

20

MÉLODIES

Chant et Piano

ANTONY CHOUDENS

Un Volume en 2 Séries

Paris, CHOUDENS Editeur
Rue S^t Honoré, 265, Pres l'Assomption.

Vol II

MÉLODIES

(A) ÉDITION

pour

Soprano ou Ténor.

CHANT et PIANO

par

ANTONY CHOUDENS.

(B) ÉDITION

pour

Mezzo-Sop.^o ou Baryton.

	Pages.
1. BONSOIR MIGNONNE..... ARMAND SILVESTRE	— 2.
2. L'AUBE TOMBE..... ARMAND SILVESTRE	— 6.
3. LES PAPILLONS..... THÉOPHILE GAUTIER.....	— 9.
4. LA DERNIÈRE FEUILLE..... THÉOPHILE GAUTIER.....	— 13.
5. LE RÉVEIL..... M ^{me} DESBORDES-VALMORE.....	— 17.
6. UN DERNIER BAISER..... ARMAND BARTHET.....	— 21.
7. BONJOUR SUZON..... ALFRED de MUSSET.....	— 27.
8. SOUPIR!..... THÉOPHILE GAUTIER.....	— 36.
9. AIMER, C'EST VIVRE!..... M ^{me} MÉLANIE WALDOR.....	— 39.
10. QUAND MIGNON PASSAIT..... J. T. de S ^t GERMAIN.....	— 45.
11. À UNE ÉTOILE..... ALFRED de MUSSET.....	— 52.
12. LE BERCEAU..... LEFRANC de POMPIGNAN.....	— 58.
13. LES COLOMBES..... THÉOPHILE GAUTIER.....	— 64.
14. C'EST MOI..... M ^{me} DESBORDES VALMORE.....	— 69.
15. AURORE..... LUCIEN BIART.....	— 74.
16. LA VIOLETTE..... LEFRANC de POMPIGNAN.....	— 82.
17. VIENS À MOI..... M ^{me} DESBORDES VALMORE.....	— 87.
18. AUX CHAMPS!..... L. POUILLET.....	— 92.
19. LA BERGERONNETTE..... JULES BARBIER.....	— 100.
20. CHANT MATERNEL..... N. MARTIN.....	— 110.

À UNE ÉTOILE

Poésie d'A. de MUSSET.

N^o 11.

Andante.

PIANO.

8

8

8

Récit. *p*

Pâle étoile du

8

8

soir, — messa-gè - re loin - tai - ne, Dont le front sort bril-

8-

p

- lant — des voi - les du couchant, — De ton palais d'a -

8- — 8-

cresc.

cresc.

- zur, — au sein du firma - ment — Que regardes-tu dans la

8-

scen - do. - f rall. p

f

plai - ne .

pressez.

p

rall.

É .

Andantino.

- toi - le qui des - cends - sur la verte col - li - ne,

Andantino.

p

Triste lar - me d'ar - gent - du man - teau de la nuit -

p

Toi que regarde au loin de pâ - tre qui che - mi - ne

p

presses un peu.

Tandis que pas à pas son long troupeau le suit. - É -

più lento.

p

presses un peu.

f

- toi - le, où fen vas tu, dans cet.te nuit immen - -

p

- se? Cherches-tu sur la rive un

p

lit dans les ro - seaux — Où fen vas tu si bel - le a

p

l'heu - re du si - len - - ce? Où fen vas-tu si bel - le,

p

Tomber comme u - ne per - le Au sein profond des

eaux. Ah! si tu dois mou - rir

bel astre, et si ta tê - te Va dans la vas - te

mer plon - ger ses blonds che - veux!

p

A_vant de nous quit - ter, — un seul instant ar -

f *più lento.*

- rê - te É - toi - le de l'a - mour, — ne descends pas des

ff *rall.* *à volonté.*

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

f *suivez.*

cieux. —

Andante.

p *pp* *ppp*

LE BERCEAU

Poésie de LEFRANC de POMPIGNAN.

№ 12.

Andantino.

CHANT.

0

Andantino.

PIANO.

arpégez lentement.

Dieu des blancs, toi que j'im - plo - re Qu'a

donc l'en - fant de mon a - mour? _____

De - puis hi - er il dort en -

- co - - re Et voi - ci dé - ja le grand

jour.

p

f pressez un peu.

Je n'ose al - ler dans ma cor - beil - - le

f pressez un peu.

cre - scen - do

Re - cueillir les fruits de nos champs

f *ff* *dim.*

Piu lento et avec tristesse.

p

J'at - tends que mon en - fant s'é -

Piu lento.

p *suivez.*

pp

- veil - le Mais, hé - las! il

p *p*

rall.

dort, il dort, bien longtemps.

a Tempo.

pp *suivez.* *p*

p

Pour le dé - tour -

pp

- ner de son rê - - - ve, J'ai dé - ja ten -

- té mais en vain, — Tan -

- dis que ma main le sou - lè - - - ve, D'of -

rall.

- frir à sa lè_vre mon sein : _____

f pressez.

Ah! _____ faites que mon fils som_

pressez.

f

cre -

- meil - - - le Grand Esprit j'es_pè -

scen - - - do.

- re et j'at - tends _____ J'at -

pp

dim.

Più lento et avec tristesse.

- tends que mon en - fant s'è - veil - le ——— Mais hé -

Più lento.

pp *suivez.*

- las! ——— il dort, ——— il

p *pp*

rall.

dort ——— bien long - temps. ———

pp

p *ppp*

LES COLOMBES

Poésie de Th. GAUTIER.

N^o 13.

Andante.

PIANO.

p *fp*

p *fp*

p *pp rall.*

Andantino.

Sur le côteau, là - bas où sont les tom - bes Un beau palmier comme

Andantino.

p

un panache vert — Dres - se sa tête où le soir les colom - bes

Vien - nent ni - cher — et se mettre à cou - vert —

Mais le ma - tin el - les quit - tent les bran - ches

Comme un col - lier — qui s'é - grène on les voit —

p

S'é-papiller dans l'air bleu, toutes blan - - ches Et se po -

- ser plus loin sur quelque toit _____ Mon

p

3 3 3 3

f

âme est l'arble où tous les soirs, comme el - les.

f

Ped. *

Ped. *

De blancs es-saims de fol - les vi-si-ons _____

f

f

f

Tom - - - bent des cieux, en

Ped. ☆ Ped. ☆

pal - pi - tant des ai - - - les,

Ped. ☆ Ped. ☆

cre - Pour *scen -* sen - vo - ler dès

Ped. ☆ Ped. ☆

les pre - miers ray - ous .

Ped. ☆ Ped. ☆

f *rit.*

Tom - bent des cieux en palpi - tant des ai - les Pour s'envo -

6

8

6

6

rit.

Ped. ☆ Ped. ☆

f *rall.*

- ler - - - - - dès les pre - miers - - - - - ray -

f

rall.

Ped. ☆ Ped. ☆

- ons . - - - - -

a Tempo .

pp

pp

una corda.

Ped.

pp

pp

una corda.

Ped. ☆ una corda.

C'EST MOI

Poésie de *M^{me}* DESBORDES VALMORE.

№ 14. Allegretto.

PIANO. *p*

The piano introduction is in 2/4 time and B-flat major. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

pp

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest followed by the word "Si" on a note. The piano accompaniment continues with a melodic line and chords. The dynamic is *pp*.

ta marche at - tris - té - e S'é - gare au fond d'un bois. Dans

p

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics "ta marche at - tris - té - e S'é - gare au fond d'un bois. Dans". The piano accompaniment features a melodic line and chords. The dynamic is *p*.

la feuille a - gi - té - e Re - connais - tu ma voix Et

dans la fontaine ar - genté - e, Crois - tu me voir quand tu te vois?

Più lento.

Et dans la fontaine argen - té - e, Crois - tu me voir quand tu te

Più lento.

p *suivrez.*

vois?

a Tempo.

p *pp*

Qu'un - ne ro - se s'ef -

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a half note G3 and a quarter note A3. Dynamics include piano (*p*) and accents.

- feuil - le En roulant sur tes pas, Si ta pi - tié la

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line. Dynamics include piano (*p*) and accents.

cueil - le dis! ne me plains tu pas? Et de ton sein qui

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line. Dynamics include piano (*p*) and accents.

la re - cueille Mon nom s'ex - ha - le fil tout bas?

The fourth system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line. Dynamics include piano (*p*) and accents.

Più lento.

Et de ton sein qui la re - cueille, Mon nom s'ex - ha - le fil tout

Più lento.

suivez.

bas?

a Tempo.

p

pp

pp

La feuil - le fré - mis -

p

- san - te L'eau qui parle en cou - rant, La ro - se languis -

_san - te Qui te cherche en mou - rant; Prends - y garde, ô ma

Più lento.

vie absente! C'est moi qui t'appelle en pleurant Prends-y garde
 Più lento.

ô ma vie ab - sente! C'est moi qui t'appelle en pleu - rant.
 a Tempo.

p *suivez* *p*

pp

AUORE

Poésie de LUCIEN BIART.

№ 15.

Allegretto.

CHANT.

PIANO.

f

Al - lons, ma belle dor -

f

- meu - se, Le jour vient, réveillez - vous _____

Dé - jà l'étoile amou - reu - se Che - mi - ne bien loin de

nous *f* Al - lons, ma belle dor - meur - se, Le jour

vient, ré - veil - lez - vous.

p léger. Voi - la que le so - leil do - - - re,

Les ar - bres et le ga - zon,

L'hu - mi - di - té s'é - va - po - - - re

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are "L'hu - mi - di - té s'é - va - po - - - re". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

A pei - ne sur l'ho - ri - zon

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "A pei - ne sur l'ho - ri - zon". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

p Voi - ci la ro - se char - man - - - te

The third system of the musical score includes a dynamic marking of *p* (piano) at the beginning of the vocal line. The vocal line lyrics are "Voi - ci la ro - se char - man - - - te". The piano accompaniment continues with the same rhythmic and melodic patterns.

In - vi - tant à la cueil - lir

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "In - vi - tant à la cueil - lir". The piano accompaniment maintains the same rhythmic and melodic patterns.

A l'a - beil - le bu - ti - nan - - - te

p rall. Offre un par - fum pour mou - rir *ff* Al -

p suivez. *rall.*

a Tempo. - lous, ma bel - le dor - meu - se Le jour vient, ré - veillez -

a Tempo. *ff*

vous Dé - ja l'étoile amou - reu - se,

Che - mi - ne bien loin de nous _____ Al - lons ma belle dor -

- meuse _____ Le jour vient ré - veil - lez - vous _____

p léger.
Mais im - mo - bile et cou - ché - - - e

Vous res - tez sur vo - tre lit _____

La tête à de - mi pen - ché - - e

Com - me l'oiseau dans son nid

f pressez.
Faut - il te cri - er en - co - - re

f
Lè - ve toi, voi - ci le jour

p
Fraîche fleur qui vient d'é - clo - re,

p

rall.
Dors sous les yeux de l'a - mour Al - *ff*

suivez.

ff plus vite.
- lons ma bel - le dor - men - se

ff plus vite.

Le jour vient, ré - veil - lez - vous

ff

Dé - jà l'é - toile a - mou - reu - se

The first system consists of a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Che - mi - ne bien loin de nous

The second system continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first system.

ff Al - lons, ma bel - le dor - meu - se Le jour

The third system begins with a forte (*ff*) dynamic marking. The piano accompaniment changes to a slower, more chordal texture.

vient, ré - veil - lez vous.

The fourth system concludes the piece. The piano accompaniment features a final chord with an 8-measure rest indicated above it. A forte (*f*) dynamic marking is present in the piano part.

LA VIOLETTE

Poésie de *LEFRANC de POMPIGNAN.*

N^o 16.

Andante. *avec simplicité.*
p

CHANT. Pour.

PIANO. *pp*

- quoi m'arracher à la ter - re! Je suis timide et so-li -

- tai - re; J'em - bau - me le vent du ma - tin; Bien -

-tôt sur ma ti - ge pen - ché - e, Je serai pâle et dessé -

p

-ché - e Epargne - moi, épargne - moi, épargne -

p

Andantino quasi allegretto.

moi jusque à de - main.

Andantino quasi allegretto.

p

les 2 Ped. jusqu'au ✱

p

Vi - o - let - te de la prai - ri - e

A ma bien ai - mé - e, à Ma - ri - - e

Più lento.

Je voudrais t'offrir en se - cret.

Più lento.

p

N'est-ce pas dou - ce des - ti - né - - e

p

f

De bril - ler u - ne ma - ti - né - e Sur le ve -

f

rall.

p

_ lours de son cor - set .

p *suivez .*

☆ Ped. ☆

f plus vite.

Ceuil - le moi vi - te, je t'en pri - - - e;

f plus vite.

f

Si je dois au sein de Ma - ri - - e-

f

p

Ex - ha - ler mon der - nier sou - pir,

p *suivez .*

rall.

fa Tempo. *rall.*

Je ne me plains pas de mourir

f a Tempo. *f*

suivez.

ff a Tempo. *p* *rall.*

Je ne me plains pas de mou -

ff a Tempo. *p* *suivez.*

p *pp*

una corda.

pp *ppp*

VIENS À MOI

Poésie de *M^{me} DESBORDES VALMORE.*

№ 17.

Allegretto non troppo.

PIANO.

The first system of the piano accompaniment is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment. The vocal line enters in the middle of the system with the word "En -" followed by "a Tempo." The piano accompaniment continues with similar rhythmic patterns. The dynamic remains piano (*p*).

The third system continues the piano accompaniment. The vocal line enters with the lyrics: "- tends-tu les gon - do - les S'é - ga - rer sur les flots, Les". The piano accompaniment continues with similar rhythmic patterns. The dynamic remains piano (*p*).

tendres bar-ca - rol - les Des jeu - nes ma - te - lots? — Des

f *pressez.*

jeu - nes ma - te - lots? — La mer est é - clai -

a Tempo. *p* *a Tempo.*

- ré - e D'u - ne lu - ne d'a - mour; Et toi, belle a - do -

- ré - e, Pré - fè - res - tu le jour? — Le frais dé -

rall. *f* *Più lento.* *retenez.* *suivez.* *f* *Più lento.*

Ped. ☆

f rall.

_sir E - veil - le le plai - sir: Ah! viens à

suivez.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

p

moi, Bel - le! je rame i - ci je rame i - ci

p

p

vers ———— toi. ————

a Tempo.

suivez.

rall.

a Tempo.
p

Tout s'unit, tout s'a - do - re Sur la terre et les eaux; Et

a Tempo.
p

je suis seul en - co - re Au milieu des ro - seaux! Au milieu des ro -

p *a Tempo.*

- seaux! Voi - ci l'heure char - mante Ou l'on chante plus

a Tempo.
p

bas, Et de ma jeune a - mante de sens fré - mir les pas! —

p
retenez.

f
Le frais de - sir: E - veil - le le plai - sir: Ah!

f
Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a forte (*f*) dynamic. The lyrics are "Le frais de - sir: E - veil - le le plai - sir: Ah!". The bottom line is a piano accompaniment, also starting with a forte (*f*) dynamic. It features a steady eighth-note bass line and chords in the right hand. Pedal markings (Ped.) and star symbols (☆) are placed below the piano part.

p
viens à moi, Belle, je rame i - ci, je rame i - ci

p
Ped. ☆

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "viens à moi, Belle, je rame i - ci, je rame i - ci". The dynamic is piano (*p*). The piano accompaniment features a more active bass line with some triplets. A piano (*p*) dynamic marking is present in the piano part. Pedal markings (Ped.) and a star symbol (☆) are included.

vers
rall. toi!
a Tempo.

3 *3*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a fermata over "toi!" and then continues with "a Tempo.". The piano accompaniment features a triplet of chords in the right hand. The tempo changes from *rall.* to *a Tempo.*

pp *ppp*

Detailed description: This system contains the seventh and eighth lines of music, which are purely instrumental for the piano. The right hand features chords and the left hand has a steady eighth-note bass line. Dynamics range from piano-piano (*pp*) to piano-piano-piano (*ppp*).

AUX CHAMPS!

Poésie de L. POUILLET.

№ 18.

Andante.

PIANO.

Pod. *

The piano introduction consists of two measures. The right hand plays a series of chords: a whole note chord (F#4, A#4, C#5), followed by a half note chord (F#4, A#4, C#5), and then a half note chord (F#4, A#4, C#5). The left hand plays a rhythmic accompaniment of eighth notes: F#3, A#3, C#4, F#3, A#3, C#4. The tempo is marked 'Andante' and the dynamics are 'piano' (p).

De - bout! mes bœufs, l'angélus son -

The first system of the vocal and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment in the right hand starts with a whole note chord (F#4, A#4, C#5), followed by a half note chord (F#4, A#4, C#5), and then a half note chord (F#4, A#4, C#5). The left hand plays a rhythmic accompaniment of eighth notes: F#3, A#3, C#4, F#3, A#3, C#4. The dynamics are marked 'f' (forte).

- ne, L'a - lou - et - te nous crie aux

The second system of the vocal and piano accompaniment. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment in the right hand starts with a whole note chord (F#4, A#4, C#5), followed by a half note chord (F#4, A#4, C#5), and then a half note chord (F#4, A#4, C#5). The left hand plays a rhythmic accompaniment of eighth notes: F#3, A#3, C#4, F#3, A#3, C#4. The dynamics are marked 'p' (piano).

champs aux champs!

In - cli - nez donc vos fronts puis - sants

Sous le joug dont je les cou - ron - - ne. Do -

- ci - les marchez sous ma main,

Et de o - tre na - veau qui fu - - - me

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in G major (one sharp) and features a melodic line with a long note on 'me'. The piano accompaniment is in the right hand, featuring a rhythmic pattern of eighth notes, and the left hand provides a simple harmonic accompaniment.

A - jou - tes en - core à la bru - - - me

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'me'. The piano accompaniment maintains the same rhythmic pattern in the right hand and harmonic support in the left hand.

Dont l'aube a voi - lé le che - min. Do -

p rall.

The third system includes the instruction *p rall.* (piano, ritardando). The vocal line has a long note on 'Do'. The piano accompaniment continues with the same rhythmic pattern, though the tempo is indicated to be slowing down.

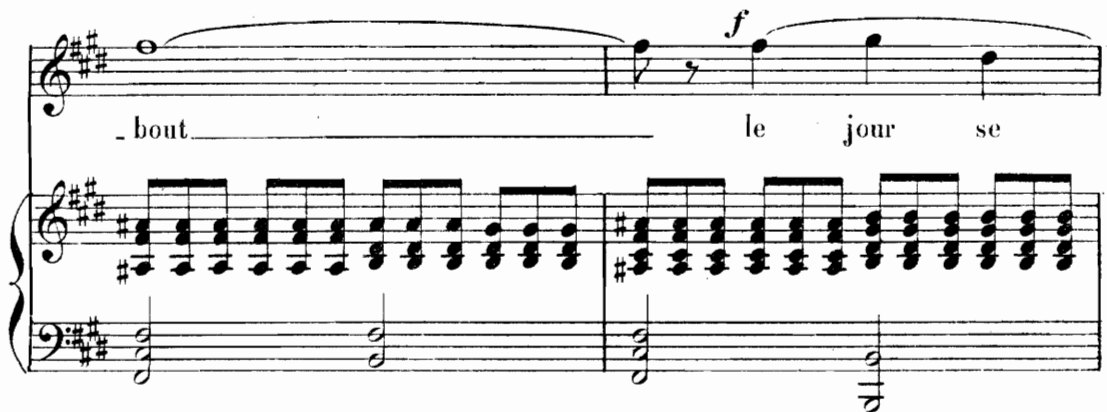
- ci - - - les mar - chez - - - sous ma

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'ma'. The piano accompaniment continues with the same rhythmic pattern.

main De - bout mes bœufs De -

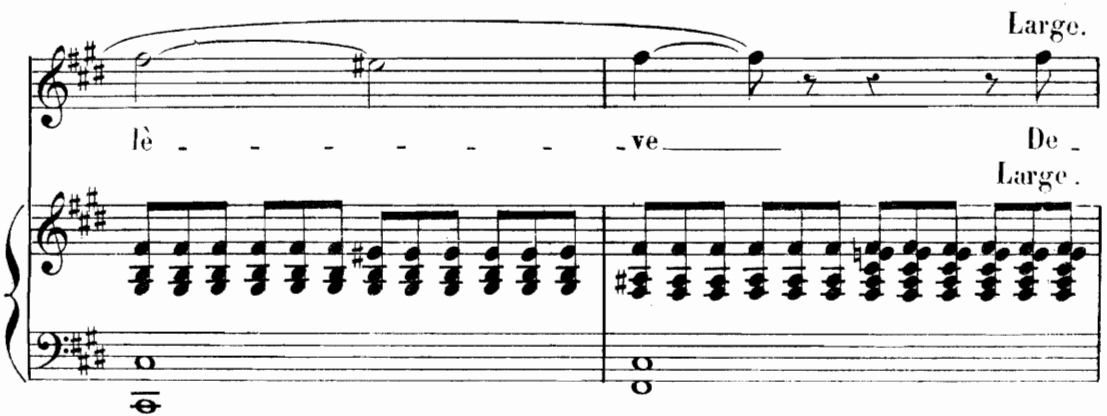


- bout le jour se



lè - - - - - ve De -

Large.



- bout! De - bout le jour se



lè - - - ve! - -

Le monde ingrat toujours en fê -

- te, - - - Nous ou - bli - e en ses tourbil -

- lons nous ou - bli - - - e

f

Et nous, pour lui nous tra - vai - lons _____

p lent.

La vo - lon - té de Dieu soit fai - - - te Ti -

- rez mes bœufs à pleins col - liers _____

p

En - fon - cez le soc dans la ter - - - re

Et fai_ tes lui rendre ô mys - tè - - re!

The first system consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a melodic phrase: E4-G4-A4-B4-C5, followed by a long note on C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Pour un grain des grains par mil - liers; ————— pour un

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase: E4-G4-A4-B4-C5, followed by a long note on C5, and then a phrase: E4-G4-A4-B4-C5. The piano accompaniment continues with the same rhythmic pattern. The tempo marking *p rall.* is present above the vocal line.

grain ————— des grains — par mil -

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase: E4-G4-A4-B4-C5, followed by a long note on C5, and then a phrase: E4-G4-A4-B4-C5. The piano accompaniment continues with the same rhythmic pattern.

— liers ————— De - bout mes bœufs; De -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase: E4-G4-A4-B4-C5, followed by a long note on C5, and then a phrase: E4-G4-A4-B4-C5. The piano accompaniment continues with the same rhythmic pattern. The tempo marking *f* is present above the vocal line, and the piano accompaniment features a triplet of eighth notes in the right hand.

- bout le jour se

lè - - - ve. De -

large.

- bout! de - bout! le jour se lè -

f *à volonté*

- ve!

p

LA BERGERONNETTE

Poésie de Jules BARBIER.

à Madame C. CARVALHO.

N^o 19.

Mouv: de Valse (Moderato)

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and contains a melodic line with a slur over the first two measures. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff features a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system continues the piece with two staves. The upper staff features a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment with chords and single notes.

The fourth system concludes the piece with two staves. The upper staff features a melodic line with a slur over the first two measures, ending with a trill (*tr*) in the third measure. The lower staff continues the harmonic accompaniment, including a *rall.* (rallentando) marking in the third measure and a forte (*f*) dynamic in the fourth measure.

p
Ber - ge - ron - net - te, ma mi - gnon - ne, Voi - ci l'au -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lyrics are "Ber - ge - ron - net - te, ma mi - gnon - ne, Voi - ci l'au -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

- ro - re qui ray - on - ne; É - veil - le - toi dans

The second system continues the vocal line and piano accompaniment. The lyrics are "- ro - re qui ray - on - ne; É - veil - le - toi dans". The musical notation remains consistent with the first system, maintaining the same key signature and time signature.

les buis - sons! — Mè - le ta voix a nos chansons —

The third system continues the vocal line and piano accompaniment. The lyrics are "les buis - sons! — Mè - le ta voix a nos chansons —". The musical notation remains consistent with the previous systems.

p
— Ain - si que toi Sous la char - mil - - - le,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "— Ain - si que toi Sous la char - mil - - - le,". The musical notation remains consistent with the previous systems, ending with a piano (*p*) dynamic marking.

Vole et s'en - fuit la jeune fil - le Dont la

p voix ba - bil - le, ba - bil - le Un chant d'a - mour

p joyeux et doux! Ah! *ff* ah!

chan - te, chan - te. vo - le, vo -

près de nous! ah! chan -

- te, vo - le près de nous Ah! ah! *rall.*

suivez.

ah! Ber - ge - ron - net - te, ma mi -

p *a Tempo.*

pp

- gnon - ne, Voi - ci l'au - ro - re qui ray - on - ne,

E - veil - le - toi dans les - buis - sons; - Mé - le ta -

voix à nos chansons — De notre a - mour cherchons l'au -

à volonté.

tr.

p

suivez.

- gu - - re Dans le cris - tal d'une onde pu -

- re Dont le flot mur - mu - re, mur - mu - re

p

^ *^* *^* *^*

p

Un doux se - cret que Dieu bé - nit! Ah! _____

ff

ah! ah! chan - te, chan - te! Vo - le, vo - le,

f

fais ton nid! ah! _____ ah! chan -

f

- te! vo - le, fais ton nid! Ah! _____ ah! _____ ah!

rall.

Variante.

Ah! ah! ah!

Più lento.

Les parfums et les sons S'en voient des buis.

Più lento.

pp

ah! ah! ah!

- sons, Dans l'ombre nous pas - sons,

pp

Mê - le - ta - voix à nos chansons. *pressez.*

f

First system of musical notation. The vocal line (top staff) begins with a rest, followed by a melodic phrase starting on G4 and ascending to A5, marked with "Ah!". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

Second system of musical notation. The vocal line continues with a melodic phrase starting on G4 and ascending to A5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part.

Third system of musical notation. The vocal line features a melodic phrase starting on G4 and ascending to A5, marked with "Ah!". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part. A trill (*tr*) is indicated above the vocal line.

Fourth system of musical notation. The vocal line features a melodic phrase starting on G4 and ascending to A5, marked with "Ah!". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part. A trill (*tr*) is indicated above the vocal line.

rall.

chan - te Ah! vo - le Ber - geron - net - te devant

suivez.

1^o Tempo.

moi! Ah! ah! ah! chan - te! Ah! ah! ah! ah! vo - le!

1^o Tempo.

pp

Ah! ah! ah! ah! chan - te! ah! Ah! ah!

rall.

suivez.

a Tempo.

ah! ah! ah! chan - te! Ah! ah! ah! vo - le!

a Tempo.

pp

ah! ah! ah! chan - te! Ah! ah!

tr.

p

tr. *tr.* *avec élan.*
ah! *ff* ah! ah!

p *p*

chan - te! Bergeron - net - te, Bergeronnette

ff

vo - le devant moi!

ff *sec.*

CHANT MATERNEL

Poésie de N. MARTIN.

N° 20.

Andantino quasi allegretto.

CHANT. *p* Dors en paix dans mes

Andantino quasi allegretto.

PIANO. *pp*

bras, Enfant aux lèvres ro - - - ses

p Je vais chan - ter tout bas Pendant que

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'Dors en paix dans mes'. The piano accompaniment begins with a piano (*pp*) texture. The second system continues the vocal line with 'bras, Enfant aux lèvres ro - - - ses'. The piano accompaniment continues with a steady eighth-note pattern. The third system shows the vocal line with 'Je vais chan - ter tout bas Pendant que'. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* for the vocal line and *pp* for the piano accompaniment.

tu re- po- - ses

p Dors en paix sur mon cœur

Lors - que ton sein res - pi - - re Je pense a.avec fray - Plus vite.

Lent. *p* - eur : «Peut être qu'il sou - pi - - re»

avec tendresse.

Penche long temps sur moi ——— Ta chère tête blon - de

Tandis qu'encor pour toi Mes deux bras sont un mon - de

Tandis qu'encor pour toi Mes deux bras sont un mon - de ah!

Dors en paix dans mes bras, Enfant aux lèvres ro - - -

ses. Je vais chan-ter tout

bas Pendant que tu repo- ses.

Mon fils! les fils hélas! sont u-ne joie a-

- mè - - re; Le sort sè-me leurs pas.

p *avec tristesse.*

Loin de la pauvre mè - re Ils vont vers l'a - ve -

- nir; Et la mère impuis - san - te

Plus lent.

Ne peut que les bé - nir. Pâ - le, hélas! et trem -

- blan - te Ils vont vers l'a - ve - nir, loin de la pauvre

à volonté. p a Tempo.

mè - re ah! Dors, dors dans mes bras, Enfant aux

colla voce. suivez. a Tempo.

lè_vres ro - - - ses

pp rall. jusqu'à la fin.

Je vais chan-ter plus bas Pendant que tu re-po - - -

suivez.

FIN.

- ses.

pp ppp