

Poem by Emile Augier.

English version by
Dr. Th. Baker.

Sapho.

(1851.)

«Ô jours heureux.»

CHARLES GOUNOD.
(1818-1893.)

Moderato.

Romance.

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and 'Romance'. It features a treble clef with a key signature of two flats and a 6/8 time signature. The melody is written in a single line with a dynamic marking of *p*. The bass clef part consists of a simple accompaniment with a dynamic marking of *p*. The second system continues the melody and accompaniment, with a dynamic marking of *pp* in the treble part.

Recit. Andante.

The first system of the vocal and piano accompaniment is marked 'Recit. Andante'. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are: 'Jar-ri-ve le pre-mier au tris-te ren-dèz- I see I am the first at this sad ren-dèz-'. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a simple accompaniment with a dynamic marking of *p*.

The second system of the vocal and piano accompaniment continues the lyrics: 'vous... Je vais donc fuir la ter-re où l'in-gra-te res-pi-re! vous. Now I shall flee the coun-try where the in-grate re-spir-eth!'. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a simple accompaniment with a dynamic marking of *p*.

The third system of the vocal and piano accompaniment continues the lyrics: 'Ô pa-ys qu'elle ha-bi-te! ô ciel toujours si doux! Envous quit-O thou land where she dwelleth! O skies for ev-er blue! On leav-ing'. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a simple accompaniment with a dynamic marking of *p* in the first part and *f* in the second part.

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tant tout mon cœur se dé- chi - re!
you, all my heart's joy ex - pir - eth!

p

rit.

Larghetto. (♩ = 92)

p

Ô jours heu - reux —
O hap - py days —

p

où j'en-ten-dais ta voix, — Fé - li - ci - té — de
when I could hear thy voice, — Hours of de - light — now

p

tant de maux sui - vi - e! Sa - pho! je don - ne - rais le
 past in man - ya sor - row! Sap-pho! Glad-ly I'll leave my

res - te de ma vi - e, Pour te re - voir u -
 life 'en on the mor - row, Wilt thou once more my

ne der - niè - re fois, Pour te - re - voir, pour te re -
 fond eyes re - joice, wilt thou once more, wilt thou once

voir u - ne der - niè - re fois! De cet e - xil que tu
 more my fond eyes re - joice! Left here in ex - ile a -

p *colla voce.* *p*

fuis, ô cru - el - le! Je sens que ton re - gard, que ton re - lone, O un - grate - ful! I feel one glance of thine, one glance of

gard al - lé - ge - rait le poids. Re - viens, Sa - pho! re - thine yet would lighten my sighs: Re - turn, Sap - pho! re -

p *cresc.*

viens même in - fi - dè - le Te voir en - turn, e'en tho' un - faith - ful! Wilt thou once

cor, te voir en - cor, Sa - more, wilt thou once more, Sap -

pho! te voir en - cor u - ne der-niè - re fois!
 pho! wilt thou once more my fond eyes re - joice!

cresc.

Te voir en - cor, _____ te
 wilt thou once more, _____ wilt

Te voir en - cor, _____ te voir en - cor u - ne der-niè - re
 wilt thou once more, _____ wilt thou once more my fond eyes re -

fois!
 joice!

pp

p *pp*