

à Daniel COLONNE

LA
VISION DE LA REINE

Scène

POUR

voix de femmes

(Soli et Chœurs)

avec accompagnement de

Piano, Violoncelle et Harpe

Paroles et Musique

DE

AUGUSTA HOLMÈS

Prix net : 6^f

PARIS

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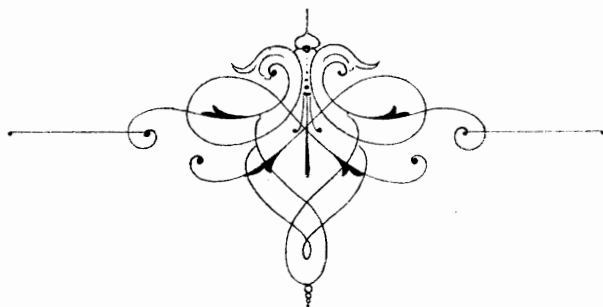
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LA VISION DE LA REINE

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LA VISION DE LA REINE

AUGUSTA HOLMÈS.

Larghetto.

La Reine.

La Récitante.

1^{mi} Soprani.

2^{di} Soprani.

1^{mi} Contralti.

2^{di} Contralti.

Violoncelle.
(1^{er} MÉNESTREL.)

Harpe.

Piano.

Larghetto.

pp

cre - scen - do. dim.

LA RÉCITANTE.

la Ré. *p*
 Tout dort dans le pa-lais, — car c'est l'heu-re du

la Ré.
 rê - ve... Mais près du ber- ceau d'un enfant, Du pe-tit prince blond au re-
poco *cre* - *scen* -

la Ré. *più f*
 -gard triomphant, La voix de la Reine — sé - le -
do. *pp* *p* *pp*

And^{no} leggiero.

LA REINE.

la Ré. *p*
 O Mé - nes - trel, a -
 -ve!
ppp

la R. mi des Dieux, Toi

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics "mi des Dieux, Toi". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes with beamed sixteenth notes. The key signature is G major (one sharp).

la R. de qui le cœur et les

The second system continues the vocal line with the lyrics "de qui le cœur et les". The piano accompaniment maintains the same rhythmic pattern. The key signature remains G major.

la R. yeux Sont tou-jours tour

The third system continues the vocal line with the lyrics "yeux Sont tou-jours tour". The piano accompaniment continues with the same rhythmic pattern. The key signature remains G major.

la R. -nés vers l'au ro-re!

The fourth system concludes the vocal line with the lyrics "-nés vers l'au ro-re!". The piano accompaniment continues with the same rhythmic pattern. The key signature remains G major.

la R. *pù f*

O Mé - nes - trel que

pù f

la R. *pù f*

nous ai - mons, La

la R. *pù f*

nuit plaît aux Es - prits en qui tu

la R. *pù f*

crois en - co - re...

pp misterioso.

la R. *Vois,* la

pp

la R. *lune* ar

pp

la R. *-gen - te les*

pp

la R. *monts.*

cresc.

la R. *più f*

Que ton ar - chet so -

più f

Ped

☆

la R.

no - re E -

Ped

☆

la R.

- vo - que les puis - sants Daî -

cre

3

la R.

- môns Et

f *scen*

3

1a R. *grâce à la ma -*

più f

1a R. *-gie ar - den - te des beaux*

f

1a R. *sons, Ob -*

cresc. *ff* *mf*

1a R. *-tiens des Im - mor - tels leur clé -*

agitato. *p* *cre*

Ped ☆ Ped ☆

scen - - - do.

l. R

mence et leurs dons Pour le

ff

l. R

fils du Roi,

ff f

Ped ☆ Ped ☆

allarg. appassionato. mf

l. R

Pour le fils du Roi, du Roi que ja - do

f

suivez le chant.

Ped ☆

a Tempo.

l. R

re!

dim.

Largo.
VIOLONCELLE.

Quasi recitativo.

vclle

ff **Largo.** **p**

sans presser.

vclle

f **8** **dim.**

vclle

8 **pp**

Più all^o, ma maestoso.

vclle

f **Più all^o, ma maestoso.** **p**

vllle *f* *doloroso.*

8ª bassa

vllle *piu f*

8ª bassa

vllle *ff* *pp piangendo.*

8ª bassa

vllle

vllle

mf *più f*

mf *cresc.* *f*

vllle

più f *allarg.*

cre *scen - do.*

vllle

largamente e appassionato.

ff

ff

Ped ☆ Ped ☆

vllle

ff

p *M.D.* *p*

Ped ☆

M.G.
Una corda.

comme de très loin.

ppp Bouche fermée.

LES VOIX DIVINES.

Ah! —

Ah! —

vllle

cre - scen - do. *f*

HARPE.

p

pp

ppp

Ped *Una corda* *

*

Ped

*

pp

Nous voi - ci!...

pp

Nous voi - ci!...

vllle

p

più f

H.

pp

cre -

cre -

Ped

*

Ped

*

p Nous voi - ci!...

p Nous voi - ci!...

più f

H. - scen -

- scen

mf *allarg.*
Nous voi - ci!...

mf Nous voi - ci!...

più f *cresc. allarg.* *ff*

H. do. -

- do. *f allarg.*

Ped

*

f Bé - né - die - ti

f Bé - né - die - ti

vllc

H. *ff*

ff Ped

ff on!

ff on!

vllc *allarg.* *ff* *e rall.*

H. *ff*

pp e rall.

Ped Una corda. ☆ Ped ☆

Andantino, bien rythmé.

pp

Bé - né - die - ti - on!

pp

Bé - né - die - ti - on!

pp

Bé - né - die - ti - on!

pp

Ah!

vle

Andantino, bien rythmé.

pp

Ped ☆ Ped ☆

pp

Bé - né - die - ti - on!

pp

Bé - né - die - ti - on!

pp

Bé - né - die - ti - on!

pp

Ah!

pp

Ped ☆ Ped ☆

p
Bé - né - dic - ti - on Sur l'en - fant et
p
sur l'en - fant
p
Bé - né - dic - ti - on
p
Bé - né - dic - ti - on Sur l'en -

sur la de - meu - re!
et sur la de - meu - re!
p
Sur l'en - fant!
- fant et sur la de - meu - re!
dim.
Ped ☆ Ped ☆

pp
Bé - né - die - ti - on!

pp
Bé - né - die - ti - on!

dim. *pp*
Ah!

pp
Bé - né - die - ti - on!

pp
Ped ☆

più f
Bé - né - die - ti - on!

più f
Bé - né - die - ti - on!

più f
sur l'en - fant Ah!

più f
Bé - né - die - ti - on!

più f

p^uf

Nous som - mes les maî - tres de l'heu -

pp

Ah!

pp

Ah!

H. HARPE. *p*

pp

mf re!

Nous som - mes les maî - tres de l'heu -

pp

Ah!

pp

Ah!

H. *p*

p

pp

Ah!

-re!

Ah!

mf

Nous som - mes les maî - tres de l'heu -

H.

p

p

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a piano (*pp*) dynamic and a long note. The second staff is another vocal line with the text 'Ah!' and a long note. The third staff is a vocal line with the text '-re!' and a long note. The fourth staff is a vocal line with the text 'Ah!' and a melodic line starting with a mezzo-forte (*mf*) dynamic. Below these are two staves for piano accompaniment, with the first staff marked with a piano (*p*) dynamic. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

pp

Ah!

pp

Ah!

mf cresc.

p

ni ne

Où rien ne souf - fre ai ne

-re!

H.

p

pp cresc.

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a piano (*pp*) dynamic and a long note. The second staff is a vocal line with the text 'Ah!' and a long note, followed by a melodic line with a piano (*p*) dynamic. The third staff is a vocal line with the text 'Ah!' and a melodic line starting with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth staff is a vocal line with the text 'ni ne' and a melodic line. Below these are two staves for piano accompaniment, with the first staff marked with a piano (*p*) dynamic. The piano part continues with the same rhythmic pattern as the first system. The bottom-most staff is a grand staff for piano accompaniment, with the first staff marked with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking.

p *cre* *scen*
 Où rien ne souffre
p *cre* *scen*
 pleu re, Où rien ne
p *cre* *scen*
 pleu re, Où rien ne
p *cre* *scen*
 Où rien ne
 H.
p *cre* *scen*
 ni do ne pleu
 souf fre ni ne pleu
 souf fre ni ne pleu
 souf fre ni ne pleu
 H.
 do *f*

mf

re! Bé né

re! Bé né

re! Bé né

re!

H.

mf

f

- die - ti - on! Bé né

- die - ti - on! Bé né

- die - ti - on! Bé né

mf Ah!

H.

f

- die - ti - on! *pp* Sur - l'enfant et sur la de - meu - re, *cre*
 - die - ti - on! *pp* Qui sur - l'en - fant, *p* sur l'en -
 - die - ti - on! sur l'enfant, *pp* sur l'enfant, *p*
 Ah! Ah! Ah!

H. *pp* *cre*

8 *pp* *cre*

- scen - do. *f*
 sur l'enfant et sur la de - meu - re, sur l'enfant
 - scen - do. *f*
 fant, sur l'enfant *più f* et la de - meu - re,
 sur l'enfant *mf* et sur la de - meu - re, *f*
 Ah! sur l'enfant

H. *scen* *do.*

- scen - do. *f*

et sur la de - meu re. Bé - né -

et sur la de - meu re. Bé - né -

et sur la de - meu re. Bé - né -

et sur la de - meu re. Bé - né -

ff *Poco rall.*

ff *f Poco rall.*

ff *Poco rall.*

ff

H

ff *M.G.* *M.D.*

Ped ☆

- die - ti - ti -

- die - ti -

- die - ti -

Bé - né - die - ti

- die - ti -

H

f

f

Ped ☆ Ped ☆

a Tempo.

The musical score is arranged in systems. The first system includes four vocal staves (Violin I, Violin II, Violin III, Violin IV) with the lyrics "-on!" and a Violoncello staff marked *f*. The second system includes a Harp staff marked *f* and a Piano staff marked *f* with the tempo marking **a Tempo.** and dynamic markings *f*, *Ped*, and *☆*. The third system includes a Violoncello staff marked *p*, a Harp staff marked *p*, and a Piano staff marked *p* with dynamic markings *p*, *Ped*, and *☆*. The score concludes with a double bar line and a common time signature *C*.

UNE VOIX DIVINE.

mf
En-

allarg.

f

HARPE. *mf*

p *dim.* *ppp*

Moderato.

1^e V.
-fant — que nous a - vons en - voyé sur la ter - re Hors du

vll.

rit.

p

Moderato.

f p

1^{re} V. *cercle é - ter - nel, Gar - de le souve - nir du lumineux mys -*

2^{de} V. *- tè - re, Souviens - toi du ciel! Rappelle - toi qu'il*

H. *p* *pp*

P. *p* *pp* *ppp*

Ped *

Detailed description of the musical score: The page contains three systems of music. The first system includes the vocal line (1^{re} V.), the harp (H.), and the piano (P.). The vocal line has lyrics: "cercle é - ter - nel, Gar - de le souve - nir du lumineux mys -". The harp part has a dynamic marking of *p*. The piano part has a triplet of eighth notes in the first measure and a dynamic marking of *p*. The second system includes the vocal line (1^{re} V.), the harp (H.), and the piano (P.). The vocal line has lyrics: "- tè - re, Souviens - toi du ciel! Rappelle - toi qu'il". The harp part has dynamic markings of *p* and *pp*. The piano part has a dynamic marking of *p*. The third system includes the piano (P.). The piano part has dynamic markings of *pp* and *ppp*, and a "Ped *" marking at the end.

1^{re} V. *f*
 est des sphères enchan - té - es Où le beau seul est vrai; Rejoins

2^{de} V.

H.

Cresc.

1^{re} V.
 y, par l'es - prit, Ceux qui les ont chan -

2^{de} V.

H.

f 10 7 7

Ped ☆ Ped ☆ Ped ☆

1^{re} V. *f* *allarg.*
 _té es! Et je t'y sui-

vclle *f* *deciso.* *f* *allarg.*

H. *M.D.* *M.C.*

f *allarg.*

Plus vite.

1^{re} V. *f* *avec violence.*

2^e VOIX. *f*

vclle *ff* Mépri-se l'or! l'or est fu-nes-te! *ff*

Plus vite.

ff *p* 8^a bassa

2^e V. *f* L'or—cré_a l'enfer des hu— mains! A ce—

vclle *ff*

ff *p* 8^a bassa

2^e V.
 V.
 Vlle
 8^a bassa

ff
 lui qui n'ai ma que l'or, un jour ne

f
fp *fp* *fp*

3^e VOIX.
 Vlle
 HARPE.

f *allarg.* **Allegretto.**
 res - te Que de la hon - te plein les mains! *mf* légèrement.

allarg. e dim. Ai - - me

p

Vlle
 HARPE.

allarg. **All^{to}.**

fp *fp* *p dim.* *pp^v*

3^e V.
 8^a

les oi - seaux et les ro - - ses,

3^e V.
Les mu - guets et

pp

3^e V.
les pa - pil - lons, Et les

Cre -

pp

p

tr

3^e V.
- scen - do.
pâ - que ret - tes é - clo - ses

pp

p

pp

3^e V.
Dans les sil -

p

3^e
V.

lons!

8-

fp

3^e
V.

Ai - - me l'herbe au

8

pp

3^e
V.

lé - - ger mur - mu - re, L'au - tom - ne

8

tr^b

3^e
V.

roux, le prin - temps vert,

8

tr

pp

pp

3^e V.
 Que le li - vre de la Na - tu - re Te soit
tr *tr* *tr* *tr* *tr* *tr*

And^{te} appassionato.

3^e V.
 ou - - - vert!

4^e VOIX.
 Crois en l'A - mour, le

VIOLONCELLE.
p

H.
mf

And^{te} appassionato.

tr *tr*

pp

4^e V.
 Dieu su - prê - me

3^e V.
f

H.
f

4^e V. *Des vo - lup - tés et des dou -*

vllle

This system contains the first two systems of music. The vocal line (4^e V.) is in treble clef with a key signature of one sharp (F#) and a time signature of 9/4. The lyrics are "Des vo - lup - tés et des dou -". The violin line (vllle) is in bass clef with the same key signature and time signature. The piano accompaniment consists of two staves: the right hand has a complex rhythmic pattern of eighth notes, and the left hand has a simpler accompaniment. A fermata is placed over the piano accompaniment staves.

4^e V. *- leurs; Le por -*

vllle

HARPE. *p*

This system contains the second and third systems of music. The vocal line continues with the lyrics "- leurs; Le por -". The violin line continues with the same melody. The piano accompaniment continues with the same rhythmic pattern. A new part, labeled "HARPE. *p*", is introduced in the second system, consisting of two staves in bass clef with a key signature of one sharp and a time signature of common time (C). A fermata is placed over the harp part.

4^e V. *-teur du clair di - a -*

vllle

H. *mf*

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "-teur du clair di - a -". The violin line continues with the same melody. The piano accompaniment continues with the same rhythmic pattern. A new part, labeled "H. *mf*", is introduced in the third system, consisting of two staves in bass clef with a key signature of one sharp and a time signature of common time. A fermata is placed over the horn part.

4^e V. *f* -dè - - me *p* Fait

vllle *p*

H. *f* *p*

4^e V. d'as - - - tres et de

vllle

H.

p

4^e V. *fleurs!* Qu'il t'ac -

vllc *p*

H.

dim.

4^e V. - cor - de les lour - des

vllc

H. *p*

sf *p* *cresc.*

4^e V. *cre*
tres - ses, Les yeux pro

vllle *cre*

H. *mf*

sf *p*

Detailed description: This system contains the first two systems of music. The vocal line (4^e V.) has a treble clef and a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'tres - ses, Les yeux pro' are aligned with these notes. The vocal line is marked *cre*. The violin line (vllle) has a treble clef and a key signature of one sharp. It begins with a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'cre' are aligned with the first note. The piano accompaniment (H.) has a grand staff with a treble and bass clef and a key signature of one sharp. The right hand has a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'mf' are aligned with the first note. The left hand has a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'sf' and 'p' are aligned with the first and second notes respectively.

4^e V. *scen*
- fonds, Les doux bras

vllle *scen*

H. *più f*

sf *p*

Detailed description: This system contains the second two systems of music. The vocal line (4^e V.) has a treble clef and a key signature of one sharp. It begins with a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics '- fonds, Les doux bras' are aligned with these notes. The vocal line is marked *scen*. The violin line (vllle) has a treble clef and a key signature of one sharp. It begins with a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'scen' are aligned with the first note. The piano accompaniment (H.) has a grand staff with a treble and bass clef and a key signature of one sharp. The right hand has a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'più f' are aligned with the first note. The left hand has a whole note chord (F#4, A4) and continues with a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'sf' and 'p' are aligned with the first and second notes respectively.

4^e V. *-do.* *f allarg.*
 nus, Et les bai -

vll^e *-do.* *f allarg.*

H. *f*

Cre - scen - do e *allarg.*

4^e V. *ff allarg.* *p*
 -sers et les ca - res - ses, et les pleurs in - gé -

vll^e *ff allarg.* *p*

H. *ff* *p*

ff allarg. *ff* *dim.* *pp Rall.*

Ped. * Ped. *

Tempo di marcia maëstoso.

4^e V.
 V.
 5^e VOIX (bien rythmé.)
 Plus que tout, aime la Pa - tri - - - e! De ce no - ble pa -

Tempo di marcia maëstoso.

f p *p*

5^e V.
 V.
 -ys au - quel tu dois la vi - - e, Sois un

5^e V.
 V.
 fils va - - leu - reux!

5^e V.
 V.
 Mar - - che, le cœur so -

f *p* *cre*

8^a bassa.

5^e V. *scen.* *do.* 3

lido et l'âme bien trem-pé -

8^a bassa

5^e V. *f* *cre-*

-e! Suis les porteurs de

ff *p* *cresc.*

5^e V. *scen* *do.* *ff*

Lyre et les por-teurs d'E-pé -

molto. *ff* 3 3

5^e V. *f*

-e! Vis et meurs

HARPE. *ff* *f* *M.C.* *M.C.*

8^a *ff*

5^e V. *ff*
A - vec

CHŒUR.
SOPRANI. CONTRALTI. *più f*
mf Vis et meurs a - vec eux! _____

H.
mf *M. G.* *M. D.* *M. G.* *f*

5^e V. *f allarg.*
eux! _____ A - vec *allarg.*

Vis et meurs A - vec

H. *f allarg.*

ff *allarg.* *ff*

8^a bassu

a Tempo.

5^e
V.
eux!

eux!

a Tempo.

H
ff

a Tempo.

ff

Dim.

p

VIOLONCELLE.

Pizz. Même mouv!

p

pp

8

M. D.

M. G.

M. D.

M. G.

M. D.

(La cloche de la Tourelle sonne minuit.)

p

Ped



Piano introduction in B-flat major, 3/4 time. The music features a delicate texture with arpeggiated chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic is marked *pp*.

Vclle

Pizz.

p

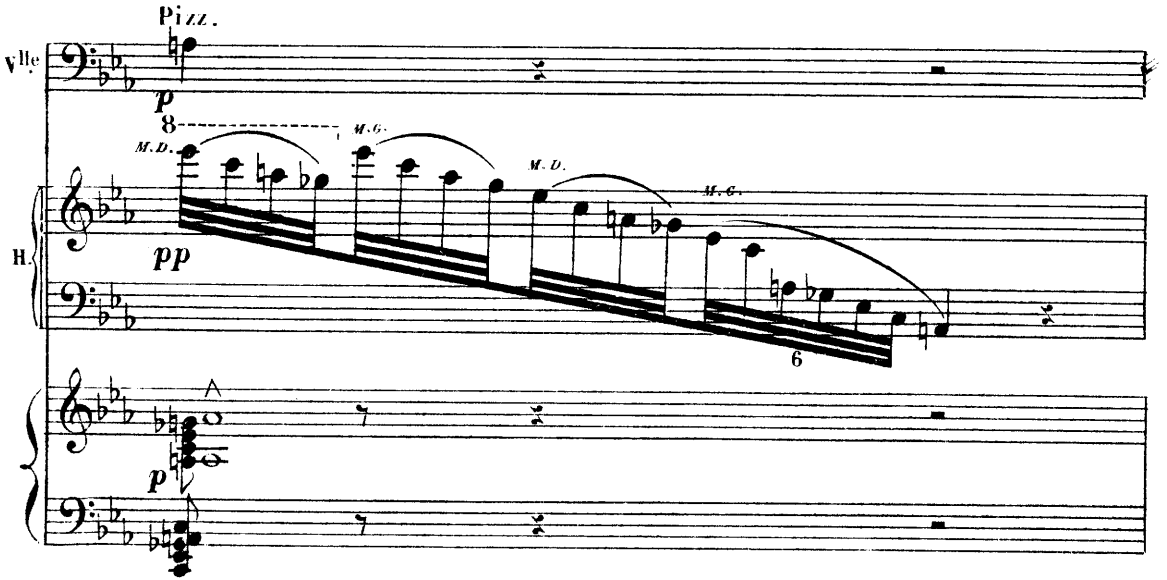
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M.D. M.C. M.D. M.C.

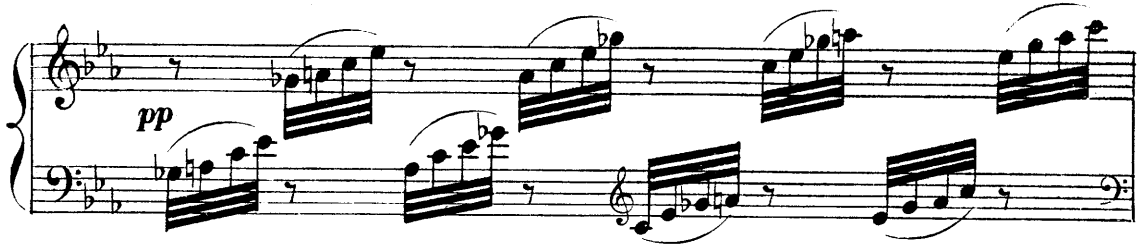
H

pp

6



Violin and Harp accompaniment. The violin part is marked *pizz.* and *p*. The harp part is marked *pp*. The harp part includes fingering numbers 8 and 6. The music is in B-flat major and 3/4 time.



Piano introduction in B-flat major, 3/4 time. The music features a delicate texture with arpeggiated chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic is marked *pp*.

Vclle

cre

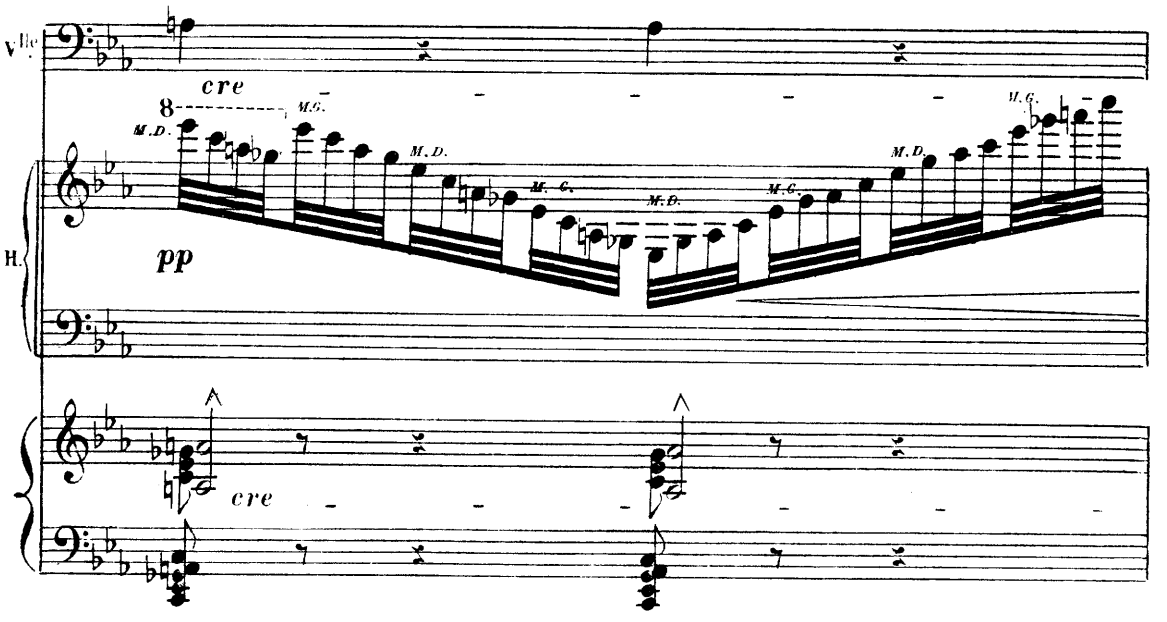
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M.D. M.S. M.C. M.D. M.C. M.D. M.C.

H

pp

cre



Violin and Harp accompaniment. The violin part is marked *cre* and *p*. The harp part is marked *pp*. The harp part includes fingering numbers 8 and 6. The music is in B-flat major and 3/4 time.

vllc

scen

8

H.

vllc

do.

8

H.

vllc

pù f

8

H.

pù f *pù f*

ere - - - scen - - - do.

Vlle: *p*

H. *pp*

Ped *pp*

★

Vlle: *p*

H. *ppp*

★

Vlle: *p*

H. *p*

Ped *p*

★

L'ILLUSION.

8

dim.

The piano introduction consists of two systems of staves. The upper system has a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth notes and a bass line with chords. The lower system has a bass clef and the same key signature, with a bass line featuring chords and eighth notes. A 'dim.' (diminuendo) marking is present in the first measure of the lower system. An '8' is written above the first measure of the upper system.

Allegretto. (♩ = ♩)

8

p

A - vec un

Allegretto.

pp

pp

Una corda. Una corda.

This system contains the vocal entry and the beginning of the piano accompaniment. The vocal line is on a single staff with a treble clef and three sharps. It starts with a rest followed by the lyrics 'A - vec un'. The piano accompaniment is in two systems: the upper system has a treble clef and three sharps, and the lower system has a bass clef and three sharps. Both systems feature chords and eighth notes. A 'C' time signature is present in the vocal line and the upper piano system. A 'p' (piano) dynamic marking is above the vocal line, and 'pp' (pianissimo) markings are in the piano systems. An '8' is written above the first measure of the upper piano system. The phrase 'Una corda.' is written below the piano systems.

8

long bat - te - ment d'ai -

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'long bat - te - ment d'ai -'. The piano accompaniment consists of two systems of staves with treble and bass clefs and three sharps. Both systems feature eighth-note patterns. An '8' is written above the first measure of the upper piano system.

8

le, En hâ - te, je

This system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'le, En hâ - te, je'. The piano accompaniment consists of two systems of staves with treble and bass clefs and three sharps. Both systems feature eighth-note patterns. An '8' is written above the first measure of the upper piano system.

viens de là -

8

zur!

VOLONCELLE.
Pizz.
pp

8

HARPE.
pp

M.D. M.G. M.D. M.G. M.D. M.G.

8

pp

Nul ne m'a de - man - dé - e, Et pour -

8

pp

Et tant je suis bel

Et le, J'ap - por - te le don

Et le plus pur!

VIOLONCELLE. Pizz. p

HARPE. p

48

P

Et
vle
H
Et
Et
Et

Dans le che -

min si re - dou -

ta - ble, En -

fant, je gui - de - rai tes

LI. *pp*
 pas! Et, grâce à

LI. *pp*
 moi, Per du dans un

poco cresc.

LI. *pp*
 songe in ef fa

dim.

LI. *più f* *p*
 ble, La lai - deur et le

LI. *Dim.*
 mal, Tu ne les ver - ras

LI pas !

VIOLONCELLE. *Pizz.* *p*

HARPE. *pp*

M.D. M.G. M.D. M.G. M.D. M.G.

8

pp

LI *pp* Comme à tra - vers des vi - tres

Vll. *pp*

8

H.

pp

LI

ro - - - ses,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'ro' followed by a long rest, then a half note 'ses,'. The piano accompaniment is in a grand staff with a key signature of two sharps. The right hand plays a continuous eighth-note arpeggiated pattern, while the left hand plays a simple eighth-note bass line.

LI

Ray - - - on - ne - ra - - - - - Ihu -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'Ray', followed by a long rest, then a half note 'on - ne - ra -', a long rest, and finally a half note 'Ihu -'. The piano accompaniment remains consistent with the first system, featuring an arpeggiated right hand and a simple bass line in the left hand.

LI

- ma - - ni - - - - - té!

VIOLONCELLE.

Pizz.

p

8

M.D.

M.G.

M.D.

M.G.

HARPE.

p

The third system of music introduces a cello part and a harp part. The vocal line continues with a half note '- ma -', a long rest, a half note 'ni -', a long rest, and a half note 'té!'. The cello part (VIOLONCELLE) begins with a 'Pizz.' (pizzicato) instruction and a dynamic marking of '*p*'. It features a melodic line with a fermata over the final note. The harp part (HARPE) also begins with a dynamic marking of '*p*' and features a complex arpeggiated texture. The piano accompaniment continues with the same arpeggiated right hand and bass line in the left hand. Performance markings include '8' with a dashed line, and 'M.D.' and 'M.G.' (Messa di Voce) markings for the cello and harp parts.

LI *p* Tu pas-se-ras, heu-

Vlle

H *M.D.* *M.C.* 8

reux, par-mi l'hor-reur des

LI *p* cho ses, N'en

LI com-pre-nant que la beau-

Detailed description of the musical score: The page contains six systems of music. Each system includes a vocal line (labeled 'LI') and piano accompaniment (labeled 'H'). The first system shows the vocal line starting with 'Tu pas-se-ras, heu-' and a piano dynamic marking 'p'. The piano accompaniment features a complex texture with multiple voices, including a prominent eighth-note pattern in the right hand. The second system continues the vocal line with 'reux, par-mi l'hor-reur des'. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with 'cho ses, N'en' and a piano dynamic marking 'p'. The piano accompaniment continues. The fourth system shows the vocal line with 'com-pre-nant que la beau-'. The piano accompaniment continues. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part includes various markings such as 'M.D.', 'M.C.', and a measure rest '8'.

Et - té!

VOLONCELLE.

pizz.

p

M.D. *M.G.* *M.D.* *M.G.*

8

HARPE.

p

M.D. *M.G.* *M.D.* *M.G.*

8

Et

Sur l'a - bî - me ré -

p

8

H.

p

Et

- el, et sans qu'il y pé -

E1

pis se, Ton

E1

rè ve plà ne

E1

ra Comme un blanc Al - cy -

E1

on,

VIOLONCELLE.

pp

pp

E1

Poco rall.

Car moi je se - rai

vle

Même mouv^t.

LI. *la!*

CHŒUR *ppp* *Dors!* *Dors!*

ppp *Dors!* *Dors!*

VII^e

HARPE. *ppp*

LI. *Moi, la Con-so-la -*

pp *Ah!*

pp *Voi - ci - l'Il - lu - si - on!*

VII^e *pp*

H.

LI

tri - - - - - ce!

pp

Dors! Dors!

pp

Dors! Dors!

Vlle

H.

pp

pp

LI

Car

pp

Ah!

Voi - - - - - ci - - - - - l'Il - - - - - lu - - - - - si - - - - - on!

Vlle

H.

LI. moi, je se - rai là!

p Bé - né

pp

This system contains the first vocal phrase. The vocal line (LI.) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'moi, je se - rai là!' followed by a long note and 'Bé - né'. The violin (vle.) part is in bass clef. The piano (H.) part consists of two staves. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

LI. Moi, la con - so - la - tri -

più f - dic - ti - on! Bé - né

più f

This system contains the second vocal phrase. The vocal line (LI.) is in treble clef with a key signature of two sharps. The lyrics are 'Moi, la con - so - la - tri -' followed by a long note and '- dic - ti - on! Bé - né'. The violin (vle.) part is in bass clef. The piano (H.) part consists of two staves. The piano accompaniment continues with the same rhythmic pattern. A 'più f' dynamic marking is present in the piano part.

EL. *-ce,*

mf

die - ti - on

EL. *cresc.*

sur la de

cresc.

L1. *p*

moi,

pp Ah!

-meu -

mf

pp

mf

L1. *molto rall.*

moi, la di - vine Il - lu - si -

ppp Bouche fermée.

Ah!

ppp Bouche fermée.

-re! Ah!

pp

pp molto rall.

Andantino, bien rythmé.

LI.

-on! _____

SOPRANI. *pp*

Bé - né - dic - ti - on! Bé - né -

SOPRANI. *pp*

Bé - né - dic - ti - on! Bé - né -

CONTRALTI. *pp*

Bé - né - dic - ti - on! Bé - né -

CONTRALTI. *pp*

Ah! _____

vllc

pp *pp*

H.

pp *pp*

CHŒUR s'envolant.

Andantino, bien rythmé.

pp *pp*

Ped Ped ☆

-dic - ti - on! Sur l'enfant — et sur la de - meu -
 -dic - ti - on! Sur l'enfant — et sur la de - meu -
 -dic - ti - on! Sur l'enfant — et sur la de - meu -
 Ah! — Sur l'enfant — et sur la de - meu -

pp dim. pp
pp dim. pp
pp dim. pp
pp dim. pp

vlle
 H.
 M.G. M.D. M.G.
pp dim. pp
pp dim. pp
 Ped

pp **Rall.** *perdendosi.*

-re! Bé-né - die - - ti - - -

pp **Rall.** *perdendosi.*

-re! Bé-né - die - - ti - - -

Rall. *pp* *perdendosi.*

-re! Bé - né - die - - ti - -

pp **Rall.**

-re! Bé-né - die - - ti - - -

pp **Rall.** *perdendosi.*

pp **Rall.** e dim.

H. **Rall.** *pp*

Rall. *pp*

Ped *Una corda.* ☆ Ped ☆

Molto rall.

ppp

Musical staff with notes and dynamics.

-on!

on!

ppp

Musical staff with notes and dynamics.

-on!

ppp

Musical staff with notes and dynamics.

-on!

ppp

Musical staff with notes and dynamics.

-on!

vllle

Musical staff for Violin II.

ppp perdendosi.

Molto rall.

pp dim.

pp

H.

Musical staff for Horn.

pp

ppp

pppp

Ped

Ped

☆

Una corda.

Musical staff for Piano.