

Nº 9.
CERÉMONIE TURQUE
MARCHE

Moderato. (♩ = 66)

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score begins with a piano (*p*) dynamic. The first system includes a first ending bracket (*1^{re}*) in the treble staff. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth and fifth systems continue with various dynamics and melodic lines. The sixth system concludes with a double bar line and repeat signs.

(♩ = 72) *p* Voix de femmes. *cresc*

Al - lah, Al - lah, Al - lah, Al - lah, Al -

1^{er} Ténors. *p* *cresc*

Al - lah, Al - lah, Al - lah, Al - lah, Al -

2^{es} Ténors. *p* *cresc*

Al - lah, Al - lah, Al - lah, Al - lah, Al -

Basses. *p* *cresc*

Al - lah, Al lah, Al - lah, Al - lah, Al -

pp *cresc poco*

poco a poco.

- lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

poco a poco.

- lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

poco a poco.

- lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

poco a poco.

- lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

a poco.

decresc. **p**

- lah, Al - lah, Al - lah, eck - ber

decresc. **p**

- lah, Al - lah, Al - lah, eck - ber

decresc. **p**

- lah, Al - lah, Al - lah, eck - ber

decresc. **p**

- lah, Al - lah, Al - lah, eck - ber

LE MUPHTI. (♩ = 104)

Se ti sa - bir, Ti respon - dir, Se

ti sa - bir, ——— Ti respon - dir, Ti respon -

1.
M

- dir; Se non sa - bir, Ta - zir, ta - zir;

1.
M

Se non sa - bir, Ta - zir, ta - zir, ta -

(PARLE) Dice, Turque, qui starquista?
Anabatista? Anabatista? Anabatista? Zvinglista? Coffita?

1.
M

- zir, ta - zir!

Dessus. (Ils font signe que non)

1^{er} Ténors.

2^{ds} Ténors.

Basses.

f ioc, ioc,

f ioc, ioc,

f ioc, ioc,

f ioc, ioc,

Mouv! ad lib.

Hussita? Morista?
Fronista?

(les imitant) ioc, ioc, ioc,
star pagana?

Luterana?

Puritana?

le
M.

ioc, ioc, ioc, ioc, ioc, ioc,

ioc, ioc, ioc, ioc, ioc, ioc,

ioc, ioc, ioc, ioc, ioc, ioc,

ioc, ioc, ioc, ioc, ioc, ioc,

Bramina?
Moffina? Zurina?

Allegretto.
ioc, ioc, ioc,
Mahometana? Mahometana? (♩ = 104).

le
M.

ioc, ioc, ioc, ioc, f Ei Val

ioc, ioc, ioc, ioc, f Ei Val

ioc, ioc, ioc, ioc, f Ei Val

ioc, ioc, ioc, ioc, f Ei Val

- lah, ei Val - lah, ei Val - lah, Vallah, Val - lah, Ei Val -

- lah, ei Val - lah, ei Val - lah, Vallah, Val - lah, Ei Val -

- lah, ei Val - lah, ei Val - lah, Vallah, Val - lah, Ei Val -

- lah, ei Val - lah, ei Val - lah, Vallah, Val - lah. Ei Val -

(Parlé). Come Chamara?

le
M.

- lah, ei Val - lah, ei Val - lah, Val - lah, Val - lah!

- lah, ei Val - lah, ei Val - lah, Val - lah, Val - lah.

- lah, ei Val - lah, ei Val - lah, Val - lah, Val - lah.

- lah, ei Val - lah, ei Val - lah, Val - lah, Val - lah.

Come chamara?

Giourdina?

Giourdi-

1^a M.

Sempre Allegretto.

f Giour - di - na, Giour - di - na, Giour - di - na,

f Giour - di - na, Giour - di - na, Giour - di - na,

f Giour - di - na, Giour - di - na, Giour - di - na,

f Giour - di - na, Giour - di - na, Giour - di - na,

- na, Giourdina, Giourdinal

1^a M.

Giour - dina, Giour dina, Giour - di - na.

Giour - dina, Giour dina, Giour - di - na.

Giour - dina, Giour dina, Giour - di - na.

Giour - dina, Giour dina, Giour - di - na.

AIR DU MUPHTI.

And^{te} con moto (♩ = 78).

Mahometta, per Giordina Mi pregar, sera e ma -

f *p*

le M. - ti - na. Vole far un Pala - di - na De Giordina, de Giordina -

le M. - di - na, Dar tur - ban - ta, e dar scar - ri - na, Con ga - le - ra e bri - gan -

le M. - ti - na, Per def - fen - der Pa - les - ti - na, Dar tur - ban - ta, e dar scar -

le M. *ri - na, Con ga - le - ra e bri - gan - ti - na, Per def - fen - der Pa - les -*

le M. *- ti - na. Maho - me - ta, per Giour - di - na Mi pre - gar sera e ma -*

le M. *- ti - na, Maho - me - ta, Per Giour - di - na Mi pre - gar Sera e ma -*

le M. *- ti - na. Star bon Tur - ca, Giour - di - na?*

f Hi Val -
f Hi Val -
f Hi Val -
f Hi Val -

1^o
M.

Star bon Tur-ca, Giourdi-na, Giour-di-na?

- la, hi Val - la. *f* Hi Val -

- la, hi Val - la. *f* Hi Val -

- la, hi Val - la. *f* Hi Val -

- la, hi Val - la. *f* Hi Val -

1^o
M.

Ha-la - ba, ba-la - chou, ba'-la - ba, ba-la -

- la, hi Val - la!

- la, hi Val - la!

- la, hi Val - la!

- la, hi Val - la!

- la, hi Val - la!

p

1. M. *da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -*

The first system consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat). The lyrics are: *da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -*. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and chords in the right hand.

1. M. *- chou, ba-la - ba, ba-la - da.*

Ha-la - ba, ba-la - chou, ba-la - ba, ba-la -

Ha-la - ba, ba-la - chou, ba-la - ba, ba-la -

Ha-la - ba, ba-la - chou, ba-la - ba, ba-la -

Ha-la - ba, ba-la - chou, ba-la - ba, ba-la -

The second system continues the musical piece. It features four vocal lines and piano accompaniment. The lyrics for the vocal lines are: *- chou, ba-la - ba, ba-la - da.* followed by *Ha-la - ba, ba-la - chou, ba-la - ba, ba-la -* on four separate lines. The piano accompaniment includes a grand staff and a bass line. A dynamic marking of *f* (forte) is present in the piano part.

- da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -

- da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -

- da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -

- da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -

The third system continues the musical piece with four vocal lines and piano accompaniment. The lyrics for the vocal lines are: *- da, ba-la - ba, ba-la - da, ba-la - ba, ba-la - da, ba-la - ba, ba-la -* on four separate lines. The piano accompaniment includes a grand staff and a bass line.

-chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la -
 -chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la -
 -chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la -
 -chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of one flat (B-flat major or D minor). The lyrics are 'ba_la - ba, ba_la - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la -' repeated across the four vocal lines.

- da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la -
 - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la -
 - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la -
 - da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la -

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are '- da, ba_la - ba, ba_la - chou, ba_la - ba, ba_la - da, ba_la - ba, ba_la -' repeated across the four vocal lines. The piano accompaniment continues with the same instrumental texture as the first system.

-chou, ba-la-ba, ba-la-da, ba-la-ba, ba-la-da, ba-la-ba, ba-la-

-chou, ba-la-ba, ba-la-da, ba-la-ba, ba-la-da, ba-la-ba, ba-la-

-chou, ba-la-ba, ba-la-da, ba-la-ba, ba-la-da, ba-la-ba, ba-la-

-chou, ba-la-ba, ba-la-da, ba-la-ba, ba-la-da, ba-la-ba, ba-la-

-da ba-la-ba, ba-la-da, ba-la-chou, ba-la-da

-da ba-la-ba, ba-la-da, ba-la-chou, ba-la-da

-da ba-la-ba, ba-la-da, ba-la-chou, ba-la-da

-da ba-la-ba, ba-la-da, ba-la-chou, ba-la-da

2^e ENTRÉE DE BALLET (*)

Tures dansants.

Alf^o mod^{to}

PIANO.

f

And^{no} quasi All^{to}

Voix de femmes.

f Hou,1^{rs} Ténors.*f* Hou,2^{ds} Ténors.*f* Hou,

Basses.

f Hou,

(*) Le Muphti rentre, coiffé de son turban de cérémonie, garni de bougies allumées. On fait agenouiller M^r Jourdain; son dos sert de pupitre à Falcoran, dont le Muphti tourne les feuillets avec précipitation.

hou, hou, hou, hou, hou, hou,

hou, hou, hou, hou, hou, hou,

hou, hou, hou, hou, hou, hou,

hou, hou, hou, hou, hou, hou,

LE MUPHTI. *Un peu plus vite.*

f Ti non star furba?

hou, hou, Al-lah eck-ber. *f* No, no, no,

hou, hou, Al-lah eck-ber. *f* No, no, no,

hou, hou, Al-lah eck-ber. *f* No, no, no,

hou, hou, Al-lah eck-ber. *f* No, no, no,

mf *ff*

le
M.

Non star for_fan - ta? Non star forfan - ta?

No, no, no, No, no, no,

No, no, no, No, no, no,

No, no, no, No, no, no,

No, no, no, No, no, no,

mf *ff* *mf* *ff*

l
M.

Donar turban_ta, do_nar turban - ta; Donar turban_ta, do_nar turban - ta.

mf

Ti non star fur - ba? no, no, no, Ti non star fur - ba, no, no, no,

Ti non star fur - ba? no, no, no, Ti non star fur - ba, no, no, no,

Ti non star fur - ba? no, no, no, Ti non star fur - ba, no, no, no,

Ti non star fur - ba? no, no, no, Ti non star fur - ba, no, no, no,

ff *ff*

Non star for_fan - ta, no, no, no, Donar turban_ta, do_nar turban - ta,

Non star for_fan - ta, no, no, no, Donar turban_ta, do_nar turban - ta,

Non star for_fan - ta, no, no, no, Donar turban_ta, do_nar turban - ta,

Non star for_fan - ta, no, no, no, Donar turban_ta, do_nar turban - ta,

ff

do_nar tur_ban_ta, do - nar tur_ban - ta, do_nar tur_ban - ta!

do_nar tur_ban_ta, do - nar tur_ban - ta, do_nar tur_ban - ta!

do_nar tur_ban_ta, do - nar tur_ban - ta, do_nar tur_ban - ta!

do_nar tur_ban_ta, do - nar tur_ban - ta, do_nar tur_ban - ta!

5^e ENTRÉE DE BALLET.

Les Turcs dansants mettent le turban sur la tête de M^r Jourdain.

Allegro.

PIANO.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a dynamic marking of *f* (forte). The score includes various musical notations such as eighth and sixteenth notes, chords, and repeat signs. The piece concludes with a double bar line and a final chord in the treble staff.

Con moto.

le M. *6/8*

Ti star no - bile, non star fab - bola, non star fab - bola, non star

le M. *6/8*

fab - bola, Pigliar schiabbola, pigliar schiabbola, pigliar schiabbola, pigliar

le M. *6/8*

schiab - bo - la, pigliar schiab - bo - la!

f Ti star no - bi - le, non star

f Ti star no - bi - le, non star

f Ti star no - bi - le, non star

f Ti star no - bi - le, non star

fab - bo - la, ti star no - bi - le, non star fab - bola, Pigliar schiabbola, pigliar

fab - bo - la, ti star no - bi - le, non star fab - bola, Pigliar schiabbola, pigliar

fab - bo - la, ti star no - bi - le, non star fab - bola, Pigliar schiabbola, pigliar

fab - bo - la, ti star no - bi - le, non star fab - bola, Pigliar schiabbola, pigliar

schiab - bo - la, pigliar schiab - bo - la, pigliar schiab - bo - la, pigliar

schiab - bo - la, pigliar schiab - bo - la, pigliar schiab - bo - la, pigliar

schiab - bo - la, pigliar schiab - bo - la, pigliar schiab - bo - la, pigliar

schiab - bo - la, pigliar schiab - bo - la, pigliar schiab - bo - la, pigliar

schia_bo_la, pigliar schia_bo_la, pigliar schia_bo_la, pigliar

schia_bo_la, pigliar schia_bo_la, pigliar schia_bo_la, pigliar

schia_bo_la, pigliar schia_bo_la, pigliar schia_bo_la, pigliar

schia_bo_la, pigliar schia_bo_la, pigliar schia_bo_la, pigliar

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are 'schia_bo_la, pigliar' repeated three times. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

schia_bo_la, pi_gliar schia_bo_la, pi_gliar schia_bo_la.

schia_bo_la, pi_gliar schia_bo_la, pi_gliar schia_bo_la.

schia_bo_la, pi_gliar schia_bo_la, pi_gliar schia_bo_la.

schia_bo_la, pi_gliar schia_bo_la, pi_gliar schia_bo_la.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are 'schia_bo_la, pi_gliar' repeated three times, ending with a period. The piano accompaniment continues with the same rhythmic pattern as the first system.

4^e ENTRÉE DE BALLET.

Les Turcs dansants donnent en cadence plusieurs coups de sabre à M^r Jourdain.

Un poco All^{to}

PIANO.

First system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked with a forte 'f' dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment.

Second system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked with a piano 'p' dynamic. The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff continues with a steady accompaniment.

LE MUPHTI.

First system of the vocal part. It includes a vocal line on a bass clef staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics "Dara, da - ra, Baston -". The piano accompaniment is marked with a forte 'f' dynamic.

Dara, da - ra, Baston -

Second system of the vocal part. It includes a vocal line on a bass clef staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line continues with the lyrics "- na - ra, da - ra, da - ra Bas - ton - na - ra." The piano accompaniment is marked with a forte 'f' dynamic.

- na - ra, da - ra, da - ra Bas - ton - na - ra.

Third system of the vocal part. It includes a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics "f Dara, da - ra Baston -". The piano accompaniment is marked with a forte 'f' dynamic.

f Dara, da - ra Baston -

Fourth system of the vocal part. It includes a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics "f Dara, da - ra Baston -". The piano accompaniment is marked with a forte 'f' dynamic.

f Dara, da - ra Baston -

Fifth system of the vocal part. It includes a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics "f Dara, da - ra Baston -". The piano accompaniment is marked with a forte 'f' dynamic.

f Dara, da - ra Baston -

Sixth system of the vocal part. It includes a vocal line on a bass clef staff and piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the lyrics "f Dara, da - ra Baston -". The piano accompaniment is marked with a forte 'f' dynamic.

f Dara, da - ra Baston -

Final system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The music is marked with a forte 'f' dynamic. The melody in the treble staff features eighth and sixteenth notes, and the bass staff continues with a steady accompaniment.

1.
M.

Non te-ner hon - ta,
- na - ra, Dara, da - ra Bas - ton - na - ra.
- na - ra, Dara, da - ra Bas - ton - na - ra.
- na - ra, Dara, da - ra Bas - ton - na - ra.
- na - ra, Dara, da - ra Bas - ton - na - ra.

p

1.
M.

non te-ner hon - ta, Ques - ta star - - - - - l'ul - tima af - fron - ta.

f
Non tener hon - ta, non tener hon - ta, Ques - ta star - - - - - l'ul - tima af -
Non tener hon - ta, non tener hon - ta, Ques - ta star - - - - - l'ul - tima af -
Non tener hon - ta, non tener hon - ta, Ques - ta star - - - - - l'ul - tima af -
Non tener hon - ta, non tener hon - ta, Ques - ta star - - - - - l'ul - tima af -

- fron - ta, Ques.ta star — l'ul.tima af_fron - ta, non te_ner hon - ta,
 - fron - ta, Ques.ta star — l'ul.tima af_fron - ta, non te_ner hon - ta,
 - fron - ta, Ques.ta star — l'ul.tima af_fron - ta, non te_ner hon - ta,
 - fron - ta, Ques.ta star — l'ul.tima af_fron - ta, non te_ner hon - ta,

très rallenti.

Non tener hon - ta, Ques.ta star — l'ul.tima af_fron - ta.
 Non tener hon - ta, Ques.ta star — l'ul.tima af_fron - ta.
 Non tener hon - ta, Ques.ta star — l'ul.tima af_fron - ta
 Non tener hon - ta, Ques.ta star — l'ul.tima af_fron - ta.

très rallenti.

D'après la parti-
 tion originale, on
 doit reprendre ici
 STAR BON TURCA
 (page 55) et finir
 avec la Marche qui
 sert d'Introduc-
 tion à la CÉRÉ-
 MONIE TURQUE.