



LA

PERLE DU BRÉSIL

OPÉRA COMIQUE

EN TROIS ACTES.

POUR PIANO ET CHANT

PAROLES

DE

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MUSIQUE

DE

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A LONDRES,
CHEZ SCHOTT ET C^O.

A MAYENCE,
CHEZ LES FILS DE B. SCHOTT.

MOZART.

ROSSINI.

BELLINI.

MERCADANTE.

GLUCK.

DONIZETTI.

BOIELDIEU.

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N^o 4.

AIR.

Moderato. (M. 408 = \bullet)

SALVADOR.

PIANO.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Moderato' with a metronome marking of 408 = \bullet . The score is divided into two systems, each containing a vocal line and a piano accompaniment.

System 1:

- Vocal Line:** The vocal line is mostly silent in this system.
- Piano Accompaniment:** The piano part begins with a forte (*f*) dynamic. The right hand features chords and moving lines, while the left hand has a rhythmic accompaniment. Dynamics include *f*, *tr*, and *rf*.

System 2:

- Vocal Line:** The vocal line enters with the lyrics: "Jus - qu'à ce jour, sans desir sans en vi - e, je fus pour".
- Piano Accompaniment:** The piano part continues with a complex texture of chords and moving lines. Dynamics include *rf*, *p*, and *f*.

System 3:

- Vocal Line:** The vocal line continues with the lyrics: "et - le un gui - de, protecteur, pour moi c'é -".
- Piano Accompaniment:** The piano part continues with a complex texture of chords and moving lines. Dynamics include *f*, *p*, and *f*.

- tait u - ne fil - le ché - ri - e dont je devais, dont je devais

The first system features a vocal line in the bass clef and a piano accompaniment in grand staff. The piano part consists of dense chords in the right hand and a simple bass line in the left hand. The lyrics are: "- tait u - ne fil - le ché - ri - e dont je devais, dont je devais".

assurer - le bonheur.

p

poco marcato.

The second system continues the vocal line and piano accompaniment. The piano part has a more rhythmic feel. The lyrics are: "assurer - le bonheur.". Dynamics include *p* and *poco marcato.*

mais tant d'at - traits, tant de grâ - ce char - man - te, d'un tout mes

crs. *f* *crs.* *tr*

The third system continues the vocal line and piano accompaniment. The piano part features some trills and dynamic markings. The lyrics are: "mais tant d'at - traits, tant de grâ - ce char - man - te, d'un tout mes". Dynamics include *crs.*, *f*, *crs.*, and *tr*.

sens ont é - veil - lé l'a - mour dans tous mes sens ont éveil -

tr

The fourth system continues the vocal line and piano accompaniment. The piano part has a trill in the left hand. The lyrics are: "sens ont é - veil - lé l'a - mour dans tous mes sens ont éveil -". Dynamics include *tr*.

- lé out é - veil - lé l'a - mour dans tous mes

crs. *mf*

The fifth system concludes the vocal line and piano accompaniment. The piano part has a *mf* dynamic. The lyrics are: "- lé out é - veil - lé l'a - mour dans tous mes". Dynamics include *crs.* and *mf*.

sens ont e - veil - le l'a - mour.

ai - mable en - fant, elle i - gno - re, dans sa na -

- i - ve can - deur, cet a - mour qui me dé - vo - re et dont sé -

ni - vre mon cœur cet a - mour qui me dé - vo - re et dont sé -

- ni - vre dont sé - ni - vre mon cœur.

croisez.

stringendo.

ff

Andante. (M. 18 = ♩)

5

Musical score for the piano introduction, consisting of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a simple harmonic accompaniment. Dynamics include *f*, *p*, and *pp*.

il canto espressivo.

Musical score for the first vocal entry, consisting of two staves. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a dense texture of chords and arpeggios.

Musical score for the piano accompaniment corresponding to the first vocal entry, consisting of two staves. The piano part continues with its dense texture of chords and arpeggios.

dolce cantabile.

Musical score for the vocal line of the first phrase, consisting of a single staff in the bass clef.

O ma Zora ché - ri - - e, dou - xiè - re de mon - - cœur,

Musical score for the piano accompaniment of the first phrase, consisting of two staves. The piano part features a dense texture of chords and arpeggios.

Musical score for the vocal line of the second phrase, consisting of a single staff in the bass clef.

je te donne ma vi - - e, donne moi le bon - - heur! —

Musical score for the piano accompaniment of the second phrase, consisting of two staves. The piano part features a dense texture of chords and arpeggios.

4

de l'amour qui m'en - flam - me et qui char - me mon

This system contains the first line of the musical score. It features a vocal line in bass clef with lyrics, and a piano accompaniment consisting of a grand staff with treble and bass clefs. The piano part includes a dynamic marking 'p' and a fermata over the first measure.

a - - me, cachous la vi - - ve flam - - me

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system.

à tout regard ja - loux! mal - heur, mal - heur, au téné -

trémolo.

ritenuto.

This system contains the third line of the musical score. The piano accompaniment features a *trémolo* effect in the right hand and a *ritenuto* marking in the left hand.

- rat - - - re qui cher - cherait à plai - - re à

This system contains the fourth line of the musical score. The piano accompaniment continues with complex rhythmic patterns.

cel - - le qui m'est chère, mal - heur, malheur au té - mé -

This system contains the fifth and final line of the musical score on this page. It concludes the vocal phrase and piano accompaniment.

rai - - - re, qu'il crai - gue mon courroux! qu'il

p

This system contains the first two staves of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'rai - - - re, qu'il crai - gue mon courroux! qu'il'.

- crai - gue mon courroux! mal - heur mal - heur mal -

f

This system contains the second two staves of music. The vocal line continues with the lyrics '- crai - gue mon courroux! mal - heur mal - heur mal -'. The piano accompaniment features a prominent upward-moving melodic line in the right hand. The dynamic marking *f* (forte) is present.

- heur!

f *p*

This system contains the third two staves of music. The vocal line concludes with '- heur!'. The piano accompaniment has a dynamic marking *f* (forte) in the first measure and *p* (piano) in the second measure.

This system shows a detailed view of the piano accompaniment, consisting of two staves (treble and bass clefs). It features a complex rhythmic pattern with many beamed notes and rests.

Ô ma Zora - ché - ri - - e, doux rêve de mon cœur,

This system contains the final two staves of music. The vocal line is in the bass clef and begins with the lyrics 'Ô ma Zora - ché - ri - - e, doux rêve de mon cœur,'. The piano accompaniment is in the grand staff.

N 7.
PRIÈRE.

And. sostenuto.

MARIA.



DIMITRI.



LE PRIEUR.



Le Prieur sort du convent, monte sur le rocher et élève les mains autour de lui, Maria et Dimitri sagenouillent dans l'ombre.

PIANO.



LE PRIEUR.

EX - auz nous, Seigneur! bé - nis la nuit qui tombe, Lenoir sil -



len, les ris, le ment, le lac ver - meil, la douceur du ber - ceau, le



calme de la tom - be, L'homme dans le tra - vaill, l'enfant dans le som -

MARINA *dim.*
Seigneur, bénis l'a - mour!

DIMITRI *f dim.*
Seigneur, bénis l'a - mour!

p
-meil; Bé - nis l'oiseau ca - ché sous la sombre ra -

pp *crusc.*
-mu - re, La mer qui gronde au loin et la ter - re qui dort, La source qui jal -

f
-lit et l'arbre qui murmure; Bé - nis le deuil, la joie et la vie et la

dim.

staccato,

mort. Bé - nis le deuil, la joie et la vie et la

pp *staccato,*

MARINA. *p*

Sei - gneur, bé - nis l'a - mour.

DEMETRI. *p*

Sei - gneur, bé - nis l'a - mour.

molto,

pp *p*

Le comte de Lusace parut, à sa vue Vasili fait signe à Marina de regagner les tentes des Bohémiens et lui-même rentre dans le couvent.

no note quand on
fait la coupe

p *ppp*

N° II COUPLETS.

Allegro feroco.

LUSACE.

PIANO. *ff*

LUSACE.

J'ai pour tou - te phi - lo - so - phi - e d'è - tre dé - fian - t i - ci bas, De tout, de

p *f* *p*

tout, je me dé - fi - es. Dé - fi - ons nous à cha - que pas. Dé - fions nous

f *pp*

L. *du vent, des on - des, Dé - fi - ons nous des as - tres*

L. *d'or, Des femmes brunes et des blon - des, Des femmes*

p *pp rall.*

rall. *pp*

L. *bru - nes et des blon - des, dé - fi - ons nous — Dé - fi - ons*

dim. *p* *tempo.*

dim. *p* *tempo*

L. *nous à cha - que pas, Dé - fi - ons nous à chaque pas, Dé - fi - ons*

cresc.

1. nous de l'eau qui dort *ff* Dé-fi-ous nous de

1. l'eau qui dort. *ff* *suitez*

LESACE... *p* Pour être heu-reux, pour être heu-reu-se, Dé-fi-ous

1. nous à cha-que pas Des a-mou-reux, des a-mou-reu-ses Et sur-

L. *p*

_ tout surtout de l'a - mour. Dé - fions nous — des jeunes prin - ces Qui n'ont pas

f *pp*

L. *p*

un vil - lage en - cor Et puis pro - met - tent des pro - vin -

L. *pp rall.*

_ ces Et qui pro - met - tent des — pro - vin -

rall. *pp* *dim.*

L. *p* *tempo.*

_ ces, Dé - fi - ons nous. — Dé - fi - ons nous bien chaque

p *tempo.*

1. *f*
 jour, De_fions nous, de_fions nous, De_fions nous de l'eau qui

1. *ff*
 dort, De_fions nous de l'eau qui

MD. *ff* *suivez.*

1. dort.

VANDA. Recit. Pour.

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