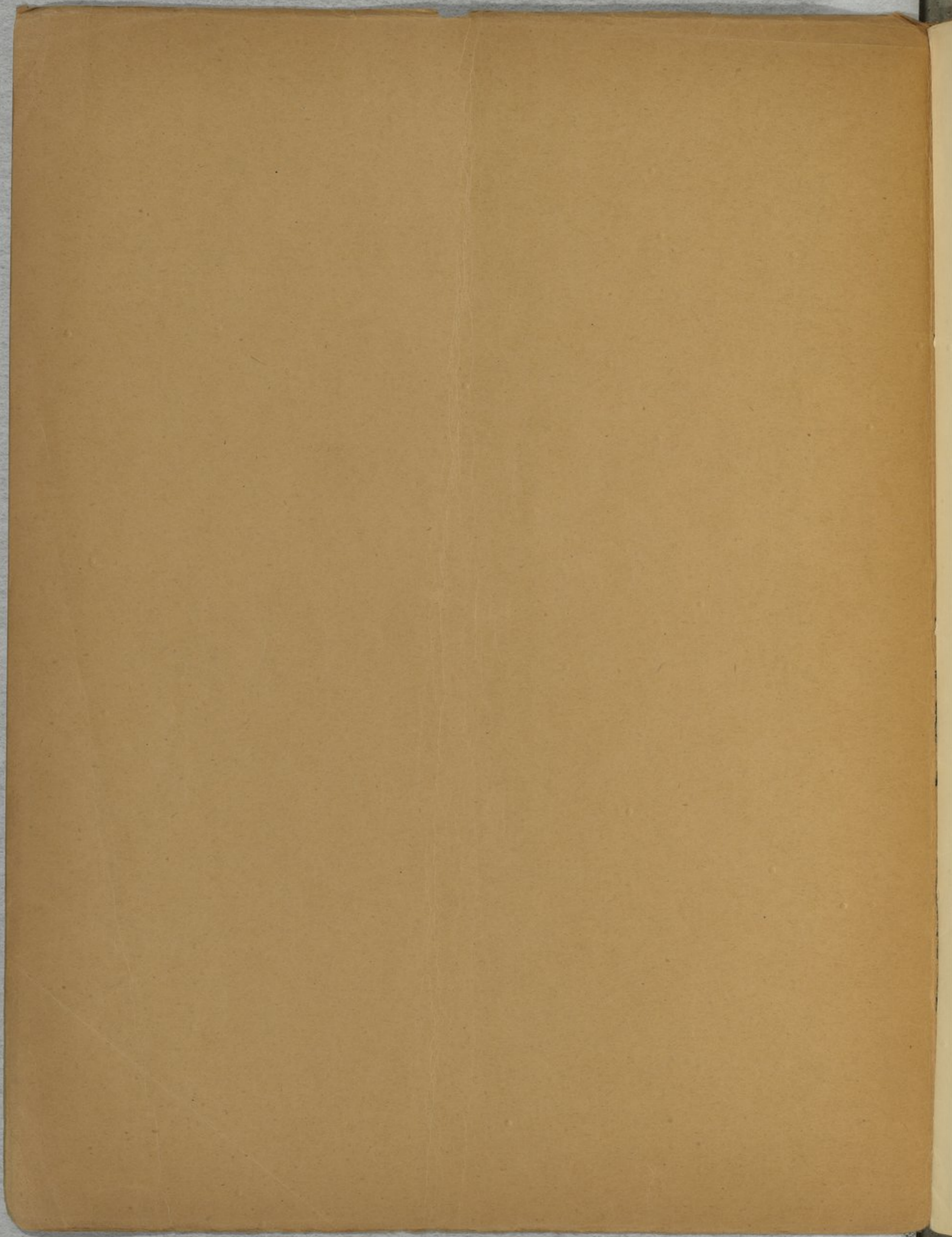
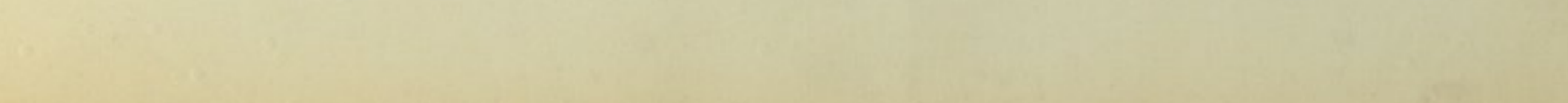
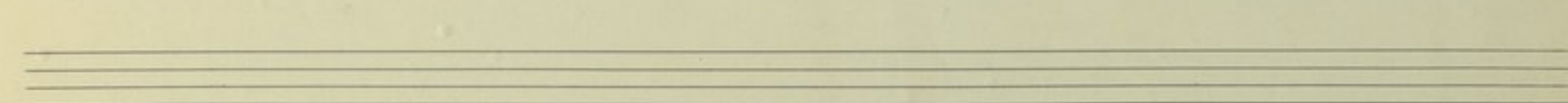
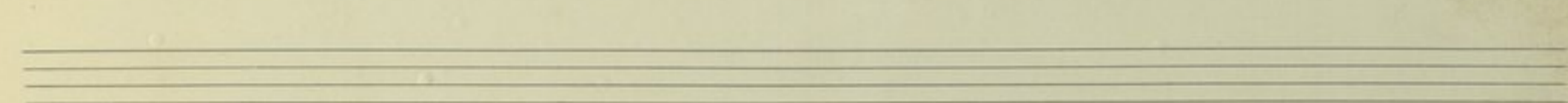
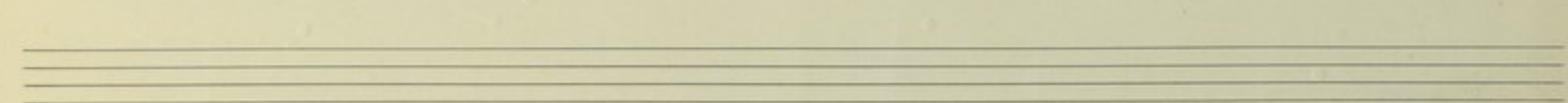
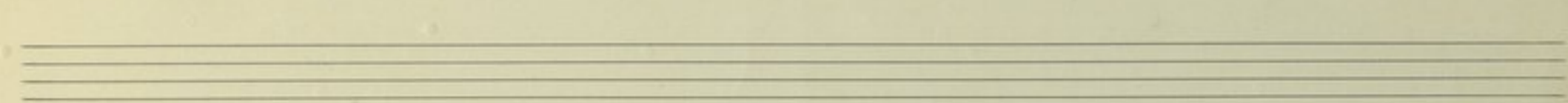
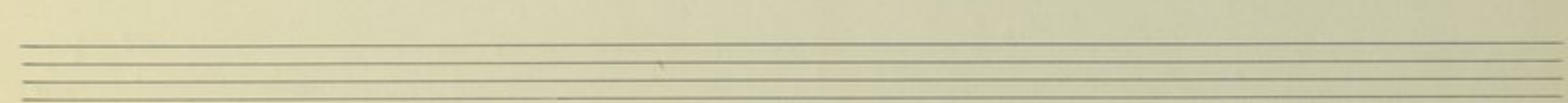
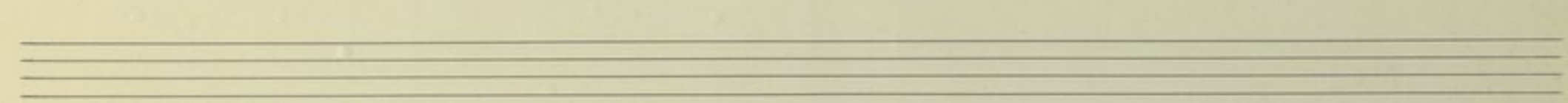
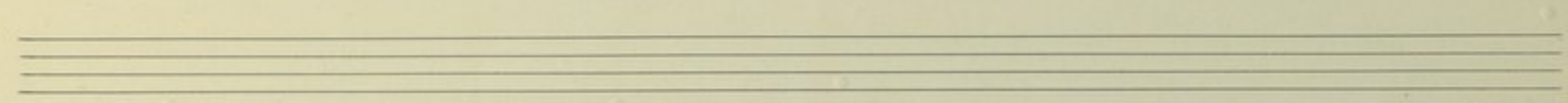
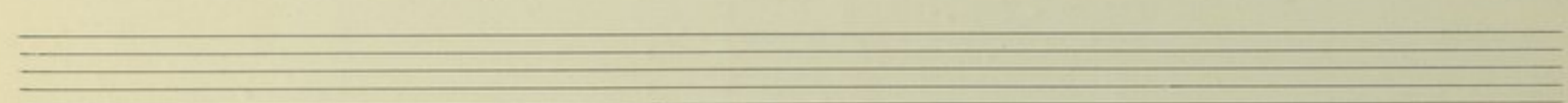
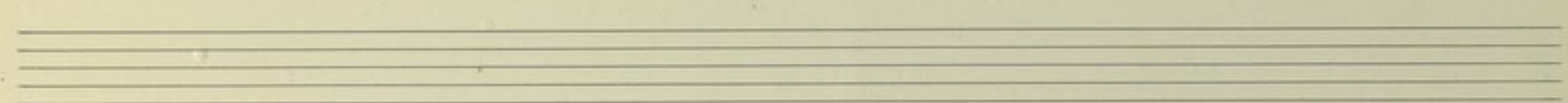
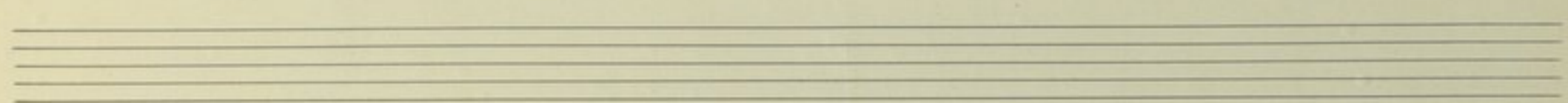
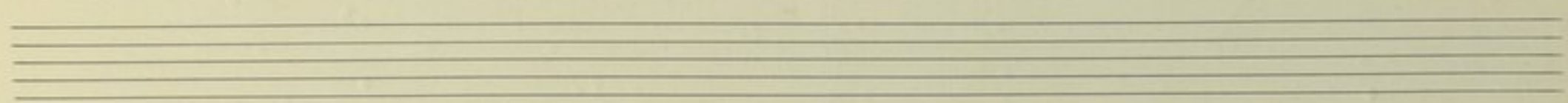
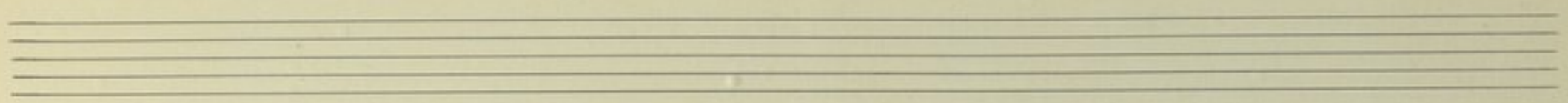


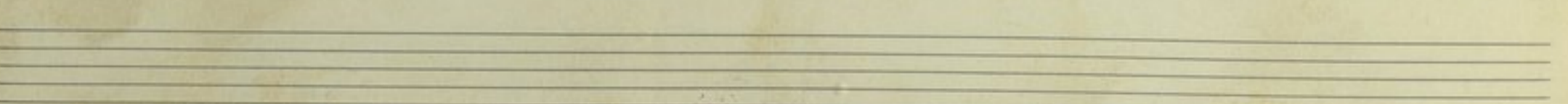
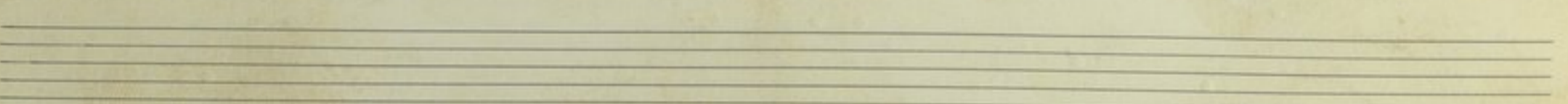
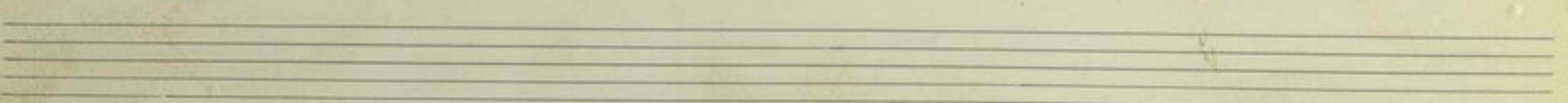
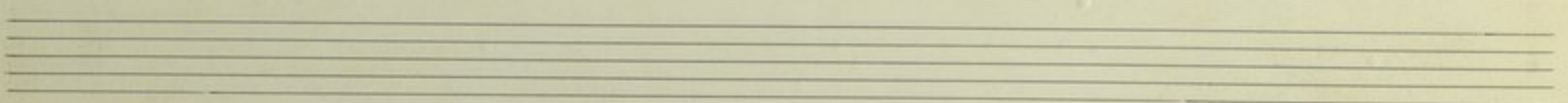
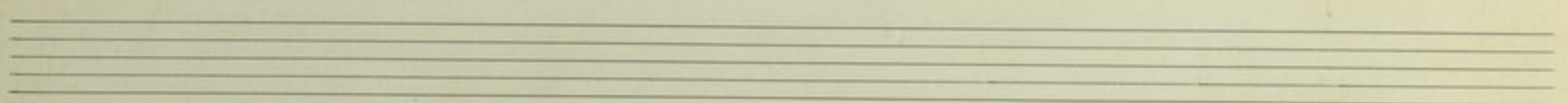
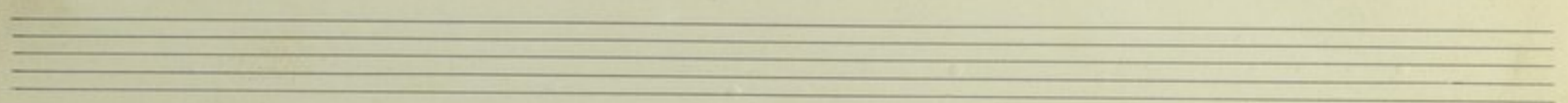
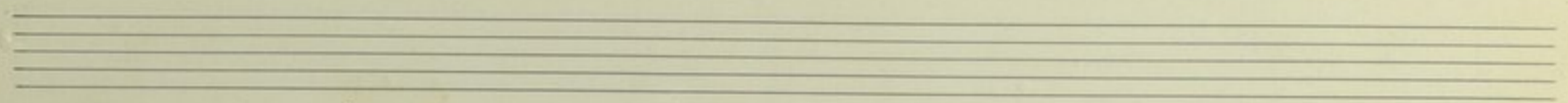
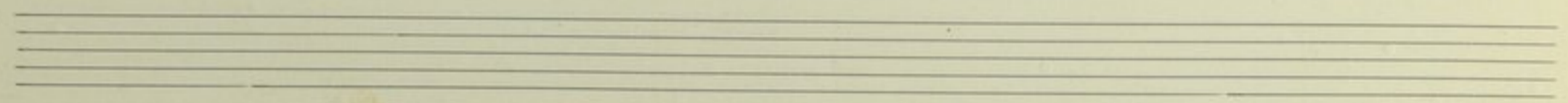
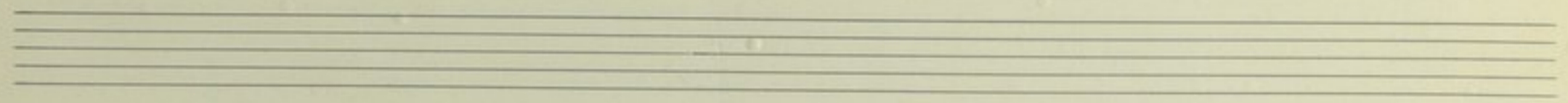
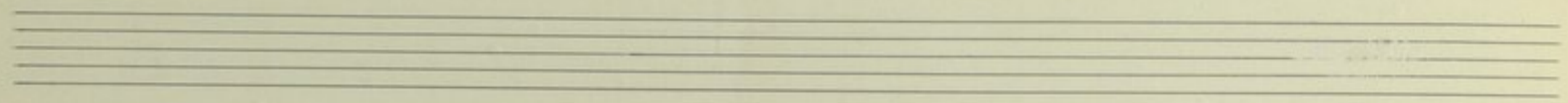
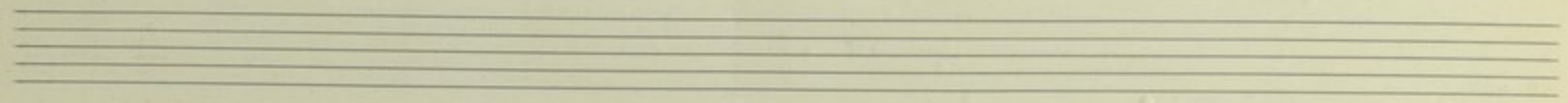
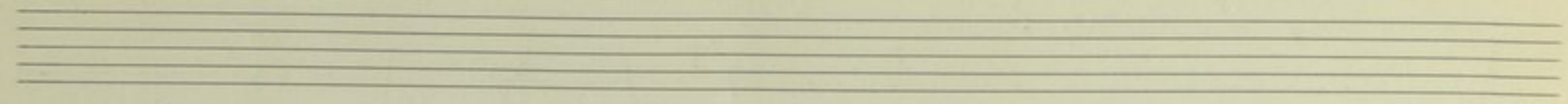
*Præfatio.*

*L' Inconnu.*

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# Praxinoé.

L. Vienne.

## II Partie.

(Liber movements tacet)

*Lento*

L'écrou  
(Tenor)

Piano

23

*Tranquillamente*

24

*Le tremble 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 varied rhythmic pattern in the left hand, including some longer notes.

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 a series of eighth notes. The piano accompaniment maintains a similar rhythmic structure to the first system, with eighth notes in the right hand and longer notes in the left hand.

*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 eighth notes in the right hand and longer notes in the left hand.

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

*cresc un poco*  
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 eighth notes in the right hand and longer notes in the left hand. The system concludes with the word "etc" written at the end of the piano part.

*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



*vous?* L'Inconnu (Pace) ces

Un che - min - pour les bas -

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

*cresc. poco a poco*

**33** L'Inconnu ric

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

*boasf* **36**  
 lui qui sur - sa le die - taine ref - fa - ble de la bon -

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



*cresc molto*

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

37

*f*

de la bon - té!

38

*dim poco a poco*

39

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 — vee les fleurs, de ses

42

*cresc molto*

*molto rit*

champs! Faite a - vec les fleurs, de ses

Piano accompaniment for measures 42-50. The right hand features a complex, rhythmic pattern with many sixteenth notes. The left hand has a simpler accompaniment. The tempo markings *cresc molto* and *molto rit* are present.

champs!

43 44 45 46 47 48 49 50

Piano accompaniment for measures 43-50. The right hand has a series of chords, some with accents. The left hand has a rhythmic accompaniment. A large number '6' is written above the staff. The word 'etc' is written above the staff. The tempo markings *cresc molto* and *molto rit* are present.

51 52 53 54 55 56 57

58 59 60

61

*Andante*

Jésus

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

*Andante*

Piano accompaniment for measures 61-65. The right hand has a series of chords, some with accents. The left hand has a rhythmic accompaniment. The tempo marking *Andante* is present.

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

Piano accompaniment for measures 66-70. The right hand has a series of chords, some with accents. The left hand has a rhythmic accompaniment. The tempo marking *Andante* is present.

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

Si qui ne jume e pou - se e

Senza rigore *ritras*

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

*cresc molto*

This image shows a page of musical manuscript paper with 12 staves. Each staff is composed of five horizontal lines. A large, hand-drawn red 'X' is drawn across the page, crossing all staves. The paper is aged and yellowed. On the right edge, there is a small handwritten number '20' at the top.



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 has a melodic line with a fermata over the final note, while the left hand provides a harmonic accompaniment.

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, with a fermata over the final note.

Piano accompaniment for the second system, showing a treble and bass clef. The right hand has a melodic line with a fermata over the final note, while the left hand provides a harmonic accompaniment.

Sei - gneur *Duo* Jesus

Musical notation for the third system, starting with a treble clef and a key signature of two flats (Bb and Eb). The notes are Bb4, C5, D5, E5, F5, G5, A5, B5, C6, with a fermata over the final note.

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 melodic line with a fermata over the final note, while the left hand provides a harmonic accompaniment.

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

Musical notation for the fourth system, starting with a treble clef and a key signature of two flats (Bb and Eb). The notes are Bb4, C5, D5, E5, F5, G5, A5, B5, C6, with a fermata over the final note.

Piano accompaniment for the fourth system, showing a treble and bass clef. The right hand has a melodic line with a fermata over the final note, while the left hand provides a harmonic accompaniment.

65

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

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

66 *Andante* *pro rit* *atempo*

*- ras près de ton é - paux'*

*atempo* **16** *etc*

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 crainte Sur mon*

*o*

coeur, re-pose à ja - mais Sur mon

coeur re-pose à ja mais !

poco viv

etc



