

OÙ VA LA JEUNE INDOUE.  
(INDIAN BELL SONG.)

from  
**LAKMÉ**

English words by  
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*SOPRANO.*

L. DELIBES.

*Moderato.*

PIANO.



*Moderato.*

*mf* *p*

Ah!  
Ah!

*p*

*VAR.*

*lento.* *mf* *p*

Ah!  
Ah!

*long. tr.*

*Moderato.*

*p*

Andante.

Où va la jeune In-doue, Fil-le des Pa-ri - as, Quand la lu - ne se  
*Where roams the dusky maiden, The lonely Pariah child Mid the tender-leaved mi -*

jou-e — Dans les grands mi - mo - sas? Quand la lu-ne se jou - -  
*mo-sas— Spread in the moonlight mild? Mid the tenderleaved mi - mo -*

Tempo I.  
Andante.

- e Dans les grands mi - môsas? El-le court sur la mous-se  
*sas Spread in the moonlight mild? O'er the moss is she fly - ing*

Et ne se souvient pas — Que partout — on re - pousse — L'enfant des pa - ri -  
*And she has ceased to feel — That to her, a Pariah maiden — Is every heart of*

as; El - le court sur la mous - - se, L'enfant des pa - ri - as; —  
*steel O'er the moss is she fly - - ing, The lonely Pariah child;*

Le long des lauriers ro-ses, Rê-vant de douces choses, Ah!  
*Past the laurels all gleaming, Still of fai-ryland dreaming, Ah!*

*p*

— El - le pas - se sans bruit Et ri - ant à la nuit, — à — la —  
*— On with footsteps so light, Laughing out to the night, — to — the*

*molto rall.* *rall.* *pp* *suivés.*

2 *And.*

Allegro moderato.

nuit!  
night!

La-bas dans la fo-rêt plus som-bre,  
Within the for-est deep and som-bre,

*mf* *p*

Quel est ce vo-yageur per-du?  
Some lone-ly man has lost his way,

Au-tour de lui des yeux brillent dans l'om-bre, Il marche en-  
A-mid the sha-dows wild bright eyes are shi-ning, And fierce-ly

co-re au ha-sard, é-per-dul Les fau-ves rugis-sent de  
watch there, grim and still, for their prey. Now roar through the forest are

joi - e, Ils vont se je - ter sur leur proi - e, La jeu - ne fille ac -  
 ring - ing, The beasts to their plunder are spring - ing, The maiden flies to

court et bra - ve leurs fu - reurs: Elle a dans sa main la ha -  
 shield the stricken man from harm: And on with her wand light - ly

guet - te, Où tin - te la clo - chet - te, où tin - te la clo - chet - te Des char -  
 bounding, The sil - ver bells re - sounding, the sil - ver bells re - sounding Wields her

plus animé  
 meurs? Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
 charm.

ah! — ah! ah! ah! ah! ah! — ah! ah! ah! ah!

ah! ah! ah! — ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

*VAR.*

ah! ah! ah! ah! ah! ah! ah! ah! ah!

*L'étran-*  
*Then he*

*ff* *p*

ger la re - gar - de, — El - le reste è - blou - i - - e. Il est plus  
looks at her standing — With a - maze over la - - den, Shesees a



beau que les Ra - jahs! Il rou-gi - ra, s'il sait qu'il doit la vi - e  
*prince of princes near! But he will blush to take from such a mai - den*

A la fil - le des Pa - ri - as. Mais lui, l'en-dor - mant dans un  
*Aught that life or light can hold dear. Yet he in his righteous de -*

rè - - ve, Jusque dans le ciel il l'en - lè - - ve, En lui di -  
*ci - - sion Lifts her in a rapt, wondrous ri - - sion, And whispers*

sant: ta place est là! C'é - tait Vish - nou, fils de Brah -  
*low: Beblest and calm! I Vish - nu am, the son of*

ma! De-puis ce jour\_ au fond des bois, Le voy-a - geur\_ en - tend par-  
*Brahm! And since that day\_ is some times heard a low light sound by breezes*

fois\_ Le bruit lé - ger de la ba - guet - te OÙ tin - te la clo -  
*stirred, The sil - ver bells re - sound - ing, The sil - ver bells re -*

*suivez.*

chet - te, OÙ tin - te la clo - chet - te, Des char - meurs.  
*sounding, Where came the maiden bounding with her charm.*

*rall.* **Tempo I.**

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!



ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! ah! \_\_\_\_\_ ah!

*s*

This system contains the first system of a musical score. It features a vocal line with lyrics 'ah!' and piano accompaniment. The piano part consists of a treble and bass clef. The bass clef has a steady eighth-note accompaniment. The treble clef has a more complex melodic line with slurs and accents. A fermata is placed over the first 'ah!' in the vocal line.

ah! \_\_\_\_\_ ah! ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! ah! ah! ah! ah! ah! ah! ah! \_\_\_\_\_

*s*

This system contains the second system of the musical score. The vocal line continues with 'ah!' and 'ah! ah!'. The piano accompaniment remains consistent with the first system. A fermata is placed over the second 'ah!' in the vocal line.

ah! ah! ah! ah! ah! ah! \_\_\_\_\_ ah! ah! ah! ah! ah! ah! ah! ah!

*s*

This system contains the third system of the musical score. The vocal line continues with 'ah! ah! ah!'. The piano accompaniment remains consistent. A fermata is placed over the first 'ah!' in the vocal line.

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

*a tempo.*  
*poco rall.*

*s*

*suivez.* *a tempo.*

This system contains the fourth and final system of the musical score. The vocal line continues with 'ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!'. The piano accompaniment changes significantly, with the bass clef playing a steady eighth-note accompaniment and the treble clef playing a more complex melodic line. The tempo marking 'a tempo.' is present above the vocal line, and 'poco rall.' is written below it. A fermata is placed over the first 'ah!' in the vocal line. The piano part has a section marked 'suivez.' and 'a tempo.'.

Ah!

Ah!

ah! ah! ah!

*cresc. e accel.*

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

The musical score is written for voice and piano. It consists of six systems of staves. The first system shows the vocal line with the lyric 'Ah!' and a piano accompaniment. The second system continues the vocal line with 'Ah!' and 'ah! ah! ah!' and the piano accompaniment. The third system features a piano solo section marked 'cresc. e accel.' and 'ff'. The fourth system returns to the vocal line with a series of 'ah!' lyrics. The fifth and sixth systems show the piano accompaniment concluding the piece.