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VINGT ET UN

MORCEAUX
DE
CHANT

(3^{me} Recueil)

Victor MASSÉ

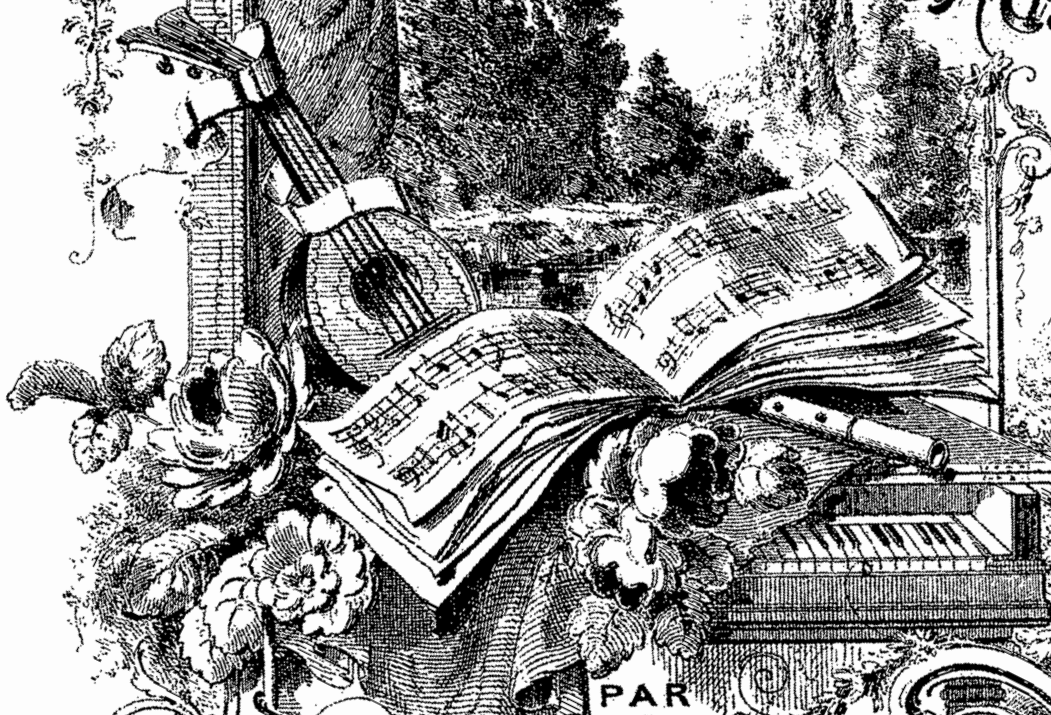
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TROISIÈME RECUEIL

21

Morceaux de Chant



PAR

VICTOR MASSE

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VINGT ET UN MORCEAUX DE CHANT

PAR
VICTOR MASSÉ



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QUE LE JOUR ME DURE...

Poésie de
J. J. ROUSSEAU.

Mod^{to} cantabile.

PIANO.

mf *rit.*

Que le jour me du - re Pas - sé loin de toi _____

p

Tou-te la na - tu - re N'est plus rien pour moi _____

Tou-te la na - tu - re N'est plus rien pour moi!

cresc. *dim.* *rf*

Le plus vert bo -

mf *rit.* *p*

- ca - ge Quand tu n'y viens pas — N'est qu'un lieu sau -

- va - ge Pour moi sans ap - pas — Pour moi sans ap -

cresc. molto.

pas — Que le jour me du - re Pas - sé loin de

f *dim.* *p*

toi — Tou-te la na - tu - re N'est plus rien pour

moi — Tou-te la na - tu - re N'est plus rien pour

cresc. *dim.* *rf*

moi!

mf *rit.*

agitato.

Le cœur me pal - pi - te Quand j'entends ta voix —

p

Tout mon sang s'a - gi - te Dès que je te vois —

più f

Tout mon sang s'a - gi - te Dès que je te vois Ah! —

f

suivez.

animé.

mf

cresc.

mf dim.

rit.

suivez

pp

Qué le jour me du - re Pas - sé loin de toi —

1^o tempo.

pp

più f

Tou-te la na - tu - re N'est plus rien pour moi —

più f

crese molto.

f

Tou-te la na - tu - re N'est plus rien pour moi! —

plus lent.

f suivez.

très animé

sempre f

rit.

PRIÈRE DE L'ENFANT À SON RÉVEIL

Poésie de
A. de **LAMARTINE.**

All^{to} semplice.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes. The tempo is marked 'All^{to} semplice' and the dynamics are 'p' (piano).

The first line of the vocal melody is: O père qu'a - do - re mon. The piano accompaniment continues with a similar rhythmic pattern. The dynamics are marked 'pp' (pianissimo).

The second line of the vocal melody is: père - - - re! ———— Toi qu'on ne nom-me qu'à ge-. The piano accompaniment continues with a similar rhythmic pattern.

Nota: Ce morceau est surtout écrit pour la voix des enfants et des jeunes filles. Il peut être chanté en Chœur à l'unisson.

- noux; — Toi dont le nom ter - rible et doux Fait cour - ber le

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'noux;' followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

front de ma me - - re; — On

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'me' followed by a rest and then 're;'. The piano accompaniment includes dynamic markings: 'p' (piano) and 'cresc.' (crescendo).

dit que ce bril-lant so - leil! — N'est qu'un jou -

The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'leil!' followed by a rest and then 'N'est qu'un jou -'. The piano accompaniment features a dynamic marking of 'più f' (piano fortissimo).

- et de ta puis-san - ce; Que sous tes pieds il se ba - lan - ce

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'ce;' followed by a rest and then 'Que sous tes pieds il se ba - lan - ce'. The piano accompaniment includes a dynamic marking of 'p' (piano).

Comme u - ne lam - pe de ver - meil, Comme u - ne

cresc. *mf*

rit.
lam - pe de ver - meil.

tempo.
dim. *p*

On

dit que c'est toi qui fais naître Les pe-tits oi -

pp

seaux dans les champs, Et qui donne aux pe-

-tits enfants Une âme aussi pour te con- naî-

-tre. — On dit que c'est toi qui pro-

p *cresc* *più f*

-duis — Les fleurs dont le jardin se pa-re,

Et que sans toi, tou - jours a - va - re, Le ver - ger n'au - rait

p

point de fruits, Le ver - ger n'aurait point de fruits.

rit.

cresc. mf dim. p

tempo.

Aux dons que ta bon - té me - su - - re

p

Tout l'u-ni - vers — est con-vi - é; — Nul in -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Tout l'u-ni - vers — est con-vi - é; — Nul in -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

- sec - te n'est ou-bli - é A — ce fes - tin de la na - tu -

The second system continues the vocal line and piano accompaniment. The lyrics are: "- sec - te n'est ou-bli - é A — ce fes - tin de la na - tu -". The musical notation remains consistent with the first system, showing the vocal melody and the piano accompaniment.

- re. Et, pour ob-te - nir cha-que don — Que

The third system continues the vocal line and piano accompaniment. The lyrics are: "- re. Et, pour ob-te - nir cha-que don — Que". The piano accompaniment includes a dynamic marking of *più f* (piano fortissimo) in the left hand.

cha - que jour tu fais é - clo - re, A mi - di, —

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "cha - que jour tu fais é - clo - re, A mi - di, —". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand. The system ends with a fermata over the final notes.

rit. a piacere.

le soir, — à l'au - ro - re, — Que faut -

cresc. *cresc.* *rit.* *dim.*

- il? — pro - non - cer ton nom! —

tempo. *pp*

Plus large.

pro - non - cer ton nom! — pro - non - cer —

molto cresc *f* *dim.* *f*

ton nom! —

tempo. *Lento.* *p*

L'ÉTOILE

RÉVERIE

Poésie de
ALFRED de MUSSET.

Sans lenteur et harmonieux.

PIANO.

Pâle é - toi - le du soir mes - sa - gè - re loin - tai - ne

... Dont le front sort bril - lant des voi - les du cou - chant

Dans ton pa-lais d'a - zur au sein du fir-ma - ment

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter rest, a quarter note E5, and a quarter note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

plus lent.
Que re-gardes-tu — dans la plai - - ne?

pp

The second system begins with the tempo marking *plus lent.* The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter note E5, a quarter note D5, and a quarter rest. The piano accompaniment is marked *pp* and features a more complex texture with chords and some sixteenth-note patterns in the right hand.

La tem-pê - te s'é - loigne et les vents sont cal - més

p tranquille.

The third system has the tempo marking *p tranquille.* The vocal line consists of quarter notes G4, A4, B4, C5, D5, E5, D5, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

La fo-rêt qui fré - mit pleu - re sur la bru - yè - re

The fourth system continues the piano accompaniment with a consistent eighth-note pattern in the right hand and quarter notes in the left hand. The vocal line consists of quarter notes G4, A4, B4, C5, D5, E5, D5, and C5.

le pha - lè - ne do - ré . dans sa cour - se lé -

pp léger.

- gè - - re Tra - ver - - se les prés

em - bau - més Que cher - ches - tu sur la

mf

terre en - dor - mi - e? Mais dé - jà vers les monts

mf *pp*

Je te vois t'a-bais - ser Tu fuis en sou - ri - ant

un peu plus animé.
mé - lan-co-lique a - mi - e Et ton tremblant re - gard

un peu plus lent.
est près de s'ef - fa - cer Et ton tremblant re - gard

très adouci. *retenu.*
est près de s'ef - fa - cer est près de s'ef - fa - cer!

E - toi - le qui des - cends

sur la ver - te col - li - ne Tris - te lar - me d'ar - gent du man -

teau - de la nuit Toi que re - garde au loin

sans ralentir.

le pâtre qui che - mi - ne Tandis que pas à pas son long trou-

-peau — le suit E - toile où t'en vas

crese molto. **f**

tu dans cet-te nuit im - men - se Cherches-tu sur la

f

rive un lit dans les ro - seaux? Où t'envas tu si bel - le à

p

retenu.

l'heu - re du si - ten - ce Tomber comme une perle au sein profond des

dim. *pp* *f*

eaux? Ah! si tu dois mou - rir bel

p cresc molto. *f* *p*

astre et si ta tête Va dans la vas - te mer plon -

sostenuto.

- ger ses blonds che - veux A - vant de nous quit - ter

animez un peu.

un seul instant ar - rê - te É - toi - le de l'a - mour

ces - - - cen - - -

un peu retenu.

ne descends pas des cieux É - toi - le de l'a - mour

- do *sempre - - - più - - -* *f*

senza rigore.

— ne des-cends pas des cieux ne descends pas — des cieux!

dim. *mf*

dim.

CANTIQUE D'ATHALIE

Poésie de
JEAN RAGINE.

And.^{te} sostenuto.

PIANO. *p*

animato.

cresc. poco rit. dim. cresc.

ri - te - nu - to. Ô bien heureux mil-le fois — L'en -

p

3

- fant que le Sei - gneur ai - - me - Qui de bonne heure en -

- tend sa voix - Et que ce Dieu et que ce Dieu daigne ins - trui - re lui mè -

cresc. *dim.*

- me - Loin du monde é - le - vé - de

mf *dim.* *p*

plus animé. *ri - te -*

tous les dons des cieux de tous les dons des cieux Il est or -

f *suivez.*

- nu - to. ³

- né dès sa nais-san - ce — Et du mé - chant — l'abord contagi-

tempo

p *cresc.* *f*

- eux — et du mé - chant — l'abord contagi - eux N'al - tè - re

long.

f *p*

pas son in - no - cen - ce — N'al - tè - re pas n'al - tè - re pas son in - no -

cresc. *f* *dim.*

- cen - - ce — *dolce.* Tel en un secret val - lon — sur le

mf *dim.* *pp*

bord d'une on - de pu - re - Croit - à l'a-bri de

più f

l'a- quilon Un jeu - ne lys un jeu - ne lys - l'a -

pp suivez.

a piacere. *court*
- mour de la na - tu - re - Loin du monde é - le -

tempo. *mf* *dim.* *p*

plus animé.
vé - de tous les dons des cieux de tous les

plus animé. *cresc.* *f*

ri - te - nu - to.

dons des cieux Il est or - né dès sa nais - san - ce — Et du me - tempo.

suivez. *p* *cresc.* *f*

- chant l'abord contagi - eux — et du mé - chant — l'abord conta-gi-

f

long.

- eux N'al - tè-re pas son in-no-cen - - ce — N'al - tè - re

f *p* *cresc.* *f*

animé.

pas n'al-tè-re passon inno - cen - - ce Heu-reux heu - reux mil - le

animé.

dim. *mf*

fois L'en-fant que le Sei-gneur rend do-cile à ses lois Heu-reux heu-reux mil-le

fois L'en-fant que le Sei-gneur rend do-cile à ses lois

Variante. *tr ad-lib.*

à ses lois!

retenu. *tr ad-lib.*

rend do-cile à ses lois!

ff suivez. *ff*

ritenuto.

Nota: Ce morceau peut être transformé en chœur de femmes, à l'unisson; dans ce cas, il faut enlever presque toutes les petites notes et observer une plus grande rigidité de mesure dans les passages où la voix est libre.

LES HIRONDELLES

RONDEAU

Poésie de
FLORIAN.

All^{to} grazioso.

PIANO. *p*

mf

poco rit.

dim.

Que j'aime à voir les hi-ron del-les A ma fe-nê-tre tous les ans — Ve-

p

- nir m'ap-port-ter des nou-vel-les De l'ap-proche du doux prin - temps_ Ve -

- nir m'ap-port-ter des nou-vel-les De l'ap-proche du doux prin - temps_

mf *mf*

Le mê-me

nid me di - sent - el - les va re - voir les mê-mes a - mours Ce

p

ri - te - nu - to.

n'est qu'à des amants fi - dè - les A vous an-non-cer les beaux

cresc.

tempo.

jours Ce n'est qu'à des a-mants fi - dè - les A

mf

vous annon-cer les beaux jours Que j'aime à voir les hi-ron-del-les A ma fe-

mf *p*

- nè - tre tous les ans — Ve - nir m'appor-ter des nou - vel - les De l'ap-

- proche du doux prin - temps — Ve - nir m'ap - por - ter des nou - vel - les De l'ap -

- proche du doux prin - temps —

mf *mf* *dim.*

Lors - que les pre - mière - res ge - lé - es Font tom -

p

- ber les feuilles des bois — Les bi - ron -

- del - les ras - sem - blé - es S'appellent tou - tes sur les toits Les hi-ron-

- del - les ras - sem - blé - es S'appellent tou - tes sur les toits

poco rit. *tempo.*

cresc. *f*

Partons par-tons se di-sent - el-les Fuyons la

mf *p*

neige et les au - tans Point d'hi - ver pour les cœurs fi - dè-les Ils sont tou-

- jours dans le prin - temps — Point d'hi - ver pour les cœurs fi -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

- de - les Ils sont tou - jours dans le prin - temps — Si par mal -

The second system continues the vocal and piano parts. The vocal line has some notes with fermatas. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The piano part features a mix of chords and moving lines.

- heur dans le voy - a - - - ge — Vie - ti - - me

The third system shows the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The vocal line has a long note with a fermata. The piano accompaniment continues with a consistent rhythmic pattern.

d'un cru-el en - fant — Une hi - ron -

The fourth system concludes the page. The vocal line and piano accompaniment are shown. The piano part includes a *dim.* (diminuendo) marking. The vocal line ends with a long note and a fermata.

- del - le mise en ca - - ge — Ne peut re-join-dre son a-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'del' followed by a quarter note 'le', then a half note 'ca' with a long dash, and a quarter note 'ge' with a long dash. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

- mant ——— Vous voy - ez ——— mou - rir l'hi - ron - del - -

The second system continues the vocal line with a half note 'mant' followed by a long dash, then a quarter note 'Vous', a quarter note 'voy', a quarter note 'ez' with a long dash, a quarter note 'mou', a quarter note 'rir', a quarter note 'l'hi', a quarter note 'ron', and a half note 'del' with a long dash. The piano accompaniment continues with similar rhythmic patterns.

- le D'en - nui de dou - leur et d'a - mour. ———

The third system continues the vocal line with a half note 'le', a quarter note 'D'en', a quarter note 'nui', a quarter note 'de', a quarter note 'dou', a quarter note 'leur', a quarter note 'et', a quarter note 'd'a', and a half note 'mour' with a long dash. The piano accompaniment features a more complex rhythmic pattern with some triplets.

— Tan - dis que son a-mant fi - dè - - le Près de
poco rit.

cresc. molto. f dim.

The fourth system continues the vocal line with a half note 'Tan', a quarter note 'dis', a quarter note 'que', a quarter note 'son', a quarter note 'a-mant', a quarter note 'fi', a quarter note 'dè' with a long dash, a quarter note 'le', and a half note 'Près de'. The piano accompaniment includes dynamic markings: 'cresc. molto.', 'f', and 'dim.'. The system concludes with a final cadence.

là meurt — le mê-me jour — Tan - dis que

poco rit.

cresc. f dim.

(simplement)

son a-mant fi - dè - - le Près de là meurt — le mê-me

lento. senza rigore.

jour Que j'aime à voir les hi-ron - del-les A ma fe - nê-tre tous les

lento. pp

avec les 2 Ped:

ans — Ve - nir m'ap - por - ter des nou - vel - les De l'ap -

- pro-che du doux prin - temps _____ Ve - nir m'ap - por - ter des nou -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a longer note. The piano accompaniment features chords and arpeggiated figures.

Plus animé.

- vel - les De l'ap - pro-che du doux prin - temps du doux prin -

The second system is marked "Plus animé." and includes a vocal line and piano accompaniment. The piano part has a more active texture with arpeggiated chords. A dynamic marking "p" (piano) is present in the piano part.

tr ad-lib.

- temps du doux prin - temps! _____

The third system features a vocal line with a trill marked "tr ad-lib." and a piano accompaniment. The piano part includes a dynamic marking "mf" (mezzo-forte).

sans la petite Ped:

poco rit.

dim.

The fourth system shows the piano accompaniment with a "poco rit." (poco ritardando) marking and a "dim." (diminuendo) marking. The piano part features a descending arpeggiated pattern.

PARTENZA

CANZONE

Poésie de

FRANÇOIS MALHERBE.

Animato ed appassionato.

PIANO.

Piano introduction in 3/4 time, marked *f* (forte) and *dim.* (diminuendo). The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a final measure marked *dim.* and a fermata.

First system of vocal and piano accompaniment. The vocal line is in 6/8 time, with lyrics: "Ils s'en vont ces rois de ma vie Ces yeux". The piano accompaniment is in 6/8 time, marked *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo).

Second system of vocal and piano accompaniment. The vocal line continues with lyrics: "ces beaux yeux Dont l'éclat fait". The piano accompaniment is in 6/8 time, marked *p* (piano) and *cresc.* (crescendo).

Nota. Dans le $\frac{6}{8}$, les respirations doivent se faire, autant que possible, de 4 en 4 mesures.

pâ - lir d'en - vi - e Ceux mê me des cieux

mf *dim.*

Dieux a - mis de l'in - no - cen - ce Qu'ai - je fait pour mé - ri

mf

- ter Les en - nuis où cette ab - sen - - ce

senza rigore.

Va me pré - ci - pi - ter Les en - nuis où cette ab -

cresc. *f*

court.

- sen - ce Va me pré-ci - pi - ter. —

El - le s'en va cet - te mer -

- veil - le Pour qui nuit et jour —

Quoi que la rai - son me con - seil - le Je brû -

- le d'a - mour Dieux a-mis de l'in-no -

- cen - ce Qu'ai - je fait pour mé - ri - ter

Les en-nuis où cette ab - sen - - ce Va me pré-ci - pi -

- ter Les en-nuis où cette ab - sen - - ce

cresc. *f* *dim.*

Va me pré-ci-pi - ter —

rf *dim.*

doux et attendri.

Les af-fli - gés — ont dans leur pei - ne Re - cours

p *cresc.* *mf* *dim.*

à — pleu - rer — Mais quand mes yeux —

p *cresc.*

se - raient fon - tai - ne Que puis-je es - pé -

mf *dim.*

court. avec véhémence.

- rer ————— Dieux - mis de l'in - no - cen - ce

Qu'ai-je fait pour mé - ri - ter Les en - nuis où cette ab -

- sen - - - ce Va me pré - ci - pi - ter

- sen - - - ce

senza rigore.

Des en - nuis où cette ab - sen - - - ce Va me pré - ci - pi - ter! —

LE CRUCIFIX

Poésie de
A. de LAMARTINE.

And^{te} malinconico.

PIANO.

The piano introduction begins with a 7/4 time signature and a key signature of two flats (B-flat and E-flat). The music is marked *p* (piano). The right hand features a series of chords and a melodic line with a fermata, while the left hand provides a rhythmic accompaniment with eighth notes.

The piano accompaniment for the first vocal line continues with a similar rhythmic pattern. The right hand has chords and a melodic line, and the left hand has a steady eighth-note accompaniment.

The vocal line begins with the lyrics "Toi que j'ai re-cueil-". The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). The music features a mix of chords and melodic lines in both hands.

The vocal line continues with the lyrics "- li sur sa bouche ex-pi - ran - te A - vec son dernier". The piano accompaniment provides a harmonic support with chords and a melodic line in the right hand, and a steady accompaniment in the left hand.

souf - fle et son dernier a - dieu Sym - bo - le deux fois

saint don d'u-ne main mou - ran - te I - ma - ge de mon

Dieu i - ma - ge de mon Dieu!

Que de pleurs ont cou - lé

Sur tes pieds que ja - do - re Depuis l'heu-re sa - crée où

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

— du sein d'un mar - tyr Dans mes tremblan - tes mains

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

tu passas tiède en - co - re De son dernier sou - pir de son dernier sou -

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a more active right hand with chords and a bass line in the left hand.

- pir!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note C5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a *dim.* (diminuendo) marking.

Les saints flambeaux je-taient u-ne der-niè-re flam-me Le pré-tremurmu-

-rait cesdouxchantsde la mort Pa-reils auxchantsplain-tifs quemurmureu-ne

fem-me A l'en-fant qui s'en-dort à l'en-fant qui s'en-dort!

poco rit.
tempo.

Et moi de-bout — sai-si dû-ne terreur se-

cresc. *sfp* *sotto voce.*

- crè-te Je n'osais m'ap-pro-cher de ce reste a-do-ré

cresc.

largement. Com-me si du tré-pas la majesté mu - et - te l'eût dé-jà con-sa-

poco rit.

f *dim.* *f*

- cré Je n'o - sais — mais le prêtre en-tendit mon si-

tempo.

f *dim.* *sfp*

- len - ce Et de ses doigts gla-cés pre - nant le cruci - fix —

cresc. molto.

senza rigore.

— Voi-là le souve-nir et voilà l'es-pé-ran - ce Emportez -

f dim. f dim.

- les em-por - tez - les ——— mon fils

Plus vite.

cresc molto.

Oui tu me res-te - ras ô fu-nèbre hé-ri - ta - ge Sept

f dim. f dim.

fois de-puis ce jour l'ar - bre que j'ai plan - té Sur sa

pp

tom - be sans nom a chan - gé de feuil - la - ge

marcato.

Tu ne m'as pas quit - té tu ne m'as pas quit - té

mf

Je chercherai la pla - ce où sa bouche ex - pi - ran - te

1º tempo.

p

Ex-ha-la sur tes pieds irrévo-cable a - dieu

pressez. *rit.*

cresc molto *f*

avec exaltation.

Et son â - me vien - dra gui - der mon âme er -

Maestoso.

mf

- ran - - te Au sein du mê - me

Dien ———— oui son â - me vien -

- dra gui - der mon âme er - ran - - te Au

più f

sein du mê-me Dieu au

pizz

sein du mê-me Dieu au

f

ritenuto.

sein du mê-me Dieu!

ff

ff

JE VEUX OUBLIER...

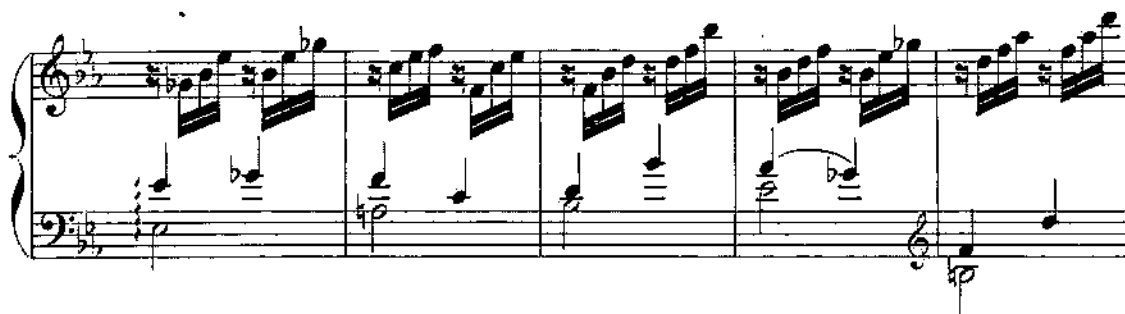
Poésie de
EMILE AUGIER.

All^{to} appassionato.

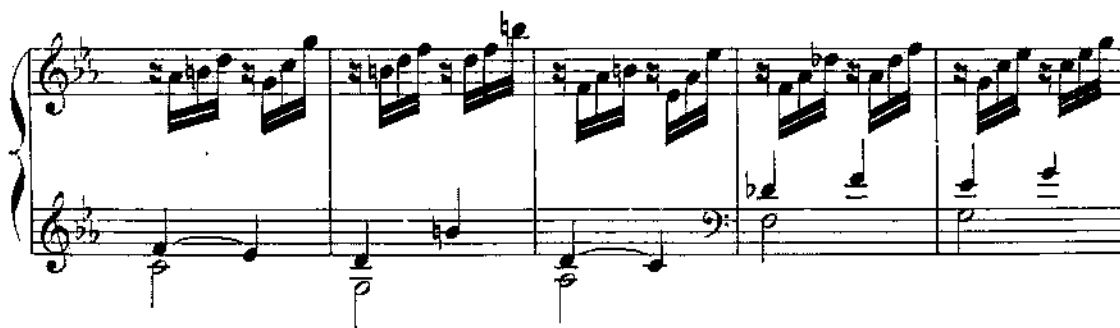
PIANO.



The first system of the piano accompaniment. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.



The second system of the piano accompaniment, continuing the melodic and harmonic development from the first system.



The third system of the piano accompaniment, showing further progression of the piece.



The fourth system of the piano accompaniment, concluding the page's musical notation.

Je veux ou - bli - er ——— ou-bli - er que

p

jài - me Em-por-tez moi loin a - mis ——— loin d'i -

- ci ——— En Flandre en Es - pa - gne à Na-ple en Bo-

- hê - me Si loin qu'en che-min res - te mon sou-

Plus large.

- ci Si loin qu'en che - min res - - te mon sou -

f suivez.

- ci!

tempo.

f

a piacere

Que res-te-ra - t'il en moi — de moi mê -

suivez.

- me Lorsqu'à m'en gué - rir — j'au - rai ré - us - si? — N'im -

tempo.

- por - - - te — Je veux fer - mer ma bles-

f *p*

- su - re — Les lon-gues dou - leurs ne sont

pas mon lot — Al - lons par pa - ys — cou-

- rir l'a-ven - tu - re Pour nous se-cou - er partons —

Plus large.

au ga - lop Pour nous se - cou - er par - tons —

f suivez.

au ga - lop

Sans te dire a - dieu — chè - re cré - a -

Plus lent.

p

- tu - re Car mon cœur fon - drait — fon - drait en san -

- glots _____

1^o tempo.

mf *dim*

Nous re - po - se - rons _____ la course as - sou - vi - e

p

Dans le ser - po - let _____ le baume et le thym _____

Mais _____ si d'en cueil - lir _____ il me prend en -

- vi - e Dé-tournez mes doigts d'un fa-tal bu -

court

- tin _____ ri - te - nu - to. Car ce fut ain -

Plus lent.

pp

- si qu'el - le prit ma vi - e Sans en rien sa -

- voir par un frais ma - tin _____ Oui ce fut ain - si

3

Quel-le prit ma vi - e Sans en rien sa - voir par un frais ma -

cresc *dim* *p* *suivez*

- tin J'é - tais à ge - noux

plus animé

par - mi la bru - yè - re

cresc. *pressez cresc molto.*

Partons mes a - mis par - tons! j'ai

suivez. *tempo 1^o*

soif de cou - rir _____ Que mon che - val jette au

f *mf*

vent sa cri - niè - re Voy - ons l'ho - ri - zon

mf

de - vant nous s'ou - vrir Voy - ons l'ho - ri - zon de - vant

p *cres molto.*

nous s'ou - vrir! _____

ff

Ah! — partez sans moi — par-tez sans

doublez le Mouvt
dim. *p*

moi — l'a - me pri-son - niè - re ai - me sa pri-

rit. *Andante.* *p*

- son et veut y mou - rir — l'a - me pri-son-

dim.

- niè - re ai - me sa pri - son et veut y mou-

animez *mf*

Plus large.

-rir — ai - me sa pri - son et veut y mou-

Plus large.

cresc. *f* *f dim.*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing the lyrics '-rir — ai - me sa pri - son et veut y mou-'. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The tempo is marked 'Plus large.'. The piano part includes dynamic markings 'cresc.', 'f', and 'f dim.'.

-rir!

très animé.

ff *ff sempre.*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing the lyrics '-rir!'. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The tempo is marked 'très animé.'. The piano part includes dynamic markings 'ff' and 'ff sempre.'.

Detailed description: This system contains a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff bracket. It continues the musical texture from the previous system.

dim poco a poco.

Detailed description: This system contains a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff bracket. It concludes the piece with a 'dim poco a poco' marking.

NOËL

Poésie de
THÉOPHILE GAUTIER.

All^{to} moderato. Le ciel est noir _____

PIANO. *mf*

la terre est blan-che _____ Clo - ches... ca - rillon-nez gaie-

- ment _____ ca-ril-lon-nez gaie - ment _____

Jé-sus est né! — Jé-sus est né! — Jé-sus est

f

né! — Le ciel est

mf

noir — la terre est blan - che —

Clo - - ches — ca-ri-lon-nent gaie-ment! —

Jé-sus est né la Vier-ge pen - che Sur lui son vi - sa - ge char -
Même Mouvt.

mf *p*

- mant La Vier-ge pen - che Sur

mf *p*

lui son vi - sa - ge char - mant Pas de cour -
très simplement

mf *dim.* *p*

- ti - nes fes - ton - né - es Pour pré - ser - ver l'en - fant du

froid— Rien que les toi - les d'a - rai - gné - es

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'froid' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

Qui pen-dent des pou - tres du toit— Qui pen-dent

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'Qui pen-dent' followed by eighth notes. The piano accompaniment includes a crescendo hairpin in the right hand.

Poco rit.

des pou - tres du toit—

The third system is marked 'Poco rit.' and features a vocal line with a half note 'des pou - tres du toit' followed by a long rest. The piano accompaniment includes a mezzo-forte (mf) dynamic marking and a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand.

The fourth system continues the piano accompaniment with intricate sixteenth-note patterns in the right hand and sustained chords in the left hand. The vocal line is not present in this system.

très simplement.

Il trem-ble sur la pai - le frai - che Le cher pe -

p

- tit en - fant Jé - sus — Et pour l'é - chauff - fer

dans sa crè - che L'âne et le bœuf souf - flent des -

Poco rit.

- sus — L'âne et le bœuf souf - flent des - sus.

mf

dolce.

La nei - ge au
Même mouvt!

pp

chau - me coud ses fran - ges

noblement.

Mais sur le toit s'ouvre le ciel

più f

avec la Pédale.

Mais sur le toit s'ouvre le ciel

più f

Et tout en blanc le chœur des an - - ges

8^a

più f

Chan - te aux ber - gers — chante aux ber - gers — No -

cresc sempre.

- ël! — No - ël!

1^o tempo.

ff

Oui tout en blanc — le chœur des an —

mf

ges Chante aux ber - gers — No - ël —

ff

No - ël! — No - ël! — No -

court.

ff

- ël! —

ff

LE PRINTEMPS

VALSE CHANTÉE

Poésie de
PHILIPPE GILLE.All^o. brillante.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score begins with a dynamic marking of *f* (forte). The first system shows a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady accompaniment in the left hand. The second system continues this pattern with some melodic development in the right hand. The third system introduces a change in the right hand's texture, featuring more complex chords and a dynamic marking of *f*. The fourth system features a prominent melodic line in the right hand with a dynamic marking of *ff* (fortissimo). The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

Le prin - temps vient de re - naî - tre Les li - las vont

p

re - pa - raî - tre De son vol dé - jà pre - nant l'es -

- sor L'amour dit ai - mez — en - cor!

f

L'her - be pousse et ver - dit joy - eu - se La fo - rêt re - de -

p

ri - te - nu - to .

vient om - breu - se Dé - jà — Le prin - temps vient de re - tempo.

suivez p

- naï - tre Les li - las vont re - pa - raî - tre De son

vol - dé - jà pre - nant l'es - sor L'a - mour dit - ai - mez —

— en - cor! Du so - leil - c'est le - ré -

f p cresc.

-veil — L'oi-seau vient d'ou-vrir ses ai - les Il — gé -

cresc. *p*

- mit — Il fait — un nid — Bien doux aux a-mours nou - vel -

cresc. *p* *cresc.*

- les Les rô - seaux — Le long des eaux Cour - bant — leur

p

feuil - les nais - san - les Se mi - rant —

Vont effleu - rant du front — les on - des fu - yan - tes

Sur — la ri - ve tout — se tait —

Et — l'é - cho — de la — fo - rêt —

Plus lent.

Est dis - cret — Le prin - temps vient

dim. *suivez.* *p*

de re - naî - tre Les li - las yont re - pa - raî - tre

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melody with lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.

De son vol dé - jà pre - nant l'es - sor l'amour dit au -

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.

- mez en - cor

The third system continues the vocal line and piano accompaniment. The vocal line has a melody with lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking 'f' is present in the piano part.

The fourth system continues the piano accompaniment. The vocal line is not present in this system. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking 'ff' is present in the piano part.

Sous les grands bois à tra - vers les prés verts Com - men - ce u -

f *mf*

- ne cour - se fol - le C'est à - qui mieux cher - che -

f *mf*

- ra Trou - ve - ra - La fleur ou - vrant sa co - rol - -

- le Doux mo - ment - - Ins - tant char - mant Un

p

point_ dans l'herbe é - tin - cel - le Sous les

doigts — la fleur des bois Se meurt_ pour vous ren - dre

bel - le On_ s'en pare et l'on_ sou - rit —

— Sans_ l'en - ten - dre

Plus lent.

qui vous dit — Cru - el - le!

f *dim.* *sùivez.*

Le prin - temps vient de re - naî - tre Les li -

tempo. *p*

- las_ vont re - pa - raî - tre De son vol_ dé -

-jà pre - nant l'es - sor L'a-mour dit_ ai - mez en -

- cor ——— L'amour dit ai - mez en - cor ———

mf *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of two flats and a common time signature. It begins with a long note on 'cor', followed by a melodic line for 'L'amour dit ai - mez en - cor'. The bottom staff is a piano accompaniment in a bass clef, starting with a *mf* dynamic and featuring chords and moving lines in both hands.

Plus lent.

L'amour dit ai - mez ——— en - cor! ah! ———

suivez. *animé.* *f* *p*

Detailed description: This system contains the third and fourth staves. The tempo marking 'Plus lent.' is placed above the vocal staff. The vocal line continues with 'L'amour dit ai - mez' followed by a long note on 'en - cor!' and an 'ah!' exclamation. The piano accompaniment includes the instruction 'suivez.' and 'animé.' above the right hand, and dynamic markings *f* and *p* below the right hand.

ah! ——— ah! ——— ah! ———

f *p*

Detailed description: This system contains the fifth and sixth staves. The vocal line features three 'ah!' exclamations, each with a long note. The piano accompaniment continues with chords and moving lines, marked with *f* and *p* dynamics.

ah! ——— ah! ———

f *p*

Detailed description: This system contains the seventh and eighth staves. The vocal line features two more 'ah!' exclamations. The piano accompaniment continues with chords and moving lines, marked with *f* and *p* dynamics.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two "ah!" markings. The piano accompaniment includes dynamic markings *f*, *p*, and *tr*.

Second system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two "ah!" markings. The piano accompaniment includes a *tr* marking.

Third system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has one "ah!" marking. The piano accompaniment includes the instruction *poco rit. tempo.*

Fourth system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has one "ah!" marking. The piano accompaniment includes dynamic markings *f* and *p*, and fingerings 1, 2, 3, 4, 5.

First system of musical notation. The vocal line (top) features a melodic line with three "ah!" vocalizations. The piano accompaniment (bottom) includes dynamic markings *f* and *p*.

Second system of musical notation. The vocal line (top) features a melodic line with two "ah!" vocalizations. The piano accompaniment (bottom) includes dynamic markings *f* and *p*.

Third system of musical notation. The vocal line (top) features a melodic line with two "ah!" vocalizations. The piano accompaniment (bottom) includes dynamic markings *f*, *p*, and *tr*.

Fourth system of musical notation. The vocal line (top) features a melodic line with two "ah!" vocalizations. The piano accompaniment (bottom) includes dynamic markings *tr*.

poco rit.

ah!

tempo.

Le prin-

mf

- temps vient de re - naî - tre Les in - las vont

re - pa - rai - tre De son vol - dé - jà pre -

- nant l'es - sor L'amour dit_ ai - mez ai - mez en -

cre - *cen* - *do.*

Variante. *ah!*

- cor *ah!* *ritenuto.* *ah!* ai -

f *ff* *sec* *suivez.* *f*

- mez en - cor!

ff *ff*

SOYEZ BÉNIE!

Poésie de
JULES BARBIER.

Appassionato.

PIANO.

The piano introduction is written for a grand piano in 7/4 time. It begins with a forte (*f*) dynamic and a half note chord in the right hand. The left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a decrescendo (*dim.*) and a triplet of eighth notes in the right hand.

(le Mouvement est donné par la déclamation vraie des paroles)

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a soprano range, starting with a whole note rest followed by a half note. The piano accompaniment is in a grand piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

Je vous a-vais don-né ma vi - e

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with eighth notes and a half note. The piano accompaniment remains consistent with the first system.

Je vous a-vais donné mon cœur Mon a-mour heu-reux et vain-

plus lent.

- queur Aux an- ges même eut fait en - vie Aux an- ges même eut fait en -

- vi - - e O Dieu! que ces beaux

cresc. *dim.*

poco rit. ³ jours sont vi- te ré- vo- lus Je vous a- dore in- gra - te je vous a -

tempo. *p*

- dore in- gra - te et vous ne m'aimez plus

piu. f

plus lent.

et vous ne m'aimez plus — Je vous a - dore in - gra - te

più f *fp* *rit.* *dim.*

et vous ne m'aimez plus! —

tempo 4^o

p *cresc.* *f* *dim.*

J'ai con-nu des douleurs mor - tel - les J'ai ressen-ti d'âpres tour-

p

- ments Hé-las! les larmes des a - mants Sont de toutes les plus cru-

plus lent.

- el-les Sont de toutes les plus cru - el - les O Dieu _____

cresc. f

meno rit.

— que ces beaux jours sont vi - te ré - vo - lus Je vous a -

dim. p

tempo.

- dore _____ in - gra - te je vous a - dore _____ in - gra - te _____

et vous ne m'aimez plus — et vous ne m'ai-mez

più f *più f*

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are 'et vous ne m'aimez plus — et vous ne m'ai-mez'. The piano part features a series of chords in the left hand and a melodic line in the right hand. Dynamic markings 'più f' are placed above the piano staff.

plus lent.

plus — Je vous a - dore in - gra - te

fp *rit.* *dim.*

Detailed description: This system contains the next two measures. The tempo marking 'plus lent.' is centered above the vocal line. The lyrics are 'plus — Je vous a - dore in - gra - te'. The piano accompaniment continues with a similar texture. Dynamic markings 'fp', 'rit.', and 'dim.' are present in the piano staff.

et vous ne m'ai-mez plus! —

tempo 1^o

p *crese.* *f* *dim.*

45

Detailed description: This system contains the next two measures. The tempo marking 'tempo 1^o' is placed above the piano staff. The lyrics are 'et vous ne m'ai-mez plus! —'. The piano accompaniment becomes more rhythmic. Dynamic markings 'p', 'crese.', 'f', and 'dim.' are present. A measure number '45' is written at the bottom right of the piano staff.

Detailed description: This system contains the final two measures of the piece. It consists of piano accompaniment in both treble and bass clefs. The music concludes with a final chord in the right hand.

J'ai-mais d'une a-mour in-fi - ni - e Vous n'aimiez que d'un cœur lé-

- ger Plaise au ciel ne pas me ven - ger Et si j'en meurs so-yez bé-

plus lent.

- nie et si j'en meurs soyez bé - ni - e O Dieu!

cresc. *f*

poco rit.

que ces beaux jours sont vi - te ré - vo - lus Je vous a -

dim. *p* *tempo.*

15

- dore _____ in - gra - te je vous a - dore _____ in -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melodic line with some ties and rests. The piano accompaniment features a steady bass line with chords in the right hand.

- gra - te! _____ Et vous ne m'ai - mez plus _____

più, f

The second system continues the vocal and piano parts. The piano accompaniment includes the dynamic marking *più, f* in the bass line.

et vous ne m'aimez plus _____ *plus lent.* Je vous a - dore in -

più, f *fp* *rinf*

The third system includes the instruction *plus lent.* above the vocal line. The piano accompaniment features dynamic markings *più, f*, *fp*, and *rinf* in the bass line.

- gra - te Et vous ne m'ai - mez plus! _____ *tempo 1^o*

dim. *p* *cresc.* *f*

The fourth system concludes the page with the instruction *tempo 1^o* above the vocal line. The piano accompaniment includes dynamic markings *dim.*, *p*, *cresc.*, and *f* in the bass line.

JE T'AIMERAI!

ANCIENNE POÉSIE

All.^{to} espressivo.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes, starting on a G4 and moving up stepwise to a B4, then descending. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics markings include *p* (piano), *cresc.* (crescendo), and *f dim.* (forte then diminuendo).

The first system of the vocal and piano accompaniment. The vocal line begins with a whole note G4, followed by a series of eighth notes: A4, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *rf* (ritardando forte) is present.

Je t'ai-me - rai_ je ché-ri-rai mes chaî-nes Tant que la

The second system of the vocal and piano accompaniment. The vocal line continues with a series of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *rf* is present.

rose au-ra sa douce o - deur_ Le ciel ses feux_ la ter-re ses fon-

- tai- nes L'on- de son cours et les bois leur frai- cheur Je t'aime - rai_ je t'aime-

- rai_ je t'ai - me - rai!

Je t'aime - rai_ je te se-rai fi -

- dè - le Tant que l'oi-seau char-mè-ra les buis - sons_ Que du caïl -

- lou_ jail-li-ra l'é-tin - cel - le Tant que l'é - cho ré-pè-te-ra les

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics '- lou_ jail-li-ra l'é-tin - cel - le'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. The key signature has one flat, and the time signature is 4/4.

sous Je t'aime - rai_ je t'aime - rai_ je

The second system continues the vocal line with lyrics 'sous Je t'aime - rai_ je t'aime - rai_ je'. The piano accompaniment includes dynamic markings: *mf*, *piu f*, *f*, and *dim.*. There is a triplet of eighth notes in the piano part. The vocal line has a long note on 'je'.

tai - me - rail_

The third system continues the vocal line with lyrics 'tai - me - rail_'. The piano accompaniment features a dense texture with many chords, marked with *pp*, *piu f*, *cres.*, and *f dim.*. The piano part has a complex rhythmic structure with many sixteenth notes.

Je t'ai-me - rai_ tant que dans la na - tu - re Suc - cè-de-

The fourth system continues the vocal line with lyrics 'Je t'ai-me - rai_ tant que dans la na - tu - re Suc - cè-de-'. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with dynamic markings *mf* and *f*.

- ront les ro-ses aux bou - tons. Aux noirs fri - mats. la ri - an - te ver -

- du - re Les fruits aux fleurs les sai - sons aux sai - sons. Je t'ai - me

- rai. je t'ai - me - rai je t'ai - me -

- rai!

MAI

Poésie de
JOSEPHIN SOULARY.

Animé, avec grâce.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Verdure aux bois bou-tons aux". The piano accompaniment starts with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The right hand plays chords and eighth-note patterns, while the left hand continues with the eighth-note accompaniment.

The second system of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ti - - - ges" and "Rayons dans l'air baume au ra -". The piano accompaniment begins with a *poco rit.* (poco ritardando) marking. The right hand plays chords and eighth-note patterns, while the left hand continues with the eighth-note accompaniment.

poco rit.

- vins Terre et ciel sont pris de ver - ti

- ges di - vins di -

cresc.

- vins Sous l'au-bé-pi-ne qu'il as - siè - ge

f dim. p

L'essaim des bourdons que-rel - leurs A l'en-vi font pleuvoir la

poco rit.

poco rit.

nei - ge - des fleurs

cresc.

des fleurs

f

dim.

Dieu dit: Dieu dit ai-mez soy-ez en -

f *dim.* *p*

poco rit.

joi - - - e Cueil-lez vos pri-meurs au prin-

poco rit.

- temps Pour en u-ser je vous en - voi

- e Le temps Le

cresc.

temps! Sur ses pas j'ai mis l'es-pé - ran - ce

f dim. p

espressino.

A-près la nuit j'ai mis le jour Et j'ai mis près de la souf-

poco rit.

poco rit.

- fran - ce - l'a - mour

cresc.

l'a - mour!

f *f*

dim. *f*

STROPHE DE PSYCHÉ

Poésie de
PIERRE CORNEILLE.

And^{no} appassionato.

PIANO.

mf

First system of the piano introduction. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a rhythmic accompaniment of chords and eighth notes.

Second system of the piano introduction. The right hand continues the melodic line with more complex phrasing. The left hand maintains the accompaniment.

L'AMOUR. (Mezzo Soprano)

Je suis — ja -

First system of the vocal and piano accompaniment. The vocal line begins with a whole note rest followed by the lyrics. The piano accompaniment starts with a *mf* dynamic and includes a crescendo hairpin.

p

- lous ——— Psyché de tou - te la na - tu - re

mf

stip.

Je suis ——— ja - lous ——— Psyché de tou - te la na -

mf

stip.

- tu - re de tou - te la na - tu - re Les rayons du so -

p

stip.

- leil ——— vous baisent trop sou - vent ——— Vos cheveux souffrent.

trop — les caresses du vent Dès qu'il les flat - te dès qu'il les

flat-te j'en mur - mu - - re - - L'air mê - me

pp

que vous res-pi-rez A - vec trop de plai - sir pas-se par vo-tre

bou - che Votre ha-bit de trop près vous touche Et si-tôt que vous soupirez Je ne sais

cresc. molto. *f* *p*

qu*oi* qui m'effa-rou-che Craint par-mi vos sou-pirs des sou-pirs é - ga -

pizz.

rés — Je suis — ja - loux — Psy-ché

cresc. molto f *p*

de tou - - - te la na - tu - - re

Je suis — ja - loux — Psy-ché

largement

de - tou - - te la na - tu - re de tou - te la na -

f *dim.*

- tu - re je suis ja - loux _____ Psy - ché _____ je suis ja -

tempo

cresc. *rf* *cresc.*

tu - - te la na -

- loux _____ Psy - ché je suis jaloux de tou - te la na -

rf *cresc molto.* *f* *dim.*

- tu - re de - - tou - te la na - tu - - re!

tempo.

fp *rf* *cresc molto.* *dim.* *pp*

TOUJOURS!

Poésie de
SULLY PRUDHOMME.

Avec chaleur, mais pas trop vite.

PIANO.

f

poco rit. l - ci bas

tous les li-las meu - rent Tous les chants des oi-seaux sont courts

p

cresc

Je rêve aux é-tés qui de-meu - rent tou -

- molto. *f* *dim.* *p*

- jours ————— tou - jours ————— tou -

jours!

poco rit. I - ci - bas les lèvres ef -

- fleu - rent Sans rien lais - ser de leur ve - lours ————— Je

cresc - - - molto.

rêve aux baisers qui de - meurent tou - - jours

f *dim.* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting with a half note 'rêve' and followed by eighth notes for 'aux baisers qui de - meurent'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano).

tu - jours tu - jours!

Detailed description: This system contains the next two measures. The vocal line continues with 'tu - jours' and 'tu - jours!' on a long note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

f *poco rit.*

Detailed description: This system contains the next two measures, which are purely instrumental for the piano. It begins with a *f* (forte) dynamic and concludes with a *poco rit.* (ritardando) marking. The piano part features a complex texture with many sixteenth notes in the bass line.

l - ci - bas tous les hom-mes pleu - rent

p

Detailed description: This system contains the final two measures. The vocal line starts with a long note 'l - ci - bas' followed by 'tous les hom-mes pleu - rent'. The piano accompaniment consists of chords and simple melodic lines in both hands, starting with a *p* (piano) dynamic.

Leurs a - mi - tiés ou leurs a - mours _____ Je rêve aux

crese - - molto. **f**

couples qui de - meur - rent tou - - jours _____

dim. **p**

_____ tou - jours tou - jours!

crese molto f **f** **f**

poco rit.

L' HOMME AU SABLE

BERCEUSE

Poésie de

ALFRED BUSQUET.

Andante. (avec grâce et naïveté.)

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole rest, followed by a series of chords and eighth notes. The left hand starts with a bass clef and a key signature of one sharp (F#), playing a steady eighth-note accompaniment.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a whole rest and then singing the lyrics. The piano accompaniment consists of two staves: the right hand with a treble clef and the left hand with a bass clef. The piano part includes chords and eighth-note accompaniment.

E homme au sable a pas - sé sur les

The second system of the song continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, singing the lyrics. The piano accompaniment consists of two staves: the right hand with a treble clef and the left hand with a bass clef. The piano part includes chords and eighth-note accompaniment.

yeux de Bé - bé - Il a laissé tom - ber - sa poussière bé - ni - e

Mère, un bai-ser l'enfant s'en - dort — L'ange a pli - é ses ai-les

ri - te - nu - to.
d'or — L'homme au sable a pas - sé — la jour-née est fi - ni -

e — L'homme au sable a pas - sé dans l'es - prit de Bé -
tempo.

- bé — Il a lais-sé tom - ber ses ri-an-tes i - ma - ges —

Ro - ses de pourpre, pa-pil - lons — Ar - lequins aux ri-ches pail -

ri - te - nu - to.
- lons — E homme au sable a pas - sé — pour les enfants bien sa -

- ges — E homme au sable a pas - sé dans le cœur de Bé -

pp

avec la petite Ped.

- bé — Son souffle a fait ger - mer — les fruits de la pri - è - re —

Il ob-tient de l'an-ge gar - dien_ La sau-té pour pa-pa pourma-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- man pour son chien _____ L'homme au sable a pas - sé_ Bé - tempo.

poco rit. *pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest for the word 'chien' and then continues with 'L'homme au sable a pas - sé'. The piano accompaniment includes a section marked 'poco rit.' and 'pp' (pianissimo). The tempo marking 'Bé - tempo.' is placed above the vocal line.

a piacere.

- bé clot sa pau - piè - re _____ Bé - bé clot sa pau - piè -

The third system continues the vocal line and piano accompaniment. The vocal line has a long rest for the word 're' and then continues with 'Bé - bé clot sa pau - piè -'. The piano accompaniment features a section marked 'a piacere.' (ad libitum).

re _____

tempo. *pp*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long rest for the word 're' and then continues with 're'. The piano accompaniment includes a section marked 'tempo.' and 'pp' (pianissimo).

CHANSON DE L'ALOUETTE

imitée de
ROUSSEAU.

Allegretto vivo.

PIANO:

The first system of piano accompaniment consists of two staves. The right hand (treble clef) features a melodic line with eighth-note patterns, accented notes, and a slur over the final two measures. The left hand (bass clef) provides a harmonic accompaniment with chords, marked with a forte *f* dynamic.

The second system of piano accompaniment continues the melodic and harmonic patterns from the first system, maintaining the *f* dynamic.

A short vocal line in treble clef, showing a triplet of eighth notes.

A-lou - et - -

The second system features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with chords and a melodic line in the right hand, marked with a piano *p* dynamic.

A-lou - et - -

te! a - lou - et

te! a - lou - et

mf

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'te! a - lou - et' and feature triplet markings. The piano accompaniment is in a grand staff with a mezzo-forte (*mf*) dynamic marking.

- te! Au point du jour par la ro - sé

f p

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics '- te! Au point du jour par la ro - sé'. The piano accompaniment features a dynamic marking of *f p* (fortissimo piano).

e Dès que ta plume est ar - ro

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'e Dès que ta plume est ar - ro'. The piano accompaniment continues with a steady accompaniment.

sé e Tu fais en l'air mil le dis

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'sé e Tu fais en l'air mil le dis'. The piano accompaniment continues with a steady accompaniment.

cours ————— En l'air des ai-les tu fré -

f *p*

- - - - - til - - - - - les Et pen-due au ciel tu ba -

- bil - - - - - les Et con-tes aux vents —

tes — a - - - - - mours ————— En Pair des

f *p*

ai - les tu fré - til - - - les Et pen - due

f *p*

au ciel tu ba - bil - - - les Et con - tes aux

sostenuto.

vents _ tes a - mours et con - tes aux vents _

tes a - mours _

f *p*

Pe-tit oi - seau que Dieu pro - tè - ge ——— Que n'ai-je hé-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Pe-tit oi - seau que Dieu pro - tè - ge ——— Que n'ai-je hé-". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- las le pri - vi - lè - ge De mé - lan - cer à ta hau - teur ———

The second system continues the vocal line and piano accompaniment. The lyrics are: "- las le pri - vi - lè - ge De mé - lan - cer à ta hau - teur ———". A triplet of eighth notes is marked with a '3' above it in the vocal line. The piano accompaniment continues with similar harmonic support.

Et loind'une at-teinte in-hu - mai - - ne ———

The third system continues the vocal line and piano accompaniment. The lyrics are: "Et loind'une at-teinte in-hu - mai - - ne ———". The piano accompaniment maintains its rhythmic and harmonic structure.

— De je - ter aux mōnts à la plai-ne Le nom qui fait bat-tre mon

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "— De je - ter aux mōnts à la plai-ne Le nom qui fait bat-tre mon". The piano accompaniment ends with a final chord.

cœur Le nom qui fait bat - tre mon

A - lou - et te!

cœur A - lou - et te!

a - lou - et te!

a - lou - et te!

Au point du jour par la ro - sé

- e Dès que ta plume est ar - ro - sé

- e Tu fais en l'air mil - le dis - cours

En l'air des ai - les tu fré - til - - - les Et pendue

au ciel tu ba - bil - - - les Et con - tes aux vents

sostenuto.

tes a - mours et con-tes aux vents_ tes a -

animez.
- mours tes a - mours tes a - mours
animez.
f p f p

tes a mours
Vite.
tes a - mours
f dim. f f

VIVRE ET MOURIR LÀ!

CHANSON VÉNITIENNE
à deux voix

Poésie de
ALFRED DE MUSSET.

All^o marcato e con grazia.

PIANO.

The first system of the piano introduction is in 2/4 time and B-flat major. It begins with a *mf* dynamic. The right hand features a melodic line with some grace notes and fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1) indicated above it. The left hand provides a steady accompaniment with chords and single notes.

The second system continues the piano introduction. It includes a trill (*tr*) in the right hand towards the end of the system. The accompaniment remains consistent with the first system.

The third system contains the vocal entries and piano accompaniment for the first system of the song. It features two vocal staves (Soprano and Baritone/Mezzo-Soprano) and a piano accompaniment. The lyrics are: "A Saint Blai - se à la Zuec - ca_ Vous étiez". The piano part continues with a steady accompaniment.

Nota. La 1^{re} partie doit être chantée par un Soprano; la 2^{de} partie peut être chantée par un Baryton ou un Mez-
-zo Soprano.

vous é-tiez bien ai - - se A Saint Blai

vous é-tiez bien ai - - se A Saint Blai

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "vous é-tiez bien ai - - se A Saint Blai".

- se — A — Saint Blai - se à la Zuec - ca —

- se — A — Saint Blai - se à la Zuec - ca —

The second system continues the musical score with two vocal staves and a piano accompaniment. The lyrics are: "- se — A — Saint Blai - se à la Zuec - ca —".

Nous é-tions bien là — nous é-tions bien là — A — Saint

Nous é-tions bien là — nous é-tions bien là — A — Saint

The third system concludes the musical score with two vocal staves and a piano accompaniment. The lyrics are: "Nous é-tions bien là — nous é-tions bien là — A — Saint".

Blai - se à la Zuec - ca ___ Nous é-tions bien là ___

Blai - se à la Zuec - ca ___ Nous é-tions bien là ___

rit
Nous é-tions bien là ___ Nous é-tions bien là! ___

rit
Nous é-tions bien là ___ Nous é-tions bien là! ___

tempo.
suivez comme la voix. *f* *f*

f *f*

19

Mais de vous en sou-ve - nir — Prendrez-vous la pei - ne —

p

poco rit. *tempo.*

Prendrez vous la pei - ne — Mais de

poco più lento. *rit.*

vous en sou-ve - nir — Et d'y re-ve - nir et d'y re - ve -

suivez.

cresc. *dim.*

20

- nir — Mais de vous en sou-ve - nir — Prendrez vous la

tempo

p

poco rit.

pei - ne _____ Prendrez vous la pei - ne? _____

tempo. *poco più lento.* *rit.*

Mais de vous en sou-ve - nir _____ Et d'y re-ve - nir _____ et d'y re - ve - _____

cresc. *dim.*

A - Saint Blai - se à la Zucc - ca _____

- nir _____ A - Saint Blai - se à la Zucc - ca _____

tempo. *f* 5 4 3 2 1 5 5 5

1^{re} dolce

Dans les prés fleu - ris — Cueil - lir la ver - vei - - ne —

p

2^e dolce.

Dans les prés fleu - ris — Cueil - lir la ver - vei - - ne —

f

A — Saint Blai - se à la Zuec - ca —

f

p Vous é-tiez vous é-tiez bien ai - - - se *mf* A Saint

p Vous é-tiez vous é-tiez bien ai - - - se *mf* A Saint

p *mf*

Blai - - - se - A Saint Blai - se à

Blai - - - se - A Saint Blai - se à

f *f*

5 4 3 3
2 1 2 1

p la Zuec - ca - Vivre et mourir là - Vivre et mourir

p la Zuec - ca - Vivre et mourir là - Vivre et mourir

p

rit. *f*
là Ah!
rit. *f*
là Ah!
tempo
suivez. comme la voix. *f*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines start with a 'rit.' (ritardando) and a 'là' note, followed by an 'Ah!' exclamation. The piano accompaniment features a melodic line with a 'rit.' and a 'tempo' marking, and a bass line. The second system continues the vocal lines and piano accompaniment, with the piano part marked 'comme la voix.' and 'f'.

ff
Vivre et mou - rir
ff
Vivre et mou - rir

Detailed description: This system contains the third and fourth systems of music. The vocal lines are marked 'ff' (fortissimo) and contain the lyrics 'Vivre et mou - rir'. The piano accompaniment continues with a melodic line and a bass line, also marked 'ff'.

là vivre et mou - rir là
là vivre et mou - rir là

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines are marked 'là vivre et mou - rir là' and 'là vivre et mou - rir là'. The piano accompaniment continues with a melodic line and a bass line.

Vi - - vre_ vi - - vre_

Vi - - vre_ vi - - vre_

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics "Vi - - vre_ vi - - vre_". The piano accompaniment is in the bottom two staves, featuring a complex texture with many beamed notes and chords.

et mou-ri-r _____ là! _____

et mou-ri-r _____ là! _____

The second system consists of three staves. The top two staves are vocal lines with lyrics "et mou-ri-r _____ là! _____". The piano accompaniment is in the bottom two staves, continuing the complex texture from the first system.

The third system consists of three staves. The top two staves are empty, indicating the end of the vocal part. The piano accompaniment continues in the bottom two staves, ending with a double bar line and a fermata. The word "STP" is written vertically at the end of the system.

SOUS BOIS

Op. 10
pour Mezzo Soprano et Baryton.

Poésie de
PHILIPPE GILLE.

Andante. (avec une douce mélancolie.)

PIANO.

p

Ped

Ped

cresc

p

Mar - chons de - vant nous — mar -

p

Mar - chons de - vant nous — mar -

mf

dim.

p

- chons de-vant nous — bien douce est la pen - te —

- chons de-vant nous — bien douce est la pen - te —

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "- chons de-vant nous — bien douce est la pen - te —". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

mf Le rossi - gnol chan - te — *p* le ros-si-gnol chan - te Dans

mf Le rossi - gnol chan - te — *p* le ros-si-gnol chan - te Dans

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "Le rossi - gnol chan - te — le ros-si-gnol chan - te Dans". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf* and *p*.

cresc. l'om - bre des bois — Nos cœurs sont d'ac - cord et la nuit est

cresc. l'om - bre des bois — Nos cœurs sont d'ac - cord et la nuit est

The third system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "l'om - bre des bois — Nos cœurs sont d'ac - cord et la nuit est". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *cresc.*

p

bel - le — El - le nous ap - pel - le —

p

bel - le — El - le nous ap - pel - le —

f *dim.* *pp*

é - coutons sa voix — é - cou - tons sa voix —

é - coutons sa voix — é - coutons sa voix —

rit.

é - cou - tons sa voix El - le nous ap - pel - le —

rit.

é - coutons sa voix — El - le nous ap - pel - le —

pp *rit.*

é - coutons sa voix

é - coutons sa voix

1^o tempo

cresc. *mf*

Detailed description: This system contains the first two systems of music. The top system shows the vocal line with the lyrics 'é - coutons sa voix' and a fermata over the final note. The bottom system shows the piano accompaniment, starting with a '1^o tempo' marking and a 'cresc.' (crescendo) instruction, followed by a 'mf' (mezzo-forte) dynamic. The piano part features a complex texture with many beamed sixteenth notes.

Pourquoi faut-il que tout s'è - fa - ce — Que ces rameaux sur nous pen-

p

Detailed description: This system contains the third and fourth systems of music. The top system shows the vocal line with the lyrics 'Pourquoi faut-il que tout s'è - fa - ce — Que ces rameaux sur nous pen-'. The bottom system shows the piano accompaniment, starting with a 'p' (piano) dynamic. The piano part continues with a complex texture of beamed sixteenth notes.

- chés A d'au - tres demain aient fait pla - ce — Par le

Detailed description: This system contains the fifth and sixth systems of music. The top system shows the vocal line with the lyrics '- chés A d'au - tres demain aient fait pla - ce — Par le'. The bottom system shows the piano accompaniment, which includes some rests and a change in the piano part's texture.

temps flétris et sé - chés — Par le temps flétris et sé - chés —

Detailed description: This system contains the seventh and eighth systems of music. The top system shows the vocal line with the lyrics 'temps flétris et sé - chés — Par le temps flétris et sé - chés —'. The bottom system shows the piano accompaniment, continuing with a complex texture of beamed sixteenth notes.

Ces bois verront une autre au - ro - re Et d'autres nuits

p

Des oi -

— Et d'autres jours — Et d'autres nuits et d'autres jours —

- seaux y viendront en - co - re Pour y chan - ter — d'autres a -

p

- mours Pour y chan - ter d'au - tres a - mours —

rit.

Plus lent.

Et ce doux sen - tier qui nous char-me En l'ab - sen - ce

Plus lent.

p

Plus animé.

d'un cœur - gla - cé - Re - ce - vra peut - être u - ne lar - me -

Plus animé.

mf *p* *cres - cen - do*

Re - ce - vra peut - être u - ne lar - me - Où tant de bonheur a pas -

poco *a - poco:*

a piacere. *p*

- sé Oui ce doux sen - tier qui nous char - me - Re - ce

f *dim p*

- vra peut-être u-ne lar-me Où tant de bon-heur a pas-sé —

1^o tempo.

mf

p

Mar-chons de-vant nous — mar-chons de-vant

p

Mar-chons de-vant nous — mar-chons de-vant

dim. *p*

Ped (sostenuto il basso.)

mf

nous — Bien douce est la pen-te — Le ros-si-gnol

mf

nous — Bien douce est la pen-te — Le ros-si-gnol

mf

chan - te — le rossi-gnoi chan - te dans l'om - bre des
 chan - te — le rossi-gnoi chan - te dans l'om - bre des

p

bois — Nos cœurs sont d'ac-cord et la nuit est bel - le —
 bois — Nos cœurs sont d'ac-cord et la nuit est bel - le —

cresc.

cresc.

cresc. *f* *dim.*

p
 El - le nous ap - pel - le — E - coutons sa
 El - le nous ap - pel - le — E - coutons sa

pp

voix — é - cou - tons sa voix é - cou -

voix — é - cou tons sa voix — é - cou tons sa

The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- tons sa voix — El - le nous ap - pel - le —

voix — El le nous ap - pel - le —

rit.

pp

rit.

The piano accompaniment continues with the same rhythmic pattern, including a *pp* dynamic marking and a *rit.* instruction.

é - cou tons sa — voix —

é - cou tons sa — voix —

tempo 1.

dim

pp

Ped.

The piano accompaniment concludes with a *tempo 1.* instruction, a *dim* marking, and a *pp* dynamic. A *Ped.* instruction is present at the bottom.

PRENEZ, BERGERS, VOS MUSETTES...

DUO ou CHŒUR
pour voix de femmes

Poésie de
MOLIÈRE.

All^oo *grazioso con brio.*

PIANO.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *f* (forte) in the first measure, *p* (piano) in the last measure. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

Second system of piano introduction. Treble and bass staves. Dynamics: *mf* (mezzo-forte) in the first measure, *f* (forte) in the last measure. The music continues with the same rhythmic pattern.

Vocal and piano accompaniment for the lyrics. Three systems. The first two systems are vocal staves with lyrics. The third system is a piano accompaniment. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p* (piano) in the first measure of the piano accompaniment.

Pre-nez ber - gers — vos mu - set - tes

Pre-nez ber - gers — vos mu - set - tes A - jus - tez vos

A - jus - tez vos cha - lu - meaux Et mê -
 cha - lu - meaux vos cha - lu - meaux Et mê -

- lons nos chan - son - net - tes Et mê - lons nos chan - son - net - tes Aux
 - lons nos chan - son - net - tes Et mê - lons nos chan - son - net - tes Aux

fp

chants des pe - tits oi - seaux Aux chants des pe -
 chants des pe - tits oi - seaux Aux chants des pe -

fp

- tils oi - seaux

- tils oi - seaux

f

Andantino. ^{1^{er}} I - ei l'om - bre des or-meaux

p

tutto legato.

Donne un teint frais aux her - bet - tes. Et les

hords de ces ruis - seaux. Brill - lent de mil - le fleu - ret

- tes Qui se mi - rent dans les eaux

Qui se mi - rent dans les eaux Pre-nez ber -

All.^o 1^o tempo. Pre-nez ber -

f *f* *p*

- gers vos mu - set - tes

- gers vos mu - set - tes A - jus - tez vos cha - lu - meaux

A - justez vos cha - lu - meaux _____ Et mê - lons nos chan - son -

_____ vos cha - lu - meaux Et mê - lons nos chan - son -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has one sharp (F#).

- net - tes Et mê - lons nos chan - son - net - tes Aux chants des pe -

- net - tes Et mê - lons nos chan - son - net - tes Aux chants des pe -

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has one sharp (F#). A dynamic marking *fp* is present in the piano part.

- tits oi - seaux _____ Aux chants des pe - tits oi -

- tits oi - seaux _____ Aux chants des pe - tits oi -

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has one sharp (F#). Dynamic markings *fp* and *f* are present in the piano part.

- seaux

- seaux

The first system consists of four staves. The top two staves are vocal lines with lyrics '- seaux'. The bottom two staves are piano accompaniment, featuring a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line.

2^o

Andantino. Le zé-phire — en-tre ces eaux

p

tutto legato.

The second system begins with a tempo marking 'Andantino.' and a dynamic marking '*p*'. It features a vocal line with the lyrics 'Le zé-phire — en-tre ces eaux' and piano accompaniment with a steady sixteenth-note pattern in the right hand.

Fait mil-le cour-ses se - crè - tes Et

The third system continues the piano accompaniment with the same sixteenth-note texture. The vocal line has the lyrics 'Fait mil-le cour-ses se - crè - tes Et'.

les ros-si - gnols nou - veaux — De leurs dou - ces a - mou -

The fourth system continues the piano accompaniment. The vocal line has the lyrics 'les ros-si - gnols nou - veaux — De leurs dou - ces a - mou -'.

- ret - tes - Chan - tent chan - tent aux

ten - dres ra - meaux chan - tent

chan - tent aux ten - dres ra - meaux —

All.^{to} 1^o tempo.

Pre-nez ber - gers... vos mu - set - tes

Pre-nez ber - gers... vos mu - set - tes A-justez vos cha - lu - meaux

A-justez vos cha-lu - meaux _____ Et mê - lons nos chan-son -
 _____ vos chalu-meaux Et mê - lons nos chan-son -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "A-justez vos cha-lu - meaux _____ Et mê - lons nos chan-son -" on the first line, and "_____ vos chalu-meaux Et mê - lons nos chan-son -" on the second line.

- net-tes Et mê - lons nos chan-son - net-tes Aux chants des pe - tits oi -
 - net-tes Et mê - lons nos chan-son - net-tes Aux chants des pe - tits oi -

The second system continues the vocal and piano parts. The lyrics are: "- net-tes Et mê - lons nos chan-son - net-tes Aux chants des pe - tits oi -" on the first line, and "- net-tes Et mê - lons nos chan-son - net-tes Aux chants des pe - tits oi -" on the second line. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano).

- seaux _____ Aux chants des pe - tits oi - seaux ah! _____
 - seaux _____ Aux chants des pe - tits oi - seaux ah! _____

The third system concludes the vocal and piano parts. The lyrics are: "- seaux _____ Aux chants des pe - tits oi - seaux ah! _____" on the first line, and "- seaux _____ Aux chants des pe - tits oi - seaux ah! _____" on the second line. The piano accompaniment includes dynamic markings of *fp*, *f*, and *p*.

ah! ———— Oui mê-lons nos chan-son-net-tes oui mê-

ah! ———— Oui mê-lons nos chan-son-net-tes oui mê-

tr *tr* *mf* *cresc.*

Plus lent.

- lons nos chan-son - net - - - - - tes Aux chants des pe -

- lons nos chan-son - net - - - - - tes Aux chants des pe -

Plus lent.

tr *f* *f*

- tils oi - seaux. ————

- tils oi - seaux. ————

tempo

f *f*

CANTIQUE D'ESTHER

pour deux voix de femmes.

Poésie de
JEAN RACINE.

All.^o Mod.^{to} maestoso.

PIANO.

The first system of the piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, marked with a forte dynamic (*ff*). The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth-note patterns. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piano introduction. The right hand features sustained chords and melodic fragments. The left hand has a more active role with eighth-note patterns. A vocal line is introduced in the right hand, with the lyrics "en pressant peu à peu." written below it. The piano accompaniment continues to support the vocal line.

The third system shows a change in tempo and dynamics. The tempo marking "Plus lent." is placed above the right hand. The dynamics shift from *ff* to *p*. The piano accompaniment becomes more sparse, with the left hand playing chords and the right hand playing a few notes. A fermata is placed over a note in the right hand.

The fourth system continues the piano introduction. The right hand features a series of chords and moving lines, marked with a mezzo-forte dynamic (*mf*). The left hand provides a rhythmic accompaniment with chords and eighth-note patterns. The key signature and time signature remain the same as in the previous systems.

p
O ri - ves du Jour - dain_

p
O ri - ves du Jour - dain_

The piano accompaniment features a prominent triplet in the left hand.

ô champs ai - més des cieux Montssacrés fer - ti - les val - lé - es

ô champs ai - més des cieux Montssacrés fer - ti - les val - lé - es

The piano accompaniment continues with triplet figures in the left hand.

Par cent mi - ra - cles si - gna - lé - es — Du doux pa - ys

Par cent mi - ra - cles si - gna - lé - es — Du doux pa - ys

mf *pp*

The piano accompaniment includes dynamic markings *mf* and *pp*, and features a 7-measure rest in the left hand.

de nos aïeux Se-rons nous toujours ex-i - lé - es —

de nos aïeux Se-rons nous toujours ex-i - lé - es —

Du doux pa-ys de nos aïeux Se-rons nous toujours ex-i -

Du doux pa-ys de nos aïeux Se-rons nous toujours ex-i -

più f *cresc.* *f* *#2*

- lé-es se-rons nous tou - jours - tou - jours — ex - i - lé -

- lé-es se-rons nous tou - jours - tou - jours — ex - i - lé -

rit. *rit.* *dim.* *suivez.*

10

- es! — Déplo-ra- ble Si-

- es!

All^o moderato.

mf *f* *mf*

- on — qu'as tu fait de ta gloi — re Tout l'uni-

f *mf*

- vers ad-mi-rai ta splen-deur — Tu n'es

cres molto. *f* *pp*

plus que pous-siè-re tu n'es plus que pous-siè-re —

et de cet-te gran-deur Il ne nous reste plus que la tris-te mé-

cresc. molto. *f* *dim.*

- moi-re Il ne nous reste plus que la tris-te mé-moi - - re!

rit. *p* *suivez.*

p O ri - ves du Jour-dain... ô champs ai - més des cieux

p O ri - ves du Jour-dain... ô champs ai - més des cieux

p *3* *3*

Monts sacrés fer - ti - les val - lé - es Par cent mi - ra - eles

Monts sacrés fer - ti - les val - lé - es Par cent mi - ra - eles

mf

si - gua - lé - es — Du doux pays de nosaïeux

si - gna - lé - es — Du doux pays de nosaïeux

pp

Serons nous tou-jours ex - i - lé - es — Du doux pa - ys

Serons nous tou-jours ex - i - lé - es — Du doux pa - ys .

più f

de nos aïeux Se-rons nous tou-jours ex-i - lé-es Serons nous tou -

de nos aïeux Se-rons nous tou-jours ex-i - lé-es Serons nous tou -

cresc. *f* *dim.*

- jours tou-jours ex-i - lé - es! —

- jours tou-jours ex-i - lé - es! —

rit. *rit.* *All.^o Mod.^{to}* *suivez.* *f*

Quand ver-rai-je ô Si - on —

2^o *p*

re-le-ver tes rem - parts — Et de tes tours les ma-gni-fi-ques

cresc.

faî - tes — Quand ver - rai - je de tou - tes parts quand ver -

f *p* *f*

- rai - je de toutes parts — Tes peuples en chan - tant ac - courir à tes

p *f* *mf* *marcato.*

fê - - - tes — Tes peuples en chan - tant ac - courir à tes

First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "fê - - - tes!". The piano accompaniment includes the instruction "cresc." and a dynamic marking "f".

Second system of a musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "hé - las!". The piano accompaniment includes the dynamic markings "mf" and "p".

Third system of a musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "hé - las!". The piano accompaniment includes dynamic markings "mf" and "p".

pp

O ri - ves du Jour-dain ô champs ai - més des cieux

pp

O ri - ves du Jour-dain ô champs ai - més des cieux

1^o tempo.

pp

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment features a triplet in the bass line. Dynamics include *pp* and *1^o tempo.*

Monts sacrés fer - ti - les valé - es Parcent mi-ra-cles si-gna -

Monts sacrés fer - ti - les valé - es Parcent mi-ra-cles si-gna -

cresc. molto.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The piano accompaniment includes a triplet and a *cresc. molto.* marking. The time signature changes to 2/4.

- lé - es _____ Du doux pa-ys de nos aï-eux

- lé - es _____ Du doux pa-ys de nos aï-eux

dím.

dolce.

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The piano accompaniment includes a triplet and a *dím.* marking, followed by a *dolce.* marking. The time signature is common time (C).

Se-rons nous toujours ex-i - lé-es Se-rons nous tou - jours_ tou-jours_ —
 Se-rons nous toujours ex-i - lé-es Se-rons nous tou - jours_ tou-jours_ —

cresc. molto. f
dim.

rit.
 — ex-i-lé - es Du doux pays de nos aïeux Serons nous tou-
rit.
 — ex-i-lé - es Du doux pa-ys de nos aï - eux Serons nous tou-
tempo
suivez
p

- jours ex-i - lé - es du doux pa-ys de nos aï - eux
 - jours ex-i - lé - es du doux pa - ys de nos aï -
ff

Serons nous tou-jours — ex-i - lé - - es toujours ex-i -
 - eux Serons nous tou-jours — ex-i - lé - - es toujours ex-i -

cresc molto.

Pressez. *rit.*
 - lé - - es toujours tou-jours — ex-i - lé - -
 Pressez. *rit.*
 - lé - - es toujours tou-jours — ex-i - lé - -

f suivez. *dim.* *p cresc.* *f*

- es!
 - es!

tempo. *f* *rit. te - nu - to.*