

# LA LYRE & LA HARPE

(The Lyre and the Harp)

ODE

Poésie de **VICTOR HUGO**

English Words of *M. M. SYDNEY M. SAMUEL and JAMES DONZEL*

Soli, Chœur & Orchestre

MUSIQUE DE

# Camille Saint-Saëns

OP. 57.

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# LA LYRE ET LA HARPE,

ODE.

(THE LYRE AND THE HARP)

Poésie de VICTOR HUGO.

Musique de

C. SAINT-SAENS.

Op. 57

Traduction anglaise  
de MM. SYDNEY M. SAMUEL  
et JAMES DONZEL.

## PRÉLUDE.

*And<sup>te</sup> maestoso.*

PIANO.

*dim*

*Allegro non troppo.*

**A**

*pp una corda.*

Ped

First system of musical notation, measures 1-4. The music is in a minor key and features a complex texture with many beamed notes and chords. A large slur covers the first two measures. A dynamic marking *mf* is present in the second measure.

Second system of musical notation, measures 5-8. A measure rest for 8 measures is indicated above the staff. The music continues with complex textures and a dynamic marking *mf* in the fifth measure.

Third system of musical notation, measures 9-12. The music features a prominent bass line with eighth notes and chords. Dynamic markings *p* and *mp* are used.

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

Fourth system of musical notation, measures 13-16. The tempo is marked *And.<sup>te</sup> (tempo I<sup>o</sup>)*. The music is in a 3/4 time signature and begins with a dynamic marking *p legato*.

Fifth system of musical notation, measures 17-20. The music continues with a flowing melody in the right hand and a supporting bass line.

Sixth system of musical notation, measures 21-24. The music concludes with a final melodic phrase in the right hand and a sustained bass line.



First system of musical notation, consisting of a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, some beamed together. There are several slurs and ties across the system.

Second system of musical notation, continuing from the first. It includes a 'rit.' (ritardando) marking above the staff. The system concludes with a double bar line and repeat signs.

**C** Allegro non troppo.

Third system of musical notation, beginning with the dynamic marking 'pp una corda.' and the 'Ped.' (pedal) marking. The music is in a common time signature and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Fourth system of musical notation, starting with a measure rest of 8 measures. The music continues with a triplet of eighth notes in the bass and a corresponding melodic line in the treble.

Fifth system of musical notation, beginning with a 'cresc.' (crescendo) marking. It features a triplet of eighth notes in the bass and a melodic line in the treble.

Sixth system of musical notation, concluding the piece. It features a 'rit.' (ritardando) marking and ends with a double bar line and repeat signs.

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

LA LYRE.

THE LYRE.

N<sup>o</sup> 1.

**D**

CHŒUR  
(CHORUS)

Moderato.

Sopranos.

Contraltos.

Ténors.

Basses.

Four vocal staves (Sopranos, Contraltos, Ténors, Basses) are shown with rests for the first three measures of the piece.

**D**

Moderato.

PIANO.

*p* tranquillo.

Ped

Piano accompaniment for the first three measures, showing the right and left hand parts with a *p* *tranquillo* dynamic and a *Ped* marking.

Sopranos. *pp*

Contraltos. *pp* **Dors!** *sleep!* **Dors!** *sleep!*

Ténors. *pp* **Dors!** *sleep!* **Dors!** *sleep!*

Basses. *pp* **Dors!** *sleep!*

*pp*

**Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp*

**Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp*

**Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp*

**Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp* **Dors!** *sleep!* *pp*

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

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

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

Dors! ô fils d'Apol - 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. **F**  
 gar - lands have crowned thee! *sempre pp*

Dors en  
Sleep in

Dors en  
Sleep in

paix!  
peace!

paix!  
peace!

Les neuf  
Wor - shipped

paix!  
peace!

Sœurs l'a - do - rent comme un roi,  
*by the Mu - ses as their king!*

Les neuf Sœurs l'a - do -  
*Wor - shipped by the Mu -*

Les neuf Sœurs l'a - do -  
*Wor - shipped by the Mu -*

Les neuf  
*Wor - shipped*

t'a - do - rent comme un roi!  
*the Mu - ses as their king!*

- rent, t'a - do - rent comme un roi!  
 - ses, the Mu - ses as their king!

- rent, t'a - do - rent comme un roi!  
 - ses, the Mu - ses as their king!

Sœurs l'a - 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



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

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a long slur over the first two measures. The bass staff has a rhythmic accompaniment of eighth notes.

**H** (♩ = ♩) *cresc.*

Ly Lyre, la  
Lyre, la  
Ly Lyre, la  
Ly Lyre, la

*poco cresc.*

The second system includes four vocal staves and a piano accompaniment. The vocal staves are marked with a hairpin crescendo. The piano accompaniment is marked *poco cresc.* and features a rhythmic pattern of eighth notes in the bass staff and a melodic line in the treble staff.

*f*  
Ly - - - re, la  
*Lyre,* - - - the

*f*  
Ly - - - re, la  
*Lyre,* - - - the

*f*  
Ly - - - re, la  
*Lyre,* - - - the

*f*  
Ly - - - re, la  
*Lyre,* - - - the

*cresc.*

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

Ly re chan te  
*Lyre* near the,

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 of the musical score consists of four staves. The top staff is a vocal line with a whole note rest. The second and third staves are vocal lines with lyrics in French and English. The fourth staff is a piano accompaniment line with a bass clef, featuring a rhythmic pattern of eighth notes. The piano part is marked with a piano (*p*) dynamic.

toi!  
sing!

*p*

The second system of the musical score consists of four staves. The top three staves are vocal lines with whole note rests. The fourth staff is a piano accompaniment line with a bass clef, featuring a rhythmic pattern of eighth notes. The piano part is marked with a piano (*p*) dynamic.

**I** *pp*

Dors! Sleep! *pp* ô fils d'A-pol - los fair

Dors! Sleep! *pp* ô fils d'A-pol - los fair

Dors! Sleep! *pp* ô fils d'A-pol - los fair

**I**

- lon! son! *pp* Dors! Sleep! ô fils d'A-pol - los fair

- lon! son! *pp* Dors! Sleep! ô fils d'A-pol - los fair

- lon! son! *pp* Dors! Sleep! ô fils d'A-pol - los fair

- lon! son! *pp* Dors! Sleep! ô fils d'A-pol - los fair

*pp*





LA HARPE.

THE HARP.

CONTRALTO SOLO.

N<sup>o</sup> 2.

And<sup>te</sup> sostenuto.

CONTRALTO SOLO

And<sup>te</sup> sostenuto.

PIANO.

*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,

Et pen - dant ton som -  
at thy door wait - th

*crese.* *f*

- meil, un in - di - gent, ton frè - re, A ta  
one, es - trauged, like thee, from glad - ness! Aid from

por - te en vain s'est as - sis!  
thee thy bro - ther doth pray!

*p*

*pp*

*segue.*

LA LYRE.

THE LYRE.

CHŒUR  
(CHORUS)

N<sup>o</sup> 3.

Moderato.

*p dol.*

Sopranos.

Ton jeune âge est cher à la  
youth like thine is cher - ished by

Contraltos.

Ton jeune âge est cher à la  
youth like thine is cher - ished by

Ténors.

Ton jeune âge est cher à la  
youth like thine is cher - ished by

Basses.

Ton jeune âge est cher à la  
youth like thine is cher - ished by

Moderato.

PIANO.

(Orchestra)

Ped

gloi - re. En - fant, la Muse ouvrit tes  
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes  
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes  
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes  
glo - ry, The Muse her light shed on thy

**A**

*Stringendo.*

*cresc.*

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

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

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

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

**A**

*Stringendo.*

*cresc.*

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

*f*

- 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 -

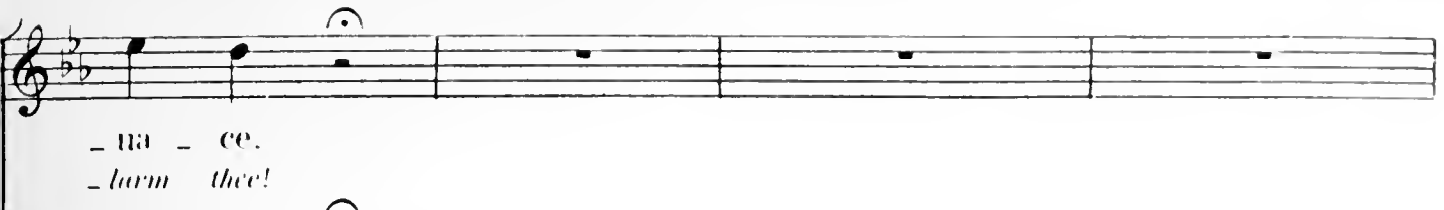
- na ton nom ra\_di - eux; En vain Sa - tur - ne te me -  
 liv - ing last up\_on earth. Let frown - ing Sat - urn not a -

- 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.*

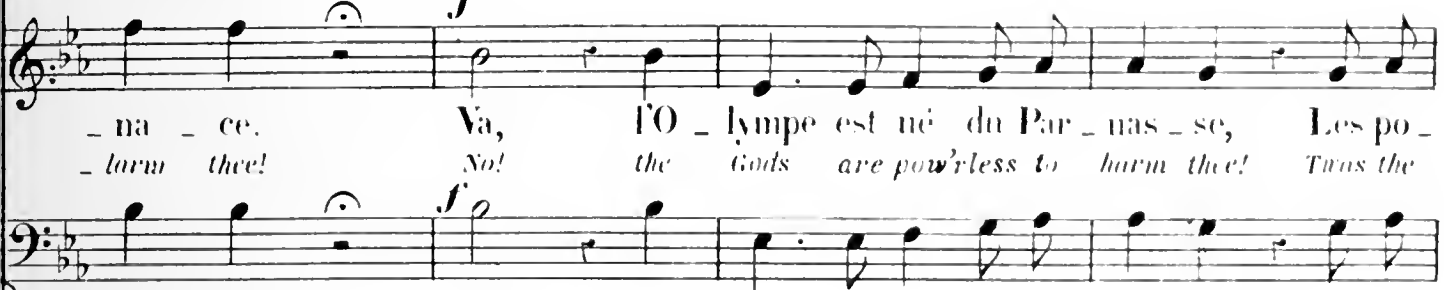
*f*



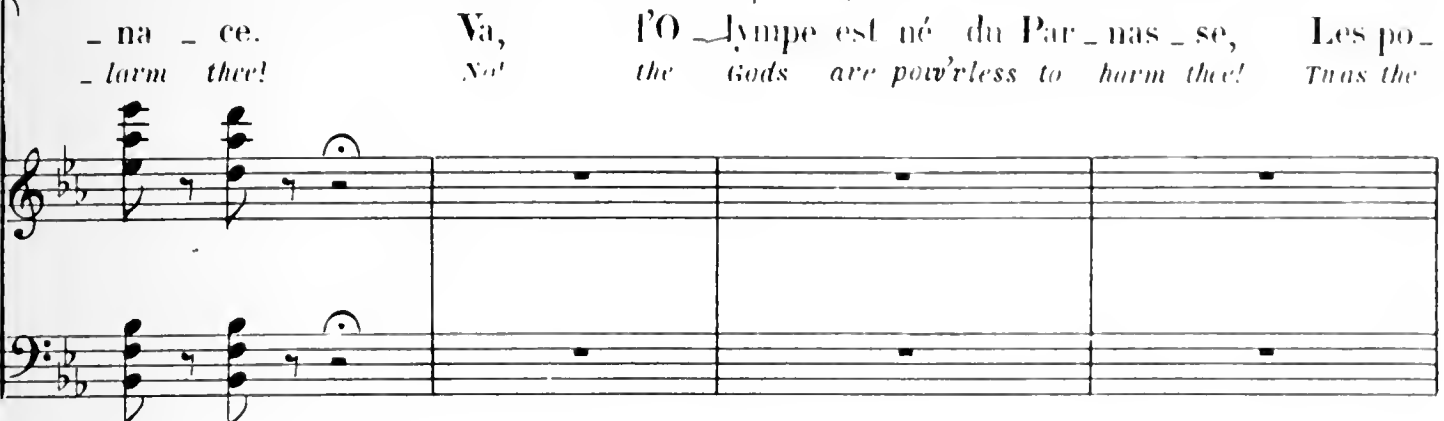
- na - ce.  
- larm thee!



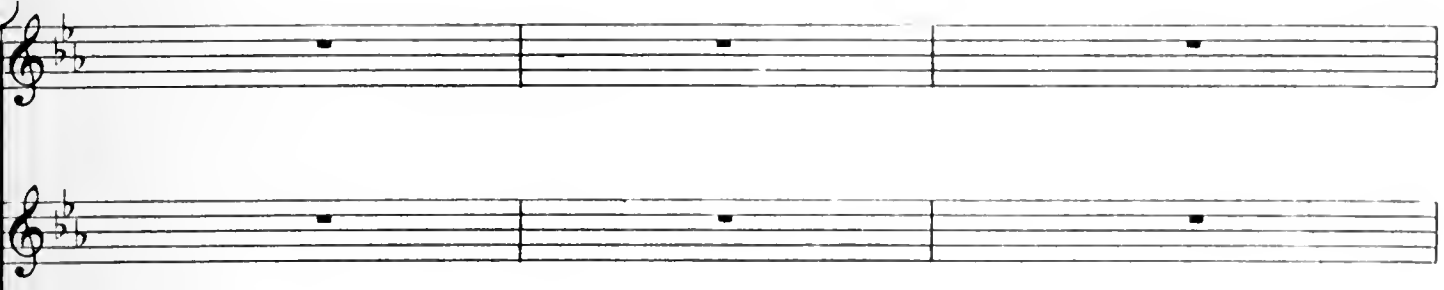
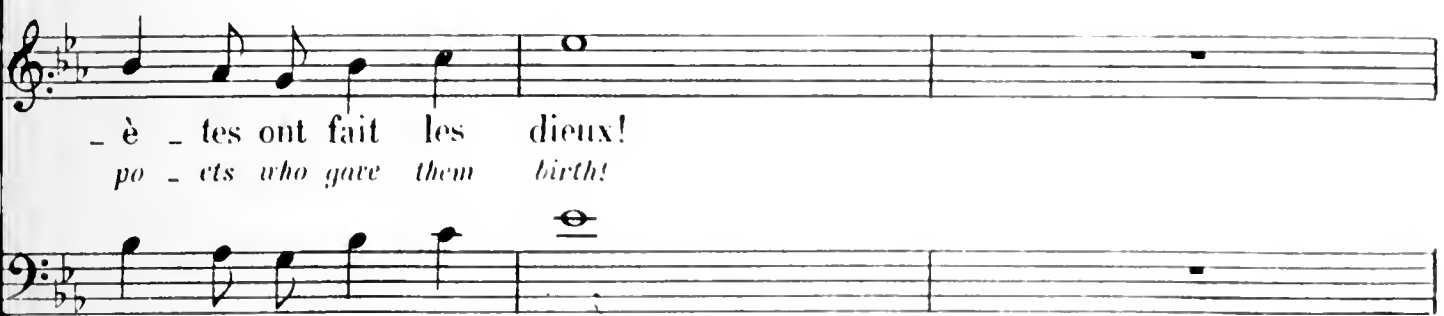
- na - ce.  
- larm thee!



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



- na - ce. *f* Va, l'O - lympé est né du Par - nas - se, Les po -  
- larm thee! *No!* the Gods are pow'rless to harm thee! Thus 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'Olympe est né du Parnas -  
*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'O - lymp - est né du Par  
 No! The Gods are pow'rless to

- è - tes!  
 po - ets,

Les po - Les po -  
 Tvas the po - ets the ets ont fait les

dieux!  
 birth,

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

Les po - è - tes ont fait les  
 Tvas the po - ets who gave them.

*ff*

- nas - se!  
 harm thee,

Va, l'Olympe est  
 No! The Gods are

- è - tes!  
 po - ets!

dieux!  
 birth!

Va, l'O - lymp - est né du Par  
 No! The Gods are pow'rless to

dieux!  
 birth!

*più f*

*ff*

*piu f*

Va, l'O - lympé est né du Par -  
 No! 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

*piu f*

Va, l'O - lympé est  
 No! 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

1<sup>er</sup> Ténors.

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

2<sup>es</sup> Ténors.

dieux! Les po -  
 birth, Twas the

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

*sf*

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

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

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

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

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

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

- è - tes ont fait les dieux! Va, l'O -  
*po - ets who gave them 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, Thus the po - ets who gave them*

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

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

dieux! Les po -  
*birth, Thus the*

dieux! Les po -  
*birth, Thus the*

dieux! Les po -  
*birth, Thus the*

dieux! Les po -  
*birth, Thus the*

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

1<sup>st</sup> Tén.

2<sup>d</sup> Tén.

*ff*

Ped

1<sup>st</sup> Tén.

2<sup>nd</sup> Tén.



## LA HARPE.

## THE HARP.

CONTRALTO SOLO, BASSE SOLO.

N<sup>o</sup> 4.And.<sup>te</sup> sostenuto.

CONTRALTO SOLO

PIANO.

*pp*

Ped.

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

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

- re' sur ton ber - ceau;  
 em - dled thee in gloom,

Souf - fre done!  
 Live thy life!

Ta vie  
 Sor - rois

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

*pp*

**A**

BASSE SOLO.

Dieu, ton  
 God hus

**B**

maitre, a d'un signe aus - te - 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\_bear. Homme, u - ne  
 marked thy place in the tomb! Man! true a

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

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

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

**D**

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

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

LA LYRE.

THE LYRE.

SOLI ET CHOEUR  
(SOLI AND CHORUS)

N° 5.

Allegro, non troppo.

Sopranos

Contraltos

Ténors

Basses

CHOEUR.

PIANO

Allegro, non troppo

pp

Ped.

Sempre Allegro. (♩ = ♪)

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, including the instruction *cresc.* in the bass staff. The treble staff continues with melodic development, and the bass staff features a steady accompaniment.

Third system of musical notation, marked with a forte *f* dynamic. The treble staff shows more complex melodic patterns with slurs, and the bass staff has a consistent accompaniment.

Fourth system of musical notation, featuring a section labeled **A** in the treble staff. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. A *sf* dynamic marking is present.

Fifth system of musical notation, marked with a *sf* dynamic. The treble staff continues with melodic lines, and the bass staff has a dense accompaniment of chords.

Sixth system of musical notation, including the instruction *dim.* in the treble staff and *p* in the bass staff. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Sopranos. *p*

Chan - - - te!

Contraltos. *p* *Sing* on!

Chan - - - te!

Ténors. *p* *Sing* on!

Chan - - - te! Ju - pi - ter

Basses. *p* *Sing* on!

Chan - - - te! Ju - pi - ter

*Sing* on! Ju - pi - ter

règne, et lu - ni - vers l'im - plo -

requis, all ri - val porr - er scorn -

règne, et lu - ni - vers l'im - plo -

requis, all ri - val porr - er scorn -



- re;  
 - ing!

Vé - nus  
 Ou Mars

Vé - nus  
 Ou Mars

- re;  
 - ing!

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a vocal staff in treble clef with a key signature of one sharp and a 4/4 time signature. The fourth staff is a bass staff in bass clef with a key signature of one sharp and a 4/4 time signature. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a 4/4 time signature. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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;

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal staves in treble clef with a key signature of one sharp and a 4/4 time signature. The third staff is a vocal staff in treble clef with a key signature of one sharp and a 4/4 time signature. The fourth staff is a bass staff in bass clef with a key signature of one sharp and a 4/4 time signature. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a 4/4 time signature. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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,

*cresc.*  
 l'air, dans les champs bril - le Flo -  
 high, Fla - ra dull earth a - dorn  
*cresc.*

l'air, dans les  
 high, Flo - ra

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

*f*  
*cresc.*

*ffs* **B** *f*

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;*

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are in French and English. The music features a key signature of one flat and a 4/4 time signature. The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *ffs*, *f*, and *sf*. A section marked **B** begins in the middle of the system.

*f* *p*

Chan - te!  
*sing on!*

Chan - te!  
*sing on!*

Chan - te!  
*sing on!*

Chan - te!  
*sing on!*

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are in French and English. The music features a key signature of one flat and a 4/4 time signature. The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *f* and *p*. The system concludes with a section marked *sf*.

*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,

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*  
 eieux; 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, *Et*  
*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 -  
down - ing, swift as thought a -

- ro - re, En trois pas par -  
down - 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 - ro - re, En trois  
 Gods fly from dusk till the morn, Swift us

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**

cieux,  
 skies;  
 cieux,  
 skies;  
 cieux,  
 skies;  
 cieux,  
 skies;

**ff**  
 En swift trois  
 as  
**ff**  
 En swift trois  
 as  
**ff**  
 En swift trois  
 as  
**ff**

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.

*diu.*

Sopranos  
*mf* Vé - nus em - bras - se Mars d'un sou-  
 ou Mars sweet ve - nus smiles, and love

Contraltos  
*mf* Vé - nus em - bras - se Mars d'un sou-  
 ou Mars sweet ve - nus smiles, and love

*mf*

- ris - ta - ei - eum;  
beams from her eyes;

- ris - ta - ei - eum;  
beams from her eyes;

Ténors

Basses

*p*

Ju - pi - ter  
Ju - pi - ter

*p*

Ju - pi - ter  
Ju - pi - ter

*dim.*

*p*

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

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

7

- plo - re.  
scorn - ing.

- plo - re.  
scorn - ing.

*dolce.*

SOPR. SOLO *mol.*

Ta dou - ce muse - à fuir l'in -  
gent - le muse - to flight in -

CONT. SOLO *Thy dol.*

Ta dou - ce muse à fuir l'in -  
gent - le muse to flight in -

TENOR SOLO *Thy dol.*

Ta dou - ce muse à fuir l'in -  
gent - le muse to flight in -

BASSE SOLO *Thy dol.*

Ta dou - ce muse à fuir l'in -  
gent - le muse to flight in -

*pp*

**F**

- vi - te;  
 - rites thee,

Cherche \_\_\_\_\_  
 Seek \_\_\_\_\_

- vi - te;  
 - rites thee,

- vi - te;  
 - rites thee,

- vi - te;  
 - rites thee,

*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,



- rein.  
 - way!

- rein.  
 - way!

- rein.  
 - way!

- rein.  
 - way!

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

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

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

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



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



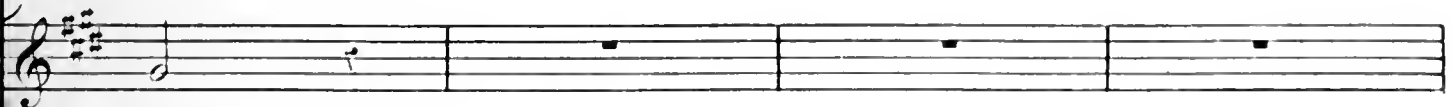
Les mor - tels que le sage é - vi - te, Su -  
Mor - tals, whose toil - some lot af - frights thee, The



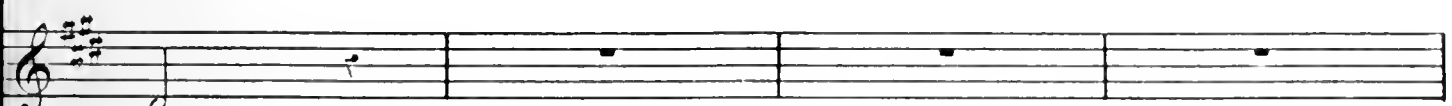
Les mor - tels que le sage é - vi - te, Su -  
Mor - tals, whose toil - some lot af - frights thee, The



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



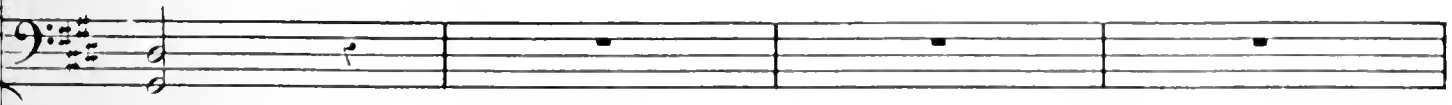
- rein.  
- way!



- 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 !*

6.

7.

G

Près de tes La - res tran - quil - les,  
Where the fear try - ad re - joi - ces,

Près de tes La - res tran - quil - les,  
Where the fair try - ad re - joi - ces,

- quil - les,  
- joi - ces,

- quil - les,  
- joi - ces,

*p*  
Tu ver -  
Where the

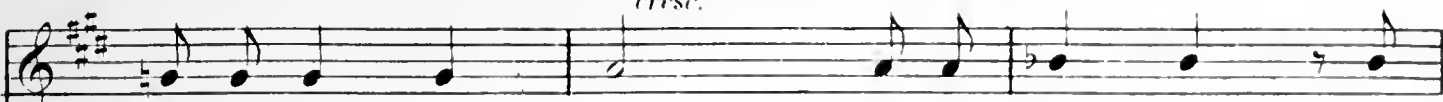
*p*  
Tu ver -  
Where the

*p*  
Tu ver -  
Where the

*p*  
Tu ver -  
Where the

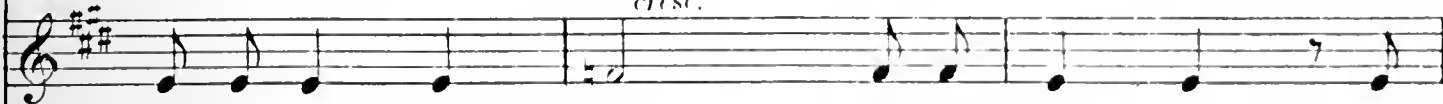
*G*  
Tu ver -  
Where the

*cresc.*



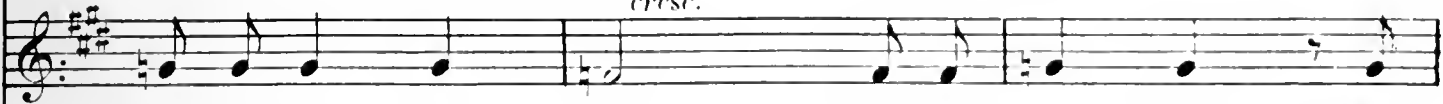
Tu ver\_ras de loin dans les vil\_les Mu\_   
 Where the sound of cla\_morous voi\_ces A

*cresc.*



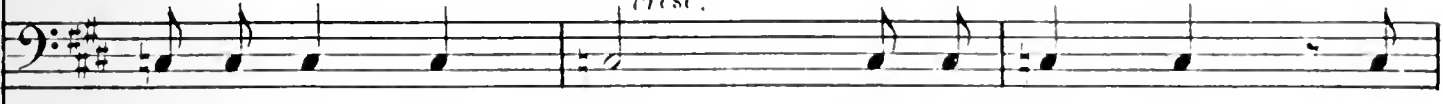
Tu ver\_ras de loin dans les vil\_les Mu\_   
 Where the sound of cla\_morous voi\_ces A

*cresc.*



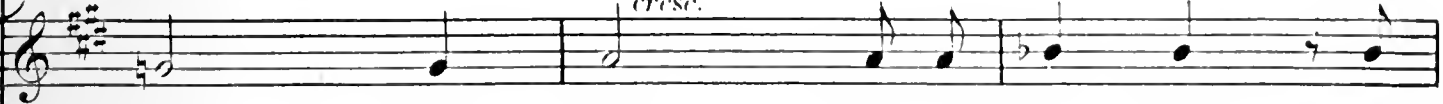
Tu ver\_ras de loin dans les vil\_les Mu\_   
 Where the sound of cla\_morous voi\_ces A

*cresc.*



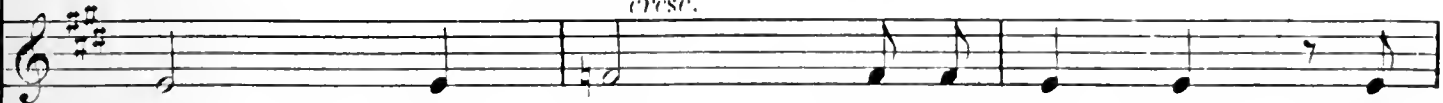
Tu ver\_ras de loin dans les vil\_les Mu\_   
 Where the sound of cla\_morous voi\_ces A

*cresc.*



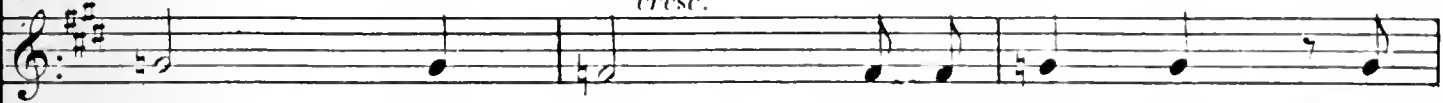
\_ras de loin dans les vil\_les Mu\_   
 sound of cla\_morous voi\_ces A

*cresc.*



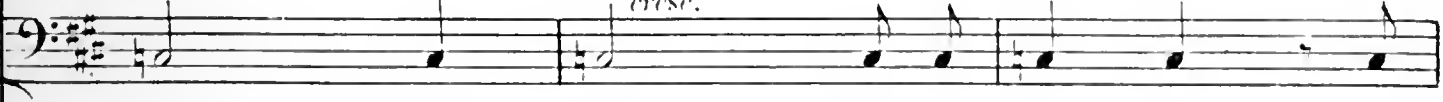
\_ras de loin dans les vil\_les Mu\_   
 sound of cla\_morous voi\_ces A

*cresc.*



\_ras de loin dans les vil\_les Mu\_   
 sound of cla\_morous voi\_ces A

*cresc.*



\_ras de loin dans les vil\_les Mu\_   
 sound of cla\_morous voi\_ces A

*cresc.*







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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ter - re,  
 sa - ges.

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

**H**



ses bois!  
to thee.



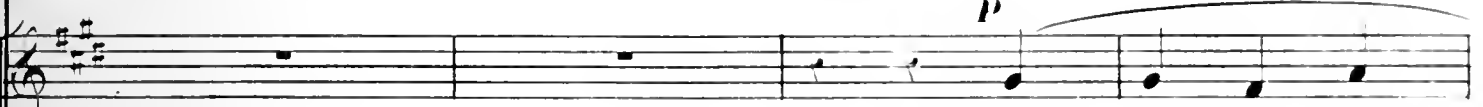
*p*  
Qu'im - porte à l'heu -  
Fear naught, for the



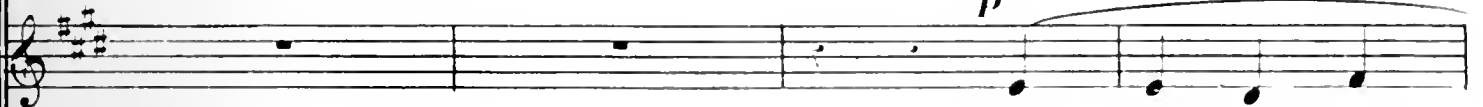
- ter ses bois!  
- breeze to thee.



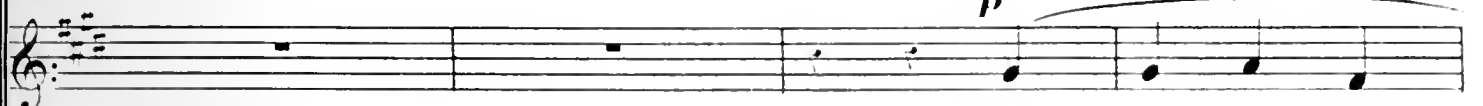
*p*  
Qu'im - porte à l'heu -  
Fear naught, for the



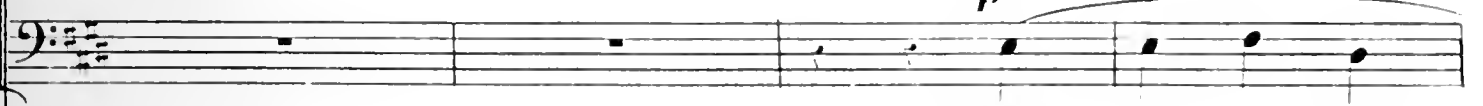
*p*  
Qu'im - porte à l'heu -  
Fear naught, for the



*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 the  
 whirl wind that ra ges In the

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

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

- reux so li tai re Que l' Au the  
 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 su — ges.*

— tan dé — vas — te la ter — re,  
*ci — ties shunned by the su — ges.*

— tan dé — vas — te la ter — re,  
*ci — ties shunned by the su — ges.*

— tan dé — vas — te la ter — re,  
*ci — ties shunned by the su — ges.*

*p* **I**

S'il ne fait  
sho't waft but

*p*

ter - re,  
sa - ges,

S'il ne fait  
shall waft but

*p*

S'il ne fait  
shall waft but

*p*

ter - re,  
sa - ges,

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!  
*n* soft breeze to thee!

*dim.* **pp**

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

*dim.* **pp**

qu'a - gi - ter ses bois!  
*n* 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!  
*wuft* but *n* soft breeze to thee!

*dim.* **pp**

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

*dim.* **pp**

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

*dim.* **pp**

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

*tr*

This musical score consists of several systems of staves. The first system includes five staves, each with a treble clef and a key signature of two sharps (F# and C#). The first two staves contain melodic lines with eighth and sixteenth notes. The third and fourth staves contain similar melodic lines. The fifth staff is a bass line with eighth notes. The second system features a grand staff (treble and bass clefs) with a piano (*pp*) dynamic marking. The right hand plays a dense texture of sixteenth-note chords, while the left hand plays a simple bass line with eighth notes. The third system continues the grand staff texture, with the right hand playing sixteenth-note chords and the left hand playing eighth notes. The final system shows a grand staff with a *ppp* dynamic marking, featuring a complex texture of chords and moving lines in both hands.



## 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 - par

- rais dans la foule im - pi - e, Tel que Jean qui  
 un - to this im - pious un - 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 - pête qui gron - de, Ré - vè - le l' -  
The tem - pest that thun - der - eth you - der, Re - veal - eth the

jugé ir - ri - té; Et pour mieux frap - per leur o -  
wrath of the Lord. Preach thou this in tones that com -

reil - le. Que ta voix s'é - lè - ve, pa - reil - le A la ru -  
 - pte; thy voice, as the clang of a bell, shall sound forth

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

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

Ténors.  
*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 won - 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 won - 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.

*fp* (Orchestre)

- per - son o - reil - le,  
tones that emu - 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

*crise.*

Rit.

**B** a tempo.

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

*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.

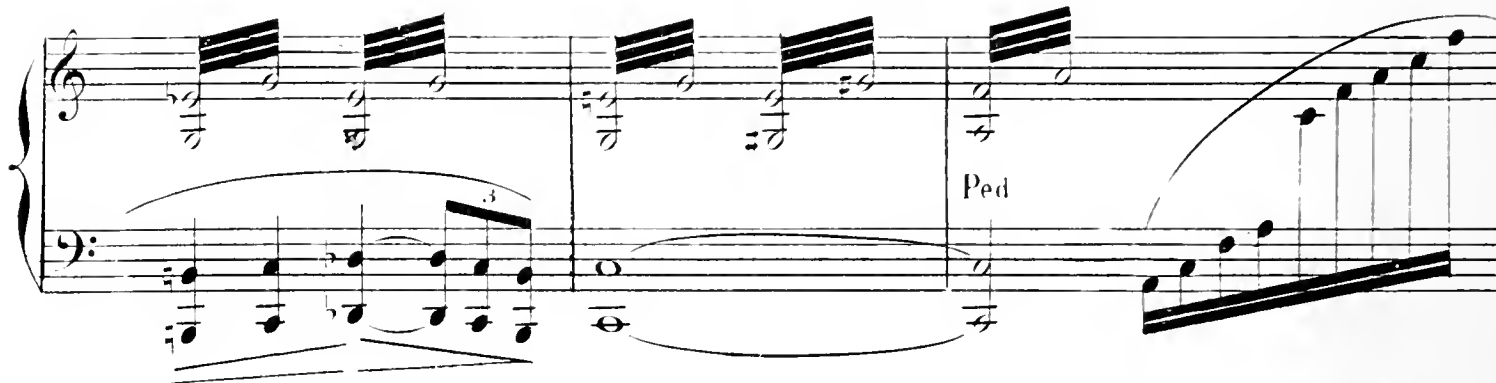
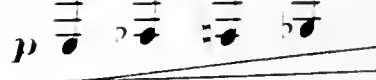
SOPRANO SOLO.



Allegro.

PIANO.

*p* Ped.



SOPRANO SOLO. (LA LYRE — THE LYRE)

*f*

L'aigle est l'oiseau du Dieu qu'entre tous on a  
 Forth the eagle hath flown in his ardour un-

- do - re.  
 - sa - ted,

Ped

Du Causé à l'A-  
 From the East to the

Ped



- thos l'a - gle pla - nant dans l'air.  
 West, Jove's great car - ried to him,

Roi du feu qui fé -  
 Lord of fire that des -

*cresc.*

*fp*

Ped

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

**B**

*cresc.*

Cou - tem - ple le so -  
 Light - ning he turns to

8



leil et vo - le sur l'éclair!  
 brave and phre - bus to de - fy!

8

*cresc. Accelerando.*

8

*f*

*dim.*

Tempo I'

8

Ped.

Ped

*p*

Ped

Rit.

Ped

(LA HARPE...THE HARP)

*dolce assai.*

**D** *And.<sup>no</sup> tranquillo.*

*pp*

La Co -  
 tha - ren

- tom - he des - cend du Ciel qui la sa - lu -  
grets the fair dove us with God's mes - sage la -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in French and English. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A 'Ped' (pedal) marking is present in the right hand, indicating a sustained sound.

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

The second system continues the musical score. The vocal line has a melodic phrase with lyrics in French and English. The piano accompaniment includes a prominent sixteenth-note figure in the right hand. The 'Ped' marking continues from the previous system.

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

The third system of the musical score shows the vocal line with lyrics in French and English. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'Ped' marking is present in the right hand.

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

The fourth system of the musical score concludes the page. The vocal line has lyrics in French and English. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

— si Sage com — me à la  
as — to the

Ped G. D

Vier — ge é — lu — c,  
spot — less Maid — en,

Ped 7

For — te un ra — meau dans l'ar —  
Bear — ing the branch of peace,

Ped

— che, an — nonce au monde un  
tis ad — rent to pro —

Ped

**E**

Dieu!  
- *clim.*

The first system of music features a vocal line in the upper staff with a whole note followed by rests. Below it, the piano accompaniment consists of two staves with chords and moving lines. At the bottom, there are three separate piano accompaniment staves, each with a treble clef and a key signature of one sharp (F#).

La Co - lou - be des -  
Heu - ren greets the fair

The second system continues the vocal line with the lyrics "La Co - lou - be des - Heu - ren greets the fair". The piano accompaniment includes a treble staff with eighth-note patterns and a bass staff with a sustained bass line. Below the piano part are three separate piano accompaniment staves with treble clefs and a key signature of one sharp.

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

The third system continues the vocal line with the lyrics "- cend du Ciel qui la - sa - lu - dore as with God's mes - sage la". The piano accompaniment features a treble staff with eighth-note patterns and a bass staff with a sustained bass line. A "Ped." marking is present in the third measure of the piano part. Below the piano part are three separate piano accompaniment staves with treble clefs and a key signature of one sharp.

- e,  
- deu! Et, voi -  
- deu! Earth ward

The fourth system continues the vocal line with the lyrics "- e, - deu! Et, voi - - deu! Earth ward". The piano accompaniment includes a treble staff with eighth-note patterns and a bass staff with a sustained bass line. Below the piano part are three separate piano accompaniment staves with treble clefs and a key signature of one sharp.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'l' and a quarter note 'a', followed by a half note 'n' and a quarter note 't'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

de rit feu, flame,

*mf*  
Ped

*p*

The second system continues the vocal line with a half note 'e' and a quarter note 'u', followed by a half note 'i' and a quarter note 't'. The piano accompaniment features a more complex rhythmic pattern with some chords and a 'Ped' (pedal) marking. Dynamics include *mf* and *p*.

Chère au Vieil - lard choi - si comme  
 neur to the chos - en Sage us

*cresc.*

The third system shows the vocal line starting with a half note 'C' and a quarter note 'h', followed by a half note 'è' and a quarter note 'r'. The piano accompaniment has a more active eighth-note pattern. A *cresc.* (crescendo) marking is present.

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

The fourth system continues the vocal line with a half note 'a' and a quarter note 'l', followed by a half note 'a' and a quarter note 't'. The piano accompaniment features a steady eighth-note pattern. Dynamics include *mf* and *p*.

*sempre cresc.*

Porte au ra - meau dans  
Bour - geo - the - branch - of

Par - che, an - nonce au monde un  
peace, this ad - vent to pro -

*Ped. cresc.* *f*

*ff Ped.* *dim.*

**G** *p* *Ped* *pp* *Ped*

LA LYRE.

THE LYRE.

SOPRANO SOLO-CONTRALTO SOLO  
ET CHOEUR DE FEMMES  
(AND CHORUS OF WOMEN.)

N° 8.

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

SOPRANO SOLO.

CONTRALTO SOLO.

Sopranos.

CHOEUR.

Contraltos.

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

PIANO.

*pp una corda.*  
Ped

The piano accompaniment consists of two systems of staves. The first system shows the right and left hands with a treble and bass clef respectively. The music is in a 12/8 time signature and features a melody in the right hand with a steady accompaniment in the left hand. The second system continues the piece with similar musical textures. Dynamic markings include *pp una corda.* and *Ped* (pedal). The tempo is marked *Andantino quasi All.<sup>lto</sup>*.



Piano introduction consisting of two staves. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

**A**

First system of section A, featuring treble and bass staves with a piano accompaniment. Pedal markings are present: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure.

Second system of section A, continuing the piano accompaniment. Pedal markings are present: "Ped." under the first measure, "Ped." under the second measure, "Ped." under the third measure, and "Ped." under the fourth measure. A fermata is placed over the final note of the system.

**B** SOPR: SOLO.

Soprano vocal line for section B, starting with a *dol* marking. The lyrics are: "Ai - me! E - ros règne à Guide, à l'O - lympe, au Tarta -  
love! Love's god from O - lym - pus to Ha - des is reign -"

CONTR: SOLO.

Contralto vocal line for section B, starting with a *dol* marking. The lyrics are: "Ai - me! E - ros règne à Guide, à l'O - lympe, au Tarta -  
love! Love's god from O - lym - pus to Ha - des is reign -"

Piano accompaniment for section B, featuring treble and bass staves. The instruction *sempre legato.* is written above the first measure of the piano part.



- re.  
- ing,

- re.  
- ing,

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

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

6.

- re;  
- ing;

- re;  
- ing;

*CRUC.*

Il con - sume U - li - on par la main de Pá -  
 Pa - ris, led by his hand, lus set Il - lion on

*CRUC.*

Il con - sume U - li - on par la main de Pá -  
 Pa - ris, led by his hand, lus set Il - lion on

Sopranos

*ficc.* - ris. *ficc.* Les voix Soli avec le Chœur  
 Contraltos

*dol.* Ai - - me! E -  
*Lore!* *Lore's*

*dol.* Ai - - me! E -  
*Lore!* *Lore's*

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

- ros règne à Guide, 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' beau-conis soft light is sus-tain*

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

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

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

*f* par la main de Pa-ris.  
*sf* has set Il-liou ou fire.

*f* par la main de Pa-ris.  
*sf* has set Il-liou ou 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

**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*

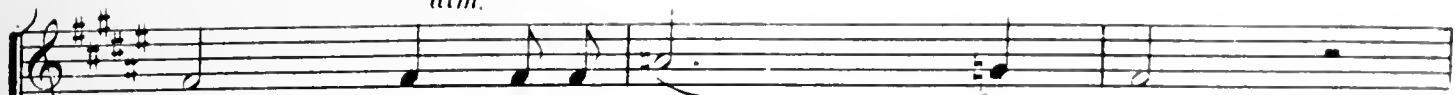
char — mes, La — mour n'en —  
 ne — ver! For — sad is

*f*

La — mour n'en —  
 For — sad is

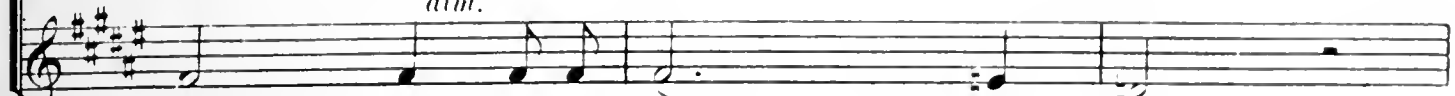
*f dim.*

*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!



**D**

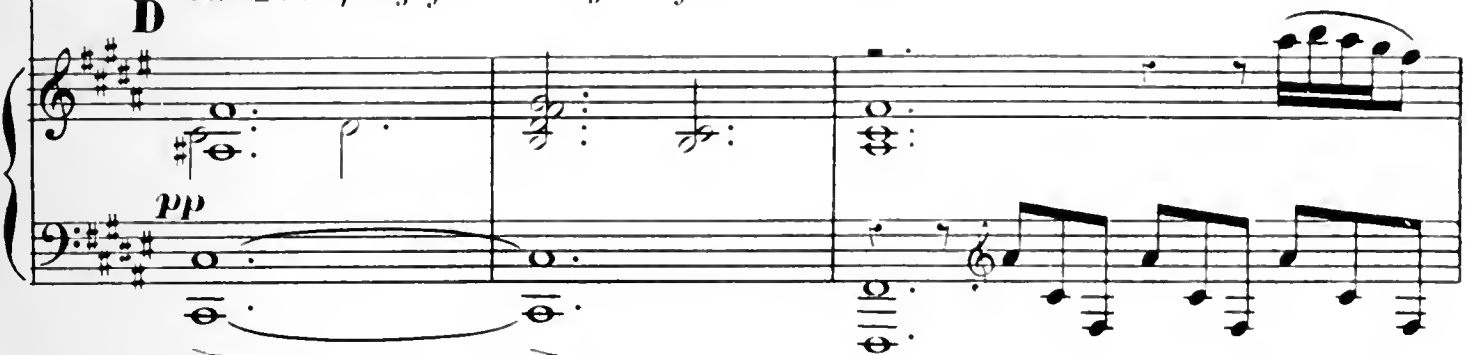


Les a\_mours sont frè - res des Ris!  
Pleas\_ure springs from change - ful de - sire!



Les a\_mours sont frè - res des Ris!  
Pleas\_ure springs from change - ful de - sire!

**D**



LA HARPE

THE HARP.

CONTRALTO SOLO. — TÉNOR SOLO.

Nº 9.

Allegretto.

CONTRALTO SOLO

TÉNOR SOLO

PIANO.

Allegretto.

*p*

*f*

*p*

D

The musical score is arranged in four systems. The first system contains the vocal staves for Contralto Solo and Ténor Solo, both in treble clef with a key signature of two sharps (D major) and a common time signature (C). The piano accompaniment begins in the second system, with a dynamic marking of *p*. The piano part consists of two staves, treble and bass clef, with a key signature of two sharps and a common time signature. The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, ties, and dynamic markings. A fermata is present at the end of the first vocal line. The piano part features intricate arpeggiated and chordal textures. A dynamic marking of *f* appears in the third system, and another *p* marking in the fourth. A chord symbol 'D' is indicated above the piano part in the third system.

First system of piano accompaniment. Treble and bass staves. Dynamics: *f*, *cres.*, *mf*.

Second system of piano accompaniment. Treble and bass staves. Dynamics: *f*, *legg.*, *p*. Marked with 'A'.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *dolce.*, *p*.

TÉNOR SOLO. *dol.*

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

*dim.*

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: *pp*.

CONTR. SOLO.

haine in\_fer-na - le. Ea\_mour di -  
kind wings a\_borr Thee. Hate seethes le -

Fifth system of piano accompaniment. Treble and bass staves.



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

*Ea -  
Hate*

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

- mour -  
 scethes 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**

*Cher - che pour ton cœur*  
*Seek Thou for thy lone*



TÉNOR SOLO.

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

CONTR. SOLO.

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

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

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

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

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

*f*

*dim*

*dolcissimo.*

CONTRASOLO

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

*mp*

- tè - re,  
 por - tals,

*dolcissimo.*

TÉN. SOLO

Deux ê - tres que dans l'ombre u - nit un saint mys -  
 tri - ta - ius, 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

*pp*

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  
we a - ry world of mortals, Like an\_gels who have lost their

**D** *pp*

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

ciel,  
way, *pp* 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 sa - nant sur la ter - re,  
 way: Pass thro' this wea - ry world of mor - tals,

ciel: Pas - sent en sa - nant 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. The bass clef staff provides accompaniment with chords and moving lines. A *MD* marking is present in the final measure of the system.

Second system of musical notation. The treble clef staff starts with a dynamic marking of *f*. The bass clef staff begins with a dynamic marking of *res.* (resonance), followed by *mf* (mezzo-forte) and *f* (forte) markings. The system concludes with a *f* dynamic marking.

Third system of musical notation. The treble clef staff features a *legg.* (leggiero) marking and a *p* (piano) dynamic marking. The bass clef staff also begins with a *p* dynamic marking. The system ends with a *dolce.* (dolce) marking.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has a *p* dynamic marking. The system concludes with a *dim.* (diminuendo) marking.

Fifth system of musical notation. The treble clef staff begins with a *pp* (pianissimo) dynamic marking. The bass clef staff starts with a *ppp* (pianississimo) dynamic marking. The system ends with a *ppp* dynamic marking.

LA LYRE

THE LYRE.

N<sup>o</sup> 10.

BARYTON SOLO.

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

BARYTON SOLO.

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

PIANO.

Piano accompaniment for the first system, featuring a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes with slurs and accents. The bass clef provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, continuing the musical texture from the first system with similar melodic and harmonic elements.

Piano accompaniment for the third system, marked with a large **B** above the staff. It includes the instruction *cresc.* (crescendo) and a dynamic marking *f* (forte) at the end of the system.

BARYTON SOLO.

The first line of the Baryton solo, showing a few notes in the bass clef.

Jou - is!  
Be - glad!

Piano accompaniment for the Baryton solo section, featuring a treble and bass clef. It includes dynamic markings *dim.* (diminuendo) and *p legg.* (piano, leggiero).

The second line of the Baryton solo, continuing the melodic line.

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

Piano accompaniment for the final part of the Baryton solo section, concluding the musical passage.



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

- ge, s'il a des jours som - bres, Les laisse aux  
 if the days are lo'v - ing, will teach thy

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

*crese.*



*piu cresc.*

*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 - ge,                      s'il  
night.                      Thou, wise - ly,                      if the

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

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

**D** *marc.*

*cresc.*

*più cresc*

E

Introduction for the first system, featuring treble and bass staves with dynamic markings 'f', 'dim.', and 'p'.

Bass staff for the first system of the vocal line.

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

Piano accompaniment for the second system, including treble and bass staves with a 'Ped' marking.

Bass staff for the second system of the vocal line.

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

Piano accompaniment for the third system, including treble and bass staves.

Bass staff for the third system of the vocal line.

De sa couche  
 In thy place

Piano accompaniment for the fourth system, including treble and bass staves with a 'Ped' marking.

Bass staff for the fourth system of the vocal line.

il lui tend la main; ———— Et, ri -  
 will hold forth thy hand, ———— sui - ling

Piano accompaniment for the fifth system, including treble and bass staves with a 'pp' marking.

*tranquillo.*

-ant de ce qu'il i - gno - re, S'en -  
 tho' help less to un - der - stand The

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

*dim -*

Rit *a tempo.*  
 En re - vant un doux len - de - main,  
 Brings dawn in a more hap - py land.

Rit *Fa tempo.*

*ppp* *pp*

*crese.*

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

Second system of piano introduction. Treble clef has a melodic line with a **G** chord marking. Bass clef has a rhythmic accompaniment. Dynamics include *dum*.

BARYTON SOLO.

First line of the baryton solo. Bass clef with a melodic line.

Jou - is! c'est au fleu - ve des om - bres Que  
 Be - glad! The stream her chan - nel scour - ing Must

Piano accompaniment for the first line of lyrics. Treble clef has a chordal accompaniment. Bass clef has a rhythmic accompaniment. Dynamics include *p legg.*

Second line of the baryton solo. Bass clef with a melodic line.

va - le fleu - ve des vi - vants. Le sa -  
 hur - ry to the sen - of Night. thou, wise -

Piano accompaniment for the second line of lyrics. Treble clef has a chordal accompaniment. Bass clef has a rhythmic accompaniment.

Third line of the baryton solo. Bass clef with a melodic line.

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

Piano accompaniment for the third line of lyrics. Treble clef has a chordal accompaniment. Bass clef has a rhythmic accompaniment.

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

- ge, s'il a des jours som - bres,  
 -ly, if the days are lov' 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.

PIANO.

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

*p* legato.

*f*

Ped

*din.*

*p*

*f*

*sempre legato.*

Ped.

CONTRALTO SOLO.

**A** *mf*

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

TÉNOR SOLO.

*mf*  
 Soutiens ton  
*Sus\_tain thy*

**A**

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, *Pleu\_ -*  
*brother if he stum\_ - \_ble,* *Weep\_ -*

BASSE SOLO.

*mf*

Soutiens ton frè\_re qui chan\_cel\_ - \_le,  
*Sus\_tain thy brother if he stumble,*



**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, tir - ing, thou must die.

\_le; Vis en son - geant qu'il faut mou - rir.  
 \_ble; Re - mem - ber, tir - ing, thou must die.

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

\_le; Vis en son - geant qu'il faut mou - rir.  
 \_ble; Re - mem - ber, tir - ing, thou must die.

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

*cresc.*

Ped

*f*

Ped.

**D** *f*

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

*f*

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

*f*

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

*f*

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

**D**

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

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

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

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

*dim.* *p*

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

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

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

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

**E** *p*

est — dans la vó - lup - té; Mais grand  
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  
*p*

**E**

*cresc.*

l'ange im - pur le ré - clame, Il sè - pou - van -  
 when chill ra - pour round them roll, They shud - der

l'ange impur le ré - cla - me, Il -  
 when chill ra - - - pour round them roll, *cresc.* They

l'ange im - pur le ré - clame, Il sè - pou - van -  
 when chill ra - pour round them roll, *cresc.* They shud

l'ange im - pur le ré - clame, Il sè - pou - van -  
 when chill ra - pour round them roll, They shud - der

Instrumental accompaniment consisting of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords.

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

sè - 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* *f*

Instrumental accompaniment consisting of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords.

*f* *And*

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

*f* *And*

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

*f* *And*

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

*f* *And*

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

*marcatissimo.*

**F**

-té;  
*time.*

-té;  
*time.*

-té;  
*time.*

-té;  
*time.*

**F**

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

G  
p

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

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

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

Il s'è - pou - van - te d'être une à - 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*

*pp*

EPILOGUE.

CHOEUR  
(CHORUS)

N° 12.

Allegro non troppo.

Sopranos.  
Contraltos.  
Ténors.  
Basses.

CHOEUR

PIANO

Allegro non troppo.

Andante.

Andante (♩ = ♩)

Le poète é-con-tait en  
Silent, thy youth ful 'hard, while

Le poète é-con-  
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  
*P* Le po - ète é - cou - tait, en - core à son au -  
 si - lent, thy youth ful bard, while yet life's dawn was  
*P* Le po - ète 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  
*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 five staves. The top two staves are vocal staves in treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a blank vocal staff. The bottom two staves are piano accompaniment staves in bass clef. The piano part features a series of sixteenth-note chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is placed above the first vocal staff.

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

- nes voix, ces voix qui des - cen -  
 - tant Hear'n, from Hear'n, the sound of

*p*

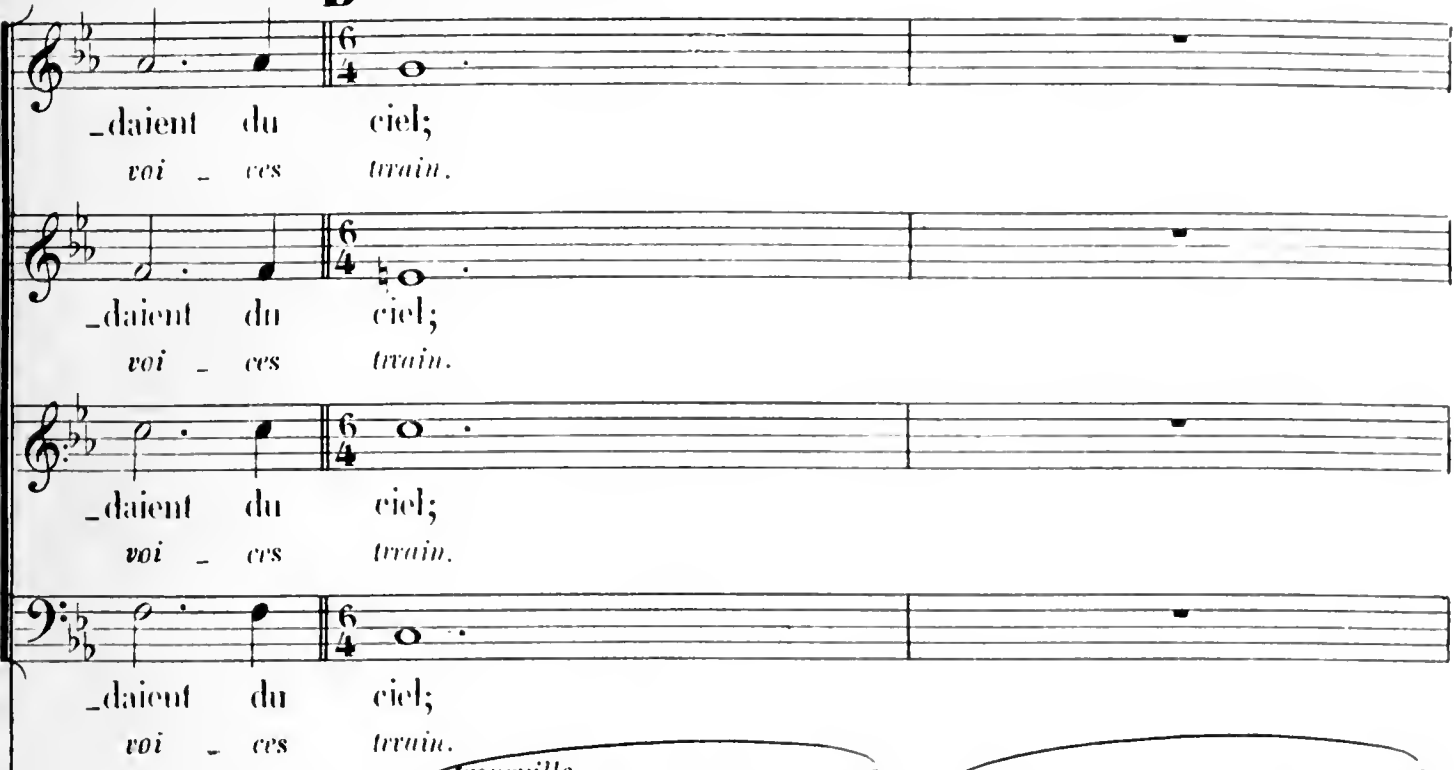
Ces deux lointai - nes voix qui des - cen -  
 Heard, from the dis - tant Hear'n, the sound of the

*p*

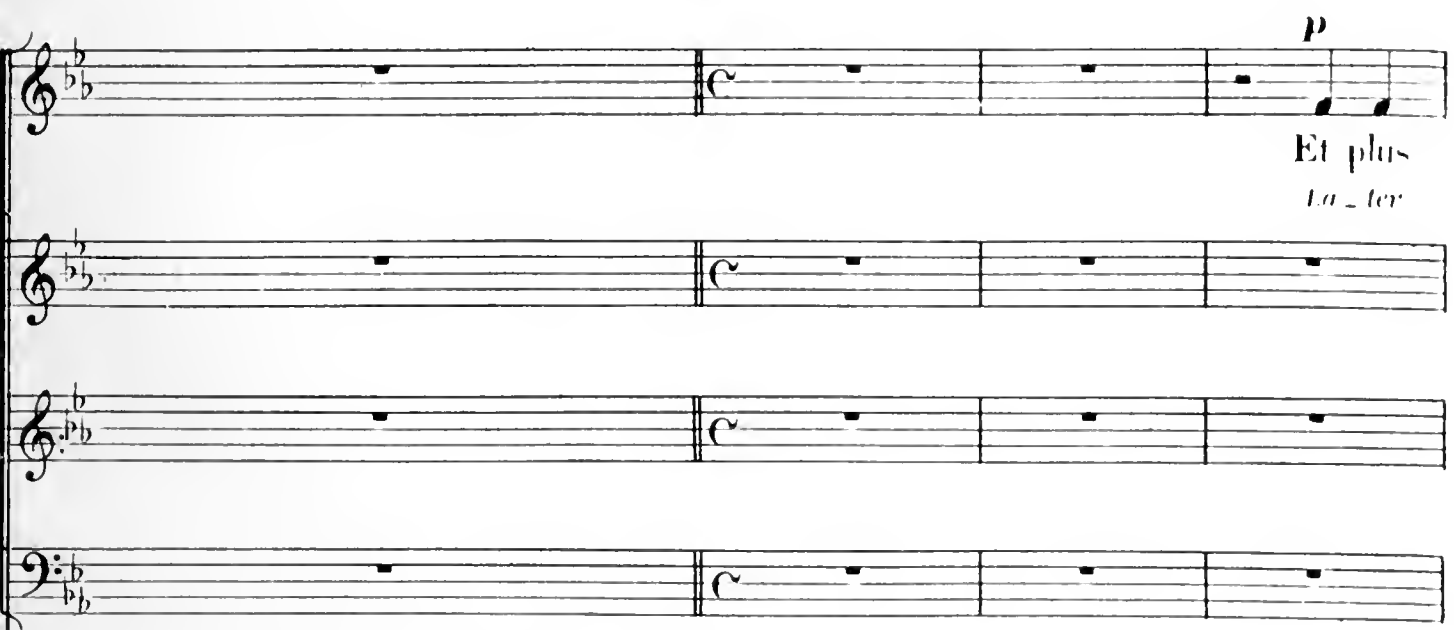
Ces deux lointai - nes voix qui des - cen -  
 Heard, from the dis - tant Hear'n, the sound of

The second system of the musical score continues with five staves. The vocal staves contain the lyrics and melody. The piano accompaniment continues with the same rhythmic pattern as the first system. A dynamic marking of *p* is placed below the second vocal staff. The lyrics are: "voix, ces deux lointai - nes voix qui des - cen - / Hear'n, Heard, from the dis - tant Hear'n, the sound of".

**B**


  
 \_daient du ciel;  
 voi - ces train.


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


  
*p*  
 Et plus  
 la - ter


  
*p*

tard  
ou,

il o - sa,  
half in fear,

par - fois  
his tremb -

*p*

Et plus tard  
tu - ter on,

il o - sa,  
half in fear,

parfois  
his tremb -

*p*

Et plus tard  
tu - ter on,

il o - sa,  
half in fear,

par - fois bien  
his tremb - ling

*p*

Et plus tard,  
Half in fear,

**C**

bien faible en - co - re,  
ling Muse a - rak - ing,

bien faible en - co - re,  
ling Muse a - rak - ing,

faible en - co - re,  
Muse a - rak - ing,  
1<sup>re</sup>s 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 - rak - ing,

**C**

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

pp  
 Dire  
 Sang  
 cresc. f dim  
 pp

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,  
*mf*

du Car - mel,  
 sa - cred strain,  
*mf*

du Car - mel,  
 sa - cred strain,  
*mf*

du Pin - dus' é - cho, Car - mel's strain,  
*mf*

**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'

*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.