

MisirLou
Μισιρλού

مِصْرِيَّة

arrangement glinglin

origines orientales perdues (abondamment transformée)

A

$\text{♩} = 150$

2

Cornet bouché (seconde voix)

Bugle (mélodie principale)

Trombone

Saxhorn Baryton

Saxhorn Basse

Souba

Cnt.

Bu.

三

Paseo

S1

Cornet bouché (seconde voix)

Bugle (mélodie principale)

Trombone

Saxhorn Baryton

Saxhorn Basse

Souba

Batterie

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

Bat.

2

6 7

Cnt. Bu. Tbn. Bar. Bass. Sba. Bat.

IiI Iii IiI Iii IiI Iii IiI

7 7 // // // //

6 7

Bass. Sba. Bat.

IiI Iii IiI Iii IiI

7 7

8 9 10

Cnt. Bu. Tbn. Bar. Bass. Sba. Bat.

III Iii IiI Iii IiI Iii IiI

9 10 // // iiI Iii IIi Iii iIi Iii Iii iII

8 9 10

Bass. Sba. Bat.

III Iii IiI Iii IiI Iii IiI

9 10 iiI Iii IIi Iii iIi III

Musical score for orchestra and baton, measures 11-13.

The score consists of six staves:

- Cnt.**: Treble clef, key signature of one sharp. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest.
- Bu.**: Treble clef, key signature of one sharp. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest.
- Tbn.**: Bass clef, key signature of one sharp. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest.
- Bar.**: Treble clef, key signature of one sharp. Measure 11: N , mwm . Measure 12: mwm . Measure 13: Rest.
- Bass.**: Treble clef, key signature of one sharp. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest.
- Sba.**: Treble clef, key signature of one sharp. Measure 11: IiI . Measure 12: iiI . Measure 13: iii .
- Bat.**: Bass clef, key signature of one sharp. Measure 11: x. Measure 12: Rest. Measure 13: Rest.

Measure numbers 11, 12, and 13 are indicated above each staff. Below the staff, rhythmic patterns are labeled: IiI , Iii .

1.

14		15		16	
Cnt.	-	.	;	-	:
Bu.	-	-	;	-	15
Tbn.	14	15 >	16	15 >	15 WW
Bar.	ii \bar{I} Iii ii \bar{I} Iii i \bar{II} 15 Iii // 16 // 15 // //				
Bass.	ii \bar{I} Iii ii \bar{I} Iii i \bar{II} Iii ii \bar{I} — Ii \bar{I} ii \bar{I}				
Sba.	Ii \bar{I} Iii Ii \bar{I} ii \bar{I} i \bar{II} ii \bar{I} Iii Ii \bar{I} Iii				
Bat.	14 15 x. 16 15 *				

2.

15				
Cnt.				
Bu.				
Tbn.				
Bar.				
Bass.				
Sba.				
Bat.				

A>

Cnt. Bu. Tbn. Bar. Bass. Sba. Bat.

B

16 $\text{♩} = 160$

16 16 16 16 16 16 16

17 17 17 17 17 17 17

18 18 18 18 18 18 18

16 // 16 // 16 ii \bar{I} // 16 // 16 // 16 //

17 ii \bar{I} III \bar{I} III \bar{I} III \bar{I} III \bar{I} III \bar{I} III \bar{I}

18 II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I}

16 III \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I}

17 II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I}

18 II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I} II \bar{I}

6

Musical score for measures 19 to 21, featuring six staves: Cnt., Bu., Tbn., Bar., Bass., and Sba. The score includes dynamic markings and measure numbers 19, 20, and 21.

Cnt. (Measures 19-21): The Cello (Cn.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Bu. (Measures 19-21): The Bassoon (Bu.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Tbn. (Measures 19-21): The Trombone (Tbn.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Bar. (Measures 19-21): The Bass Drum (Bar.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Bass. (Measures 19-21): The Double Bass (Bass.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Sba. (Measures 19-21): The Double Bass (Sba.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Bat. (Measures 19-21): The Bass Drum (Bat.) part consists of eighth-note patterns. In measure 19, it starts with a single note. In measure 20, it has a sustained note with a fermata. In measure 21, it plays a eighth-note pattern.

Measure Numbers: Measure 19, Measure 20, Measure 21.

Dynamic Markings: mm , f .

Cnt. 22 23 22 23 gliss. 22 23 gliss. 22 23 gliss. Bar. 22 // // // Iii // 22 23 Bass. iiIi iiiI Iii iiI III IIi iII iiI III Sba. iiIi III IIi iiI iiI IIi Bat. 22 23 22

22 23 22 23 gliss. 22 23 gliss. 22 23 gliss. Bar. 22 // // // Iii // 22 23 Bass. iiIi iiiI Iii iiI III IIi iII iiI III Sba. iiIi III IIi iiI iiI IIi Bat. 22 23 22

24 25 26

Cnt. 24 25 26

Bu. 24 25 26

Tbn. 24 gliss. 25 26

Bar. 24 // // // 25 i \bar{I} \bar{I} // 26 i \bar{I} i //

Bass. 24 i \bar{I} \bar{I} i $\bar{I}\bar{I}$ ii \bar{I} ii \bar{I} \bar{I} iii i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ ii $\bar{I}\bar{I}$ iii \bar{I} iii \bar{I} iii \bar{I} iii \bar{I} iii \bar{I}

Sba. 24 ii \bar{I} i $\bar{I}\bar{I}$ i $\bar{I}\bar{I}$ ii \bar{I} ii \bar{I}

24 Bat. 25 26

Musical score for orchestra and baton, measures 27-28.

Measure 27:

- Cnt.: Hold note.
- Bu.: Hold note.
- Tbn.: Notes at 27, gliss. to 28.
- Bar.: Notes at 27.
- Bass.: Notes at 27.
- Sba.: Notes at 27.
- Bat.: Notes at 27.

Measure 28:

- Cnt.: Hold note.
- Bu.: Hold note.
- Tbn.: Notes at 28, gliss. to 27.
- Bar.: Notes at 28.
- Bass.: Notes at 28.
- Sba.: Notes at 28.
- Bat.: Notes at 28.

Performance markings:

- Measure 27: Tbn. gliss., Bar. IIii, Bass. III, IiI, iII, iiI, III, IiI, iiI, iiiI, Iii.
- Measure 28: Sba. IIiI, IiI, III, IiI.

10

1.

Musical score for orchestra and baton, measures 29-31. The score includes parts for Cnt., Bu., Tbn., Bar., Bass., Sba., and Bat.

Cnt. (Measures 29-31): Measures 29: Rest. Measure 30: B, D, F# (downstroke). Measure 31: E

Bu. (Measures 29-31): Measures 29-30: Rest. Measure 31: C

Tbn. (Measures 29-31): Measures 29-30: Rest. Measure 31: B, D, F# (downstroke)

Bar. (Measures 29-31): Measures 29-30: Rest. Measure 31: E, G, B, D (downstroke)

Bass. (Measures 29-31): Measures 29-30: i \bar{I} \bar{I} . Measure 31: i \bar{I} \bar{I}

Sba. (Measures 29-31): Measures 29-30: Rest. Measure 31: C

Bat. (Measures 29-31): Measures 29-30: Rest. Measure 31: Rest, then a series of sixteenth-note patterns marked with an asterisk (*)

Measure numbers 29, 30, and 31 are indicated above the staff lines. Roman numerals below the staff indicate harmonic progressions: i \bar{I} \bar{I} , ii \bar{I} , III \bar{I} , i \bar{I} i, II \bar{I} , III \bar{I} , and Iii.

2.

This musical score page contains ten staves of music for orchestra and baton, spanning measures 31 through 36. The staves include Cnt., Bu., Tbn., Bar., Bass., Sba., Bat., Cnt., Bu., Tbn., Bar., Bass., Sba., and Bat. Measure 31 begins with a forte dynamic. Measures 32 and 33 show sustained notes and rhythmic patterns. Measures 34 and 35 feature eighth-note patterns and grace notes. Measures 36 conclude with a final dynamic. Measure numbers 31, 32, 33, 34, 35, and 36 are placed above the staves, while measure numbers 31, 32, 33, 34, 35, and 36 are placed below the staves. Measure 31 includes Roman numerals III, IiI, III, IiI, III, and IiI. Measure 32 includes Roman numerals II, II, II, II. Measure 33 includes Roman numerals II, II, II, II. Measure 34 includes Roman numerals II, II, II, II. Measure 35 includes Roman numerals II, II, II, II. Measure 36 includes Roman numerals II, II, II, II.

32 31 32
Cnt. Bu. Tbn.
32 31 32
Bar. Bass.
32 31 32
Sba.
III IiI III IiI III IiI
32 31 32
Bat. 33 34 35 36
33 34 35 36
Cnt. Bu. Tbn.
33 34 35 36
Bar. Bass.
33 34 35 36
Sba.
II II II II
33 34 35 36
Bat.

37 38 39

Cnt. Bu. Tbn.

37 38 39

Bar. Bass.

37 // 38 // 39 //

Sba.

ii \bar{I} I \bar{ii} I $\bar{I}\bar{I}$ I \bar{II} I $\bar{ii}\bar{I}$ I \bar{ii} I $\bar{I}\bar{I}$

37 38 39

Bat.

40 41 42

Cnt.

40 41 42

Bu.

40 41 42

Tbn.

40 // 41 ii \bar{I} I \bar{ii} ii \bar{I} I \bar{ii} I \bar{II} I \bar{II} i \bar{III}

40 41 42

Bar.

40 // 41 ii \bar{I} I \bar{ii} ii \bar{I} I \bar{ii} I \bar{II} I \bar{II} i \bar{III}

Bass.

40 41 42

Sba.

ii \bar{I} I \bar{ii} ii \bar{I} I \bar{ii} I \bar{II} I \bar{II} III

40 41 42

Bat.

Musical score for orchestra and baton, measures 43-48.

Instrumentation: Cnt., Bu., Tbn., Bar., Bass., Sba., Bat.

Measure 43:

- Cnt.: Note
- Bu.: Note
- Tbn.: Rest
- Bar.: $\begin{array}{cccc} \text{\#} & \text{\#} & \text{\#} & \text{\#} \\ \text{\#} & \text{\#} & \text{\#} & \text{\#} \end{array}$
- Bass.: Rest
- Sba.: Note
- Bat.: $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Measure 44:

- Cnt.: Notes
- Bu.: Notes
- Tbn.: Rest
- Bar.: $\begin{array}{cccc} \text{\#} & \text{\#} & \text{\#} & \text{\#} \\ \text{\#} & \text{\#} & \text{\#} & \text{\#} \end{array}$
- Bass.: Rest
- Sba.: Notes
- Bat.: $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Measure 45:

- Cnt.: Notes
- Bu.: Notes
- Tbn.: Rest
- Bar.: Notes
- Bass.: Rest
- Sba.: Notes
- Bat.: $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Measure 46:

- Cnt.: Notes
- Bu.: Notes
- Tbn.: Rest
- Bar.: $\begin{array}{cccc} \text{\#} & \text{\#} & \text{\#} & \text{\#} \\ \text{\#} & \text{\#} & \text{\#} & \text{\#} \end{array}$
- Bass.: Rest
- Sba.: Notes
- Bat.: $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Measure 47:

- Cnt.: Notes
- Bu.: Notes
- Tbn.: Rest
- Bar.: Notes
- Bass.: Rest
- Sba.: Notes
- Bat.: $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Measure 48:

- Cnt.: Notes
- Bu.: Notes
- Tbn.: Rest
- Bar.: Notes
- Bass.: Rest
- Sba.: Notes
- Bat.: $\times \quad \times \quad \times \quad \times \quad \times \quad \times$

Performance markings:

- Measure 43: \gg
- Measure 44: $\#$
- Measure 45: $\#$
- Measure 46: $\#$
- Measure 47: \gg
- Measure 48: $\#$

Text below staff (measures 43-48):

- Bar.: $\bar{i}ii \quad // \quad // \quad // \quad \bar{i}\bar{i} \quad ii\bar{i} \quad \bar{i}\bar{i} \quad ii\bar{i} \quad \bar{i}ii$
- Sba.: $\bar{i}\bar{i} \quad ii\bar{i} \quad ii\bar{i} \quad \bar{i}ii \quad \bar{i}\bar{i} \quad ii\bar{i}$
- Bar.: $ii\bar{i} \quad \bar{i}ii \quad ii\bar{i} \quad \bar{i}ii \quad ii\bar{i} \quad ii\bar{i}$
- Sba.: $\bar{i}\bar{i} \quad ii\bar{i} \quad ii\bar{i} \quad \bar{i}ii \quad \bar{i}\bar{i} \quad ii\bar{i}$
- Bar.: $ii\bar{i} \quad \bar{i}ii \quad ii\bar{i} \quad \bar{i}ii \quad ii\bar{i} \quad ii\bar{i}$
- Sba.: $\bar{i}\bar{i} \quad ii\bar{i} \quad ii\bar{i} \quad \bar{i}ii \quad \bar{i}\bar{i} \quad ii\bar{i}$
- Bar.: $ii\bar{i} \quad \bar{i}ii \quad ii\bar{i} \quad \bar{i}ii \quad ii\bar{i} \quad ii\bar{i}$
- Sba.: $\bar{i}\bar{i} \quad ii\bar{i} \quad ii\bar{i} \quad \bar{i}ii \quad \bar{i}\bar{i} \quad ii\bar{i}$

D

Musical score for section D, measures 49 through 52. The score consists of six staves: Cnt., Bu., Tbn., Bar., Bass., and Sba. The Cnt. and Bu. staves begin with eighth-note patterns. The Tbn. staff features a bass clef and a sharp sign. The Bar. staff contains eighth-note pairs. The Bass. staff has eighth-note patterns with rests. The Sba. staff shows sustained notes. The Bat. staff uses a double bass clef and includes a dynamic instruction 'fff'.

Measure 49:

- Cnt.: Eighth note (measures 49-50), followed by eighth-note pairs (measures 51-52).
- Bu.: Eighth note (measures 49-50), followed by eighth-note pairs (measures 51-52).
- Tbn.: Eighth note (measures 49-50), followed by eighth-note pairs (measures 51-52).
- Bar.: Eighth-note pairs (measures 49-52).
- Bass.: Eighth-note patterns with rests (measures 49-52).
- Sba.: Sustained notes (measures 49-52).
- Bat.: Double bass clef, dynamic 'fff' (measures 49-52).

Measure 50:

- Cnt.: Eighth-note pairs (measures 50-51).
- Bu.: Eighth-note pairs (measures 50-51).
- Tbn.: Eighth-note pairs (measures 50-51).
- Bar.: Eighth-note pairs (measures 50-51).
- Bass.: Eighth-note patterns with rests (measures 50-51).
- Sba.: Sustained notes (measures 50-51).
- Bat.: Double bass clef, dynamic 'fff' (measures 50-51).

Measure 51:

- Cnt.: Eighth-note pairs (measures 51-52).
- Bu.: Eighth-note pairs (measures 51-52).
- Tbn.: Eighth-note pairs (measures 51-52).
- Bar.: Eighth-note pairs (measures 51-52).
- Bass.: Eighth-note patterns with rests (measures 51-52).
- Sba.: Sustained notes (measures 51-52).
- Bat.: Double bass clef, dynamic 'fff' (measures 51-52).

Measure 52:

- Cnt.: Eighth-note pairs (measures 52-53).
- Bu.: Eighth-note pairs (measures 52-53).
- Tbn.: Eighth-note pairs (measures 52-53).
- Bar.: Eighth-note pairs (measures 52-53).
- Bass.: Eighth-note patterns with rests (measures 52-53).
- Sba.: Sustained notes (measures 52-53).
- Bat.: Double bass clef, dynamic 'fff' (measures 52-53).

Measure 53:

- Cnt.: Eighth-note pairs (measures 53-54).
- Bu.: Eighth-note pairs (measures 53-54).
- Tbn.: Eighth-note pairs (measures 53-54).
- Bar.: Eighth-note pairs (measures 53-54).
- Bass.: Eighth-note patterns with rests (measures 53-54).
- Sba.: Sustained notes (measures 53-54).
- Bat.: Double bass clef, dynamic 'fff' (measures 53-54).

Musical score for orchestra and baton, measures 53-55.

Instrumentation: Cnt., Bu., Tbn., Bar., Bass., Sba., Bat.

Measure 53:

- Cnt.: $\text{B} \cdot \text{B} \cdot$
- Bu.: $\text{C} \cdot \text{C} \cdot$
- Tbn.: $\text{B} \cdot \text{B} \cdot$
- Bar.: $\text{E} \text{ E} \text{ E} \text{ E}$
- Bass.: $\text{D} \text{ D} \text{ E} \text{ F}$
- Sba.: $\text{G} \text{ G}$
- Bat.: $\text{X} \text{ X} \text{ X} \text{ X}$

Measure 54:

- Cnt.: $\gamma \text{ B} \text{ B}$
- Bu.: $\text{C} \text{ C}$
- Tbn.: $\text{B} \text{ B} \text{ B} \text{ B}$
- Bar.: $\text{E} \text{ E} \text{ E} \text{ E}$
- Bass.: $\text{D} \text{ D} \text{ E} \text{ F}$
- Sba.: $\text{G} \text{ G}$
- Bat.: $\text{X} \text{ X} \text{ X} \text{ X}$

Measure 55:

- Cnt.: $\text{B} \text{ B}$
- Bu.: $\text{C} \text{ C}$
- Tbn.: $\text{B} \text{ B} \text{ B} \text{ B}$
- Bar.: $\text{E} \text{ E} \text{ E} \text{ E}$
- Bass.: $\text{D} \text{ D} \text{ E} \text{ F}$
- Sba.: $\text{G} \text{ G}$
- Bat.: $\text{X} \text{ X} \text{ X} \text{ X}$

Glissando markings: gliss., gliss., gliss.

Text below staff: ii \bar{I} // 54 // // 55 // i \bar{II}

16

56

Cnt.

Bu.

Tbn.

Bar.

Bass.

Sba.

Bat.

57

58

56

57

58

56

57

58

//

iiI

iiiI

iII

//

57

iII

//

58

iIi

//

56

57

58

iiI

iiiI

iII

iiI

iII

iiI

56

57

58

x

x.

x

x

x

x

x

x

x

Musical score for orchestra and baton, measures 59 to 61.

Instrumentation: Cnt., Bu., Tbn., Bar., Bass., Sba., Bat.

Measure 59:

- Cnt.: Hold note.
- Bu.: Hold note.
- Tbn.: Notes with *gliss.*
- Bar.: Notes.
- Bass.: Notes.
- Sba.: Notes.
- Bat.: X marks.

Measure 60:

- Cnt.: Hold note.
- Bu.: Hold note.
- Tbn.: Notes with *gliss.*
- Bar.: Notes.
- Bass.: Notes.
- Sba.: Notes.
- Bat.: X marks.

Measure 61:

- Cnt.: Notes.
- Bu.: Notes.
- Tbn.: Notes.
- Bar.: Notes.
- Bass.: Notes.
- Sba.: Notes.
- Bat.: X marks.

Performance markings: *gliss.*, *ii*, *iii*, *i*, *II*, *III*.

18

[E]

This musical score page contains six staves of music for orchestra and baton, spanning measures 62 through 66. The staves are as follows:

- Cnt.**: Treble clef, mostly quarter notes.
- Bu.**: Treble clef, mostly eighth notes.
- Tbn.**: Bass clef, mostly eighth notes.
- Bar.**: Treble clef, mostly eighth notes.
- Bass.**: Treble clef, mostly eighth notes.
- Sba.**: Bass clef, mostly quarter notes.
- Bat.**: Shows a pattern of vertical strokes and 'x' marks on a grid.

Measure numbers 62, 63, 64, 65, and 66 are indicated above each staff. Measure 64 is labeled with a large square containing the letter "E". Measure 63 includes Roman numerals below the staff: III, iIII, iiI, iiiI, and 63iiiI. Measure 64 includes Roman numerals below the staff: Iii, ii, and III. Measure 65 includes Roman numerals below the staff: II, and 65. Measure 66 includes Roman numerals below the staff: II, and 66. Measure 62 includes Roman numerals below the staff: iII, IIi, III, IIi, and III. Measure 63 includes Roman numerals below the staff: II, and II. Measure 64 includes Roman numerals below the staff: II, and II. Measure 65 includes Roman numerals below the staff: II, and II. Measure 66 includes Roman numerals below the staff: II, and II.

Cornet

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arrangement glinglin

origines orientales perdues (abondamment transformée)

A

$\text{♩} = 150$

B

$\text{♩} = 160$

C

D

E

The musical score consists of five staves of cornet music. Staff A (measures 2-11) features a mix of eighth and sixteenth-note patterns. Staff B (measures 12-31) includes dynamic markings like '2' and '1.' followed by '2.'. Staff C (measures 32-45) shows various rhythmic patterns with grace notes and slurs. Staff D (measures 46-60) continues the melodic line with similar patterns. Staff E (measures 61-66) concludes the piece. Measure numbers are indicated below each staff.

Bugle

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مصرية

arrangement glinglin

origines orientales perdues (abondamment transformée)

The musical score is composed of six staves of music. Staff 1 begins with section A at a tempo of $\text{♩} = 150$, indicated by a box labeled [A]. It then transitions to section 1. at $\text{♩} = 160$ (indicated by a box labeled [A>]) and section 2. at $\text{♩} = 160$ (indicated by a box labeled [B]). Staff 2 begins with section C. Staff 3 begins with section D. Staff 4 begins with section E.

Measure numbers are provided for each staff:

- Staff 1: 14, 15, 16, 17, 18
- Staff 2: 19, 20, 21, 22, 23, 24, 25, 26, 27, 28
- Staff 3: 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40
- Staff 4: 41, 42, 43, 44, 45
- Staff 5: 46, 47, 48, 49, 50, 51, 52
- Staff 6: 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66

Trombone

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مصرية

arrangement glinglin

origines orientales perdues (abondamment transformée)

A

$\text{♩} = 150$

A>

$\text{♩} = 160$

B

C

D

E

Baryton

MisirLou

Μισιρλού

مَصْرِيَّةٌ

arrangement glinglin

origines orientales perdues (abondamment transformée)

A

$\text{♩} = 150$ 2

This section starts with a single note followed by a measure of two eighth notes. Measures 3 through 7 each contain a eighth note followed by a sixteenth note. Measures 8 and 9 show eighth-note pairs. Measures 10 and 11 feature eighth-note pairs with slurs. Measures 12 and 13 continue eighth-note pairs. Measures 14 through 16 show eighth-note pairs with slurs. Measures 17 through 22 show eighth-note pairs. Measures 23 through 29 show eighth-note pairs. Measures 30 through 36 show eighth-note pairs. Measures 37 through 41 show eighth-note pairs. Measures 42 through 45 show eighth-note pairs.

A>

B

$\text{♩} = 160$

This section starts with a single note followed by a measure of two eighth notes. Measures 17 through 22 show eighth-note pairs. Measures 23 through 29 show eighth-note pairs. Measures 30 through 36 show eighth-note pairs. Measures 37 through 41 show eighth-note pairs. Measures 42 through 45 show eighth-note pairs.

C

This section starts with a single note followed by a measure of two eighth notes. Measures 31 and 32 show eighth-note pairs. Measures 33 and 34 show eighth-note pairs. Measures 35 and 36 show eighth-note pairs. Measures 37 through 41 show eighth-note pairs. Measures 42 through 45 show eighth-note pairs.

2

D

Musical score for section D, measures 46-59. The score consists of two staves of music in common time. Measure 46 starts with a eighth note followed by a sixteenth note. Measures 47 and 48 show eighth-note pairs. Measure 49 has a dash. Measures 50-52 show eighth-note pairs. Measures 53-55 show eighth-note pairs. Measures 56-59 show eighth-note pairs.

ii \bar{I} ii \bar{I} ii \bar{I} i \bar{II} ii \bar{I} // ii \bar{I} // // // III \bar{I} // // // //

ii \bar{I} // // // i \bar{II} ii \bar{I} // // // i \bar{II} // i \bar{I} i // ii \bar{I} //

E

Musical score for section E, measures 60-65. The score consists of two staves of music in common time. Measures 60-63 show eighth-note pairs. Measure 64 starts with a eighth note followed by a sixteenth note. Measure 65 ends with a double bar line.

// // i \bar{II} // // // i \bar{II} // // //

2

Basse

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arrangement glinglin

origines orientales perdues (abondamment transformée)

A

$\text{♩} = 150$

Sheet music for section A. The tempo is $\text{♩} = 150$. The lyrics are: 2 ii \bar{I} i \bar{III} i \bar{III} l \bar{i} i i \bar{II} l \bar{i} \bar{l} III \bar{l} l \bar{i} III \bar{l} l \bar{i} — l \bar{i} \bar{l} ii \bar{l} i \bar{II} l \bar{i} ii \bar{l} 3 4 5. Measures 6-10 continue with similar patterns.

A>

1. 2. $\text{♩} = 160$

Continuation of section A. The tempo is $\text{♩} = 160$. The lyrics are: 11 l \bar{i} i — 12 l \bar{i} \bar{l} ii \bar{l} 13 l \bar{i} \bar{l} ii \bar{l} l \bar{i} l \bar{i} 14 ii \bar{l} l \bar{i} ii \bar{l} l \bar{i} l \bar{i} 15 16 15 16. Measure 17 starts section B.

B

18

19

20

Sheet music for section B. The lyrics are: 17 l \bar{i} i — 18 l \bar{i} \bar{l} ii \bar{l} l \bar{i} l \bar{i} 19 ii \bar{l} l \bar{i} ii \bar{l} l \bar{i} l \bar{i} 20 ii \bar{l} l \bar{i} ii \bar{l} . Measures 21-23 continue with similar patterns.

21

22

23

Continuation of section B. The lyrics are: 21 i \bar{II} i \bar{II} ii \bar{l} l \bar{III} 22 ii \bar{l} ii \bar{l} l \bar{III} l \bar{i} i l \bar{III} l \bar{i} l \bar{i} 23 l \bar{i} \bar{l} i \bar{II} ii \bar{l} l \bar{III} . Measures 24-26 continue with similar patterns.

24

25

26

Continuation of section B. The lyrics are: 24 l \bar{i} \bar{l} i \bar{II} ii \bar{l} ii \bar{l} l \bar{III} 25 ii \bar{l} l \bar{i} ii \bar{l} l \bar{i} l \bar{i} 26 l \bar{i} \bar{l} i \bar{II} ii \bar{l} l \bar{i} l \bar{i} . Measures 27-29 continue with similar patterns.

27

28

29

Continuation of section B. The lyrics are: 27 l \bar{III} l \bar{i} \bar{l} i \bar{II} ii \bar{l} l \bar{III} 28 l \bar{i} \bar{l} i \bar{II} ii \bar{l} ii \bar{l} l \bar{i} l \bar{i} 29 l \bar{i} \bar{l} i \bar{II} ii \bar{l} ii \bar{l} l \bar{i} l \bar{i} . Measures 30-32 continue with similar patterns.

30

31

32

5

38

39 10

C

Sheet music for section C. The lyrics are: 30 ii \bar{l} l \bar{III} l \bar{i} l \bar{l} i \bar{II} ii \bar{l} 31 ii \bar{l} 32 ii \bar{l} 33 ii \bar{l} l \bar{i} l \bar{i} l \bar{i} 34 l \bar{i} l \bar{i} l \bar{i} l \bar{i} 35 l \bar{i} l \bar{i} l \bar{i} l \bar{i} 36 l \bar{i} l \bar{i} l \bar{i} l \bar{i} . Measures 37-39 continue with similar patterns.

2 **D**

49 50 51 52 53

iīI iīI III III III III IīI III III III IīI īII IīI IīI īII IīI īII IīI īII iīI III

54 55 56

iīI iīI Iii iīI III III IīI īII iīI III IīI īII iīI IIi

57 58 59

īII īII iiīI īII III III īII iiīI III III IīI īII iīI III

60 61 62 63 64 **3**

IīI īII iīI iīI Iii īII īII iīI īII III III īII iīI īII III III īII iīI īII iīI iīI

Souba

MisirLou
Μισιρλού
مصرية

arrangement glinglin

origines orientales perdues (abondamment transformée)

A

♩ = 150

2 3 4 5 6 7 8

Sheet music for section A in 4/4 time. The melody consists of eighth and sixteenth notes. The vocal line follows a pattern of II, III, I, II, III, II, III, I, II, III, II, III, I, II, III, II. The tempo is indicated as ♩ = 150.

1.

9 10 11 12 13 14 15 16

Sheet music continuation for section A. The vocal line continues with the pattern II, III, I, II, III, II, III, I, II, III, II, III, I, II, III, II. The tempo remains ♩ = 150.

A>

B

2.

♩ = 160

15 16 17 18 19 20 21 22 23

Sheet music for section B in 4/4 time. The melody consists of eighth and sixteenth notes. The vocal line follows a pattern of II, III, I, II, III, II, III, I, II, III, II, III, I, II, III, II. The tempo is indicated as ♩ = 160.

1.

24 25 26 27 28 29 30 31 32

Sheet music continuation for section B. The vocal line continues with the pattern II, III, I, II, III, II, III, I, II, III, II, III, I, II, III, II. The tempo remains ♩ = 160.

C

31 2. 32 33 2 35 36 37 38 39

Sheet music for section C in 4/4 time. The melody consists of eighth and sixteenth notes. The vocal line follows a pattern of III, II, III, II, III, II, III, I, II, III, II, III, I, II, III, II. The tempo is indicated as ♩ = 150.

40 41 42 43 44 45 46 47

Sheet music continuation for section C. The vocal line continues with the pattern III, II, III, II, III, I, II, III, II, III, I, II, III, II, III, I, II. The tempo remains ♩ = 150.

D

48 49 50 51 52 53 54 55 56

Sheet music for section D in 4/4 time. The melody consists of eighth and sixteenth notes. The vocal line follows a pattern of III, II, III, II, III, II, III, I, II, III, II, III, I, II, III, II. The tempo is indicated as ♩ = 150.

