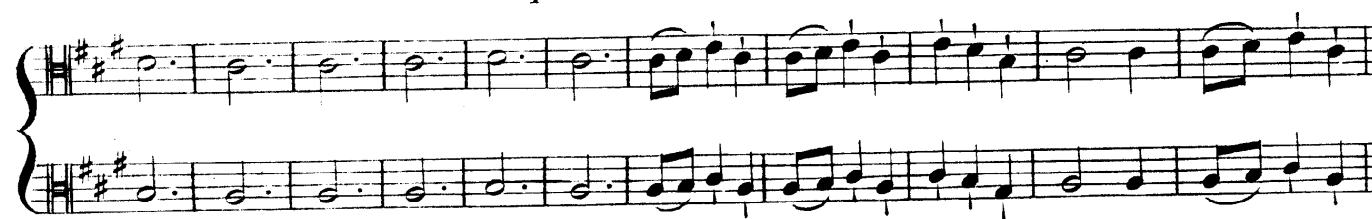
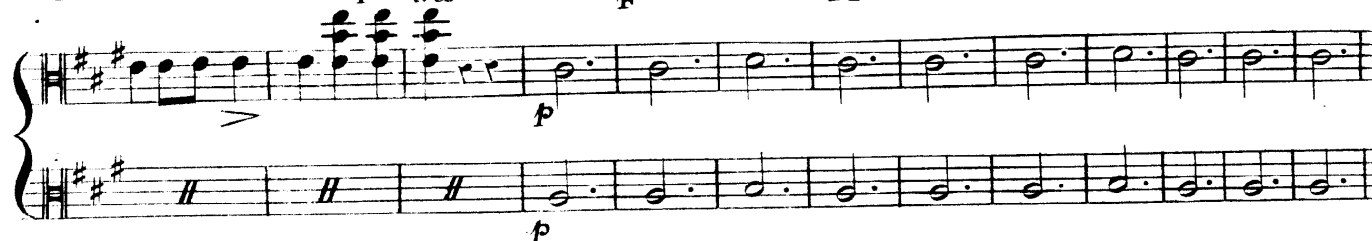
Detailed description: This is a musical score for an Alto voice part and piano accompaniment. The score is written on 15 staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a melodic line, followed by a rest, and then continues with a series of notes. The second staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The third staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes. The fourth staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The fifth staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes. The sixth staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The seventh staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes. The eighth staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The ninth staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes. The tenth staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The eleventh staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes. The twelfth staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The thirteenth staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes. The fourteenth staff is the piano accompaniment, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords and arpeggiated figures. The fifteenth staff is the vocal line, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a melodic line, followed by a rest, and then continues with a series of notes.

qu'a fait n'aitre en moi
ce jeune inconnu.



sa présen- = ce si c'est de la

N° 6
il est tard
songeons plutôt



table

ALTO

11

qui vous a
commandé

on parle qui vous a
donné l'ordre

3

quoi votre
maître

3

qui m'envoie
cela?

ff

mais je veux
absolument.

p

p

ff

p

f

p

mais encore une
fois dites-moi donc.

f

p

ALTO

il faut chanter et je vous
donne l'exemple

All^{to}

Violon

Alto

The musical score is written for Alto and Violon. It consists of several systems of staves. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is written in a single staff with a treble clef. The tempo is marked 'All^{to}'. The key signature has one flat (B-flat). The lyrics are in French. The score includes dynamic markings such as **ff** (fortissimo) and **ff** (fortissimo). The lyrics are: 'il faut chanter et je vous donne l'exemple', 'chantons l'amour', 'chantons l'a', and 'tu veux donc périr'.

chantons l'amour

chantons l'a

tu veux donc périr

ALTO

15

ff eh! bien ton nom **f** vous me demandez mon nom sans

f Recit. **f**

doute eh! bien je m'ap = pel = le il Bon = do = ca

f

15

Volti.

ni

ff *pp* *ff* *fp* *fp* *fp* *f* *p* *cres* *f* *ff* *p* *f* *p* *cres* *p* *Mod.to* *f* *f*

Recit.
je de =

= vrais.... mais levez vous

pp *ff*

15

Detailed description: This is a musical score for an Alto voice part and piano accompaniment. The score is written on ten staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together. The second staff is the piano accompaniment, also in treble clef, with similar rhythmic patterns. The third staff is the vocal line, starting with a treble clef and a key signature of one flat. It includes the lyrics "Recit." and "je de =". The fourth staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It includes the lyrics "= vrais.... mais levez vous". The fifth staff is the vocal line, starting with a treble clef and a key signature of one flat. The sixth staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The seventh staff is the vocal line, starting with a treble clef and a key signature of one flat. The eighth staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The ninth staff is the vocal line, starting with a treble clef and a key signature of one flat. The tenth staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The score includes dynamic markings *pp* (pianissimo) and *ff* (fortissimo). The page number 15 is printed at the bottom center.

MARCHE

ALTO

N^o 7Mod.^{to}

me rendra folle
c'est sure

ppp Staccato*ppp*

ALTO

Vocal Line:

- Staff 1: *ff* **mais en**
- Staff 2: *ff* **le ca = li = fe accep =**
- Staff 3: *pp* **suivez la voix**
- Staff 4: *pp* **=tez**

Piano Accompaniment:

- Staff 1: *ff*
- Staff 2: *ff*
- Staff 3: *pp* **creu**
- Staff 4: *pp* **creu**
- Staff 5: *poco ff*
- Staff 6: *p* **creu**
- Staff 7: *poco ff*
- Staff 8: *ff*

ALTO

19

Basso

Alto

ff

qu'ils deviennent

ff

p

p

ff

ff