

# LA LYRE ET LA HARPE

631

THE LYRE AND THE HARP.

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LA LYRE ET LA HARPE,

ODE.

(THE LYRE AND THE HARP)

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Traduction anglaise  
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et JAMES DONZEL.

Musique de  
C. SAINT-SAËNS.  
Op. 57.

PRÉLUDE.

And<sup>te</sup> maestoso.

PIANO.

The first system of the prelude is written for piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a long, sweeping slur covering the first six measures. The bass line is mostly rests.

The second system continues the melodic line from the first system. The treble clef and key signature remain the same. The melody flows through the system with various note values and rests, maintaining the overall mood of the piece.

The third system of the prelude shows the continuation of the melody. A 'Ped.' (pedal) marking is placed below the bass line in the final measure of the system, indicating where the sustain pedal should be used. The treble clef and key signature are consistent with the previous systems.

The fourth system of the prelude features a more active bass line. The treble clef and key signature are maintained. The music concludes this section with a double bar line and a repeat sign.

Allegro non troppo.

A

*mp* una corda.

Ped.

The fifth system of the prelude is marked 'Allegro non troppo' and 'una corda' (half piano). It begins with a treble clef and a key signature of three flats. The music is characterized by a rhythmic pattern of eighth notes in the treble and a more active bass line. A 'Ped.' (pedal) marking is present at the beginning of the system.

First system of musical notation, measures 1-4. The right hand features a melodic line with a trill in measure 2 and a triplet in measure 4. The left hand provides a rhythmic accompaniment with eighth notes and chords. Dynamic markings include *mf* and *f*.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a trill in measure 5 and a triplet in measure 8. The left hand features a triplet in measure 5. A dynamic marking of *mf* is present. A dashed line with the number 8 above it spans across measures 6 and 7.

Third system of musical notation, measures 9-12. The right hand has a sustained chord in measure 9 and rests in the following measures. The left hand plays a rhythmic pattern of eighth notes. Dynamic markings include *p* and *pp*.

**B** And<sup>te</sup> (tempo 1<sup>o</sup>)

Fourth system of musical notation, measures 13-16. The right hand has a whole note chord in measure 13 and rests in the following measures. The left hand plays a melodic line. A dynamic marking of *p legato.* is present. The time signature changes to 3/4.

Fifth system of musical notation, measures 17-20. The right hand plays a melodic line with eighth notes. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Sixth system of musical notation, measures 21-24. The right hand plays a melodic line with eighth notes and chords. The left hand provides a rhythmic accompaniment with eighth notes and chords.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a *rit.* marking and a double bar line.

**C** Allegro non troppo.

Third system of musical notation, starting with *pp una corda.* and *Ped.* markings.

8

Fourth system of musical notation, including a *3* marking at the end.

8

Fifth system of musical notation, including *cresc.* and *f* markings.

Sixth system of musical notation, including a *p* marking and *segue.* text.

1<sup>re</sup> PARTIE.  
(1<sup>st</sup> PART.)

LA LYRE.

THE LYRE.

N<sup>o</sup> 1.

**D**

CHŒUR  
(CHORUS)

Moderato.

Sopranos.

Contraltos.

Ténors.

Basses.

PIANO.

**D**

Moderato.

*P tranquillo.*

Ped.

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with a series of eighth notes, starting on a G4 and moving up stepwise to a D5. The left hand provides a harmonic accompaniment with chords and moving bass lines. Pedal markings are present at the end of each measure.

The second system of piano accompaniment continues the musical material from the first system. It features similar melodic and harmonic patterns in both hands, with consistent pedaling throughout.

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and a dynamic marking of *pp*.

Sopranos. *pp*

Contraltos. *pp*

Ténors. *pp*

Basses. *pp*

Dors! Sleep! Dors! Sleep! Dors! Sleep! Dors! Sleep!

Vocal staves for Soprano, Contralto, Tenor, and Bass, each with a dynamic marking of *pp* and the lyrics "Dors! Sleep!" repeated.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation and a dynamic marking of *pp*.

*pp*

Dors! Sleep! *pp*

Dors! Sleep! *pp*

Dors! Sleep! *pp*

Dors! Sleep! *pp*

ô fils d'A-pol - lon,  
A - pol - lés fair son!

Vocal staves for Soprano, Contralto, Tenor, and Bass, each with a dynamic marking of *pp* and the lyrics "Dors! Sleep!" followed by "ô fils d'A-pol - lon, A - pol - lés fair son!"

Piano accompaniment for the third system, featuring treble and bass staves with musical notation and a dynamic marking of *pp*.

Dors! ô fils d'A-pol - lon! Ses lau -  
*sleep! A - pol - lo's fair son! Lau - rel*

Dors! ô fils d'A-pol - lon! Ses lau -  
*sleep! A - pol - lo's fair son! Lau - rel*

Dors! ô fils d'A-pol - lon! Ses lau -  
*sleep! A - pol - lo's fair son! Lau - rel*

Dors! ô fils d'A-pol - lon! Ses lau -  
*sleep! A - pol - lo's fair son! Lau - rel*

**F**

- riers te cou - ron - nent.  
*gar - lands have crowned thee!*

- riers te cou - ron - nent.  
*gar - lands have crowned thee!*

- riers te cou - ron - nent. Dors en  
*gar - lands have crowned thee! sleep in*

- riers te cou - ron - nent.  
*gar - lands have crowned thee!*

**F**  
*sempre pp*

paix!  
peace!

Dors en  
sleep in

Dors en  
sleep in

Ped.

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of two flats. The third staff is a piano accompaniment line in treble clef, and the fourth is a bass line in bass clef. The lyrics 'paix! peace!' are written under the first two staves. The lyrics 'Dors en sleep in' are written under the second and third staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A 'Ped.' (pedal) marking is present at the end of the system.

paix!  
peace!

Les neuf  
Wor - shipped

paix!  
peace!

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines. The lyrics 'paix! peace!' are written under the first two staves. The lyrics 'Les neuf Wor - shipped' are written under the third and fourth staves. The piano accompaniment continues with the same rhythmic pattern as in the first system. A 'Ped.' (pedal) marking is present at the end of the system.



Sœurs ta - do - rent comme un roi,  
by the Mu - ses as their king!

Les neuf Sœurs ta - do -  
Wor - shipped by the Mu -

Les neuf Sœurs ta - do -  
Wor - shipped by the Mu -

Les neuf  
Wor - shipped

**G**

ta - do - rent comme un roi!  
the Mu - ses as their king!

- rent, ta - do - rent comme un roi!  
- ses, the Mu - ses as their king!

- rent, ta - do - rent comme un roi!  
- ses, the Mu - ses as their king!

Sœurs ta - do - rent comme un roi!  
by the Mu - ses as their king!

**G**  
ppp

*sempre pp*

De leurs  
cloud ed

*sempre pp*

De leurs  
cloud ed

*sempre pp*

De leurs  
cloud ed

*sempre pp*

De leurs  
cloud ed

*pp sempre*

3 3

chœurs né - bu - leux les son  
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son  
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son  
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son  
choirs, in thy dreams, with sweet

- ges ten vi ron nent; La  
 mu sic sur round thee, The

- ges ten vi ron nent; La  
 mu sic sur round thee, The

- ges ten vi ron nent; La  
 mu sic sur round thee, The

- ges ten vi ron nent; La  
 mu sic sur round thee, The

- ges ten vi ron nent; La  
 mu sic sur round thee, The

**H** (♩ = ♩)

*cresc.*

Ly - re, la  
Lyre, the

*cresc.*

Ly - re, la  
Lyre, the

*cresc.*

Ly - re, la  
Lyre, the

*cresc.*

Ly - re, la  
Lyre, the

**H**

*poco cresc.*

Ly - re, la  
Lyre, the *f*

Ly - re, la  
Lyre, the *f*

Ly - re, la  
Lyre, the *f*

Ly - re, la  
Lyre, the *f*

*cresc.*

Ly re chante au près de  
Lyre near to thee doth *dim.*

Ly re chan te  
Lyre near thee, *dim.*

Ly re

Ly re

*f* *dim.*

toi!  
 sing!

*p*

chante au - près — de toi!  
 near to thee — doth sing!

*p*

chante au - près — de toi!  
 near to thee — doth sing!

*p*

chante au - près — de  
 near to thee — doth

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in French and English. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

toi!  
 sing!

*p*

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The vocal parts are mostly silent, with only the lyrics 'toi!' and 'sing!' appearing at the beginning. The piano accompaniment continues with a similar rhythmic pattern to the first system.

**I** *pp*

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

*pp*

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

*pp*

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

**I**

- lon!  
son!

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

- lon!  
son!

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

- lon!  
son!

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

- lon!  
son!

Dors! ô fils d'A-pol -  
Sleep! A - pol - lès fair

*pp*

- lon! Ses lau - riers te cou -  
 son! Lau - rel gar - lands have

- lon! Ses lau - riers te cou -  
 son! Lau - rel gar - lands have

- lon! Ses lau - riers te cou -  
 son! Lau - rel gar - lands have

- lon! Ses lau - riers te cou -  
 son! Lau - rel gar - lands have

*pp*

8<sup>va</sup>

- ron - nent.  
 crowned thee!

- ron - nent.  
 crowned thee!

- ron - nent, te COU ron - nent.  
 crowned thee, have crowned thee!

- ron - nent.  
 crowned thee!

- ron - nent.  
 crowned thee!

*piu pp*

*pp*

Ped.

## LA HARPE.

## THE HARP.

## CONTRALTO SOLO.

N<sup>o</sup> 2.And.<sup>te</sup> sostenuto.

CONTRALTO SOLO

PIANO.

And.<sup>te</sup> sostenuto.

*p* (Orgue.)

E - veil - le - toi, jeune homme, en - fant de la mi - sè - re!  
 A - wake! A - rise! O child of po - ver - ty and sad - ness!

Un  
From

*pp* legato

rê - ve ferme au jour tes re - gards obs - cur - cis;  
 dreams that veil thine eyes from the clear light of day,



**A**

Stringendo.  
*cresc.*

yeux, Et d'une immor\_tel - le mé - moi - re Cou\_ron -  
birth, Thy name shall be fa - mous in sto - ry while the

yeux, Et d'une immor\_tel - le mé - moi - re Cou\_ron -  
birth, Thy name shall be fa - mous in sto - ry while the

yeux, Et d'une immor\_tel - le mé - moi - re Cou\_ron -  
birth, Thy name shall be fa - mous in sto - ry while the

yeux, Et d'une immor\_tel - le mé - moi - re Cou\_ron -  
birth, Thy name shall be fa - mous in sto - ry while the

**A** Stringendo.  
*cresc.*

*f* All<sup>o</sup> non troppo.

- na ton nom ra\_di - eux; En vain Sa - tur - ne te me -  
liv - ing last up\_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra\_di - eux; En vain Sa - tur - ne te me -  
liv - ing last up\_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra\_di - eux; En vain Sa - tur - ne te me -  
liv - ing last up\_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra\_di - eux; En vain Sa - tur - ne te me -  
liv - ing last up\_on earth. Let frown - ing Sat - urn not a -

All<sup>o</sup> non troppo.  
*f*

- na - ce.  
- larm thee!

- na - ce.  
- larm thee!

- na - ce. *f* Va, l'O - lympe est né du Par - nas - se, Les po -  
- larm thee! *f* No! the Gods are pow'rless to harm thee! Twas the

- na - ce. *f* Va, l'O - lympe est né du Par - nas - se, Les po -  
- larm thee! *f* No! the Gods are pow'rless to harm thee! Twas the

- è - tes ont fait les dieux!  
po - ets who gave them birth!

- è - tes ont fait les dieux!  
po - ets who gave them birth!

*ff*

Ped.

Va, l'O-lympe est né du Par-nas-se, Les po-  
 No! The Gods are pow'r-less to harm thee! Twas the  
 Va, l'O-  
 No! The

- è - tes ont fait les dieux! Les po - è - tes ont fait les  
 po - ets who gave them birth, Twas the po - ets who gave them  
 - lympe est né du Par-nas-se, Les po - è - tes ont fait les  
 Gods are pow'r-less to harm thee, Twas the po - ets who gave them  
 Va, l'O-lympe est né du Par-  
 No! The Gods are pow'r-less to

dieux! Va, l'O-lympe est né du Par-nas -  
*birth! No! The gods are pow'r-less to harm*

dieux! l'O - lympe est né du Par-nas - se, Les po -  
*birth! The Gods are pow'r - less to harm thee, Twas the*

- nas - se, Les po - è - tes ont fait les dieux! Les po - è - tes  
*harm thee, Twas the po - ets who gave them birth, Twas the po - ets*

Va, l'O - lympe est né du Par - nas - se, Les po -  
*No! The Gods are pow'r-less to harm thee, Twas the*

## B

- se, Va, l'O - lympe est né du Par -  
*thee, No! The Gods are pow'r - less to*

- è - tes ont fait les dieux! Les po -  
*po - ets who gave them birth, Twas the*

ont fait les dieux! Les po - è - tes ont fait les  
*who gave them birth, Twas the po - ets who gave them*

- è - tes ont fait les dieux!  
*po - ets who gave them birth,*

**B**

Tromp.

- nas \_ se!  
*harm thee,*

Va, l'Ô\_lympe est né du Par.  
*No! The Gods are pow'rless to*

- è \_ tes!  
*po - ets,*

Les po - tes  
*Tras the*

dieux!  
*birth,*

Les po - è - tes ont fait les  
*Tras the po - ets who gave them*

Les po - è - tes ont fait les  
*Tras the po - ets who gave them*

*ff*

- nas \_ se!  
*harm thee,*

*più f*  
 Va, l'Ôlympe est  
*No! The Gods are*

- è \_ tes!  
*po - ets!*

*più f*

dieux!  
*birth!*

Va, l'Ô\_lympe est né du Par.  
*No! The Gods are pow'rless to*

dieux!  
*birth!*

*ff*

*f*

*pù f*

Va, No! l'O-lympe est né du Par-  
 The Gods are pow'r - less to

né du Par-nas - se, Les po - è - tes ont  
 pow'r - less to harm thee, Twas the po - ets who

- nas - se, Les po - è - tes ont fait les  
 harm thee, Twas the po - ets who gave them

Va, No! l'O-lympe est  
 The Gods are

- nas - se, Les po - è - tes ont fait les  
 harm thee, Twas the po - ets who gave them

fait les dieux! Les po -  
 gave them birth, Twas the

dieux! Les po - è - tes ont fait les  
 birth, Twas the po - ets who gave them

dieux! Les po -  
 birth, Twas the

né du Par-nas - se, Les po -  
 pow'r - less to harm thee, Twas the

dieux! Les po - è - tes ont fait les  
*birth, Twas the po - ets who gave them*

- è - tes ont fait les dieux! Les po -  
*po - ets who gave them birth, Twas the*

1<sup>rs</sup> Tén. dieux! Les po - è - tes ont fait les  
*birth, Twas the po - ets who gave them*

2<sup>ds</sup> Tén. dieux! Les po - è - tes ont fait les  
*birth, Twas the po - ets who gave them*

- è - tes ont fait les dieux! Les po -  
*po - ets who gave them birth, Twas the*

dieux! *Va, l'O -*  
*birth! No! the*

- è - tes ont fait les dieux! *Va, l'O -*  
*po - ets who gave them birth! No! the*

1<sup>rs</sup> Tén. dieux! *Va, l'O -*  
*birth! No! the*

2<sup>ds</sup> Tén. dieux! *Va, l'O -*  
*birth! No! the*

- è - tes ont fait les dieux! *Va, l'O -*  
*po - ets who gave them birth! No! the*

\_lympe est né du Par - nas - se, Les po - è - tes ont fait les  
 Gods are pow'r - less to harm thee, Was the po - ets who gave them

1<sup>re</sup> Ten. \_lympe est né du Par - nas - se, Les po - è - tes ont fait les  
 Gods are pow'r - less to harm thee, Was the po - ets who gave them

2<sup>de</sup> Ten. \_lympe est né du Par - nas - se, Les po - è - tes ont fait les  
 Gods are pow'r - less to harm thee, Was the po - ets who gave them

\_lympe est né du Par - nas - se, Les po - è - tes ont fait les  
 Gods are pow'r - less to harm thee, Was the po - ets who gave them

\_lympe est né du Par - nas - se, Les po - è - tes ont fait les  
 Gods are pow'r - less to harm thee, Was the po - ets who gave them

dieux! Les po -  
 birth, Was the

Unis. dieux! Les po -  
 birth, Was the

dieux! Les po -  
 birth, Was the

dieux! Les po -  
 birth, Was the



First system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are: Soprano (Sopr.), Alto (Alto), Tenor 1 (1<sup>er</sup> Tén.), Tenor 2 (2<sup>d</sup> Tén.), and Bass (Bass). The lyrics are: *- è - tes ont fait les dieux! po - ets rho gare them birth!*. The piano accompaniment includes a *ff* dynamic marking and a *Ped.* (pedal) instruction.

Second system of the musical score, continuing the vocal and piano parts from the first system. It includes the same five vocal staves and piano accompaniment. The lyrics are: *- è - tes ont fait les dieux! po - ets rho gare them birth!*. The piano accompaniment continues with chords and a *Ped.* instruction.

LA HARPE .

THE HARP.

CONTRALTO SOLO, BASSE SOLO.

N° 4.

And.<sup>te</sup> sostenuto.

CONTRALTO-SOLO

PIANO.

*pp*

Ped.

Homme, u - ne fem - me fut ta  
 Man! Trras a mor - tal mo - ther

mè - re: El - le a pleu -  
 bore thee! Weep - ing, she

- ré - sur ton ber - ceau;  
 era - dled thee in gloom,

Souf - fre donc! Ta vie  
*Lie thy life!* Sor - roir

**A**

é - phé - mē - re Brille et tremble ain - si - qu'un flam - beau.  
*lies be - fore thee! Flame like shine and fade! 'Tis thy doom!*

*pp*

**BASSE SOLO.**

**B**

Dieu, ton  
God has

maître, a d'un signe aus - tè - re Tra -  
 traced, with His fate - ful fing - er, Thy

-cé ton che\_min sur la ter - re, Et mar -  
 path, while on earth thou shalt ling - er. He has

**C** CONT. SOLO.

-qué ta place au tom - beau. Homme, u - ne  
 marked thy place in the tomb! Man! was a

fem - me fut ta mè - re:  
 mor - tal mother bore thee!

Elle a pleu - ré sur ton ber - ceau;  
 Weep - ing, she cradled thee in gloom,

Souf - fre donc! Ta vie é - phé -  
 Live thy life! Thy path lies be -

**D**

-mè - re, Brille et tremble ain -  
 -fore thee, Flame like shine and

-si qu'un flam - beau.  
 fate is thy doom!

SOLI ET CHŒUR  
(SOLI AND CHORUS)

N° 5.

Allegro, non troppo.

Sopranos

Contraltos

Ténors

Basses

CHŒUR.

PIANO

Allegro, non troppo

pp

Ped.

cresc

3

8

f

Sempre Allegro. (♩. = ♩)

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes.

The second system continues the piece. It includes a *cresc.* (crescendo) marking in the lower staff. A double bar line is present, indicating a section change. The notation continues with similar melodic and harmonic elements.

The third system begins with a forte (*f*) dynamic marking. It features prominent slurs over the melodic lines in both staves, indicating phrasing. The bass line continues with a steady accompaniment.

The fourth system is marked with a section letter 'A' above the treble staff. It includes a sforzando (*sf*) dynamic marking in the lower staff. The melodic line shows a change in texture with more complex rhythmic patterns.

The fifth system features a piano (*p*) dynamic marking in the lower staff. The upper staff changes from treble to bass clef. The piece concludes with a final melodic phrase in the upper staff and a dense chordal texture in the lower staff.

The sixth system starts with a *dim.* (diminuendo) marking in the lower staff. It concludes with a piano (*p*) dynamic marking. The notation shows a final melodic line in the upper staff and a complex chordal structure in the lower staff.

Sopranos. *p*

Chan - - - tel

Contraltos. *p* *Sing* on!

Ténors. *p* *Sing* on!

Basses. *p* *Sing* on!

Chan - - - tel Ju - pi - ter  
*Sing* on! Ju - pi - ter

Chan - - - tel Ju - pi - ter  
*Sing* on! Ju - pi - ter

règne, et l'u - ni - vers l'im - plo -  
*reigns,* all ri - val pour - er scorn -

règne, et l'u - ni - vers l'im - plo -  
*reigns,* all ri - val pour - er scorn -



Vé - nus  
 Ou - Mars  
 Vé - nus  
 Ou - Mars  
 - re;  
 - ing!  
 - re;  
 - ing!

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The third and fourth staves are vocal lines in bass clef with the same key signature. The fifth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part features flowing eighth-note patterns in both hands, with some chords and melodic lines.

em - bras - se Mars d'un sou - ris gra - ci - eux;  
 sweet Ve - nus smiles, and love beams from her eyes;  
 em - bras - se Mars d'un sou - ris gra - ci - eux;  
 sweet Ve - nus smiles, and love beams from her eyes;

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The third and fourth staves are vocal lines in bass clef with the same key signature. The fifth staff is a grand staff for piano accompaniment. The piano part continues with similar eighth-note patterns, including some chords and melodic lines. The system concludes with a double bar line and a repeat sign.

I - ris bril - le dans  
Bright I - ris shines on

I - ris bril - le dans  
Bright I - ris shines on

I - ris bril - le dans  
Bright I - ris shines on

I - ris bril - le dans  
Bright I - ris shines on

l'air,  
high,

l'air, dans les champs bril - le Flo - ra dull earth a - down  
high, Flo - ra dull earth a - down

l'air, dans les  
high, Flo - ra

l'air, dans les champs bril - le  
high, Flo - ra dull earth a -

*cresc.*

**B<sub>f</sub>**

dans les champs bril - le Flo - re;  
 Flo - ra dull earth a - dorn - ing;  
 - re, dans les champs bril - le Flo - re;  
 - ing, Flo ra dull earth a - dorn - ing;  
 champs bril - le Flo - re;  
 dull earth a - dorn - ing;  
 Flo - re, Flo - re;  
 - dorn - ing, Flo - ra;

**B**

Chan - tel  
 sing on!  
 Chan - tel  
 sing on!  
 Chan - tel  
 sing on!  
 Chan - tel  
 sing on!

*dim.* *p cresc.*

*f* Basses.

Les im - mor - tels, du cou - chant à l'au - ro - re,  
 Know that the Gods fly from dusk till the dawn - ing,

*f*

En trois pas par - cou - rent les  
 Swift as thought a - cross the blue

Tenors. *f*  
 Les im - mor - tels, du cou - chant à l'au -  
*know that the Gods fly from dusk till the*  
 cieux; Les im - mor - tels, du cou -  
*skies. know that the Gods fly from*

*sempre legato.*

- ro - re, En trois pas par -  
*dawn - ing, Swift as thought a -*  
 - chant à l'au - rore, En trois pas par - cou -  
*dusk till the dawn - ing, Swift as thought a - cross*

Contraltos *f*

Les im - mor - tels, du cou -  
*know that the Gods fly from*

- cou - rent les cieux; Les  
*-cross the blue skies. know*

- rent les cieux; Les im - mor -  
*the blue skies. know that the*

- chant à l'au - ro - re, En  
*dusk till the dawn - ing, Swift*

im - mor - tels, du cou - chant à l'au -  
*that the Gods fly from dusk till the*

- tels, du cou - chant à l'au -  
*Gods fly from dusk till the*

trois pas par - cou - rent les  
*as thought a - cross the blue*

- ro - re, En trois pas par -  
*dawn - ing, Swift as thought a -*

- ro - re, En trois pas par -  
*dawn - ing, Swift as thought a -*

Sopranos **Cf**

Les im - mor - tels, du cou -  
*Know that the Gods fly from*

cieux; Les im - mor - tels, les  
*skies; Know that the Gods, Know*

- cou - rent les cieux; Les im - mor -  
*- cross the blue skies; Know that the*

- cou - rent les cieux; Les im - mor -  
*- cross the blue skies; Know that the*

**C**

- chant à l'au - ro - re, En  
*dusk till the dawn - ing, Swift*

im - mor - tels, du cou - chant à l'au -  
*that the Gods fly from dusk till the*

- tels, du cou - chant à l'au - ro - re,  
*Gods fly from dusk till the dawn - ing,*

- tels, du cou - chant à l'au - rore, En trois  
*Gods fly from dusk till the morn, Swift as*

trois pas par - cou - rent les  
*as thought a - cross the blue*

- rore, En trois pas par - cou - rent les  
*morn, Swift as thought a - cross the blue*

En — trois pas par - cou rent les  
*Swift — as thought a - cross the blue*

pas — par - cou - rent les  
*thought — a - cross the blue*



**D**

cioux;  
skies;

cioux;  
skies;

cioux;  
skies;

cioux;  
skies;

**D**

*ff*

En trois  
*Swift* as

*ff*

En trois  
*Swift* as

*ff*

En trois  
*Swift* as

En trois  
*Swift* as

pas par - cou - rent les cieux .  
 thought a - cross the blue skies .

pas par - cou - rent les cieux .  
 thought a - cross the blue skies .

pas par - cou - rent les cieux .  
 thought a - cross the blue skies .

pas par - cou - rent les cieux .  
 thought a - cross the blue skies .

**E**

*dim.*

Sopranos

*mf* Vé - nus em - bras - se Mars d'un sou -  
 On Mars sweet Ve - nus smiles, and lore

Contraltos

*mf* Vé - nus em - bras - se Mars d'un sou -  
 On Mars sweet Ve - nus smiles, and lore

*mf*

- ris gra - ci - eux,  
beams from her eyes;

- ris gra - ci - eux,  
beams from her eyes;

Ténors *p*

Basses *p*

Ju - pi - ter  
Ju - pi - ter

Ju - pi - ter  
Ju - pi - ter

*dim.* *p*

règne, et l'u - ni - vers l'im -  
reigns, all ri - val pow - er

règne, et l'u - ni - vers l'im -  
reigns, all ri - val pow - er

7

- plo - re.  
scorn - ing.

- plo - re.  
scorn - ing.

*dolce.*

SOPR. SOLO *dol.*

Ta dou - ce muse - à fuir t'in -  
Thy gent - le muse - to flight in -

CONT. SOLO *dol.*

Ta dou - ce muse - à fuir t'in -  
Thy gent - le muse - to flight in -

TÉNOR SOLO *dol.*

Ta dou - ce muse - à fuir t'in -  
Thy gent - le muse - to flight in -

BASSE SOLO *dol.*

Ta dou - ce muse - à fuir t'in -  
Thy gent - le muse - to flight in -

Ta dou - ce muse - à fuir t'in -  
Thy gent - le muse - to flight in -

*pp*

**F**

- vi - te; Cherche  
 - vites thee, Seek

- vi - te;  
 - vites thee,

- vi - te;  
 - vites thee,

- vi - te;  
 - vites thee,

CHŒUR.

*pp*

Ta dou - ce muse à fuir t'in -  
 Thy gent - le muse to flight in -

*pp*

Ta dou - ce muse à fuir t'in -  
 Thy gent - le muse to flight in -

*pp*

Ta dou - ce muse à fuir t'in -  
 Thy gent - le muse to flight in -

*pp*

Ta dou - ce muse à fuir t'in -  
 Thy gent - le muse to flight in -

**F**

— un a - bri calme et se -  
— the cool shade! Come far a -

Cherche un a - bri calme et se -  
Seek the cool shade! Come far a -

Cherche un a - bri calme et se -  
Seek the cool shade! Come far a -

Cherche un a - bri calme et se -  
Seek the cool shade! Come far a -

- vi - te;  
- rites thee,

- vi - te;  
- rites thee,

- vi - te;  
- rites thee,

- vi - te;  
- rites thee,

Piano accompaniment musical staff with a melodic line in the right hand and a bass line in the left hand.

Four vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). Each staff contains a melodic line with a long note followed by two shorter notes. Below each staff are two lines of lyrics: "-rein," and "- way!".

A musical staff with a treble clef and a key signature of two sharps. It begins with a dynamic marking of *pp* (pianissimo). The staff contains a melodic line with a long note followed by two shorter notes.

Cherche un a - bri calme et se -  
 Seek the cool shade ! Come far a -

A musical staff with a treble clef and a key signature of two sharps. It begins with a dynamic marking of *pp*. The staff contains a melodic line with a long note followed by two shorter notes.

Cherche un a - bri calme et se -  
 Seek the cool shade ! Come far a -

A musical staff with a treble clef and a key signature of two sharps. It begins with a dynamic marking of *pp*. The staff contains a melodic line with a long note followed by two shorter notes.

Cherche un a - bri calme et se -  
 Seek the cool shade ! Come far a -

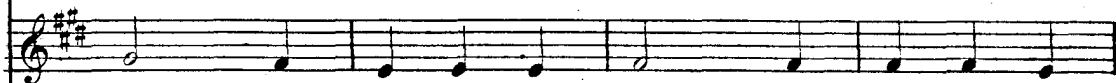
A musical staff with a bass clef and a key signature of two sharps. It begins with a dynamic marking of *pp*. The staff contains a melodic line with a long note followed by two shorter notes.

Cherche un a - bri calme et se -  
 Seek the cool shade ! Come far a -

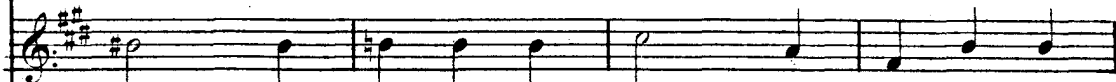
A piano accompaniment staff with a grand staff (treble and bass clefs) and a key signature of two sharps. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.



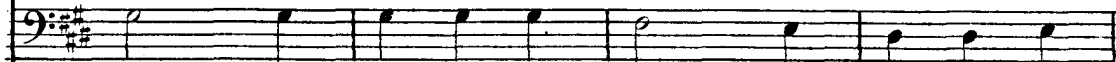
Les mor - tels que le sage é - vi - te, Su -  
Mor - tals, whose toil - some lot af - frights thee, The



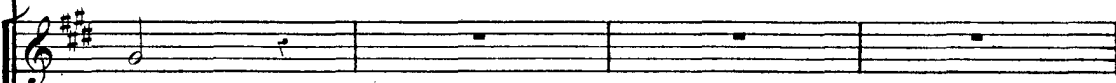
Les mor - tels que le sage é - vi - te, Su -  
Mor - tals, whose toil - some lot af - frights thee, The



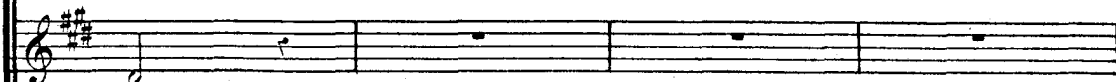
Les mor - tels que le sage é - vi - te, Su -  
Mor - tals, whose toil - some lot af - frights thee, The



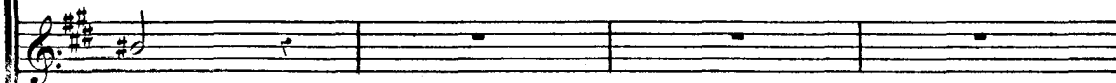
Les mor - tels que le sage é - vi - te, Su -  
Mor - tals, whose toil - some lot af - frights thee, The



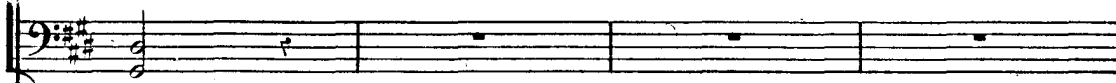
- rein.  
- way!



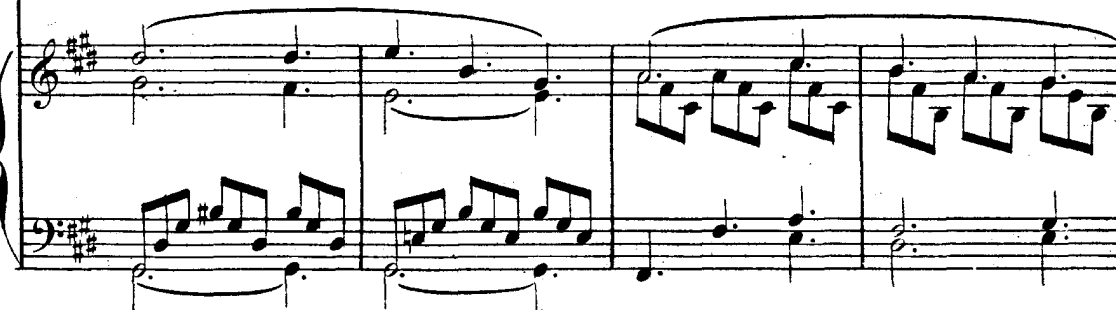
- rein.  
- way!



- rein.  
- way!



- rein.  
- way!



Ped.



- bis - sent le siè - cle d'ai - rain.  
bra - zen age must needs o - bey.

- bis - sent le siè - cle d'ai - rain.  
bra - zen age must needs o - bey.

- bis - sent le siè - cle d'ai - rain.  
bra - zen age must needs o - bey.

- bis - sent le siè - cle d'ai - rain.  
bra - zen age must needs o - bey.

*pp*

Viens !  
come !

*pp*

Viens !  
come !

*pp*

Viens !  
come !

*pp*

Viens !  
come !

Près de tes La - res tran - quil - les,  
*where the fair dry - ad re - joi - ces,*

Près de tes La - res tran - quil - les,  
*where the fair dry - ad re - joi - ces,*

Près de tes La - res tran -  
*where the fair dry - ad re -*

Près de tes La - res tran -  
*where the fair dry - ad re -*

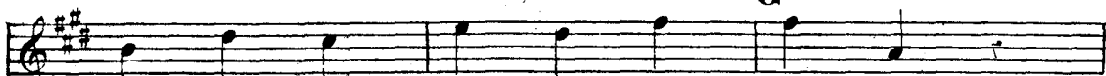
viens !  
*Come !*

viens !  
*come !*

viens !  
*Come !*

viens !  
*Come !*

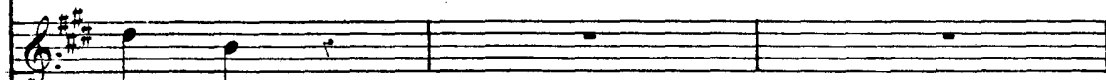
G



Près de tes Lares tranquilles,  
*Where the fair Dryad rejoices,*



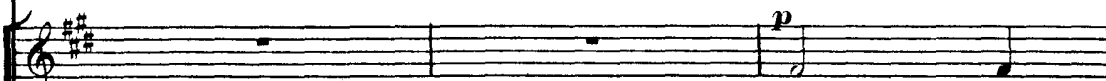
Près de tes Lares tranquilles,  
*Where the fair Dryad rejoices,*



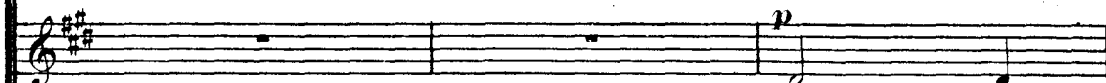
- quilles,  
 - joices,



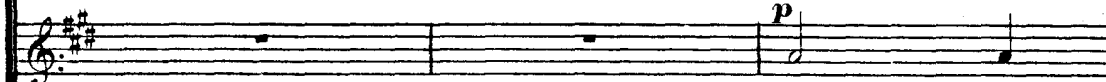
- quilles,  
 - joices,



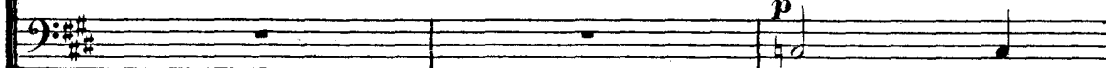
Tu ver -  
*Where the*



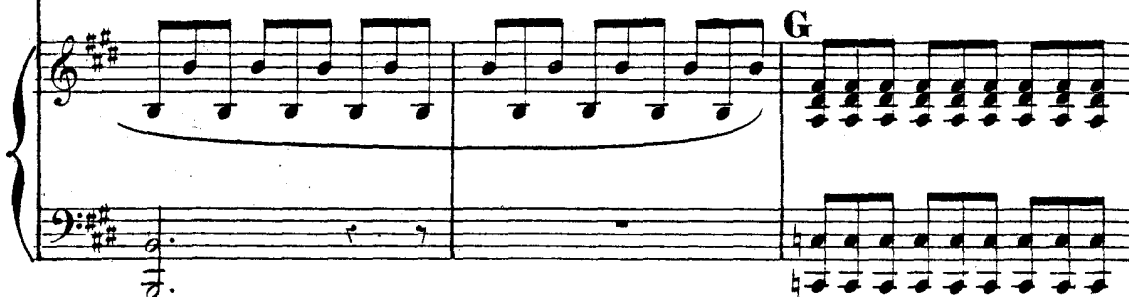
Tu ver -  
*Where the*



Tu ver -  
*Where the*



Tu ver -  
*Where the*



Tu ver\_ras de loin dans les vil\_les Mu\_   
 where the sound of cla - morous voi - ces A

Tu ver\_ras de loin dans les vil\_les Mu\_   
 where the sound of cla - morous voi - ces A

Tu ver\_ras de loin dans les vil\_les Mu\_   
 where the sound of cla - morous voi - ces A

Tu ver\_ras de loin dans les vil\_les Mu\_   
 where the sound of cla - morous voi - ces A

\_ ras de loin dans les vil\_les Mu\_   
 sound of cla - morous voi - ces A

\_ ras de loin dans les vil\_les Mu\_   
 sound of cla - morous voi - ces A

\_ ras de loin dans les vil\_les Mu\_   
 sound of cla - morous voi - ces A

\_ ras de loin dans les vil\_les Mu\_   
 sound of cla - morous voi - ces A

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

- gir la Dis - corde aux cent voix .  
 far dis - tant mur - mur shall be !

**f**

Qu'im - porte à l'heu - reux so - li - *dim.*  
 Fear naught! for the whirl - wind that

Qu'im - porte à l'heu - reux so - li - *dim.*  
 Fear naught! for the whirl - wind that

Qu'im - porte à l'heu - reux so - li - *dim.*  
 Fear naught! for the whirl - wind that

Qu'im - porte à l'heu - reux so - li - *dim.*  
 Fear naught! for the whirl - wind that

*dim.* *p*

- tai - re      Que l'Au - tan      dé - vas      te la  
 ra - ges      tu the ci - ties      shunned      by the

*dol.*  
 ter - re,      S'il ne fait qu'à - gi - ter  
 sa - ges,      shall waft but a soft breeze

ter - re,  
 sa - ges.

*dol.*  
 ter - re,      S'il ne fait qu'à - gi -  
 sa - ges,      shall waft but a soft

ter - re,  
 sa - ges.

## H

ses bois!  
to thee.

*p*  
Qu'im - porte à l'heu -  
Fear naught, for the

- ter ses bois!  
breeze to thee.

*p*  
Qu'im - porte à l'heu -  
Fear naught, for the

*p*  
Qu'im - porte à l'heu -  
Fear naught, for the

*p*  
Qu'im - porte à l'heu -  
Fear naught, for the

*p*  
Qu'im - porte à l'heu -  
Fear naught, for the

*p*  
Qu'im - porte à l'heu -  
Fear naught, for the

H



- reux so - li - tai - re  
whirl - wind that ra - ges

- reux so - li - tai - re  
whirl - wind that ra - ges

- reux so - li - tai - re Que l' Au -  
whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -  
whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -  
whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -  
whirl - wind that ra - ges In the

Que l'Au - tan dé - vas - te la  
In the ci - ties shunned by the

Que l'Au - tan dé - vas - te la  
In the ci - ties shunned by the

- tan dé - vas - te la ter - re,  
ci - ties shunned by the sa - ges,

- tan dé - vas - te la ter - re,  
ci - ties shunned by the sa - ges,

- tan dé - vas - te la ter - re,  
ci - ties shunned by the sa - ges,

- tan dé - vas - te la ter - re,  
ci - ties shunned by the sa - ges,

*p* **I**

S'il ne fait  
shall waft but

ter - re,  
sa - ges,

*p*  
S'il ne fait  
shall waft but

S'il ne fait  
shall waft but

ter - re,  
sa - ges,

*p*  
S'il ne fait  
shall waft but

*p*

S'il  
shall  
*p*

S'il  
shall  
*p*

S'il  
shall  
*p*

S'il  
shall

**I**

*pp*

*dim.* **pp**

qu'a - gi - ter ses bois!  
 a soft breeze to thee!

*dim.* **pp**

qu'a - gi - ter ses bois!  
 a soft breeze to thee!

*dim.* **pp**

qu'a - gi - ter ses bois!  
 a soft breeze to thee!

*dim.* **pp**

qu'a - gi - ter ses bois!  
 a soft breeze to thee!

*dim.* **pp**

ne fait qu'a - gi - ter ses bois!  
 waft but a soft breeze to thee!

*dim.* **pp**

ne fait qu'a - gi - ter ses bois!  
 waft but a soft breeze to toe!

*dim.* **pp**

ne fait qu'a - gi - ter ses bois!  
 waft but a soft breeze to thee!

*dim.* **pp**

ne fait qu'a - gi - ter ses bois!  
 waft but a soft breeze to thee!

This musical score is for a piano and voice piece, page 62. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score is divided into three systems. The first system consists of eight staves: four for the vocal line (Soprano, Alto, Tenor, Bass) and four for the piano accompaniment (Right Hand, Left Hand, Right Hand, Left Hand). The piano accompaniment begins with a *pp* (pianissimo) dynamic marking. The second system continues the piano accompaniment with a dense texture of chords and arpeggios in the right hand, and a more melodic line in the left hand. The third system concludes the piece with a final chord in the right hand and a melodic phrase in the left hand, marked with a *ppp* (pianississimo) dynamic. The score is written in a clear, professional style with standard musical notation.

## LA HARPE.

## THE HARP.

TÉNOR SOLO ET CHŒUR.  
(TENOR SOLO AND CHORUS)

N° 6.

All<sup>o</sup> mod<sup>to</sup>

TÉNOR SOLO.

PIANO.

All<sup>o</sup> mod<sup>to</sup>

(Orgue) *p*

Dieu, par qui tout for - fait s'ex - pi - e,  
God, the mon - arch of all cre - a - tion,

(Orch.)

*pp* legato sempre

Marche a - vec ce - lui qui le sert. Ap - pa -  
those who walk with Him will up - hold. Ap - pear

- rais dans la foule im - pi - e, Tel que Jean qui  
un - to this in - pious na - tion, Like Saint John, the

vint du dé - sert.  
pro - phet of old!

*mf*

Va donc, parle aux peu - ples du mon - de:  
Go forth! through the world shalt thou wan - der,

*p*

Dis - leur la tem - pê - te qui gron - de, Ré - vè - le le  
The tem - pest that thun - der - eth you - der, Re - veal - eth the

juge ir - ri - té;  
wrath of the Lord.

Et pour mieux frap - per leur o -  
Preach thou this in tones that com -

- reil - le, Que ta voix s'é - lè - ve, pa - reil - le A la ru -  
 - pel; Thy voice, as the clang of a bell, Shall sound forth

- meur d' u - ne ci - té!  
 his glo - rious Word.

**A** Sopranos.  
**CHŒUR** *f* Va donc, parle aux  
 Téneurs. Go forth! through the

*f* Va donc, parle aux  
 Go forth! through the

**A**  
*f* (Orgue)

peu - ples du mon - de: Dis - leur la tem - pê - te qui gron - de; Ré -  
 world shalt thou wan - der, The tem - pest that thun - der - eth you - der Re -

Contraltos. *f* Ré -  
 Re -

peu - ples du mon - de: Dis - leur la tem - pê - te qui gron - de; Ré -  
 world shalt thou wan - der, The tem - pest that thun - der - eth you - der Re -

Basses. *f* Ré -  
 Re -



TÉNOR SOLO.

- vè - le le juge ir - ri - té.  
 - veal - eth the wrath of the Lord.

Et pour mieux frap-  
 Preach thou this in

- vè - le le juge ir - ri - té.  
 - veal - eth the wrath of the Lord.

- vè - le le juge ir - ri - té.  
 - veal - eth the wrath of the Lord.

- vè - le le juge ir - ri - té.  
 - veal - eth the wrath of the Lord.

*fp* (Orchestre)

- ner son o - reil - le,  
 tones that com - pel;  
 Sopranos et Contraltos

Que ta voix s'é - lè - ve, pa -  
 Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa -  
 Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa -  
 Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa - reil - le, pa -  
 Thy voice, as the clang of a bell, of a

*cresc.* *f*

Rit.

**B** a tempo.

- reil - le A la ru - meur d'u - ne ci - té!  
 bell, Shall sound forth his glo - rious Word.

*ff*      Rit.      **B** a tempo

Ped.

2<sup>e</sup> PARTIE.  
(2<sup>d</sup> PART.)

LA LYRE. — LA HARPE.

THE LYRE. — THE HARP.

SOPRANO SOLO.

N<sup>o</sup> 7.

Allegro.

SOPRANO SOLO.

Allegro.

PIANO.

*p* Ped.

Ped

**A**

Ped

SOPRANO SOLO. (LA LYRE — THE LYRE)

*f*

L'aigle est l'oiseau du Dieu qu'entre tous on a -  
 Forth the ea - - gle hath flown in his ar - dour un -

- do - re.  
 - sa - ted,

Ped.

Du Cau - case à l'A -  
 From the East to the

Ped.

- thos l'ai - gle pla - nant dans l'air,  
West, Jove's great cr - and to lie,

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'thos' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including a triplet of eighth notes.

Roi du feu qui fi -  
lord of fire that des -

*cresc.* *fp*

Ped

The second system continues the vocal and piano parts. The vocal line has a half note 'Roi' followed by a melodic phrase. The piano accompaniment features a 'cresc.' (crescendo) marking and a 'fp' (fortissimo) dynamic. A 'Ped' (pedal) marking is present below the piano part. The piano part includes a large arched melodic line in the right hand.

- conde et du feu qui dé - vo - re,  
- trois and of fire that cre - a - ted,

**B** *cresc.*

The third system shows the vocal line with a half note '- conde' followed by a melodic phrase. The piano accompaniment has a 'cresc.' marking and a section labeled 'B'. The piano part features a complex bass line with many accidentals and a triplet of eighth notes in the right hand.

Con - tem - ple le so -  
Light - ning he loves to

*f* *p* 8

The fourth system features the vocal line with a half note 'Con - tem - ple' followed by a melodic phrase. The piano accompaniment starts with a 'f' (forte) dynamic and a 'p' (piano) dynamic. A section marked '8' is indicated by a dashed line. The piano part includes a complex bass line and a melodic line in the right hand.

leil et vo - le sur l'éclair!  
 brare and Pha - bus to de - fy!

8

*cresc. Accelerando.*

Tempo I<sup>o</sup>

*f* *dim.*

8

Ped. *p* Ped

Rit. Ped

(LA HARPE...THE HARP)

*dolce assai.*

**D** *And.<sup>no</sup> tranquillo.* La Co -  
 Hea - ven

*pp*

- lom - be des - cend du Ciel qui la sa - lù  
 greets the fair dove as with God's mes - sage lu -

Ped.  
7

- e, Et, voi - lant l'Es - prit -  
 - den! Earth - word she des - cends

Saint sous son re - gard de feu,  
 veit'd in clouds of lu - rid flame,

Ped.

Chère au Vieil - lard choi -  
 near to the chos - en

- si com - me à la  
*Sage as - to the*

Ped. G. D.

Vier - ge é - lu - e,  
*spot - less Maid - en,*

Ped. 7

Porte un ra - meau dans l'ar -  
*Bear - ing the branch of peace,*

Ped. 7

- che, an - nonce au monde un  
*His ad - vent to pro -*

Ped. 7



**E**

Dieu!  
- *clain.*

La Co - lom - be des -  
Hea - ven greets the fair

- cend du Ciel qui la sa - lu -  
dove as with God's mes - sage la

- e, Et, voi -  
- *dep!* Earth ward

- lant l'Es - prit - Saint sous son re - gard  
 she des - cends veil'd in clouds of lu -

de feu, de  
 rid flame,

**F**

*mf* Ped *p*

Chère au Vieil - lard choi - si comme  
 near to the chos - en Sage as

*cresc.*

à la Vierge é - lu - e.  
 to the spot - less Maid - en,

*sempre cresc.*

Porte un ra - meau dans  
 Bear - ing the branch of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics 'Porte un ra - meau dans' and 'Bear - ing the branch of'. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

l'ar - che, an - nonce au monde un  
 peace, His ad - vent to pro -

*f*

Ped. *cresc.*

The second system continues the vocal line with 'l'ar - che, an - nonce au monde un' and 'peace, His ad - vent to pro -'. A dynamic marking of *f* is placed above the vocal line. The piano accompaniment includes a 'Ped. *cresc.*' marking in the left hand.

Dieu!  
 - claim.

*ff* Ped. *dim.*

The third system shows the piano accompaniment with a dynamic marking of *ff* and a 'Ped.' marking. The music concludes with a *dim.* marking.

**G**

*p* Ped. *pp* Ped.

The fourth system begins with a section marked **G** and a dynamic marking of *p*. It includes 'Ped.' markings in both hands and ends with a *pp* marking.

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

LA LYRE.

THE LYRE.

SOPRANO SOLO \_ CONTRALTO SOLO  
ET CHŒUR DE FEMMES  
(AND CHORUS OF WOMEN.)

N° 8.

Andantino quasi All.<sup>to</sup>

SOPRANO SOLO.

CONTRALTO SOLO.

Sopranos.

CHŒUR.

Contraltos.

PIANO.

Andantino quasi All.<sup>to</sup>

*pp una corda.*  
Ped.

Piano introduction with arpeggiated chords in the right hand and block chords in the left hand.

**A**

Musical system A, first system. Treble and bass staves with arpeggiated figures and "Ped." markings.

Musical system A, second system. Treble and bass staves with arpeggiated figures and "Ped." markings.

**B** SOPR: SOLO.

*dol.*

Ai - - mel E - ros règne à Gnide, à l'O - lymppe, au Tarta - -  
 Lore! Lore's god from O - lym - pus to Ha - des is reign - -

CONTR: SOLO.

*dol.*

Ai - - mel E - ros règne à Gnide, à l'O - lymppe, au Tarta - -  
 Lore! Lore's god from O - lym - pus to Ha - des is reign - -

*sempre legato.*

Musical system B, vocal and piano accompaniment. Includes vocal lines for Soprano and Contralto, and piano accompaniment with "sempre legato" marking.

- re.  
- ing,

- re.  
- ing,

The first system consists of four staves. The top two staves are vocal lines, each starting with a whole rest followed by the lyrics '- re.' and '- ing,'. The bottom two staves are piano accompaniment. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

Son flambeau de Ses-tos al-lume le doux pha-  
And his torch Ses-tos' bea-con's soft light is sus-tain-

Son flambeau de Ses-tos al-lume le doux pha-  
And his torch Ses-tos' bea-con's soft light is sus-tain-

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The right hand features a melodic line with some grace notes (marked 'x'), and the left hand continues with a steady eighth-note bass line. A fermata is placed over the eighth measure of the piano accompaniment.

- re;  
- ing;

- re;  
- ing;

The third system consists of four staves. The top two staves are vocal lines, each starting with a whole rest followed by the lyrics '- re;' and '- ing;'. The bottom two staves are piano accompaniment. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note bass line. There are some grace notes (marked 'x') in the piano accompaniment.

*cresc.*

Il con - sume I - li - on par la main de Pâ -  
 Pa - ris, led by his hand, has set Il - lion on

*cresc.*

Il con - sume I - li - on par la main de Pâ -  
 Pa - ris, led by his hand, has set Il - lion on

Sopranos *mol.*

- ris. *f* Ai - - me! E -  
*f* Love! Love's

Contraltos *dol.*

- ris. *f* Ai - - me! E -  
*f* Love! Love's

**B**

- ros règne à Gnide, à l'O - lympe, au Tarta - re.  
 god from O - lym - pus to Ha - des is reign - - ing,

- ros règne à Gnide, à l'O - lympe, au Tarta - re.  
 god from O - lym - pus to Ha - des is reign - - ing,

Son flam - beau de Ses - tos al - lu - me le doux pha -  
*And his torch Ses - tos' bea - con's soft light is sus - tain*

Son flam - beau de Ses - tos al - lu - me le doux pha -  
*And his torch Ses - tos' bea - con's soft light is sus - tain*

- re;  
- ing! Il con - sume I - li - on  
*cresc. Pa - ris, led by his hand,*

- re;  
- ing! Il con - sume I - li - on  
*cresc. Pa - ris, led by his hand,*

*f* par la main de Pâ - ris.  
*f has set Il - lion on fire.*

*f* par la main de Pâ - ris.  
*f has set Il - lion on fire.*

*f* *sf dim.* *p*



C

*p cresc. espressivo.*

Toi, — fuis de belle en bel — le, et change avec leurs  
 Come! — Fly from fair to fair, to one be constant

*p*

C

*p cresc. espressivo.*

Toi, — fuis de belle en bel — le, et change avec leurs  
 Come! — Fly from fair to fair, to one be constant

char — mes.  
 ne — ver!

*cresc.*

*f*

char — mes. La — mour n'en —  
 ne — ver! For sad is

*f*

La — mour n'en —  
 For sad is

*f dim.*

*dim.*

- fan - te que des lar - mes:  
*love that lasts for e - ver!*

*dim.*

- fan - te que des lar - mes:  
*love that lasts for e - ver!*

*p*

**D** *p*

Les a - mours sont frè - res des Ris!  
*Pleas - ure springs from change - ful de - sire!*

*p*

Les a - mours sont frè - res des Ris!  
*Pleas - ure springs from change - ful de - sire!*

**D**

*pp*

LA HARPE

THE HARP.

Nº 9.

CONTRALTO SOLO. — TÉNOR SOLO.

Allegretto.

CONTRALTO SOLO.

TÉNOR SOLO.

PIANO.

Allegretto.

*p*

The musical score consists of four systems. The first system shows the vocal staves for Contralto Solo and Ténor Solo, both with a whole rest. The piano part begins with a treble and bass clef, a key signature of two sharps (D major), and a common time signature. It starts with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes. The second system continues the piano accompaniment. The third system introduces a forte (*f*) dynamic in the vocal line and a *D* chord marking in the piano part. The fourth system concludes with a piano (*p*) dynamic marking in the vocal line.

First system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *cres.*, and *mf*. A fermata is placed over the final measure of the system.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *legg.*, and *p*. A section marked 'A' begins in the second measure.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *dolce.* and *p*. A fermata is placed over the first measure of the system.

TÉNOR SOLO.

First system of tenor solo. Treble staff. Dynamics include *dol.* and *dim.*

Ea\_mour di\_vin dé\_fend de la  
Hate seethes be\_low, but Love will spread

Second system of piano accompaniment for the tenor solo. Treble and bass staves. Dynamics include *pp*.

CONTR. SOLO.

First system of contralto solo. Treble staff.

haine in\_fer\_na le. Ea\_mour di\_vin  
kind wings a\_bove Thee, Hate seethes be\_low

Second system of piano accompaniment for the contralto solo. Treble and bass staves.

- vin dé - fend de la haine in - fer - na - le.  
 - low, but Love will spread kind wings a - bove Thee,

L'a -  
 Hate

L'a - mour di - vin dé - fend de la haine in - fer - na -  
 Hate seethes be - low, but Love will spread kind wings a - bove

- mour seethes di - vin dé - fend de la haine in - fer - na -  
 be - low, but Love will spread kind wings a - bove

**B**

- le.  
 Thee,

le.  
 Thee,

**B**

*p*

Cher - che pour ton cœur  
 Seek Thou for thy lone

## TÉNOR SOLO.

pur une â - me vir - gi - na - le:  
heart a maid's pure heart to love thee;

## CONTR. SOLO.

Cher - che pour ton cœur pur une â - me vir - gi - na - le:  
Seek Thou for thy lone heart a maid's pure heart to love thee;

Ché - ris - la; Je - ho - vah ché - ris - la;  
Cher - ish love, Je - ho - vah

Ché - ris - la; Je - ho - vah ché - ris - la;  
Cher - ish love, Je - ho - vah

- sait Is - ra - ël. So - lyma.  
cher - ish - ed So - lyma.

- sait Is - ra - ël. So - lyma.  
cher - ish - ed So - lyma.

*cres.* *mf* *cres.*

*dim.*

*dolcissimo.*

CONTR. SOLO

**C** Deux ê - tres que dans l'ombre u - nit un saint mys -  
Two be - ings, to whom faith - ful love hath op'd his

*pp*

- tè - re,  
por - tals,

*dolcissimo.*

TEN. SOLO

Deux ê - tres que dans l'ombre u - nit un saint mys -  
Two be - ings, to whom faith - ful love hath op'd his

Pas - sent en s'ai - mant sur la ter - re,  
Pass thro' this weary world of mortals,

- tè - re,  
por - tals,

Pas - sent en s'ai -  
Pass thro' this

Com\_me deux ex\_i\_lés du  
Like an\_gels who have lost their

- mant sur la ter - re, Com\_me deux ex\_i\_lés du  
ve a - ry world of mortals, Like an\_gels who have lost their

*pp*

**D**

ciel,  
way, Com\_me deux ex\_i\_lés du  
Like an\_gels who have lost their

ciel,  
way, Com\_me deux ex\_i\_lés du  
Like an\_gels who have lost their

**D**

*ppp*

Ped.

ciel,  
way, Com - me deux ex\_i\_lés du  
Like an\_gels who have lost their

ciel,  
way, Comme deux ex\_i\_lés du  
Like an\_gels who have lost their

Ped.



ciel: Pas - sent en s'ai - mant sur la ter - re,  
 way: Pass thro' this wea - ry world of mor - tals,

ciel: Pas - sent en s'ai - mant sur la ter - re,  
 way: Pass thro' this wea - ry world of mor - tals,

**E** *poco rit.* a tempo.

Com - me deux ex - i - lés du ciel.  
 Like an - gels who have lost their way.

*poco rit.*

Com - me deux ex - i - lés du ciel.  
 Like an - gels who have lost their way.

**E** *poco rit.* a tempo. *pp*

Ped.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and contains a melodic line with slurs and accents. The bass clef staff provides harmonic support with chords and moving lines. A marking "M. D." is present above the final measure of the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *f*. The bass clef staff includes dynamic markings of *cres.* and *mf*. A hairpin crescendo is shown in the bass staff.

Third system of musical notation. The treble clef staff has a dynamic marking of *legg.* and a *p* marking. The bass clef staff has a *p* marking. The system concludes with a *dolce.* marking in the treble staff.

Fourth system of musical notation. The treble clef staff has a *p* marking. The bass clef staff has a *dm.* marking. The system concludes with a *dim.* marking in the bass staff.

Fifth system of musical notation. The treble clef staff has a *pp* marking. The bass clef staff has a *ppp* marking. The system concludes with a *ppp* marking in the bass staff.

LA LYRE.

THE LYRE.

Nº 10.

BARYTON SOLO.

All.<sup>o</sup> non troppo.

BARYTON SOLO.

PIANO.

*f* *giucoso.*

All.<sup>o</sup> non troppo.

*p*

*f*

*p* *cresc.* **A** *marc.* *mf*

BARYTON SOLO.

Jou - is!  
Be - glad!

c'est au fleu - ve des om - bres Que va le fleu - ve  
The stream her chan - nel scour - ing Must hur - ry to the

des vi - vants. Le sa -  
 sea of night. Thou, wise - - ly,

- ge, s'il a des jours som - bres, Les laisse aux  
 if the days are low'r - ing, wilt teach thy

dieux, les jette aux vents.  
 soul to hold them light;

*marc.*

*cresc.*

*più cresc.*

*f*  
*dim.*

Jou - is!                      c'est au fleu - ve des  
Be glad!                      The stream her chan - nel

*p*

om - bres    Que va - le fleu - ve des vi -  
scour - ing    Must hur - ry to the sea of

- vants.                      Le sa - ly, - ge, s'il  
night.                      Thou, wise - ly, if the

a des jours som - - - bres, Les laisse aux  
 days are low'r - - - ing, wilt teach thy

dieux, les jette aux vents.  
 soul to hold them light.

**D** *marc.*

*cresc.*

*più cresc*

**E**

En - fin, ——— comme un pâ - le con - vi - ve,  
 When death, ——— the pale guest un - in - ri - ted,

Ped

Quand la mort im - pré - vue ar - ri - ve,  
 At length hath at thy door a - light - ed,

De sa couche  
 In thy place

Ped

il lui tend la main; Et, ri -  
 wilt hold forth thy hand, smi - ling

*pp*  
 tranquillo.



\_ant de ce qu'il i - gno - re, S'en -  
 tho' help - less to un - ra - vel The

\_dort dans la nuit sans au - ro - re  
 knot, sure the dark hour of tra - vil

*dim -*

Rit a tempo.  
 En rê - vant un doux len - de - main,  
 Brings daru in a more hap - py land.

*ppp* *pp*

*F* a tempo.

*cresc.*

First system of piano introduction. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment. Dynamics include *f*.

Second system of piano introduction. Treble clef has a melodic line with a **G** chord marking above it. Bass clef has a harmonic accompaniment. Dynamics include *dim*.

BARYTON SOLO.

Baryton solo, first system. Bass clef contains the vocal line. Lyrics: *Jou - is! c'est au fleu - ve des om - bres Que*  
*Be glad! The stream her chan - nel scour - ing Must*

Baryton solo, second system. Bass clef contains the vocal line. Lyrics: *va le fleu - ve des vi - vants. Le sa -*  
*hur - ry to the sea of Night. Thou, wise -*

Baryton solo, third system. Bass clef contains the vocal line. Lyrics: *- ge, s'il a des jours som - bres, Les*  
*- ly, if the days are low'r - ing, Wilt*

laisse aux dieux, les jette aux vents; Le sa -  
 teach thy soul to hold them light; Thou, wise -

*crese.*

- - - ge, s'il a des jours som - bres,  
 -ly, if the days are low'r - ing,

**H**  
 Les laisse aux dieux, les jette aux  
 Wilt teach thy soul to hold them

vents,  
 light.

LA HARPE.

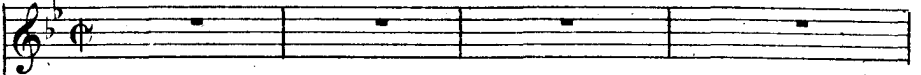
THE HARP.

SOPRANO SOLO \_ CONTRALTO SOLO  
TÉNOR SOLO \_ BASSE SOLO

Nº 11.

And<sup>te</sup> con moto.

SOPRANO SOLO.



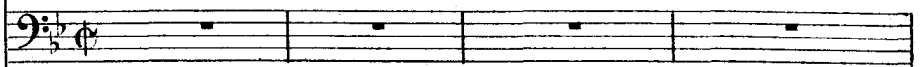
CONTRALTO SOLO.



TÉNOR SOLO.

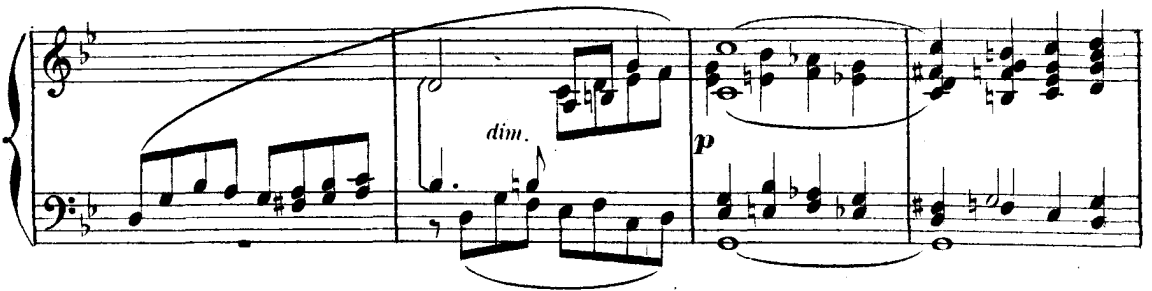
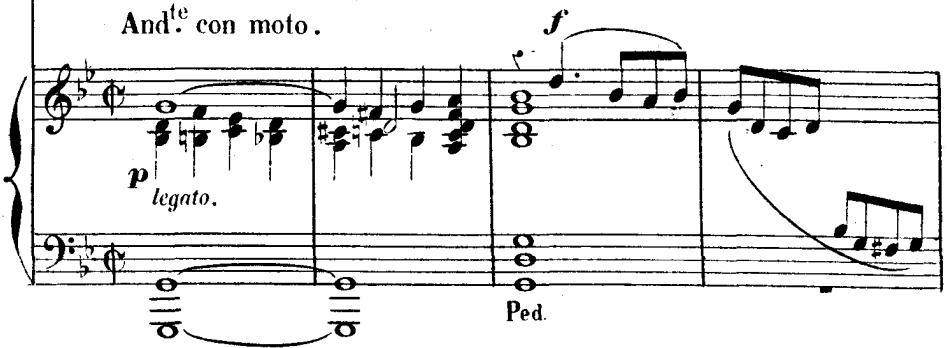


BASSE SOLO.



And<sup>te</sup> con moto.

PIANO.



CONTRALTO SOLO.

**A** *mf*

Soutiens ton frè\_re qui chan\_cel\_ - - -  
 Sus\_tain thy brother if he stum\_ - - -

TÉNOR SOLO.

Soutiens ton  
 Sus\_tain thy

SOPRANO SOLO.

*mf*

Soutiens ton frè\_re qui chan\_cel\_ - le,  
 Sus\_tain thy brother if he stum\_ - ble,

- le,  
 - ble,

Pleu - re  
 Weep - thou,

frè\_re qui chan\_cel\_ - le,  
 brother if he stum - ble,  
 BASSE SOLO.

Pleu -  
 weep -

Soutiens ton frè\_re qui chan\_cel\_ le,  
 Sus\_tain thy brother if he stum\_ ble,

**B**

Pleu - re si tu le vois souf - frir: Veille  
 Weep thou, if he have cause to sigh, Tend -

si tu le vois souffrir:  
 if he have cause to sigh,

- re si tu le vois souf - frir:  
 thou, if he have cause to sigh,

Pleu - re si tu le vois souf - frir:  
 Weep thou, if he have cause to sigh,

**B**

a - vec soin, prie a - vec zè -  
 thou the sick, pray with the hum -

Veille a - vec soin, prie a - vec zè -  
 Tend thou the sick, pray with the hum -

Veille a - vec soin, prie a - vec zè - le;  
 Tend thou the sick, pray with the hum - ble;

Veille a - vec soin, prie a - vec zè -  
 Tend thou the sick, pray with the hum -

C

-le; Vis en son - geant qu'il faut mou - rir.  
-ble; Re - mem - ber, liv - ing, thou must die.

-le; Vis en son - geant qu'il faut mou - rir.  
-ble; Re - mem - ber, liv - ing, thou must die.

Vis en son - geant qu'il faut mou - rir.  
Re - mem - ber, liv - ing, thou must die.

-le; Vis en son - geant qu'il faut mou - rir.  
-ble; Re - mem - ber, liv - ing, thou must die.

C

*cresc.*  
Ped

*f*  
Ped

**D** *f*

Le pé - cheur croit, ———— lors - qu'il sue -  
*The vain men say, ———— till death im -*

*f*

Le pé - cheur croit, ———— lors - qu'il sue -  
*The vain men say, ———— till death im -*

*f*

Le pé - cheur croit, ———— lors - qu'il sue -  
*The vain men say, ———— till death im -*

*f*

Le pé - cheur croit, ———— lors - qu'il sue -  
*The vain men say, ———— till death im -*

**D**

*p*

\_com - be, ———— Que le né - ant  
 -pend - eth, ———— *Time* has no reign

*p*

\_com - be, ———— Que le né - ant  
 -pend - eth, ———— *Time* has no reign

*p*

\_com - be, ———— Que le né - ant  
 -pend - eth, ———— *Time* has no reign

*p*

\_com - be, ———— Que le né - ant  
 -pend - eth, ———— *Time* has no reign



*dim.* *p*

est dans la tom - be, Comme il  
*where* *liv - ing* *end - eth;* *Therefore,*  
*p*

est dans la tom - be, Comme il  
*where* *liv - ing* *end - eth;* *Therefore,*  
*p*

est dans la tom - be, Comme il  
*where* *liv - ing* *end - eth;* *Therefore,*  
*p*

est dans la tom - be, Comme il  
*where* *liv - ing* *end - eth;* *Therefore,*

**E** *p*

est — dans la vo - lup - té; Mais quand  
*they — ply each dar - ling* *crime;* *But*  
*p*

est — dans la vo - lup - té; Mais quand  
*they — ply each dar - ling* *crime;* *But*  
*p*

est — dans la vo - lup - té; Mais quand  
*they — ply each dar - ling* *crime;* *But*  
*p*

est — dans la vo - lup - té; Mais quand  
*they — ply each dar - ling* *crime;* *But*

**E**

*cresc.*

l'ange im - pur le ré - clame, Il s'é - pou - van -  
*when chill va - pous round them roll, They shud - der*

l'ange impur le ré - cla - me, Il  
*when chill va - - - pous round them roll, They*

l'ange im - pur le ré - clame, Il s'é - pou - van -  
*when chill va - pous round them roll, They shud*

l'ange im - pur le ré - clame, Il s'é - pou - van -  
*when chill va - pous round them roll, They shud - der*

-te d'être une â - me,  
*to - - - - - pos - sess a soul,*

s'é - pou - van - te d'être une â - me,  
*shud - der to pos - sess a soul,*

-te d'être une â - me,  
*- der to - - - - - pos - sess a soul,*

- - te d'être une â - me,  
*- - - - - to pos - sess a soul,*

*cresc* *ff*

*f*  $\circ$

Et fré - mit de l'é - ter - ni -  
*And* ave - struck orn e - ter - nal

Et fré - mit de l'é - ter - ni -  
*And* ave - struck orn e - ter - nal

Et fré - mit de l'é - ter - ni -  
*And* ave - struck orn e - ter - nal

Et fré - mit de l'é - ter - ni -  
*And* ave - struck orn e - ter - nal

*marcatissimo.*

**F**

-té;  
time.

-té;  
time.

-té;  
time.

-té;  
time.

**F** *time.*

*ff* *f* *ff* *mf* *ff* *p* *f*

G  
p

Il s'é - pou - van - te d'être une â - me,  
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,  
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,  
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,  
 They shud - der to possess a soul,

Et fré - mit de l'é - ter - ni - té.  
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.  
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.  
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.  
 And awe - struck orn e - ter - nal time.

*molto cresc*

EPILOGUE.

CHOEUR  
(CHORUS)

N° 12.

Allegro non troppo.

Sopranos.

Contraltos.

Ténors.

Basses.

CHOEUR

Allegro non troppo.

PIANO

Ped.

Andante.

Andante (♩ = ♩)

Le poète é\_cou\_tait en -  
Silent, thy youth ful bard, while

Le poète é\_cou-  
silent, thy youth ful

Andante

-core à son au - ro - re, à son au -  
 yet life's dawn was break - ing, life's dawn was  
 - tait, en - core à son au -  
 bard, while yet life's dawn was  
 Le po - ête é - cou - tait, en - core à son au -  
 Si - lent, thy youth ful bard, while yet life's dawn was  
 Le po - ête é - cou - tait, en -  
 Si - lent, thy youth ful bard, life's

-ro - re,  
 break - ing  
 -ro - re,  
 break - ing  
 -ro - re,  
 break - ing  
 son au - ro - re,  
 dawn was break - ing  
 A  
 pp

*p*

Ces deux lointai - nes  
 Heard, from the dis - tant

Ces deux lointai -  
 Heard, from the dis -

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The lyrics are in French and English, with a dynamic marking of *p* (piano).

voix, ces deux lointai - nes voix qui des\_cen -  
 Heav'n, Heard, from the dis - tant Heav'n, the sound of

- nes voix, ces voix qui des\_cen -  
 - tant Heav'n, from Heav'n, the sound of

*p*

Ces deux lointai - nes voix qui des - cen -  
 Heard, from the dis - tant Heav'n, the sound of the

Ces deux lointai - nes voix qui des\_cen -  
 Heard, from the dis - tant Heav'n, the sound of

The second system of the musical score continues the vocal and piano parts. It features the same four-staff layout. The lyrics continue, with a dynamic marking of *p* (piano) appearing in the third staff. The piano accompaniment maintains its rhythmic pattern. The system concludes with a final vocal line and piano accompaniment.

**B**

\_daient du ciel;  
 voi - ces train.

\_daient du ciel;  
 voi - ces train.

\_daient du ciel;  
 voi - ces train.

\_daient du ciel;  
 voi - ces train.

**B** *tranquillo.*  
*p*  
 Ped.

*p*  
 Et plus  
 La - ter

*p*



tard \_\_\_\_\_ il o - sa, \_\_\_\_\_ par - fois \_\_\_\_\_  
 on, \_\_\_\_\_ half in fear, \_\_\_\_\_ his tremb -

*p*

Et plus tard \_\_\_\_\_ il o - sa, \_\_\_\_\_ parfois \_\_\_\_\_  
 la - ter on, \_\_\_\_\_ half in fear, \_\_\_\_\_ his tremb -

*p*

Et plus tard \_\_\_\_\_ il o - sa, \_\_\_\_\_ par - fois \_\_\_\_\_ bien \_\_\_\_\_  
 la - ter on, \_\_\_\_\_ half in fear, \_\_\_\_\_ his tremb - ling \_\_\_\_\_

*p*

Et plus tard,  
 Half in fear,

**C**

— bien faible en - co - re,  
 — ling Muse a - vak - ing,

— bien faible en - co - re,  
 — ling Muse a - vak - ing,

faible — en - co - re,  
 Muse — a - vak - ing,  
 1<sup>re</sup> Basses

— et plus tard il o - sa, par fois — bien faible en - co - re,  
 la - ter on, half in fear, his trem - ling Muse a - vak - ing,

**C**

*p*

pp  
 Dire à l'é -  
 Sang un - to

pp  
 Dire à l'é - cho du Pinde un  
 Sang un - to Pin - dus' e - cho,  
 Unis. pp

pp  
 Dire  
 Sang

*cresc.* *f* *dim* *p*

pp *poco cresc.*

Dire à l'é - cho du Pinde un hym -  
 Sang un - to Pin - dus' e - cho, Car -

*poco cresc.*

-cho du Pinde un hymne, un hym - ne  
 Pin - dus' e - cho, Car - mel's sa - cred

*poco cresc.*

hym - ne du Car - mel, un hym - ne  
 Car - mel's sa - cred strain, Car - mel's, Car - mel's

à l'é - cho  
 un - to

**D**  
*mf*

\_ne du Car - mel,  
 \_mel's sa - cred strain,  
 du Car - mel,  
 sa - cred strain,  
 du Car - mel,  
 sa - cred strain,  
 du Car - mel,  
 sa - cred strain,  
 du Pin - dus? e - cho, Car - mel's strain,

**D**

*mf*

**pp**

Dire à l'é - cho du  
 Sang un - to Pin - dus?  
 Dire à l'é - cho du  
 Sang un - to Pin - dus?  
 Dire à l'é - cho du  
 Sang un - to Pin - dus?  
 Dire à l'é - cho du  
 Sang un - to Pin - dus?

**pp**

**pp**

**pp**

*p*

Ped.

Pinde un hym - ne du Car -  
 e - cho, car - mel's sa - cred

Pinde un hym - ne du Car -  
 e - cho, car - mel's sa - cred

Pinde un hym - ne du Car -  
 e - cho, car - mel's sa - cred

Pinde un hym - ne du Car -  
 e - cho, car - mel's sa - cred

*ppp*  
 Ped.

\_mel.  
 strain.

\_mel.  
 strain.

\_mel.  
 strain.

\_mel.  
 strain.

Ped.