



ne, Plus pu - re, plus pu - re qu'un jour de prin-  
 y, Yet pur - er, yet pur - er than morn - ing of

*p* *molto cresc.* *pp*

*cresc.* *molto cresc.* *pp*

tems, Un ange, u - ne vier - ge di - vi - ne De sa vue é - blouit mes  
 May, A vir - gin di - vine as an an - gel, She ap - pear'd like the sun's bright

*dolce*

*p*

string. - ma - - poco - - a - - poco

sens. Vierge immor - tel - le! Qu'elle é - tait  
 ray. Ye heav'ns a - bove me! She was so

*cresc.*

string. - ma - - poco - - a - - poco

bel - le! Et, malgré moi - devant el - le m'incli - nant, Je lui disais,  
 love - ly! And ere I knew, I be - fore her bent my head, Saying to her,

*cresc. molto* *f*

*cresc. molto*

*rallent.* *dolciss. a tempo*

je lui di - sais: — Bel an - - - ge,  
say - ing to her: — Fair an - - - gel,

*rallent.* *ppp a tempo*

*Red.* \*

rei - ne, rei - ne des a - mours, Beaute du  
queen of lovewhom I o - bey, oh charm di -

*Red.* \*

*cresc. con trasporto*

ciel, je t'ai - merai — tou - jours, tou - jours, tou - jours,  
vine! my heart is thine for aye, for aye, for aye,

*cresc.*

*dim.*

tou - jours, tou - jours! Je t'ai - me - rai tou - jours! 0  
for aye, for aye! my heart is thine for aye! 0

*p col canto*

rei - ne des a-mours, Je veux tai - mer, tai -  
queen whom I o - bey, My heart is thine, is

The first system of the musical score is in D major. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and sixteenth-note patterns. The lyrics are: "rei - ne des a-mours, Je veux tai - mer, tai - queen whom I o - bey, My heart is thine, is".

mer tou-jours!  
thine for aye!

*Allegro.*

The second system continues the musical score. The tempo is marked *Allegro.* The vocal line has lyrics: "mer tou-jours! thine for aye!". The piano accompaniment features a prominent sixteenth-note figure in the right hand and chords in the left hand.

The third system consists of piano accompaniment. The right hand has a continuous sixteenth-note pattern, while the left hand plays chords. The music is in D major.

*pp*

The fourth system continues the piano accompaniment. It begins with a *pp* (pianissimo) dynamic marking. The right hand features a sixteenth-note figure, and the left hand plays chords. The music is in D major.

Tempo I.  
*dolciss.*

En m'é - cou - tant, un doux sou - ri -  
While this I spoke, a smile so ten -

re Tra - hit le trou - ble, tra -  
der Show'd what with - in her, with -

*pp* hit le trouble de son cœur, Et dans ses yeux j'ai su  
in her in - most heart did lie, And in her eyes shone the

*dolce*

*p*

*cresc.*

li - re Le pré - sa - ge de mon bon - heur. Amant fi -  
splen - dor That fore - told me my fu - ture joy. A faithful

*string. - ma - cresc.*

*string. - ma*

- poco a - - poco  
*poco cresc.* *molto cresc.*

dè - le, Flamme nou - vel - le Brûle mon cœur, Flamme é - ter - nel - le Me brûle en -  
 lov - er, who changes nev - er, My heart in love shall burn for ev - er As now, to -

*molto cresc.*

- poco a - - poco

*p* *Tempo I.*

cor; Et je me dis, et je me dis: — Bel an - - - ge,  
 day! Therefore I say, there-fore I say: — Fair an - - - gel,

*ppp*

*Red.* \*

rei - ne, rei - ne des a - mours, Beau - té, du  
 queen of love whom I o - bey, Oh charm di -

*Red.* \*

*con trasporto*  
*cresc. >*

ciel, je f'ai - me - rai — tou - jours, tou - jours, tou - jours,  
 vine, my heart is thine — for aye, for aye, for aye,

*cresc.*

*dim.*

toujours, toujours! Je t'aime-rai toujours, — ô rei - ne des amours, tou-  
 for aye, for aye! my heart is thine for aye, — oh queen whom I o - bey, my

*p col canto*

*f*

*dolce*

jours, je t'ai-me, je t'ai-  
 heart is thine, my heart.

*col canto*

*f accel.* *pp rallent.* *accel.*

- me tou - jours, tou -  
 is thine for aye, for

*f accel.* *pp rallent.* *trm*

**Allegro.**

jours!  
 aye!

*f*

*ff*