

## 24. Lydia



Lydia, sur tes roses joues  
 Et sur ton col frais et si blanc,  
 Roule étincelant  
 L'or fluide que tu denoues.  
 Le jour qui luit est le meilleur;  
 Oublions l'éternelle tombe.  
 Laisse tes baisers, tes baisers de colombe  
 Chanter sur ta lèvre en fleur.  
 Un lys caché répand sans cesse  
 Une odeur divine en ton sein;  
 Les delices comme un essaim  
 Sortent de toi, jeune déesse.  
 Je t'aime et meurs, ô mes amours,  
 Mon âme en baisers m'est ravie!  
 O Lydia, rends-moi la vie,  
 Que je puisse mourir, mourir toujours!

*Lydia, on your rosy cheeks,  
 And on your neck, so fresh and white,  
 Flow sparklingly  
 The fluid golden tresses which you loosen.  
 This shining day is the best of all;  
 Let us forget the eternal grave,  
 Let your kisses, your kisses of a dove,  
 Sing on your blossoming lips.  
 A hidden lily spreads unceasingly  
 A divine fragrance in your breast;  
 Numberless delights  
 Emanate from you, young goddess,  
 I love you and die, oh my love;  
 Kisses have carried away my soul!  
 Oh Lydia, give me back life,  
 That I may die, forever live!*

## LECONTE DE LISLE

(Original key G major)

SOPRANO + TENOR

Andante *p* 3 4 (2)

Voice **BEGIN** Ly-di-a sur les roses jou - es

PIANO *sempre dolce*

Ed. \* 5 6 7 8

Et sur ton col frais et si blanc. Roule é - tincelant L'orflu.

9 10 11 12

(s) (s)

i - de - que tu dé - nou - es; Le jour qui luit est le meilleur,

13 14 15 16

(s) dolce

Oublions l'éternelle tom - be. Laisse tes baisers, tes baisers de ciel - be

17 18 20

rall. p

Chanters sur ta lèvre en fleur, sur ta lèvre en fleur. Un

rall. a tempo

pp sempre

END

21 22 23 24

(s)

lys caché ré - pand sans ces - se Une odeur divine en ton sein;

# Sing all - on your best part

14

107

SI 1-4

S2 5-8

A1 1-4

A2 5-8

Musical score for measures 107-110. It features four staves: SI (1-4), S2 (5-8), A1 (1-4), and A2 (5-8). The S2 and A1 parts contain melodic lines with slurs and accents. The SI and A2 parts are mostly rests. Dynamics include *p* and *f*.

Piano accompaniment for measures 107-110. The right hand features arpeggiated chords with slurs and accents, marked with *p*. The left hand plays a bass line with sixteenth-note patterns, marked with *f* and a '6' fingering.

109

1-4

8 S.

5-8

1-4

8 M.

5-8

Musical score for measures 109-112. It features six staves: 1-4, 8 S. (5-8), 1-4, 8 M. (5-8), and 5-8. The 8 S. and 8 M. parts contain melodic lines with slurs and accents. The 1-4 parts contain rests. Dynamics include *p* and *f*.

Piano accompaniment for measures 109-112. The right hand features arpeggiated chords with slurs and accents, marked with *p*. The left hand plays a bass line with sixteenth-note patterns, marked with *f* and a '6' fingering.





115

1-4  
8 S.  
5-8

1-4  
8 M.  
5-8

*p*

115

*pp*

3 6 6 6

*pp*

Detailed description: This system contains measures 115 and 116. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have long, sweeping lines with notes and rests. The piano staves have a complex texture with triplets and sixteenth-note runs. Dynamics include *p* and *pp*. Measure numbers 115 and 116 are indicated at the start of the piano part.

117

1-4  
8 S.  
5-8

1-4  
8 M.  
5-8

*p*

117

*pp*

3 6 6 6

*pp*

Detailed description: This system contains measures 117 and 118. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have long, sweeping lines with notes and rests. The piano staves have a complex texture with triplets and sixteenth-note runs. Dynamics include *p* and *pp*. Measure numbers 117 and 118 are indicated at the start of the piano part.