

(CLEOPATRA is still in the attitude of invocation as a whistling sound is heard
 (Les bras de CLÉOPÂTRE sont encore étendus en un geste d'invocation, quand un sif-

25
a tempo

me!
 drel
a tempo
ff

and a quivering arrow buries its point near her. CLEOPATRA almost swooning with terror stifles a scream and sinks back on the couch.)

(MARDION s'élançe pour ramasser la flèche vient se planter en tremblant près d'elle. CLÉOPÂTRE, presque défaillante retient un cri, et se laisse retomber sur la couche.)

Allegro furioso

fff

(MARDION rushes forward, picks up the arrow which is wound round with a piece of papyrus.)

(MARDION s'élançe pour ramasser la flèche dont le bois est entouré d'un rouleau de papyrus.)

CLEOPATRA (enraged)
 (courroucée)

ff

Ah! — what fiend's work is this?
 Ah, — on veut donc ma vi - e?

Hrns. (stopped)
ffp

26

Some one shall pay ten - fold — for ev-'ry suf - fo - cat - ing heart - throbb_

Sai - sis - sez le trai - tre, — pour cet out - rage à l'in - stant mê - me —

a tempo

fz

marcato

(MARDION unwinds the papyrus from the arrow - reads - crushes it to her side)

(MARDION déroule de la flèche le papyrus, le lit, et le serre contre son coeur)

— this out - rage caus - es me.

— quil pai - e de sa mort.

Poco Andante

fp

MARDION

Let your fears a - bate, O Queen; this — was not sped — by an as -

Vo - tre crainte est vai - ne, O Rei - ne, cet - - te flê - che n'est d'au - cun

Animato **CLEOPATRA**

sas - - - sin. By whom then?
 trai - - - tre. De qui donc?

mf

(MARDION mutely shakes her head)
 (MARDION secoue la tête en silence)

MARDION

meno mosso

What hold you to your heart? Noth-ing.
 Dans ta main que tiens - tu? Rien.

CLEOPATRA

rit.

From noth - ing much may come! Give it to me, I com -
 D'un rien tout peut ve - nir, Don - ne, don - ne! Je com -

mf muted Horns

27

(MARDION gives her the papyrus)
(MARDION lui donne le papyrus)

(reading the papyrus)
(lisant de sa voix de sirène)

Andante

mand! ————
man - - del

"I love you"
"Je t'ai - - me!"

Oboe

p

mf con passione

Ye im - mor - tal Gods! noth - ing?
Dieux — im - mor - tels! "Rien!"

f "I love you!" *p* The three most po - tent
"Je t'ai - me!" ce sont bien là les

cresc.

p

words in all the u - ni - verse. I thank you, Gods.
 mots les plus puis - sants au mon - del Mer - ci, dieux!

(calling her to looking at the papyrus)

(CLÉOPÂTRE appelle MARDION afin de lui montrer le papyrus)

(showing her the words)

(lui montrant les mots)

Mar - di - on, Mar - di - on! "I
 Mar - di - on, Mar - di - on! "Je

molto espress.

(MARDION is silent)

(MARDION reste muette)

28

Allegro agitato

love — you?"
 t'ai — mel?"

dim. *p* *fp*

IRAS (pointing)
(indiquant du doigt)

From which di - rec - tion sped this? From the Nile, O Queen!
De quel cô - té vint la flê - che? Du cô - té du Nil.

CLEOPATRA (rushing to MARDION who stands gazing moodily out over the water)
(s'élançant vers MARDION qui reste les yeux mornes fixés au lointain sur l'eau)

I - ras spoke true. Far o - ver there, see -
El - le dit vrai. Vois - tu là - bas

the head of a man swim-ming. He cross - es that path of
la tête d'un hom-me qui na - ge - pas-sant dans la clar -

29

light. I can-not see him more. Quick,
té - On ne peut plus le voir -

Violas

Mar-di-on!
Hâ - tez vous!

Call _____ my fast - est
de mes ra-meurs en- voy - ez le plus ra -

(DIOMEDES enters)
(Entre DIOMÈDE)

MARDION CLEOPATRA

row-er. He is here. Di - om - e - des, a
pi - de. Le voi - ci. Qu'on aille à la pour-

man is swim-ming out there. Go bring him
sui - te de l'in - con - nu, qu'on le ra -

30

swift - ly and a - live - a - live, I say - or your own
mè - ne, vi - vant, vi - vant, si non, de ta mort

(DIOMEDES bows low
(DIOMÈDE s'incline pro-

life ————— shall an - swer.
mê - - - - me sois cer - tain!

f *ff* *ff*

and enters a boat— the maidens of the bath begin to disrobe CLEOPATRA who disregards them looking at the pa-
fondément et entre dans sa barque. Les esclaves du bain commencent à dévêtir CLÉOPÂTRE, qui, préoccupée du papyrus ne

pyrus)
fait nulle attention à elles)

(The swishing sound of the oars is heard)
(L'on entend le bruit des rames dans l'eau)

31 *agitato*

p *cresc.*

CLEOPATRA (reading again)
(lisant de nouveau)

ff

"I love ——— you." Splen - did au -
 "Je t'ai - - - - mel" Splen - dide au -

rit.

da - ci - ty! To reach my heart with one swift dart.
 da - ce, bles - ser mon coeur d'un trait sou - dain!

a tempo
cresc.

32

ff

f

rall.

p Hrns. ——— *f*

"I
"Je

Andante non troppo

love you, I love you"
 t'ai - - me, - - je t'ai - - me"

sostenuto

Leg. * *Leg.*

This is the mes - - - sage
 C'est le mes - sa - - - ge

mf

my whole - - - be - - ing stood -
 que, fré - mis - sant, tout mon -

mf

quiv - - ring to re - ceive.
 être at - ten - dait.

32b

f

Gods, gods, I thank you!
Dieux tout puis - sants,

mf

From no sear mum-my's heart
je vous re - mer - ci - e,

flash'd these three ma - gi - cal words,
Ces trois mots de vi - ve flam - me

f

po - tent to trans - late the dross of ex - is - tence
vien - nent d'un coeur qui lut dans mon â - me

in - to treas - ure un - ap - prais - a -
 le se - cret de mon ar - dent dé -

The first system of the score features a vocal line in G major with lyrics 'in - to treas - ure un - ap - prais - a - le se - cret de mon ar - dent dé -'. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and moving lines. A fortissimo (ff) dynamic marking is present at the end of the system.

ble. _____
 sir. _____

33 p "I love you!"
 "Je t'ai - me!"

Clar. Ob.
 p Str.

The second system begins with a vocal line in G major with lyrics 'ble. _____ sir. _____'. A measure rest is followed by the lyrics '"I love you!"' and '"Je t'ai - me!"'. The piano accompaniment includes parts for Clarinet (Clar.), Oboe (Ob.), and Strings (Str.) marked piano (p). A measure rest is also present in the piano part.

But three lit - tle words - yet would I not bar - ter them
 Mots si ca - res - sants, ou - vrant tout un mon - de

Clar. Ob. Fl. Clar.

The third system features a vocal line in G major with lyrics 'But three lit - tle words - yet would I not bar - ter them' and 'Mots si ca - res - sants, ou - vrant tout un mon - de'. The piano accompaniment includes parts for Clarinet (Clar.), Oboe (Ob.), Flute (Fl.), and another Clarinet (Clar.).

for tu - nics of pur - ple thrice dyed and
 de dou - ce ma - gi - e et que je n'é -

Ob. Fl. pp

The fourth system features a vocal line in G major with lyrics 'for tu - nics of pur - ple thrice dyed and' and 'de dou - ce ma - gi - e et que je n'é -'. The piano accompaniment includes parts for Oboe (Ob.) and Flute (Fl.), with a pianissimo (pp) dynamic marking.

f

freight - - - ed with pearls.
 chan - - - ge - rais pas

p

Nor yet for flaw - less mir - - rors of molt - en
 pour tou - tes les ri - ches - - ses du dieu Plu -

Clar.
p Ob.

steel, _____ nor yet _____ for char - i - ots of
 tus. _____ Si Ju - - pi - ter m'of-frait le

Ob. Clar.

mf

sil - ver starr'd with sap - phires.
 trô - ne de l'O - lym - pe,

Ob. Clar.

dim.

34

Yes, e - ven were the Ces - - tus of
 A - phro - di - te mê - - me m'of - -

cresc. *rall.*

Ve - - nus of - fer'd me in -
 frait son ces - te, hau -

ff

stead of this, I should _____ say
 taine et fiè - re je di - - rais

mf *cresc.*

no! _____ no! _____ "I
 non! _____ non! _____ "Je

ff *pp* (Brass) *ff* *pp*

love you, I love you?
t'ai - me, je t'ai - me?

pp

What gen - ius in - vis - i - ble
 Ray - ons in - ef - fa - bles

8

could so mis - te - rious - ly have di -
il - lu - mi - nant la nuit de ma

2 2

vined my in - ner - most hun - ger?
som - bre des - ti - né - el Gods, let me
Dieux - tout puis -

f

35

f

have him! Cet I de - sire but to be -
sants, him! Cet hom - me qui m'ai - - me, qu'il

ff *molto rall.*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'have him! Cet I de - sire but to be - sants, him! Cet hom - me qui m'ai - - me, qu'il'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo is marked 'molto rall.' and the dynamics are 'ff'.

hold this man!
soit à moi!

ff *fff*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'hold this man!' and 'soit à moi!'. The piano accompaniment features a more active bass line. The dynamics are 'ff' and 'fff'.

The third system of the musical score shows the piano accompaniment for the vocal line. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

rit. *fff*

8va bassa

The fourth system of the musical score shows the piano accompaniment for the vocal line. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. The tempo is marked 'rit.' and the dynamics are 'fff'. The instruction '8va bassa' is written below the bass line.

(they loosen her hair—it falls in a dark cloud to her feet, shielding her almost as a cloak.)

36 CLEOPATRA

(Une esclave dénoue les cheveux de CLÉOPÂTRE. Ils se répandent en une cascade noire jusqu'à ses pieds, la recouvrant comme d'un manteau.)

Andante. *p*

Loose my hair. Crown me—
 Mar - di - on, Ce soir

p Wood Violin Solo *pp*

but with blos - soms of lo - tus to - night.
 cou - ron - nez - moi — de — fleurs de lo - tus.

37

Let me be less than Queen, — yet more
 Que je sois moins — Rei - ne et plus

Viol. Solo

wom - an than all oth - ers,
 fem - me que toute au - tre.

be - cause a brave man
 Un homme, un bra - - òe

mf

Viol. Solo

Viol. Solo

(She is crowned with lotus blossoms.
 Her hair about her, she stands revealed
 in her last gossamer tunic confined
 (On la couronne de fleurs de lotus. Enveloppée
 de ses cheveux dénoués, et parée d'une seule
 tunique diaphane retenue à l'épaule par

has dared to say, "I love you."
 o - sa me di - re, "Je t'ai - me."

p

cresc.

at the shoulder by a single jewelled clasp. She descends the steps of the bath with four slave girls who shield her from the stolid gaze of the eunuchs with uplifted gauzes of turquoise banded with gold.)

une agrafe incrustée de pierres précieuses, elle descend les marches du bassin accompagnée de quatre esclaves, qui la mettent à l'abri du regard impassible des eunuques en élevant au devant d'elle des écharpes en tissu turquoise bordé d'or.)

(putting a foot into the water.)
CLEOPATRA
 (trempe dans l'eau son pied.)

Oh! how cold the wa-ter!
 Oh! que l'eau est froi-del

(CLEOPATRA utters a piercing scream and wraps herself in the gauzes held by the girls as a man staggers up, gasping and glistening, through the bath.)

(CLÉOPÂTRE pousse un cri aigu et s'enveloppe dans les écharpes de gaze soutenues par les esclaves au moment où un homme haletant et ruisselant se jette en chancelant hors de l'eau du bain.)

Allegro con fuoco

(Babel ensues. The Eunuchs leap forward, lances aimed, prepared stolidly to kill. MARDION insinuatingly places the papyrus in CLEOPATRA'S hand.)

(Un bruit confus de voix s'ensuit. Les eunuques accourent la lance au poing. L'un d'eux s'apprête, impassible, à tuer. MARDION glisse d'une façon insidieuse le papyrus dans la main de CLÉOPÂTRE.)

CLEOPATRA (commands imperiously.)
(commande impérieusement.)

Hold! bring him before me, Then do your
Non! a-menez cet homme là de vant

(The Eunuchs cast MEIAMOUN at her feet—he does not cringe in fear.)

(Les Eunuques jettent MEIAMOUN aux pieds de la Reine; Il ne montre nulle crainte devant elle.)

will! _____
moi! _____

38

Who are you? An-swer me! Why do I ask?
Ton nom?— Quel est-il? N'es-tu de Ro-me

On-ly an-oth-er as-sas-sin, bribed by Rome. _____
quelqu' as-sas-sin— ga-gé,— dis, ré-ponds. _____

39

An-swer me!
Ré-ponds-moi!

mf

(MEIAMOUN is silent.)
(MEIAMOUN garde le silence.)

Know you 'tis death to enter
La mort cer - tai - ne - - - - - t'at -

Trombones *mf*

here?
tend.

By Oms, the dog of Hell, I
Par les Dieux des En - fers, j'ad -

cresc.

(Her anger mounting.)
(Avec colère montante.)

en - vy you your dar - - ing.
mi - re ton au - da - - ce.

fz *mf*

40

What e - vil in - tent _____ pro -
Pour quel _____ des - sein _____ ap -

mf *f* *mf*

pell'd you to this sa - cred ground?
 pro - chas - tu si près de moi?

What was your mo - tive? Tell
 Viens - tu te ren - dre? In -

cresc. *ff*

me or nev - er more be heard!
 fâ - me, parle, ou meurs!

ff

furioso

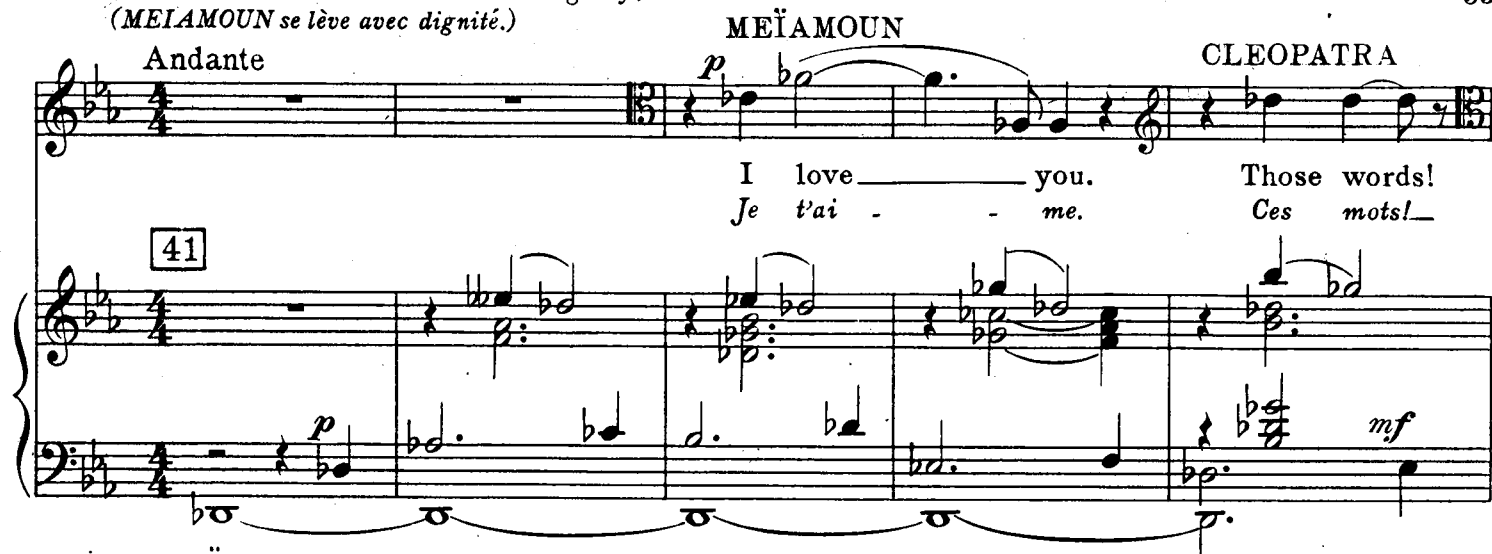
(MEIAMOUN rises to his feet with dignity.)
(MEIAMOUN se lève avec dignité.)

MEIAMOUN CLEOPATRA

Andante

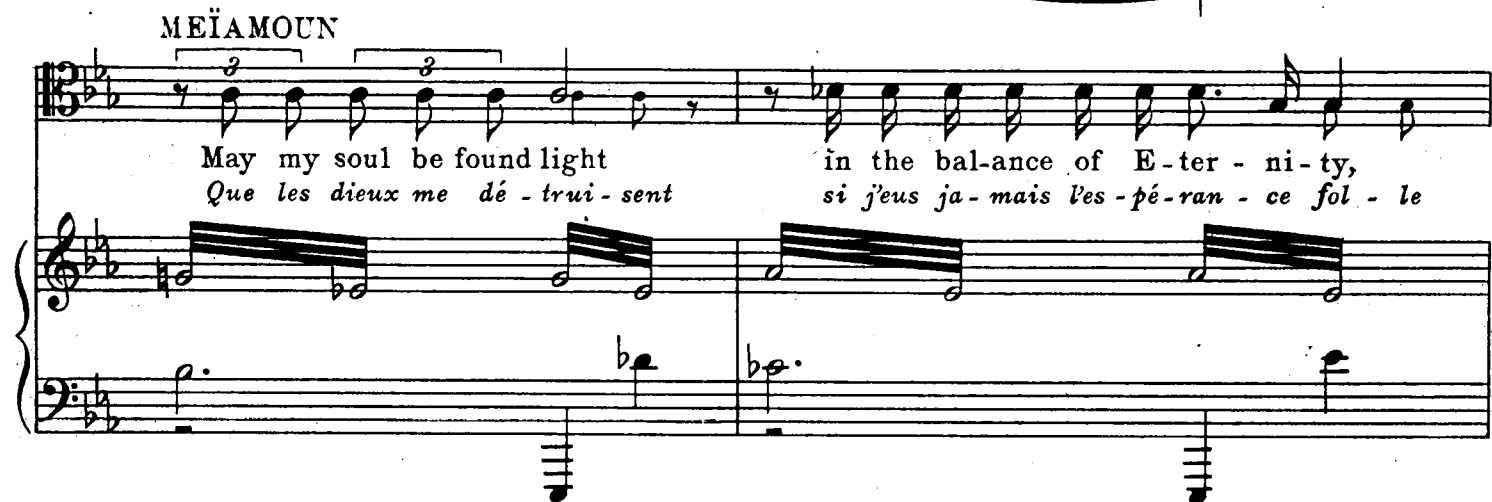
I love you. Those words!
Je t'ai - - me. Ces mots!

41



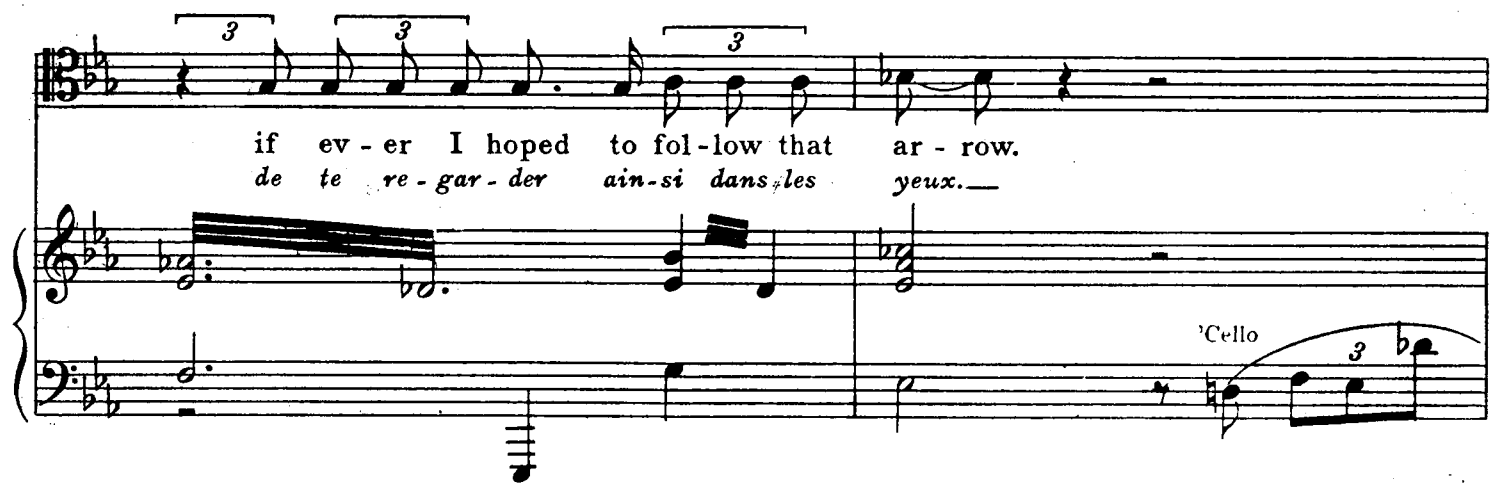
MEIAMOUN

May my soul be found light in the balance of E-ter - ni - ty,
Que les dieux me dé - trui - sent si j'eus ja - mais l'es - pé - ran - ce fol - le



if ev - er I hoped to fol - low that ar - row.
de te re - gar - der ain - si dans les yeux. —

Cello



The whirl-pool of Fate seized me, and cast me be - fore you.
La main du des - tin mê - me me jette à tes pieds,



(Covering his face with his hands.)
(Il se couvre le visage des mains.)

CLEOPATRA (drawing his hands down.)
(saisissant les mains de MEIAMOUN lui découvre le visage qu'elle fixe des yeux.)

You be-lieve me, my Queen? Now I know you; like a com-plain-ing
que je bai - se, en - fin... Ah! De - puis long-temps je te vois er-

shade have you traced my steps.
rer comme une om - bre pâ - le.

MEIAMOUN
Andante
molto tranquillo

On - ly a ra - di-ance en - gulf - ing all in blind - ing
Oh, sou - ve - raine é - toi - le, qui m'in-non - des de clar -

42 8

pp Strings (divided)

light, my Queen of Queens, my Queen of
 té, Tu m'ap - pa - rais en - fin, Ô

8^{va}
 L.H. L.H. Ob.

Queens. _____ As if one loved a star far -
 Rei - - ne, j'ai con - tem - plé l'é - toi - le

Fl. Ob.

pp

fur'd _____ in lim - it - less spa - ces. For months, _____ in
 dans _____ les loin - tains es - pa - ces, pen - dant _____ des

Fl. Ob.

se - cret, have I fed on its rav - ish-ing
 siè - cles j'ai ché - ri la splen - deur ra-yon-

Fl. *più moto*
 Cl. *f*

beau - - ty, its mys-te - rious sweet - - ness,
 nan - - te de son i - - ma - - ge

p

un - til my sens-es swoon thro' sheer
 dans mon coeur en - i - vré de son

pp *rall.* *ff*

sur - feit of ec - - sta - cy. Each
rê - ve d'ex - ta - - se. Et

largamente

night my star comes forth to
main - te - nant l'é - toi - le de - -

f

ff **44** *f* CLEOPATRA

lure me in its heav'n. Mad - man!
scend de son ciel. Chi - mè - rel

MEÏAMOUN

I was, un-til to - day when I be-held you — in all your en-
 Chi-mè-re jusqu'à ce jour où je te vis dans tout l'at-trait de tes

chant-ment. I gave my
 char - mes. Je me ju -

più allegro

oath — e - ven as I am yours — you should be
 rai puis - que je t'ai - mais que tu m'ai - me -

mine, — tho' — but for a
 rais, — mè - me pour u - ne

rit.

night— a sin - gle hour— a few pulse - beats — of e -
 nuit, pour un mo - ment, un seul in - stant — de l'é -

ter - ni - ty. _____
 ter - ni - te. _____

f

45 (CLEOPATRA sweeps past him disdainfully.)
 Allegro (CLÉOPÂTRE le regarde avec dédain.)

ff

ff

I ——— swore it.
 Je le ju - - re!

ffz

Lento

46

All that I am, or hope to be, lies confess'd
 Ma vie en-tière — est à toi mon â-me

quiver-ing be-fore you. Be mer-ci-ful, — O my
 tout mon ê-tre, ahl prends pi-tié de moi, — clé-men-te

CLEOPATRA

Queen. — Ah! so you can cringe! What
 Rei - - - ne! Non, c'est — la mort cer-

più moto

47 MEIAMOUN Allegro

mer-cy dare you ask? A swift sure death
 tai-ne, la mort t'at-tend. La mort cer-tai-

rall.

f R. H.

ne_ We have breathed the same air— now can I
 Je t'ai bai - sé les pieds, Vien - ne la

f *cresc.* *f*

(CLEOPATRA gazes searchingly into his eyes.)
 (CLÉOPÂTRE le regarde fixement.)

diel
 mortl

a tempo *ff*

CLEOPATRA

But if your Queen should give you life?
 Et si je te don - nais la vi - - e?

ff *mf* *f*

MEIAMOUN

What should I do with life
 Que - - - fais - - - je d'el - le?

CLEOPATRA

poco meno mosso

now? Then I'll be mer - ci - ful - you
 Non. Vien - ne donc cet - te mort, que tu de -

48

MEIAMOUN

Moderato

(indicating the Eunuchs)

(indiquant les Eunuches)

shall die! Bid them strike here,
 man - des! Qu'on me frap - pe,

I im - plo - re — deep at my heart's heart that I may prove.
 je t'im - plo - re, vite — et fort, dans le fond de mon coeur,

Andante

CLEOPATRA

Not yet.
At - tends.

A mood for mir - a - cles — is up -
 D'e - tre cle - men - te j'ai le ca -

on me. What if your mad-man's e - van - es - cent dream
 pri - ce. Que di - rais tu, si de ton rê - ve d'or

should be trans-mut-ed in - to re - al - i - ty?
 je fai - sais u - ne ré - a - li - té, sou - dain,

What if all the glo - ries, the light - nings
 Si tous les é - clairs, les splen - deurs

I am Queen of should en - gulf you?
 dont je suis Rei - ne t'in - non - daient?

49

MEÏAMOUN

Cease to tor - ture me, O Queen!
 Tu me mets à la tor - tu - re.

CLEOPATRA (coming near to him)
(s'approchant de lui)

What is your will of me? To raise you
 Que veux tu de moi? Je pour - rais

to the heights of your star for a
 te con - dui - re du né - ant aux é -

(her tone changes to baleful triumph)
(d'un air de fatalité triomphante)

night. Then when the hour comes
toi - - - les, et puis quand l'heu - re

stopped horns

f

fp

(MARDION, who has been listening in greatest agitation, screams.)

(MARDION, qui a écouté avec une agitation croissante, s'écrie.)

son - - ne plunge you back in-to noth-ing-ness.
dans l'a - bi-me te re - plon-ger.

50

rall.

cresc.

ff

ff con moto

MARDION

Let it strike now, Mei - a-moun. Take his life here, O Queen!
Me - ia-moun, n'é - - cou - te pas! Sa vi - e, pre - nez la!

agitato

mf Violas

più mosso
CLEOPATRA

Nay, I will not take his life. I will
 Non, je ne la pren - drai pas, je l'a -

agitato

cresc.

buy it. My coin _____
 ché - te, mon or _____

f

p _____ 51 _____ *f*

the en - sil - ver'd hours _____ of one night! _____
 u - ne nuit d'a - mour et de mer - veil - - - - le

pp

cresc.

A life-time in a night — a - lone with
 u - ne nuit en - tière au - près de Clé - o - pâ - tre!

me. Ah!
 Suf - fra - t - el - le?

MARDION (rushing towards MEÏAMOUN.)
 (s'élançant vers MEÏAMOUN.)

Make no bar-gain with her. — The coin she'd pay you in is
 Ah! ne lé - con - te pas! — Cet or dont el - le t'a -

(MARDION gives him a dagger.)

(MARDION lui donne un poignard.)

52

taint - ed _____ with much us - age.
 chè - te _____ est in - fâ - mel.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase in G major, marked with a fermata. The piano accompaniment starts with a four-measure rest in the right hand and a rhythmic pattern in the left hand. Dynamics include *ff* and *sp*.

Your life, Meï - a - moun, is yours now, _____ yours a -
 Ta vie est à toi _____ à toi seul, _____ Mè - ia -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment features sustained chords in the right hand and a rhythmic pattern in the left hand. The dynamic is marked *mf*.

(MARDION holds out her arms imploringly.)

(MARDION implorant, les bras tendus.)

lone.
 moun.

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment features a complex rhythmic pattern in the right hand and a rhythmic pattern in the left hand. Dynamics include *fz* and *ff*.

Put it be - yond her reach, e'er she for - ev - er de - grade _____
 Mets - la sans hé - si - ter à l'a - bri de son pou - voir.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a rhythmic pattern in the left hand. The dynamic is marked *ff*.

53

(CLEOPATRA claps her hands three times, points to MARDION. The Eunuchs seize her.)

CLEOPATRA strides up to her.)

(CLÉOPÂTRE frappe trois fois des mains, indique MARDION que les Eunuchs saisissent.)

it.

CLEOPATRA (in white fury.)
(en une furie blanche.)

This man— and you— you— you!
Cet hom - me— et toi— toi— : toi!

rall.

MARDION (glorified)
(exaltée)

Long have my thoughts dwelt with him,
De puis long - temps je l'ai - me

agitato cresc.

p

CLEOPATRA (sweeping past her)
(la regardant)

e - ven as his with you. What is she to
Comme il vous ai - me. Que veut el - le

p

MEIAMOUN

54

you?
di - re?

I know her not.
Je ne sau-rais-

meno mosso

p misterioso

CLEOPATRA

MARDION

How am I to be - lieve? —
Que faut il sup - po - ser? —

He is be - loved by
Il est ai - mé de

marcato

p

man - y —
tou - tes

Mei - a - meun, whom but
cel - les qui le voient,

to see
et qu'il

is to
ne voit

CLEOPATRA (going very close to MEIAMOUN)
(se rapprochant de MEIAMOUN)

burn for. So
pas. Ah!

Clar.

Bassoon

MEIAMOUN

you are be - loved by man - y? I know naught of them.
le bien ai - mé des fem - mes - Je l'i - gno - re -

(MARDION struggles to break away)
(MARDION essaie de s'échapper)

MARDION

Truth he speaks. —
Il — dit vrai. —

mf cresc.

f

55

p meno mosso

Yes, the ver - y snows of Hip - po - li - tus have been no more in -
 L'in - sen - sible Hip - po - ly - te, fils de Thé - sé - e, fut moins gla - cial, moins

p meno mosso

rit.

L'istesso tempo

sen - si - ble to us than he. _____
 chas - te que ne l'est Mē - ia - moun. _____

rit. *f* *a tempo* *ff*

56

CLEOPATRA (ironically)
 (ironiquement)

Mei - - a - moun, _____ the much _____ be - loved!
 Mē - - ia - moun, _____ le bien _____ ai - mé -

Mei - - a - moun _____ the chaste!
 Mē - - ia - moun _____ le chas - - te.