

cresc.

pack'd with more than all e - ter - ni - ty holds for
 change une heure en une é - ter - ni - té en -

cresc.

most men. O
 tiè - re. Ah,

pp

ff

84

CLEOPATRA

won-drous Star, set in my life - time of a night! Full - er
 lais - se ma pauvre â - me s'é - ga - rer dans tes yeux! Cette -

Flutes

Eng. Horn

pp

Recit.

yet I'll pack it, My des-ert maid-ens shall weave their dance of mad-ness for
 heu-re di-vi-ne, je veux l'em-plir— de toute ex-ta-se de tout— plai-

(The band of desert maidens weaves out sinuously from all directions)

*(Une bande de filles du désert se glisse sinueusement de tous côtés sur la scène)**Allegretto*

you. Come forth!
 sir. La dan - - sel Dan -

Dance, my maid - ens, Dance for Mei - a - moun,
 sez, mes fil - les, fil - les du dé - sert,

as ye ne'er have danced for an - y Em - per - or!
 Vo - tre dan - se fol - le pour Me - ia - moun!

Allegro

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked with a forte *f* dynamic and is characterized by a rapid, repetitive eighth-note pattern. The bass clef part provides a simple harmonic accompaniment with quarter notes and rests.

The second system continues the piano accompaniment. The treble clef part maintains the rapid eighth-note melody, while the bass clef part continues with its accompaniment. The system concludes with a double bar line.

The third system of the piano accompaniment shows the continuation of the melody. It includes a first ending bracket with a *2.* marking and a second ending bracket with a *3.* marking. The bass clef part continues with its accompaniment.

DANCE OF THE DESERT GIRLS

The first system of the 'Dance of the Desert Girls' section is marked with a fortissimo *ff* dynamic. The treble clef part features a complex, rhythmic melody with accents and slurs. The bass clef part has a steady accompaniment. A trumpet part, labeled 'Tpts', enters in the middle of the system with a melodic line.

The second system of the 'Dance of the Desert Girls' section continues the complex melody in the treble clef and the accompaniment in the bass clef. The trumpet part continues with its melodic line.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a rhythmic accompaniment with eighth notes and rests. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff features a complex melodic line with many sixteenth notes and a slur. The bass clef staff has a simple accompaniment with quarter notes and rests. The key signature is one sharp (F#).

Third system of musical notation. A first ending bracket labeled '1' is placed above the first measure of the treble staff. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature is one sharp (F#).

Fourth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano). The key signature is one sharp (F#).

Fifth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The key signature is one sharp (F#).

2

p *f* *ff*

Bb

f

3

p

p

First system of musical notation. The treble clef staff contains two measures of music with eighth-note chords and beams. The bass clef staff contains two measures of music with quarter notes and eighth notes. A dynamic marking of *f* is present in the first measure.

Second system of musical notation. The treble clef staff features a long melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *p* is present in the first measure.

Third system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff continues the accompaniment. A triplet of eighth notes is marked with a '3' in the final measure of the treble staff.

Fourth system of musical notation. The treble clef staff contains chords with accents (v) above them. The bass clef staff continues the accompaniment. A dynamic marking of *f* is present in the first measure.

Fifth system of musical notation. The treble clef staff begins with a measure marked with a boxed '4'. The treble staff contains a melodic line with slurs. The bass clef staff contains chords and accompaniment. A dynamic marking of *p* is present in the fourth measure.

8^{va} bassa.....

mf

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex texture with many accidentals. A dynamic marking of *mf* is present. A bracketed section in the lower staff is labeled "8^{va} bassa.....".

f

mf

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures and many accidentals. Dynamic markings of *f* and *mf* are present.

5

f

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). A boxed number "5" is positioned above the first measure of the upper staff. The music features complex textures and many accidentals. A dynamic marking of *f* is present.

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures and many accidentals.

ff

This system contains the final two staves of music on the page. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features complex textures and many accidentals. A dynamic marking of *ff* is present.

First system of musical notation. The treble clef staff features a series of chords and melodic fragments, including a half note chord and a quarter note chord. The bass clef staff contains a rhythmic accompaniment of eighth notes with accents. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues with melodic lines and chords, including a half note chord. The bass clef staff continues with eighth notes and accents. The key signature has one sharp (F#).

Third system of musical notation. The treble clef staff begins with a measure marked with a circled '6' and contains chords. The bass clef staff contains chords. Dynamics include *f* and *ff*. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff features a rapid sixteenth-note melodic line. The bass clef staff contains a simple accompaniment of eighth notes. The key signature has one sharp (F#).

Fifth system of musical notation. The treble clef staff features a rapid sixteenth-note melodic line. The bass clef staff contains a simple accompaniment of eighth notes. Dynamics include *tr* and *3*. The key signature has one sharp (F#).

(As the dance grows more furious the men snatch at the dancing girls, who, too exhausted to resist, are
(Pendant que la danse continue avec frénésie croissante, les convives s'emparent des filles trop épuisées pour se débattre,

7 Presto

seized bodily and carried screaming, and laughing to hidden spots of the gardens. A grotesque of hunch backed
et les emportent criant et riant aux allées solitaires et cachées du jardin. Une grotesque bande de nains se ruant en criant

dwarfs lash the tired girls on with garlands of flowers, tumbling and shouting among them. All disappear except
parmi celles qui continuent à danser, fouettent les filles épuisées avec de longues guirlandes de fleurs. Enfin tous quittent la

CLEOPATRA and MEÏAMOUN.)
scène sauf CLÉOPÂTRE et MEIAMOUN.)

(MEIAMOUN'S head is pillowed against CLEOPATRA'S heart.)

(La tête de MELAMOUN est penchée sur l'épaule de CLÉOPÂTRE.)

Allegro appassionato

CLEOPATRA

Mei - a - moun, how were my
 Me - ia - moun, ma dan - se te plait

MEIAMOUN

des - - ert girls? Though I look'd _____ I
 el - le? Je n'ai vu _____ que

CLEOPATRA

saw them not. Mei - a - moun, Mei - a - moun,
 toi _____ Me - ia - moun, Me - ia - moun,

MEIAMOUN

where — were you school'd in love? I have but count - - ed the
 Roi — de l'a - mour vain-queur! et je rê - vais sur ton

86

CLEOPATRA

sum of your en - chant-ments. Meï - a - moun, —
 coeur de neige et de flam - me, Me - ia - moun, —

— my gift of wa - ters, Tell me yet once a -
 — fils du Nil sa - cré, re - dis - les moi ces

MEÏAMOUN

gain.
mots.

mf What can I tell you more that
Quels mots veux - tu que je te

f *mf* *dim.*

87

CLEOPATRA

shall — not wear - y you? Ne'er do I tire — of those
di - se, je tai tout dit. Re - dis ces mots — si —

p

three ma - gic words — which flung — wide the
sim - ples et ten - - dres qui pour — ja - mais char -

f *f*

rall.

por - tals _____ of my heart.
 mè - rent _____ tout mon coeur.

mf *rall.* *dim.* *p* (Hrns) *f*

88 MEÏAMOUN *Moderato*

I love you, I love you!
 Je t'ai - me, je t'ai - me!

rall. *p* *p*

Words n'er can tell you how! I love you sim-ply as the flow'rs—
 Quels mots te le di - ront; Je t'ai - me comme ai - ment les fleurs—

turn to the sun, Yet mys-ter-i-ous-ly as the e-ther's
 au doux prin-temps, Je t'aime a-vec tout le mys-tè-re

un-pierced vast-ness. I love you gen-tly, as a
 des fir-ma-ments. Je t'ai-me comme u-ne

fa-ther lifts a new-born child. I
 mè-re ber-ce son en-fant, Je

89

ff

love you wild - ly as a lost soul stag - ger - ing
 t'ai - me comme ai - ment les â - mes dans les en -

ff

ff *p*

down to hell's in - fer - - nal. I
 fers, et les tour - ments. Je

ff rit.

love you, I love you! Words ne'er can tell you
 t'ai - me, je t'ai - me! Quels mots te le di -

a tempo

p

how! I love you as men cling to life, Cle - o -
ront? Je t'ai - me plus que l'es - pé - ran - ce, Clé - o -

pa - - tra, En - shrined in my soul's
pâ - - tre, en - châs - sé - e dans mon

soul! And when heights I tread, if gods be just, I'll
â - me, Et dans la mort je t'ai - me - rai, dé - es - se,

91

love— you more.....
 plus que ja - mais!

The first system of music features a vocal line in a soprano clef with a key signature of three flats and a 12/8 time signature. The lyrics are "love— you more....." and "plus que ja - mais!". Below the vocal line is a piano accompaniment with treble and bass staves. The piano part includes dynamic markings of *f* and *ff*, and features a triplet of eighth notes in the right hand.

CLEOPATRA

Ah, tell me more! Let us
 Viens a - vec moi, au jar -

The second system of music continues the vocal line with the lyrics "Ah, tell me more! Let us" and "Viens a - vec moi, au jar -". The piano accompaniment includes a clarinet part marked "Cl." and dynamic markings of *p* and *espress.*. The piano part features a triplet of eighth notes in the right hand.

go to my gar - den;— There hides a white tem - ple,
 din so - li - tai - re, — là, nous nous trou-ve - rons —

The third system of music continues the vocal line with the lyrics "go to my gar - den;— There hides a white tem - ple," and "din so - li - tai - re, — là, nous nous trou-ve - rons —". The piano accompaniment includes dynamic markings of *mf* and *pp*.

(MEIAMOUN who has started with her, his arms around her, suddenly seems to stiffen as with an icy chill. His arms drop from her as he cries:)

(MEIAMOUN qui est en train de suivre CLÉOPÂTRE, l'entourant de ses bras, s'arrête, soudain, comme frappé d'un frisson mortel. Il laisse retomber ses bras à ses côtés.)

rall. Più moto

There we can be a - lone. _____
 dans le pe - tit tem - ple blanc. _____

92

p rall.

MEIAMOUN CLEOPATRA

We can - not reach it now. Why not? 'tis but a few swift
 Nous n'y par - vien - drons pas. Pour - quoi? Nous le voy - ons d'i -

MEIAMOUN

steps. We may not take them.
 ci. Il est trop tard. _____

(pointing to a faint glow—the first premonition of day.)

(Il indique dans les cieux une lueur incertaine, premier pressentiment du jour.)

See, the first out-rid-ers of the great white
 Vois-tu là - - bas l'au - be nais -

p

(clapping her hands for the slaves.)
CLEOPATRA
 (frappant des mains pour appeler les esclaves.)

93

Queen; here must I a - wait them. Draw all the can-o-pies;
 san-te, mon sort est dé-ci - dé. N'ad - met - tez pas le jour;

Più Allegro
fp

MEÏAMOUN

We'll not ad - mit them. Much can you do; yet the
 Qu'on - vé - tei - gnel Mal - gré ta puis - san - ce le

cresc.

CLEOPATRA (in a fury of impotence.)
(avec fureur impuissante.)

day must fol - low the night. — It will not, it shall not!
 jour doit sui - vre la nuit. — Il faut — je veux — j'or -

The first system of the musical score features a vocal line in 3/4 time. It begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a half note (C). The lyrics are "day must fol - low the night. — It will not, it shall not!". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include *cresc.* and *ff*.

Ah! — I'll blot it out! For a whole
 don - - - ne que la nuit con - - - ti - -

The second system continues the vocal line with a long note on "Ah!" followed by "I'll blot it out!". The piano accompaniment features a *ff* dynamic and a *rall.* marking. The system concludes with a triplet of eighth notes (B, A, G) in the vocal line.

94

month shall dark - ness reign. —
 nu - e tout un long mois! —

The third system starts with the vocal line: "month shall dark - ness reign. —". The piano accompaniment includes a *mf* dynamic and a *ff* dynamic. The system ends with a key signature change to D major, indicated by two sharps (F# and C#).

MEIAMOUN (putting his arms around her.)
p (l'entourant de ses bras.)

Andante (♩)

Yet do I love you more for this than
Ah, pour ces mots je t'ai - me plus en -

3 Fl. *pp* *cresc.*

Violas *pp*

Double Basses

all your oth-er moods of won - - der. O
co - re que pour tous tes au - - tres ap -

poco - a - poco

Cle - o - pa - tra my Beau - ti - ful! ———
pas su - bli - mes ma Clé - o - pâ - tre!

p *pp*

95

CLEOPATRA (gently pushing him from her.)
(le repoussant doucement.)

Nay, you do not love me, else the ver - y
Tu ne m'ai - mes pas, — si tu — m'ai -

Cl. *pp* *cresc. poco a poco*

light of day would you de - ny for me, my
mais, pour moi tu ni - e - rais le jour, mon

MEÏAMOUN
poco più mosso

Mei - a - moun. For you have I not fore-
Me - ia - moun! Ah, n'ai - je pas re - non-

rit. *p* *poco più mosso*
Celli *mf*

sworn the light that shall guide my soul to
cé pour toi à la vie, à la lu -

Cl.
molto espress. *f*

poco più moto

peace? Love more great can no man
mié re, Quel a - mour veux - tu plus

poco più moto
f

CLEOPATRA 96 *p*

show, Meï - a - moun, Meï - a - moun! the night is still yours.
grand? Me - ia - moun, Me - ia - moun, la nuit est jeune en - co - re.

f *p*

MEIAMOUN

Yours but to de - sire! Naught have you
 elle est — à toi! Tous — mes dé -

CLEOPATRA

left me to de - sire. — Meï - a - moun, —
 sirs sont sa - tis - faits. — Me - ia - moun, —

cresc. molto *ff*

97

yet — there is time — yours
 tout — est à toi, tu

p *cresc.*

Molto moderato

MEÏAMOUN

rit.

an - y gift _____ to ask. _____ But one —
 n'as qu'à de - - - man - der. _____ A - lors, —

rit.

p

Hrn

when _____ my soul _____ first wings
 quand _____ mon â - - - me fui - ra

pp

fal - ter - ing to far coun - tries, will you hold its earth - ly shell
 vers les ré - gi - ons fu - nes - tes tien - dras - tu mon coeur per - du

CLEOPATRA

to your heart, as now you do? I
 sur ton coeur, comme à pré-sent? O

98

will, Meï - a - moun.
 oui.... Me - ia - moun,

MEIAMOUN

And in the dark still hours of night will you
 Et dans les heu - res de la nuit pen - se -

think some - times of me?
 ras - tu par - fois à moi?

pp

99 CLEOPATRA

Yes, Meï-a-moun, I prom - - - ise.
 Oui, Me - ia-moun, je le ju - - - re.

CLEOPATRA, turning, perceives the rising glow of sunrise.
 En tournant la tête CLÉOPÂTRE aperçoit la clarté de l'aube.

Più allegro CLEOPATRA *ff*

pp

Tpts. muted

p

The
 L'au-

(The distiller of poisons enters. He holds
(Un esclave entre portant à hauteur de bras un

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a grand staff with treble and bass clefs. Dynamics include *ff* and *ffp*. Performance markings include *Meno mosso* and *div. Celli & Bassi*. The vocal line has the lyrics "Dawn. ro - - - - - rel".

high a horn vase — so powerful is the poison it contains — a bluish vapor escapes it. He stalks up to MEÏAMOUN
vase de corne contenant un poison si violent qu'une vapeur bleuâtre s'en élève. Il s'avance vers MEÏAMOUN auquel il

Musical score for the second system, primarily piano accompaniment. It features a grand staff with treble and bass clefs. Dynamics include *fff* and *ff*. Performance markings include *Più allegro*. A box containing the number "100" is present at the beginning of the system.

and presents him with it.)
présente la coupe.)

Musical score for the third system, primarily piano accompaniment. It features a grand staff with treble and bass clefs. Dynamics include *ff*. Performance markings include *Più allegro*. A box containing the number "101" is present at the beginning of the system.

MEÏAMOUN (in ecstasy.)
(extasié.)

Musical score for the fourth system. It features a vocal line at the top and piano accompaniment below. The piano part includes a grand staff with treble and bass clefs. Dynamics include *ff*. The vocal line has the lyrics "Gods, I sa -
 Dieux, je vous sa -".

lute you! Through oth - er e - thers shall you still
 lu - el! En d'au - tres sphè - res tu bril - le -

(raises the vase to his lips.)
 (il lève la coupe.)

blaze for me, my star. Fare - well!
 ras pour moi, é - toi - le! A - dieu!

102 CLEOPATRA (draws his arms down.)
 (lui retenant le bras)

— Nay, live but to love me! It is my com -
 — Non, non, vis pour moi! Je te le com -

MEIAMOUN (wavering)
(indécis)

mand! My Queen of Stars!
man - - - del Ah, Clé - o - pâ - -

ff cresc. molto *fff*

Detailed description: This block contains the vocal line for MEIAMOUN and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with various ornaments and a dynamic marking of *fff*. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes triplets and a dynamic marking of *ff cresc. molto* that transitions to *fff*.

IRAS (rushing in)
(accourant)

trel 'Tis C'est

103 (Trpts.outside) *fp*

Detailed description: This block contains the vocal line for IRAS and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It starts with a rest followed by the lyrics "'Tis C'est". The piano accompaniment is in a grand staff with a key signature of two flats. It features a rhythmic pattern of eighth notes and a dynamic marking of *fp*. A rehearsal mark "103" is present in the piano part.

(CLEOPATRA loosens her grasp on MEIAMOUN'S arm—
her own drops dejectedly to her side)
(CLÉOPÂTRE quittant le bras de MEIAMOUN laisse tomber les
siens à ses côtés avec abattement)

MEIAMOUN

An - to - ny's horn 'Tis the si - ren call of
Marc An - toi - ne! C'est l'ap - pel i - né - vi -

fp

Detailed description: This block contains the vocal line for MEIAMOUN and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It features a melodic line with a dynamic marking of *fp*. The piano accompaniment is in a grand staff with a key signature of two flats. It includes a rhythmic pattern of eighth notes and a dynamic marking of *fp*.

Des - ti - ny in - es - ca - pa - ble.
ta - ble de la des - ti - né - e.

accel. e cresc.

104

Andante

CLEOPATRA

Fare - well, my won - drous one! Fare - well, O
A - dieu, é - toi - le d'a - mour! A - dieu, O

fp

(He drains the poison and falls at her feet as if shot)
(MEIAMOUN vide la coupe et tombe comme frappé de la foudre aux pieds de CLEOPATRE)

Mei - a - moun, un - like all oth - ers!
Me - ia - moun, A - dieu, mon rê - ve!

fff sec.

105

Molto moderato

(As CLEOPATRA claps her hands the EUNUCHS enter and cover
(CLÉOPÂTRE frappe des mains. Les EUNUQUES entrent et posent

MEIAMOUN'S body with silken cloths)
sur le cadavre de MEIAMOUN un voile de soie)

106

Allegro

(At the sound of the trumpets CLEOPATRA signals to IRAS who rushes off)
(Au son des trompettes CLÉOPÂTRE fait un signe à IRAS qui sort précipitamment)

(Tpts. outside)

Small Drum

(Four heralds at arms enter— officers of Antony)

(Entrent quatre hérauts d'armes, officiers de Marc Antoine)

Moderato e maestoso

Horns

p

rit.

ff

Antony's chief officer
Premier officier de Marc Antoine

ad.

Greet - ing from An - to - ny, O Queen.
Marc An - toi - ne vous sa - lue, O Rei - ne.

mf

He rides all night to greet you —
Vous le ver - rez au la -

ff *fz*

CLEOPATRA

— with the sun. — Ride back; tell him
ver du so - leil. — Al - lez, di - tes -

f *fz*

(ANTONY'S men exit)
(Les officiers sortent)

I a - wait him ea - ger - ly. —
lui qui - ci je lat - tends. —

f

(CLEOPATRA, who falls prostrate on a stone bench as soon as ANTONY'S men have departed, now walks slowly towards MEIAMOUN'S body. During the harp arpeggios she uncovers his body, caressingly)

(Aussitôt que les hérauts de MARC ANTOINE sont partis, CLÉOPÂTRE qui s'est laissée choir sur un banc de pierre, se lève et s'avance lentement vers le cadavre de MEIAMOUN. Durant les arpèges des harpes elle le découvre et le regarde avec tendresse)

CLEOPATRA (holding MEIAMOUN to her heart— her voice breaking)
(tenant dans ses bras MELAMOUN, le coeur et la voix brisés)

Moderato maestoso

mf

See, I keep my prom - ise,
Je tiens ma pro - mes - se,

Flutes

p

Now I hold you close, All pre - cious
Je te pres - se sur mon coeur, Don pré - ci - eux

gift of the gods, where are you now?
de nos Dieux!— ou donc as - tu fui?—

molto cresc.

108

Where wings that fire - - purged soul I, too, would
 À - me si pure et si fiè - re, Pour - tou -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

soar in end-less days with you a - lone.
 jours je veux vers toi m'en - vo - ler.

The second system continues the musical score. The vocal line has a fermata over a whole note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning of the piano part.

O Meï - a-moun, E-ven our night of
 O Me - ia-moun, De - nos rê - ves la nuit

The third system concludes the musical score. The vocal line has a fermata over a whole note. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *ffp* (fortissimo piano) and *ff* (fortissimo) are used.

rit.

dreams has faded into emptiness.
 mè - me n'a lais - sé qu'un vide im - men - se.

rit. *accel.*

109
a tempo ff

Je I keep my promise, Now I hold you
 tiens ma pro - mes - se, Je te pres - se

a tempo
ff con tutta la forza

close.
 sur mon coeur.

Where are you now?
 Oh, ré - ponds-moi,

agitato e accel.

O Meï - a-moun, no more. — All pre-cious gift — of the
 mon Me - ia-moun. Hé-las! — Don pré - ci - eux — de nos

a tempo

rall.

gods, You a - lone were right. —
 Dieux, Toi que seul j'ai - mais! —

a tempo *ff* *fp rall.* *fff*

(She kisses his lips tenderly as she kneels beside him)
 (Elle s'agenouille auprès de lui et l'embrasse avec tendresse)

Antony (from within)
 Marc Antoine (au dehors)

Cle-o - pa - tra!
 Clé - o - pâ - trel

CLEOPATRA (rising)
(se lève)

110

Yes, my An - to - ny, I come.
Marc An - toi - ne, je viens.

pp

(She starts after a short pause to go to the palace, but turns)
(Après un moment CLÉOPÂTRE s'achemine vers le palais, mais se tourne)

(On perceiving MEIAMOUN'S body she walks slowly towards it)
(Elle revient lentement sur ses pas)
Priests chanting in the distance
Les Prêtres chantent au loin

TENOR

O Nu - tar, Nu - tar, am - tu her - et,
O Nu - tar, Nu - tar, an - tu her - et,

pp

111

(She gazes longingly at MEIAMOUN'S body)
 (Elle regarde tristement MEIAMOUN)

— send us the rain.
 — don - ne la plu - e.

(She raises his head and kisses his lips)
 (Lui prend la tête entre les mains et baise ses lèvres)

BASSES (from the distance)
 (au loin)

Thou who caus - eth all
 Toi dont vient tout dé -

(She goes slowly up the terrace steps)

112 (Elle monte lentement les marches de la terrasse)

growth to ful - fill de - sire, — grant us our pray'r.
 sir — tout a - pai - se - ment, — é - cou - te nous.

The first system of music features a piano accompaniment. The right hand plays a melodic line with a wide interval, while the left hand provides a harmonic foundation with chords and moving bass lines.

The second system includes parts for Horn and Celesta. The Horn part is marked with a dynamic of *p* and features a triplet of eighth notes. The Celesta part consists of a rhythmic accompaniment of eighth notes. A measure number box containing the number 113 is positioned above the staff.

The third system continues the piano accompaniment with complex chordal textures and melodic lines in both hands.

(Curtain descends slowly)
(Le rideau descend lentement)

The fourth system is characterized by a 'Curtain descends' effect, achieved through a series of descending sixteenth-note runs in the right hand. The left hand continues with a steady accompaniment. A dynamic marking of *pp* is present.

The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. A fermata is placed over the final notes of both hands.

End of the Opera
Fin de l'opéra



