

L'ESPRIT SAINT

HYMNE.

Poésie de ★★★

à Mademoiselle KRAUSS.

♩ 19. Andante molto moderato. (♩ = 66)

PIANO.

Dieu vient habi - ter mon â - - me!

A son aspect con - - so - - la - - teur, Et

p

je m'éclai - - re et je m'en - flam - - me!

cre - - scen - - do.

Ah! viens je t'a - do - - re! je t'a -

f dim. subito. *p*

- do - - re Esprit cré - a - teur!

pp
Un jour plus pur

luit à mes yeux,

Dieu de clar - té, — je

t'en rends grâ - - - ce!

Un jour plus pur

p

ere - - - - - seen - - - - - do.

luit à mes yeux!

ere - - - - - seen - - - - - do.

Je vois — fuir l'es - - - - - prit té - - - - - nébreux; La

f

foi dans mon cœur prend sa pla - - - - - ce:

3 3

Tous mes désirs sont pour les cieux!

Tous mes désirs sont pour les cieux

sem - pre cre - scen -

sont pour les cieux!

do.

ff *ff* *ff*

Ped. * Ped. *

dim. molto. *p* sempre di - mi -

Je vois mil - le en - ne -

nu - en - do.

pp

- mis di - vers - Con - ju - rer ma per - te é - ter -

- nel - - le; J'en - tends tous leurs com - -

- plots per - vers: Dieu, romps leur tra - me cri - mi -

p *cre - - scen - - do.*

- nel - - le: Qu'ils re - tom - - bent dans les en -

f *dim. subito.*

- fers! Qu'ils re - tom - - bent dans les en -

p

pp

_fers! Rè - - - gne à ja -

p *pp*

- mais, Ô Dieu d'a -

- mour! Sur ce

ppp

cœur qui de - vient ton

tem - - - ple! Oui, sur mon

p

cœur, cre - - - scen -
rè - - - gne à ja -

cre - - - scen -

- - do.
- mais! Que je t'hono - - re

f

do.

f

dès ce jour. — Que mon œil charmé — te con -

6831

- tem - - - ple — Dans l'é - clat du di - vin sé -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by a quarter note, then a half note, and continues with eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- jour! — Dans l'é - clat du di - vin sé -

sem - - - pre

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note, then a half note, and continues with eighth and sixteenth notes. The piano accompaniment maintains the rhythmic pattern from the first system.

- jour

ere - - - seen - - - do.

du di -

ff

The third system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note, then a half note, and continues with eighth and sixteenth notes. The piano accompaniment maintains the rhythmic pattern from the first system. A dynamic marking of *ff* is present above the vocal line.

- vin sé - jour! —

Plus large.

ff

ff

Ped. * Ped. *

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note followed by a quarter note, then a half note, and continues with eighth and sixteenth notes. The piano accompaniment maintains the rhythmic pattern from the first system. A dynamic marking of *ff* is present above the vocal line. The system ends with a double bar line. Pedal markings are present at the bottom of the piano staves.