

à Mademoiselle Madeleine de Nocé

## EXTASE PRINTANIÈRE

Poem by André Alexandre

Music by JULES MASSENET

N° 6.

**Lento.** *f* *dim.*

CHANT. O je t'im - plo - re à ge - noux!

**Lento.** *f* *dim.*

PIANO.

**Andantino con mosso.**

*p*

Que l'ex - ta - se prin - ta - nie - re A longs

**Andantino con mosso.** *p*

flots ré - veille en nous La jeu - nes - se,

*f* *cres.* 3

la jeunesse et la lu - miè - - - re!

Par les chemins que le soir D'u - ne clar - té rouge i -

- non - de, Nous i - rons, — tremblants d'es - poir, — I - vres

d'ê - tre seuls au mon - de! Que l'ex - ta - se prin - ta -

rall. a Tempo 1<sup>o</sup>

rall. a Tempo 1<sup>o</sup>

niè - re A longs flots ré\_veille en nous La jeu -

nes - se, la jeunesse et la lu -

miè - re! Notre a -

veu si grand, si beau Fe\_ra des mé - tamor - pho - ses :

*più f* *cres.*

Les noirs cy-près du tombeau S'è - pa - nou - i - ront en

*rall.* *a Tempo 1<sup>o</sup>*

*f* *pp*

ro - ses!.. Que l'ex - ta - se prin - ta - niè - re A longs

*rall.* *a Tempo 1<sup>o</sup>*

*sf* *pp*

*pp*

flots réveille en nous La jeu - nes - se,

*f* *cresc.*

*f* *cresc.*

la jeunesse et la lu - miè - - - - re!

*pp*

*sf*

**Plus chaleureux.**

*f* *sf*

Viens ! Viens ! quand nos bai-sers d'a -

**Plus chaleureux.**

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note 'Viens !' marked *f*, followed by another half note 'Viens !' marked *sf*, and then a melodic phrase 'quand nos bai-sers d'a -' with a slur. The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a double bar line.

*cres* *p*

-mour Ré-son-ne-ront sous la

The second system of the musical score. The vocal line continues with '-mour Ré-son-ne-ront' marked *cres* and 'sous la' marked *p*. The piano accompaniment continues with the same accompaniment pattern, marked *cres* and *p*. There are some 'x' marks in the piano part, likely indicating specific performance techniques or corrections. The system concludes with a double bar line.

ter - re, Les morts di - ront:

The third system of the musical score. The vocal line continues with 'ter - re,' and 'Les morts di - ront:'. The piano accompaniment continues with the same accompaniment pattern. There are some 'x' marks in the piano part. The system concludes with a double bar line.

en animant. *f* *più f* *rall.*

" C'est le jour, " Et rou-vri - ront leur pau -

en animant. *f* *più f* *rall.*

The fourth system of the musical score. The vocal line begins with 'en animant.' marked *f*, followed by '" C'est le jour, "' marked *più f*, and 'Et rou-vri - ront leur pau -' marked *rall.*. The piano accompaniment begins with a large chord marked *f*, followed by a melodic phrase marked *più f* and *rall.*. The system concludes with a double bar line.

Lent. a Tempo 1<sup>o</sup> Plus chaleureux.

*pp* *ppp*

- piè - re. Que l'ex - ta - se prin - ta - niè - re A longs

Lent. a Tempo 1<sup>o</sup> Plus chaleureux.

*dim.* *pp* *ppp*

*ppp*

en animant. - - -

flo - ts réveille en nous La jeu - nes - se,

en animant. - - -

*f* *sf* *cras* *f* *3*

*sf*

- miè - - - - re.

la jeunesse et la lu - miè - - - - re.

*sf* *f* *(b)* *f* *f*