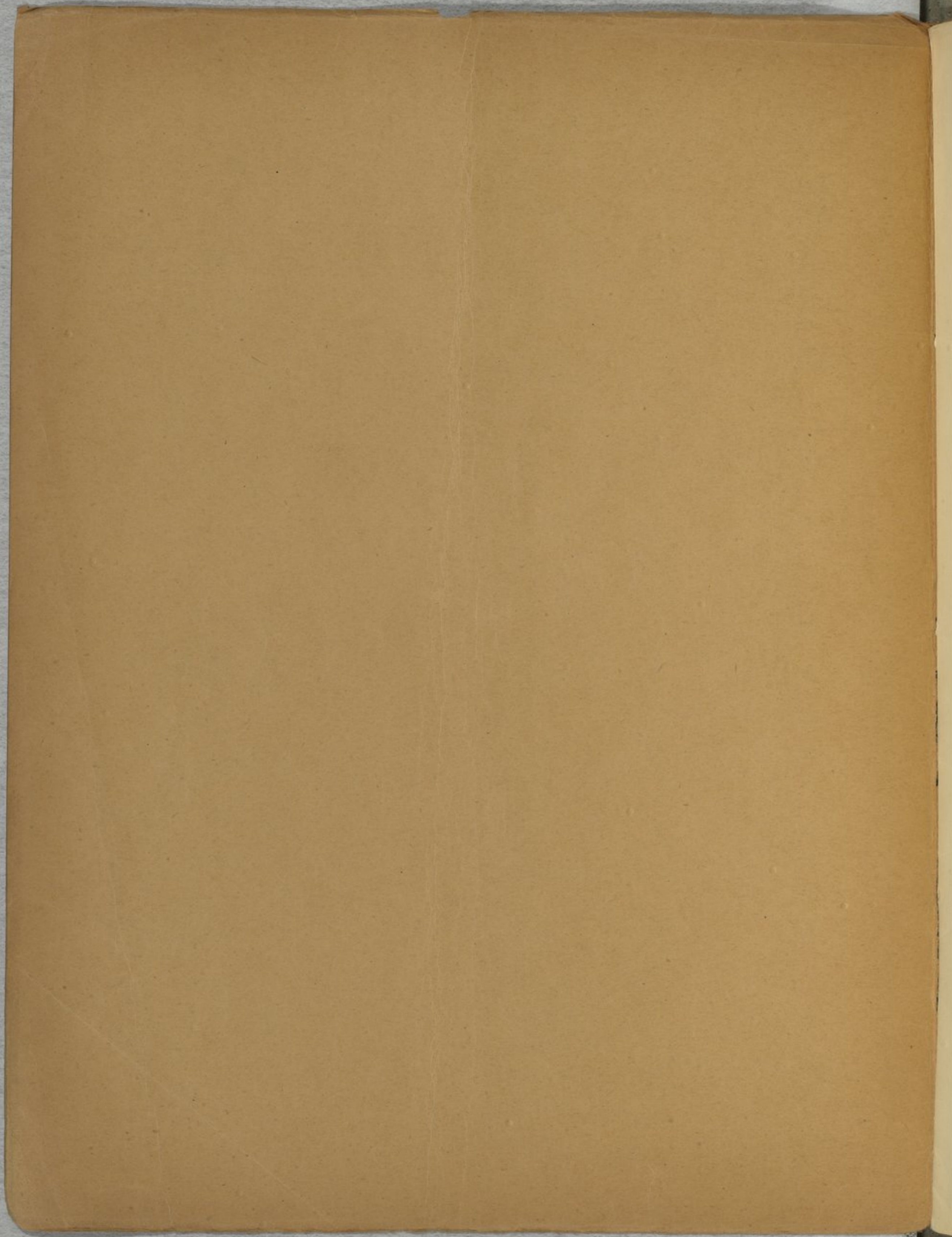
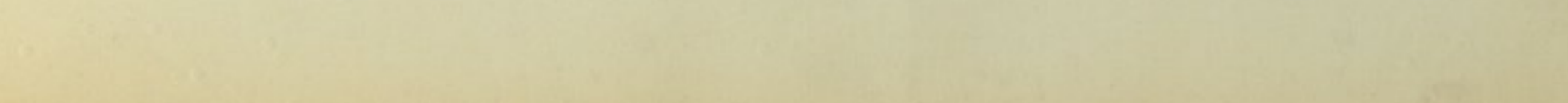
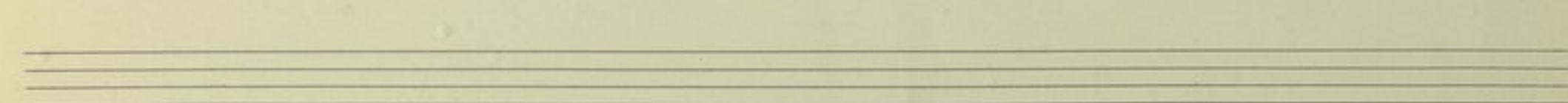
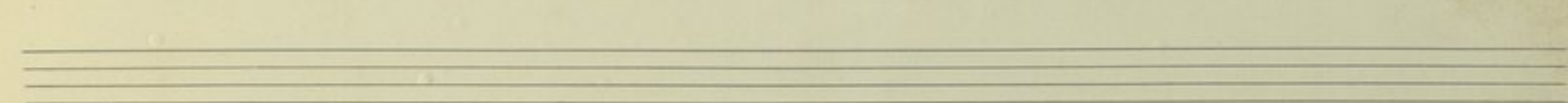
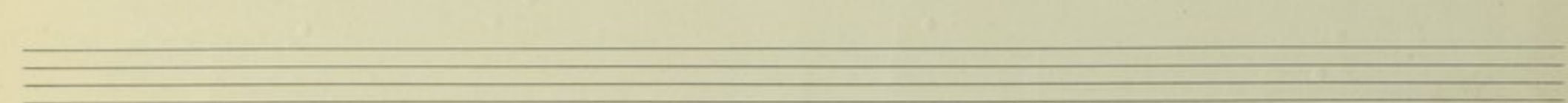
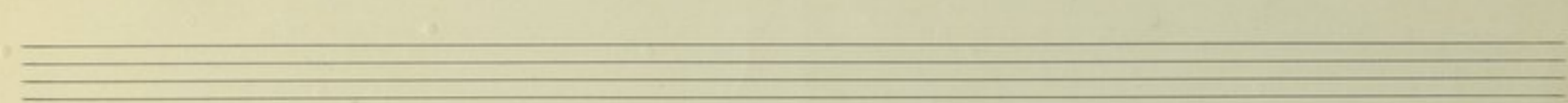
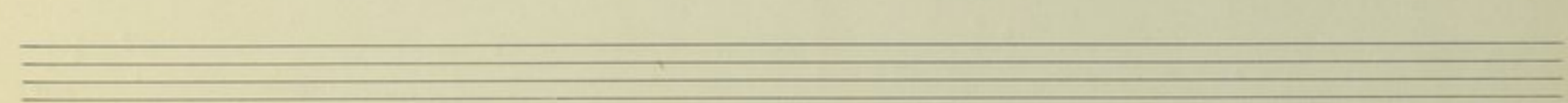
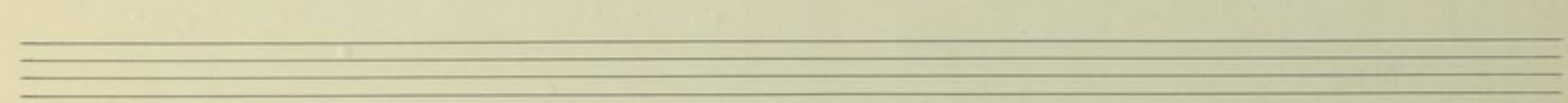
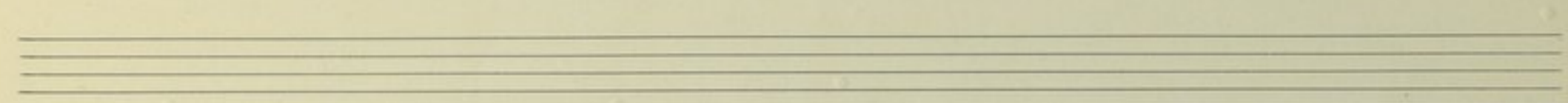
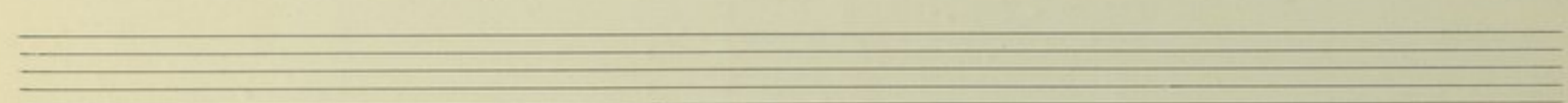
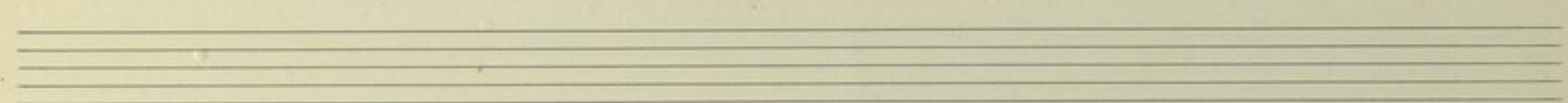
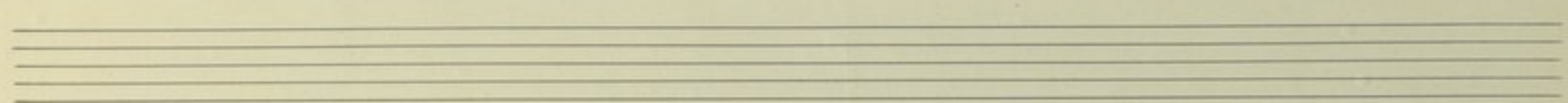
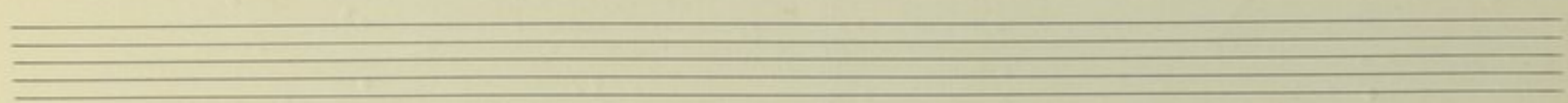
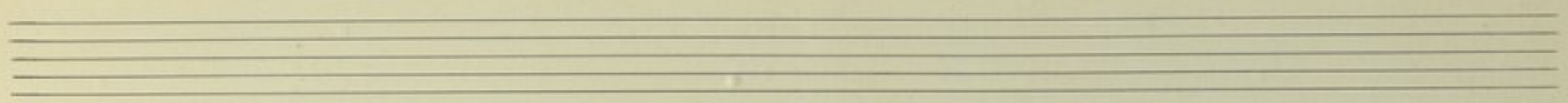


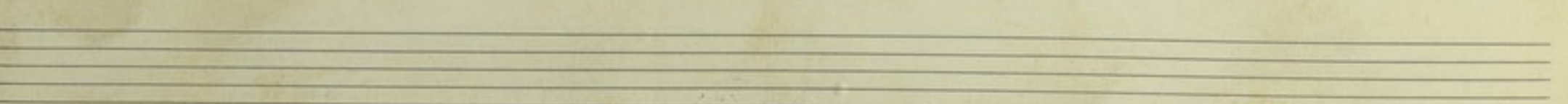
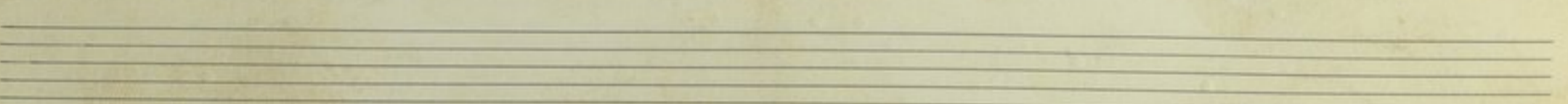
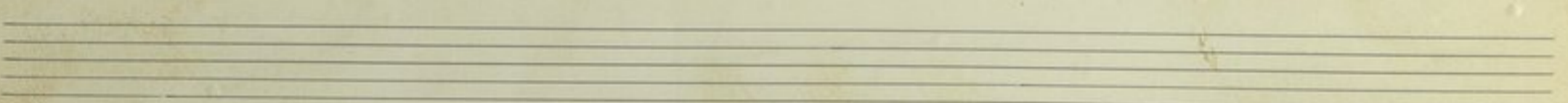
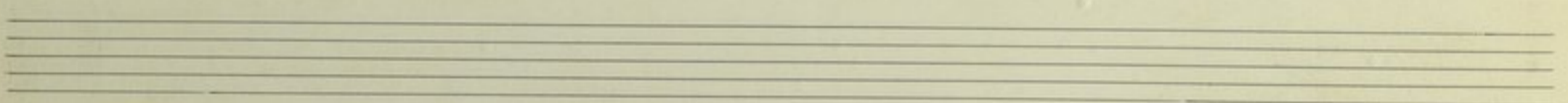
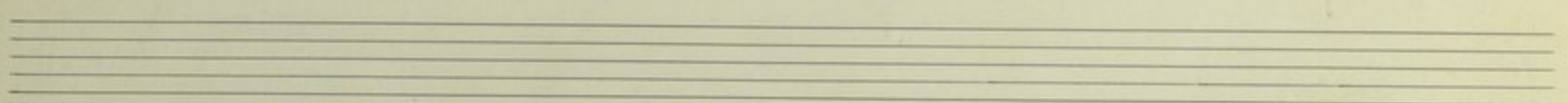
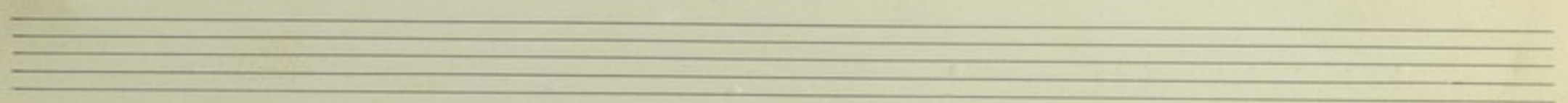
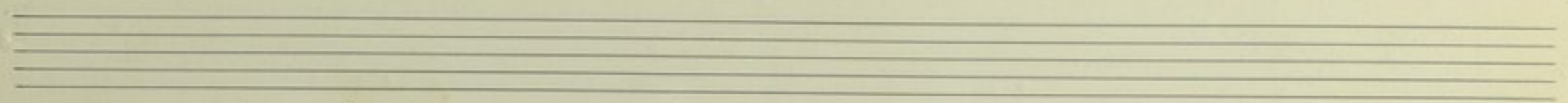
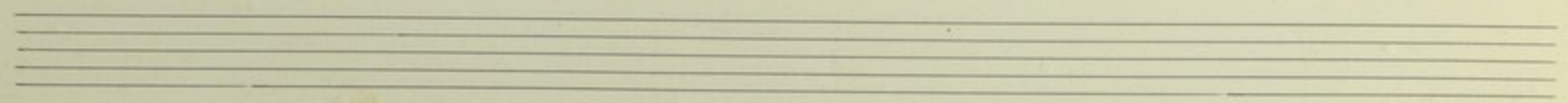
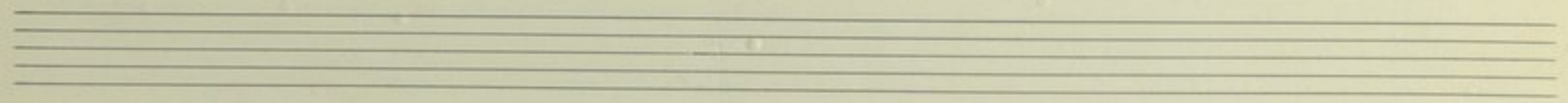
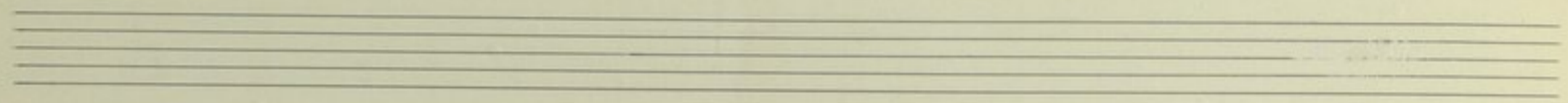
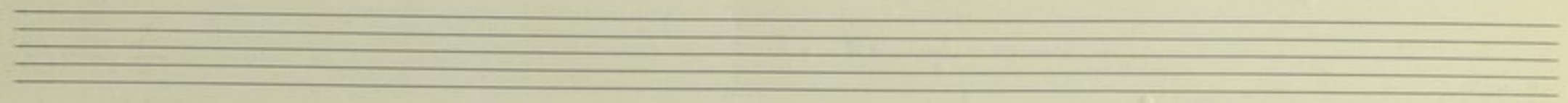
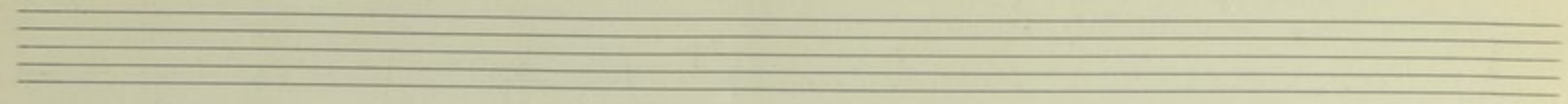
*Præfatio.*

*L' Inconnu.*

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# Praxinoé.

L. Vienne.

## II Partie.

(Liberi movimenti tacet)

*Lento*

L'incanto  
(Tenor)

Piano

23

*Tranquillamente*

24

*Il tremolo bas*



3 7  
ras-tu-re toi, pauvre â-me

The first system of the handwritten musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a quarter note with a fermata, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic pattern in the left hand.

Car voi-ci l'heure où tu me con-nais - trad...

The second system continues the musical score. The vocal line has a rest followed by a quarter note with a fermata, then eighth notes. The piano accompaniment maintains its rhythmic accompaniment.

*poco cresc*  
De-puis long-temps, ton a-mour me ré-cha-uffe me.

The third system includes the tempo marking "poco cresc" above the vocal line. The vocal line starts with a rest, followed by a quarter note with a fermata, and then eighth notes. The piano accompaniment continues with its characteristic patterns.

*cresc un poco*  
J'as toi j'ac-cours, en te ten-dant les bras

*cresc un poco*  
*tempo*  
etc

The fourth system features the tempo marking "cresc un poco" above the vocal line. The vocal line begins with a rest, followed by a quarter note with a fermata, and then eighth notes. The piano accompaniment continues, with the word "etc" written at the end of the system.

*cresc*

*rit poco*

*Andante con moto*

Praceini

O mon Sei - gneur se - tra bis me pé -

- ni - tre.

26 8 27 10 28 6 29 6

30

31 Praxinoi

Dans un fris-son — dé-li-ci-ense

L'Inconnu

L'Inconnu

Tai-ci des fleurs en-

Tempo

32 Praxinoi

- cor — , tai-ci des ro — ses. Qu'en fai-tes



*Andante* L'Inconnu (Piano) ces

Un che - min - pour les bas -

Bel - les fleurs, où sont - elles é - clo - ses ?

*cresc. poco a poco*

**33** L'Inconnu *rit.*

Dans un roy - aume - où les rois n'en - trent

*mf*

*Poco più animato*

bas.

*Poco più animato*

*cresc. molto subito*

Molto cantabile (34)

Musical staff with lyrics: Dans le royaume

Piano accompaniment for the first system

Musical staff with lyrics: Se mon père où tout est de barbons, et de mourrez-tu C'est

Piano accompaniment for the second system

Musical staff with lyrics: lui qui fait fleurir les jardins de la terre Et plus belles en

Piano accompaniment for the third system

Musical staff with lyrics: - avec les fleurs de la vertu C'est lui qui fait fleurir les jar-

Piano accompaniment for the fourth system

*f* *3*  
 -Jus de la ter - re Et, plus bel - les en - cor, les fleurs

*poco rit* *Tempo* *mp* *ton*  
 - de la ver - tu ! Et dans cette fleur qu'est ton

*poco rit* *al tempo*  
*f* *pp*

*brsf* **36**  
 à - me Je te le dis en ré - si - te C'est

*mf*  
*pp*

lui qui sur - sa le die - taine ref - fa - ble de la bon -



*cresc molto*

- te! C'est lui qui res - sa - le die - taine Inef - fa - ble

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a fermata on the word 'te!' and then continues with the lyrics 'C'est lui qui res - sa - le die - taine Inef - fa - ble'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking 'cresc molto' is written above the first measure.

37

*f*

de la bon - te!

The second system continues the vocal line and piano accompaniment. The vocal line begins with a fermata and a dynamic marking 'f' (forte). The lyrics are 'de la bon - te!'. The piano accompaniment continues with dense sixteenth-note patterns in the right hand and block chords in the left hand.

38

*dim poco a poco*

The third system shows the piano accompaniment. It begins with a dynamic marking 'dim poco a poco' (diminuendo poco a poco). The right hand has a melodic line with some grace notes, while the left hand plays sustained chords. The system ends with a fermata.

39

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and sustained chords in the left hand. The system concludes with a fermata.

Parce qu'elle fut simple et bon — ne, Et donc au mi — lieu des mé —

40

- chants, Il te pré —

- pare u — ne con — son — ne Il te pré — pare u — ne con —

41 *cres poco a poco*

- son — ne Faite a — vec les fleurs, de ses

42

*cresc molto*

*molto rit*

champs! Faite a - vec les fleurs, de ses

champs!

43 44 45 46 47 48 49 50

51 52 53 54 55 56 57

58 59 60

61

*Andante*

Jésus

Dans - no - tre do - meuse em - bra -

*Andante*

- se - e De fleurs é - blouissants et d'ar -

Si qui ne jume e pou - o e - - - e

Si qui ne jume e pou - se e

Senza rigore *ritras*

Tu - si - bras pres de ton e - pouxe !

*cresc molto*

This image shows a page of musical manuscript paper with 12 staves. The paper is aged and yellowed. A large, hand-drawn red 'X' is drawn across the entire page, indicating that the page is unused or crossed out. The staves are empty, with no musical notation or text written on them.



Allargando

Jesus *a tempo*

Musical notation for the vocal line of 'Jesus', starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notes are G4, A4, B4, C5, followed by a rest.

Tu vi - vas près de ton é - pouxe !

*Allargando*

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a steady accompaniment of chords.

63

64

*Allargando*  
*Praxinos?*  
 a - vec tous Sei - gneur

Musical notation for the second system, showing a treble clef and a key signature change to two flats (Bb and Eb). The notes are Bb4, C5, D5, E5, F5, G5, A5, B5, C6.

Piano accompaniment for the second system, showing a treble and bass clef. The right hand has a 3/4 time signature and a 7/4 time signature. The left hand has a 2/4 time signature.

Sei - gneur *Duo* Jesus

Musical notation for the third system, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The notes are Bb4, C5, D5, E5, F5, G5, A5, B5, C6.

Dans ma - tre de - meure en - bra -

*a tempo*

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand has a 2/4 time signature. The left hand has a 2/4 time signature.

- sé - e De fere é - blouis - sants et

Musical notation for the fourth system, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The notes are Bb4, C5, D5, E5, F5, G5, A5, B5, C6.

Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand has a 2/4 time signature. The left hand has a 2/4 time signature.

65

*dois,* *Ami - si qu'on - ne jure e - pou -*

*- se - e, Tu si - ras Tu si -*

66 *Andante* *proc rit* *atempo*

*- ras près de ton é - poux'*

67

Tranquillamente

Tranquillamente. *p* *Qui, je suis à*

*qui sans*

*toi, chère, Sain te* *Qui sans me con-*

*- naï - tre, mai - mais* *Con - tem - ple - moi*

*bien, sois sans crain te* *Sur mon*

*o*

coeur, re-pose à ja - mais Sur mon

*poco in*

*olto*

coeur re-pose à ja mais !

*poco in*

etc



