



3^{ME} RECUEIL

VINGT
MELODIES
POUR
CHANT ET PIANO
PAR
CH. GOUNOD

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

Propriété p^r tous pays.
Droits réservés

A: Edition
pour Mezzo-Soprano ou Baryton

Imp. Arctus, Paris.

B: Edition
pour Soprano ou Ténor

C: Edition pour Contralto ou Basse.

CHOUDENS & MARTIN

376435

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par

CH. GOUNOD.

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LA PÂQUERETTE

Poésie d'ALEX. DUMAS, FILS.

à Madame ALEXANDRE DUMAS.

№ 1.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords in a 3/4 time signature, marked with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment with quarter notes.

The first vocal phrase is: "Pâqueret - te gentil - le, Sur qui bril - le". The melody is written on a single staff in a 3/4 time signature. The piano accompaniment is shown below, with the right hand playing chords and the left hand playing a simple bass line. The dynamic is marked *p*.

The second vocal phrase is: "Un matin seule - ment, La goutte de rosé - e, Dépo - sé - e". The melody continues on a single staff. The piano accompaniment follows the same pattern as the first phrase, with the right hand playing chords and the left hand playing a simple bass line. The dynamic is marked *p*.

(3^e RECUEIL)

—Édition pour Soprano ou Ténor.—

Par Phœbus, ton a - mant! Ma belle pâqueret - te Si coquet - te

dim. *p.*

Penchant sur le sil - lon, Ta charman - te co - rol - le

cresc.

D'où s'envo - le Quelque blanc papil - lon! —

dim. *p.*

Sais - tu, pau -

p.

vre peti - te Margueri - te, Quel sort te fait le ciel? Avant que

ta corbeil - le A l'abeil - le Ait donné tout son miel! Avant que

tu te fa - nes Des profa - nes, Par i - ci passe - ront, Foulant d'un

pas a - ler - te Eherbe ver - te Où se ca - che ton front! —

p

Où tu ver - ras, peut-ê - tre, Appa - raî - tre,

p

Là-bas près du buis - son, Quelque vieil - le gla - neu - se,

Moissonneu - se Ré - coltant sa mois - son! Il faut que

dim. *p*

tou-te cho - se, l'ille ou ro - se, Soit brisée à son

tour, A l'u - ne c'est la feuil - le Que l'on cueil - le,

dim.

riten. a Tempo.

A l'autre c'est l'a - mour!___

colla voce. *p*

p

SUR LA MONTAGNE

Poésie de JULES BARBIER.

№ 2. Andante moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a quarter rest, followed by a series of eighth and quarter notes. The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *mf* and *f* markings.

The second system continues the piano accompaniment. The right hand features more complex rhythmic patterns with some sixteenth notes. The left hand maintains its accompaniment. Dynamics include *f* and *cresc.* markings.

The third system of the piano accompaniment shows a continuation of the melodic and harmonic development. Dynamics include *dim.* markings.

The fourth system contains the vocal line and the piano accompaniment. The vocal line is on a single staff with lyrics: "Sur cette croix ja - dis immon - de, Les". The piano accompaniment is on two staves, starting with a *p* dynamic. The vocal melody is simple and follows the rhythm of the piano accompaniment.

pieds percés de clous, Le Rédempteur di -

- vin du mon - de, Jé - sus mourut pour nous!

cresc. *dim.* *p*

Nul ne sau - ra, — nul ne peut di - re E hor - reur de son tour -

cresc. *dim.*

- ment!.. Ce que tu sais c'est le marty - re D'un

p *cresc.*

Dieu mort en t'ai - mant!... Pour te sauver du

dim. *p* *cresc.*

noir a - bîme, Lui, fils du Tout - puis - sant,

dim. *p*

Il s'est of - fert, sain - te vic - ti - me, Et t'a donné son

cresc. *dim.*

sang! Quel au - tre cœur d'un

p *p*

tel ca - li - ce Eut é - - pui - sé le

fiel?, Il eut le prix de

p *cre - - -*

son sup - pliee En nous ouvrant le

scen - - - do. *dim.*

molto. espress.

ciel!.. Il ai - me!.. Son

p

a-mour dé-bor-de!.. Oh! le cé-este ap-

-pui! Croy-ons en sa mi-

p

sé-ri-cor-de, Croy-ons en sa mi-

cre-scen-do molto.

-sé-ri cor-de!.. Ai-mons, vivons en lui!.. Ai-

din. *p*

- mons, vivons en lui!..

p

Oh! le doux ap - pui!..

p

Oh! le doux ap - pui! Ai - mons vi - vons en

p *dim. p*

lui!..

pp

À TOI MON CŒUR

Poésie de JULES BARBIER.

№ 3. Allegro appassionato.

PIANO.

f

dim.

p

perle est aux on - des, Les

La

cieux ont le jour! Mais mon

f
 cœur, mon cœur, mon

dim. *p* *f*
 cœur a l'a-mour! Cieux

dim. *p*
 in-fi-nis, mers pro-fon-des, Ce

cœur dé - robe aux yeux Plus de

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 two flats (B-flat major). The lyrics are "cœur dé - robe aux yeux Plus de". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

per - - les que les on - - des Plus

The second system continues the musical score. The vocal line lyrics are "per - - les que les on - - des Plus". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

d'as - - tres que les cieux! Plus de

The third system continues the musical score. The vocal line lyrics are "d'as - - tres que les cieux! Plus de". The piano accompaniment continues with the same rhythmic and harmonic structure.

per - - les que les on - - - - des,

The fourth system concludes the musical score. The vocal line lyrics are "per - - les que les on - - - - des,". The piano accompaniment continues with the same rhythmic and harmonic structure.

Plus d'as - - tres que les cieux!

f

Toi, fil - le jeune et

dim. *p*

bel - - le, Viens - - au cœur qui s'ap -

cre

- pel - - le Mon cœur, et les flots,

do.

et le jour Pal - pi - tent du mê - me a -

f

- mour! Toi, fil - le jeune et

bel - le, Viens au cœur qui t'ap -

- pel - le Mon cœur, et les

ff

flots, et le jour Pal -

-pi - tent du mê - - me a - mour! Pal -

- pitent du mê - nœ a-mour!

Tempo.

colla voce.

dim.

pp M.G. M.G. *pp*

MIGNON

Poésie de LOUIS GALLET.

№ 4.

à Madame MIOLAN-CARVALHO.

Andante molto e appassionato. (♩=69)

PIANO.

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking and features a series of triplet eighth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

The second system continues the piano accompaniment. The treble staff has a vocal line above it with the syllable "do." written above the notes. The piano accompaniment continues with the same rhythmic pattern of triplet eighth notes in the treble and chords in the bass.

The third system continues the piano accompaniment. The treble staff has a vocal line above it. The piano accompaniment continues with the same rhythmic pattern of triplet eighth notes in the treble and chords in the bass.

The fourth system continues the piano accompaniment. The treble staff has a vocal line above it with the lyrics "Con - nais-tu le pa -" written below the notes. The piano accompaniment continues with the same rhythmic pattern of triplet eighth notes in the treble and chords in the bass. A piano (*p*) dynamic marking is present at the beginning of the system.

- ys _____ où dans l'immen - se plai - ne Brill - le comme de

The first system of music 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 begins with a half note 'ys' followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

lor _____ le fruit des o - ran - gers _____ Où sous des cieux bé -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase 'le fruit des oranges' followed by a rest and then 'Où sous des cieux'. The piano accompaniment maintains the eighth-note pattern in the right hand.

- is _____ une amoureuse ha - lei - ne Re - cueille et porte au

cre - - - - - scen - - - - - do.

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase 'une amoureuse haie' followed by a rest and then 'Recueille et porte au'. The piano accompaniment features a melodic line in the bass clef with notes marked 'cre', 'scen', and 'do'.

loin le par - fum des ver - gers? _____ Ce pays où le

dim. *p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase 'loin le parfum des vergers?' followed by a rest and then 'Ce pays où le'. The piano accompaniment features a melodic line in the bass clef with notes marked 'dim.' and 'p'.

jour — plus radieux se lève Le con.nais -
 cre - - - - - scen - - - - - do.

- tu, dis-moi le con.nais - tu? C'est

là, mon bien-aimé, que m'em - por - te mon rê - ve!..

p cre - - - - - scen - - - - - do.

ah! — c'est là! — c'est là! —

f *dim.*

que je voudrais m'en aller a_vec toi! _____

p *cre*

- scen - - - do - - - mol - - - to .

di - - mi - - nu - - 'en - -

Con - nais tu la mai -

- do.

p

son tou - te blanche et po - sé - e Dans les bosquets de

The first system consists of a vocal line in G major and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

myr - te aimés des papil - lons Et les champs lumi -

The second system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern from the first system.

- neux où la frai - che ro - sé - e Sè - me ses di - a -

The third system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern from the first system.

- mants dans l'her - be des sil - lons? Ce pays où le

dim. *p*

The fourth system concludes the vocal line and piano accompaniment. The piano part features a dynamic marking of *dim.* (diminuendo) and *p* (piano) in the left hand.

jour — plus radieux se lève Le connais -
cre - - - - - scen - - - - - do.

- tu, dis-moi le connais - tu? C'est
dim.

là mon bien-aimé que m'em - por - te mon rê - ve!..
p cre - - - - - scen - - - - - do..

ah! — c'est là! — c'est là!
f dim.

que je voudrais m'en aller a-vec toi! _____ c'est

p

là _____ que je voudrais m'en al-

cresc. *dim.*

-ler a - - vec toi _____ mon bien-ai-

-mé _____ oui, c'est là _____ c'est là!.. _____

p *f* *dim.* *p*

OÙ VOULEZ-VOUS ALLER?

BARCAROLLE.

Poésie de THÉOPHILE GAUTIER.

N^o 5.

Mouvt de Barcarolle.

PIANO.

f *p*

The first system of the piano score is in G major and 6/8 time. It begins with a forte (*f*) dynamic and transitions to piano (*p*). The right hand features a melody with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket with a repeat sign spans the final two measures of this system.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes and rests, and the left hand continues with a consistent eighth-note accompaniment. A first ending bracket with a repeat sign is present at the beginning of this system.

The third system of the piano accompaniment shows the right hand with a more active melodic line and the left hand with a steady accompaniment. A first ending bracket with a repeat sign is at the end of this system.

Di - tes, la jeune bel - le, Où voulez-vous al - ler?

The fourth system contains the vocal line and the final piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment continues with the same eighth-note pattern in the left hand and a melodic line in the right hand. A first ending bracket with a repeat sign is at the end of this system.

La voile ouvre son ai - le, La bri - se va souf -

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 key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'La', followed by quarter notes for 'voile', and then eighth notes for 'ouvre son ai - le'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

- fler, La

The second system continues the vocal line and piano accompaniment. The vocal line has a half note '- fler,' followed by a half note 'La'. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

- brise va souf - fler,

The third system continues the vocal line and piano accompaniment. The vocal line has a half note '- brise va souf - fler,' followed by a half note rest. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

L'airon est d'i - voi - re,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'L'airon est d'i - voi - re,' followed by a half note rest. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. Dynamic markings 'f' and 'p' are present in the piano part.

Le pa-vil-lon de moi - re, Le ——— gouver - nail d'or

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. The lyrics are "Le pa-vil-lon de moi - re, Le ——— gouver - nail d'or". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady accompaniment of chords and eighth notes.

fin; ——— J'ai pour lest une o - ran - ge,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "fin;" followed by a rest and then the lyrics "J'ai pour lest une o - ran - ge,". The piano accompaniment continues with the same accompaniment pattern.

Pour voile une ai - le d'an - - ge, Pour mousse un sé - ra -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Pour voile une ai - le d'an - - ge, Pour mousse un sé - ra -". The piano accompaniment continues with the same accompaniment pattern.

- phin .

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "- phin ." and ends with a fermata. The piano accompaniment concludes with a final chord and a few eighth notes in the bass line.

Di - tes, la jeune bel - le, Où voulez-vous al - ler?

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

La voile ouvre son ai - le, La brise va souf - fler,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the rhythmic pattern from the first system.

La brise va souf - fler.

The third system shows the vocal line concluding with a half note G4. The piano accompaniment includes some rests in the vocal line and continues with its rhythmic pattern.

The fourth system is a piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the final measure.

Est-ce dans la Bal - ti - que, Sur la mer Pa - ci - fi - que,

p

Dans l'I - le de Ja - va; Ou bien dans la Nor -

-wè - ge, Cueillir la fleur de nei - ge, Ou la fleur d'angso -

- ka ?

Di - tes, la jeune bel - le, Où voulez-vous al - ler?

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 dotted quarter note 'Di', followed by eighth notes for 'tes, la jeune bel - le, Où voulez-vous al - ler?'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

La voile ouvre son ai - le. La brise va souf - fler,

The second system continues the vocal line with 'La voile ouvre son ai - le. La brise va souf - fler,'. The piano accompaniment maintains the eighth-note texture in the right hand and provides harmonic support in the left hand.

La _____ brise va souf - fler. _____

The third system shows the vocal line with a long breath mark over the phrase 'La _____ brise va souf - fler. _____'. The piano accompaniment continues with the same rhythmic pattern, ending with a few chords in the left hand.

f

The fourth system shows the vocal line with a final melodic phrase. The piano accompaniment features a series of chords in the left hand, with a dynamic marking of *f* (forte) appearing in the final measure.

Menez-moi, dit la bel - le, A la ri - ve fi - dè - le,

p

Où l'on ai - me tou - jours; Cette ri - ve ma

chè - re On ne la connaît guè - re, Au pays des a -

- mours

Di - tes, la jeune bel - le, Où voulez-vous al - ler?

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dotted quarter note on 'Di', followed by eighth notes for 'tes, la jeune bel - le, Où voulez-vous al - ler?'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. The right hand plays a steady eighth-note pattern, while the left hand provides harmonic support with chords and single notes.

La voile ouvre son ai - le, La brise va souf - fler,

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'La', followed by eighth notes for 'voile ouvre son ai - le, La brise va souf - fler,'. The piano accompaniment maintains the eighth-note pattern in the right hand and harmonic support in the left hand.

La brise va souf - fler..

The third system features a vocal line with a dotted quarter note on 'La', followed by eighth notes for 'brise va souf - fler..'. The piano accompaniment continues with the eighth-note pattern in the right hand and harmonic support in the left hand. A fermata is placed over the final note of the vocal line.

f

The fourth system shows the vocal line with a dotted quarter note on 'La', followed by eighth notes for 'brise va souf - fler..'. The piano accompaniment continues with the eighth-note pattern in the right hand and harmonic support in the left hand. A dynamic marking of *f* (forte) is placed above the piano part in the final measure.

LE SOUVENIR

Poésie de JOSEPH COLLIN.

№ 6.

à Madame MARIE LE PILEUR.

Moderato.

PIANO.

p *cresc.* *f*

Qu'es-tu donc, — pour que je t'ap-pel - - - le, Souve-

p *p*

- nir, qui ré-pond — sans bruit?.. — Pour -

- quoi t'es-pé - rer si fi - dè - - - le Pour - quoi t'es-pé -

- rer si fi - dè - - - le A - lors - - que tout s'évanou -

- it?..

mystérieux.
pp
Je ne suis

rien!.. rien que l'i - ma - - - ge L'é - cho, te re -

- flet du pas - sé, Rien que l'em - preinte du voy -

- a - - - ge Le trait qui reste inef - fa -

Tranquille et sans se presser.

- cé. Oui, je suis le dé - po - si - tai - re, Le sûr gar -

- dien de ton tré - sor! Je t'ai sau -

The first system of music 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 4/4 time signature. The lyrics are "- dien de ton tré - sor! Je t'ai sau -". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

- vé, dans le mys - tè - re, Cha - que par -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "- vé, dans le mys - tè - re, Cha - que par -". The piano accompaniment continues with the same rhythmic pattern as the first system.

- ce - - le de ton or! Je suis

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "- ce - - le de ton or! Je suis". The piano accompaniment continues with the same rhythmic pattern.

l'hô - - te de ta de - meu - re, La - mi du ma -

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "l'hô - - te de ta de - meu - re, La - mi du ma -". The piano accompaniment continues with the same rhythmic pattern.

- tin et du soir, Las - si -

- du té - moin de toute heu - re, Le con - fi -

- dent de tout es - poir! Tou - jours près de

pp

toi, je re - cueil - - le Les ra -

- meaux flé - tris et bri - sés Et je ré - u -

- nis, feuille à feuil - le, Les dé -

- bris qu'on croit dis - per - sés! Par

cresc.

moi le re - gret a des char - - mes, Par

dim.

moi s'em-bel-lit la dou-leur, Elle ai-me jus-ques à ses

p

rit. a Tempo. larmes, Je suis le vrai conso-la-teur!

a Tempo.

colla voce. *cresc.*

pp

Sans retenir. Je suis le compagnon de

dim. *pp*

rou-te Qui sui-vra tes pas jusqu'au bout! Seul, à pré-

- sent, je par - le; é - cou - te Je ne suis

This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- sent, je par - le; é - cou - te Je ne suis".

rien!.. rien!.. mais — je suis

This system contains the next four measures. The vocal line continues with "rien!.. rien!.. mais — je suis". The piano accompaniment features a dynamic marking of *p* (piano) in the first measure and *pp* (pianissimo) in the third measure.

tout!!!

This system contains the next four measures. The vocal line has a long note for "tout!!!". The piano accompaniment features a dynamic marking of *p* (piano) in the first measure.

This system contains the final four measures of the piece, consisting entirely of piano accompaniment in a grand staff.

BLANCHE COLOMBE

ROMANCE (1)

Poésie de JULES BARBIER et MICHEL CARRÉ.

№ 7.

Allegretto.

CHANT.

Apaisez, blanche co-

PIANO.

p

- lom - be, Vo - tre faim, Du grain de froment qui

tom - be De ma main! A -

(1) Extrait de La Colombe.

-vant que vous manquez de grain Vo-tre maî-tre se-ra sans

pain! Apaisez, blanche co-lom-be, Vo-tre faim,

Du grain de froment qui tombe De ma

p

Ped. * Ped. *

main!

Tempo.

légèr.

Après la faim as-sou - vi - e , Bel oiseau! _____

Calmez votre soif, Syl - vi - e , D'un peu d'eau! _____ A

la fraîcheur du jour nou - veau , J'ai pui - sé cette onde Au ruis - seau _____

Après la faim as - sou - vi - e, Bel oi - seau! _____

p

Ped. *

Calmez vo - tre soif, Syl - vi - e, D'un peu d'eau, Mon bel oi -

colla voce.

a Tempo.

Ped. * Ped. *

- seau! Mon bel oi - seau! Calmez vo - tre soif, Calmez vo - tre

p *p*

soif, Calmez vo - tre soif D'un peu d'eau! _____

p *colla voce.* *f*

JÉRUSALEM

FRAGMENTS DE GALLIA

Poésie de CH. GOUNOD.

№ 8.

Andante.

PIANO. *p*

The piano introduction consists of five measures. The right hand plays a melodic line with a piano (*p*) dynamic, featuring a half note followed by a quarter note, then a dotted quarter note, and finally a half note. The left hand provides a simple harmonic accompaniment with chords and single notes.

Ses tri - bus plain -

The vocal line begins with a whole note rest, followed by a half note, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a piano (*p*) dynamic.

- ti - ves, Ses tri - bus plain - ti - ves,

The vocal line continues with a quarter note, a half note, and a quarter note. The piano accompaniment maintains the rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

cresc.

A tes tem - ples saints ne vien - nent plus chan - ter leurs can -

cresc. *dim.*

- ti - qués, A tes tem - ples saints ne vien - nent

p

plus chan - ter leurs can - ti - - - - - ques!

p

Ses remparts ne sont que dé -

ff *f* *p*

- com - bres! Ses lé - vi - tes

trem - blent, gé - mis - sent!

Sur les fronts vier - ges plus de fleurs! Son

à - me le plon - ge Dans la dou -

leur sans fin; De la tris - tes - se

le poids l'op - pres - se, l'op - pres - se!

Les lar - mes brû - lent ses yeux! Les

lar - mes, les lar - mes, les lar - mes

brû - lent ses yeux! —

Jé - ru - sa - lem! — Jé -

- ru - sa - lem! — Jé - ru - sa - lem! Jé -

- ru - sa - lem! re - viens, reviens vers

le Seigneur! re - viens, reviens vers

le Seigneur, le Sei - gneur

crese.

Dieu! En - tends, entends un

p

Dieu sauveur! Tends - lui les bras, rends -

>re - scen -

lui ton cœur! Re - viens, reviens vers

do. *f*

le Seigneur! le Sei - gneur

dim.

Dieu! Je - ru - salem! Je -

p *ff*

- ru - salem! re - viens, reviens vers

le Seigneur! re - viens, reviens vers

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 one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

le Seigneur, le Sei - gneur

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment maintains its rhythmic pattern, with a slight change in chord structure in the second measure.

Dieu! En - tends, entends un

The third system features a vocal line starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

Dieu sauveur! Tends - lui les bras, rends -

The fourth system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment concludes the system with its rhythmic accompaniment.

lui ton cœur! Re - viens, reviens vers

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 key signature is G major (one sharp). The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords.

le Seigneur! En - tends un

The second system continues the musical piece. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note rhythmic pattern with chords.

Dieu sau - veur! Tends - lui les bras! rends -

The third system continues the musical piece. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note rhythmic pattern with chords.

lui ton cœur! En - tends ton Dieu, tends

The fourth system concludes the musical piece. The vocal line has a dotted quarter note, a quarter note, and a half note. The piano accompaniment maintains the eighth-note rhythmic pattern with chords. A forte (*ff*) dynamic marking is present above the vocal line and below the piano accompaniment.

lui les bras! Ah! rends lui

ton cœur! Re

viens, reviens! vers le Seigneur! le Seigneur

Dieu!

PRENDS GARDE!

Poésie de JULES BARBIER.

№ 9.

(♩ = 92)

PIANO.

First system of the piano introduction. The right hand starts with a forte (*f*) melody in 2/4 time, while the left hand provides a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

Second system of the piano introduction. The right hand continues the melody, marked forte (*f*), then gradually decrescendo (*dim.*) to piano (*p*). The left hand accompaniment remains consistent.

Vocal entry and piano accompaniment for the first system. The vocal line begins with the lyrics "C'est u - ne fil - le belle à voir!... Re - gar - de!..." in a soprano register. The piano accompaniment starts piano (*p*) and ends pianissimo (*pp*).

Vocal entry and piano accompaniment for the second system. The vocal line continues with the lyrics "L'œil est d'a - zur, le cœur est noir!.. Prends gar - de!..". The piano accompaniment maintains the *pp* dynamic.

N'y crois pas! ——— N'y crois pas!.. ———

cresc.
p
pp

N'y crois pas!.. El - le ment, hé -

cresc.
dim.

- las!.. Son front est chas - te

p
p

et ra - di - eux!.. Re - gar - del.. Mais quel é -

pp
p

-clair brille en ses yeux!... Prends garde!

pp

N'y crois pas! — N'y crois pas! —

cresc. *p* *pp*

N'y crois pas! Et le ment, hé las!

cresc. *dim.* *p*

Ses beaux che - veux Sont couleur d'or, Re - gar - de!

dim. *pp*

Mais crains son cœur — Plus faux en — cor!.. Prends

p *dim.*

gar - del.. N'y crois pas!.. — N'y crois

pp *crese.* *p*

pas!.. — N'y crois pas! El - le

pp *crese.* *dim.*

ment, hé - las! Prends gar - - de! Prends gar - del..

p *p* *f*

BOLÉRO

Poésie de JULES BARBIER.

№ 10.

à Madame PAULINE VIARDOT.

PIANO.

f

dim.

p *cresc.*

Ah! que je plains ta flam - me, — Cher trésor de mon

p *cresc.*

à - me... — Si par le froid du soir —

p

Tu viens sous ma fe - nê - tre _____ Chanter ton doux es -

- poir!

Mal t'en prendra peut-ê - tre, Si par le froid du soir _____

_____ Tu viens i - ci t'as - soir! _____ Garde - toi du ciel

noir! _____

f ff

Detailed description: This system contains the first musical system. The vocal line is on a single staff in a B-flat major key signature (two flats). It begins with a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of two staves: the right hand plays chords in a rhythmic pattern, and the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *ff*.

Que ta voix qui sou - pi - re _____ Accuse ma ri - gueur _____

p

Detailed description: This system contains the second musical system. The vocal line continues with a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment continues with the same rhythmic patterns. A dynamic marking of *p* is present.

Moi, je ne fais qu'en ri - re! _____ Tu peux garder ton

Detailed description: This system contains the third musical system. The vocal line features a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment continues with the same rhythmic patterns.

cœur! _____ Tu peux garder ton cœur! _____

Detailed description: This system contains the fourth musical system. The vocal line features a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment continues with the same rhythmic patterns.

Tu peux garder ton cœur! Ah! que je plains ta

cresc.

cresc.

flam - me, Cher trésor de mon â - - me

dim. *cresc.* *cresc.*

dim. *cresc.* *cresc.*

Ah!

f

f

Ah! que je plains ta flam - me, Cher trésor de mon

cresc.

p *cresc.*

à - me, — Si par le froid du soir —

Tu viens sous ma fe - nè - tre — Chanter ton doux es -

-poir!

Mal t'en prendra peut - ê - tre, Si par le froid du

soir _____ Tu viens i - ci t'as - soir! _____

pp

p *pp*

_____ Garde - toi du ciel noir! _____

_____ Qui vous aime est es - cla - ve _____

f *ff* *p*

3

De ses fol - les a - mours! _____ Moi, je veux sans en -

cresc. *cresc.*

3

- tra - ve - Jou - ir de mes beaux jours! —

dim. Qui vous aime est es - cla - ve *cresc.* De ses folles a - mours! —

f Moi, je veux sans en - tra - ve *tr* Jou - ir de mes beaux jours! —

f Ah! que je plains ta flam - me, *3* Cher trésor de mon â - me!

f *dim.* *p*

Facilité.

Ah!

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of 'j' (allegretto). The melody starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Ah! que je plains ta flam - me, — Cher trésor de mon

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B-flat4) followed by a quarter note C5. The piano accompaniment includes a dynamic marking of 'p' (piano) and a 'cresc.' (crescendo) marking.

à - me, — Si par le froid du soir —

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B-flat4) followed by a quarter note C5. The piano accompaniment includes a dynamic marking of 'p' (piano).

Tu viens sous ma fe - né - tre — Chanter ton doux es -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B-flat4) followed by a quarter note C5. The piano accompaniment continues with a steady eighth-note accompaniment.

- poir!

Mal t'en prendra peut-ê - tre, Si par le froid du soir

Tu viens i - ci t'as - seoir! Garde-toi du ciel

noir! Garde-toi du ciel noir!

LE CALME

ROMANCE⁽¹⁾

Poésie de SCRIBE et DELAVIGNE.

№ 11.

Larghetto.

PIANO.

pp

2 Ped.

pp

☆ 2 Ped.

p *cresc.*

☆ 2 Ped. ☆ 2 Ped. ☆

f

2 Ped. ☆

p

Un jour — plus pur, — Un

pp

(1) Extrait de la Nonne Sanglante.

ciel d'azur Brille à ma vu - e! Rê - ve d'amour,

cresc. *p*

Charme en ce jour, Char - me mon âme é -

cresc.

cresc.

- mu - e, charme mon âme é - mu -

dim.

- e!

pp

p

espress.

A son fils malheu - reux, Mon père par -

- don - ne! Et le pardon des

cresc.

f cieux Au - tour de

moi rayon - ne! A son fils mal - heu -

dim.

p

- reux Mon père par -

- don - - - - - ne!..

dim.

p

rit.

2Ped. *

p

Un jour plus pur, Un

a Tempo.

pp

ciel d'a_zur Brille à ma vu . . e!

cresc.

cresc.

Rê - - - ve d'amour, Charme en ce jour,

p

Char - - me mon âme é - mu - - e! Doux rê - ve d'a -

cresc. *dim.*

cresc. *dim.*

-mour! - - - doux rê - ve d'a - mour! - - -

dim. *cresc.*

Récit. presque parlé.

Mais la nuit s'a - vance,... la nuit!! Et bien.

dim. p *pp*

-tôt va sonner mi-nuit! Si comme à l'ordi-naire et sanglante, et ter-

p *cresc.*

Tempo moderato.

-rible... La nonne apparais-sait... si j'entendais ses

f *ff*

pas!... Non! non! c'est impos-si-ble!

pp *f*

Allegretto.

Ce soir... ce soir el-le ne viendra pas.

mf

El - le ne viendra pas!..

I - ci tout me ras - su - re!

1^o Tempo.

Et le cal - me de la na - ture A passé dans mes sens, a pas -
cre - scen - do.

- sé dans mes sens!.. Un jour plus pur, un

rit. *a Tempo.* *pp*

ciel d'azur brille à ma

The first system of the musical score 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 contains the lyrics "ciel d'azur brille à ma". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

vu - - - e!

The second system continues the musical score. The vocal line has a long note for "vu" followed by a rest and then "e!". The piano accompaniment continues with the same rhythmic pattern.

Rê - ve d'amour, charme en ce jour,

The third system shows the vocal line with the lyrics "Rê - ve d'amour, charme en ce jour,". The piano accompaniment continues with the same rhythmic pattern.

char - me mon âme é - mu - e! doux rê - ve d'a -

cresc. *Var.* *dim.*

cresc.

The fourth system concludes the musical score. The vocal line has the lyrics "char - me mon âme é - mu - e! doux rê - ve d'a -". The piano accompaniment features a variation of the previous pattern. Performance markings include *cresc.*, *Var.*, and *dim.* above the vocal line, and *cresc.* below the piano accompaniment.

_mour _____ Doux rê_ve d'a _mour! _____ Charme en ce

p

jour, _____ mon âme é - mu - e! _____ Doux

sf *dim.*

ritard molto.

rê - ve, doux rê_ve d'a _mour! _____ *cresc.*

colla voce. _____ *a Tempo.* _____ *cresc.!*

dim. _____ *p* _____ *cresc.*

dim. _____ *tr.* _____ *p* _____ *pp*

AIMONS - NOUS !

Poésie de JULES BARBIER.

№ 12.

Allegro animato.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords in a C major key signature, starting with a piano (*p*) dynamic. The left hand plays a simple bass line with eighth notes. The tempo is marked *Allegro animato*.

The first system of the vocal and piano accompaniment. The vocal line is in a C major key signature and begins with the lyrics: "Au fleuve le ruisseau se mêle, Et le fleuve à la". The piano accompaniment continues with chords and a bass line, marked with a piano (*p*) dynamic.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "mer Au vent la brise u - nit son aî - le, Se confond dans l'air!". The piano accompaniment features a crescendo (*cresc.*) leading to a decrescendo (*dim.*) and ends with a piano (*p*) dynamic.

Femme, c'est la loi suprême!.. An - ge, c'est la dou - ce loi!..

cresc.

Tout veut s'unir à ce qu'il aime!.. M'ai - mes-tu, dis - moi?

cresc. - - - *molto* - - - *f riten.*

M'ai - mes-tu, dis - moi? —

dim. *p* *Tempo.*

Vois les cieux do - rer les ci - mes!.. Vois s'u -

p

_ nir les flots heu_ reux!.. Vois — se pencher sur les a_bîmes ces

lier_ res a _ mou_ reux!.. Le soleil é _ treint la ter_ re!..

dim. *p*

L'oiseau chante et pleure, hélas!.. Pourquoi ce di_ vin mystè_ re

cresc. *cresc.* *molto*

Si tu n'ai_ mes pas!.. Si tu n'ai_ mes pas!..

f *riten.* *f* *dim.* *p* *Tempo.*

f *riten.*

Com - me

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ces ra - yons de flam - me, Et ces flots, et ces zé -

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

- phirs, Mon à - me cher - che dans ton âme L'é -

The third system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

- çao de ses sou - pirs!.. Comme ces oi -

dim.

The fourth system concludes the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand. The word "dim." is written below the piano part.

- seaux fi - dè - les, Dans le nid de leurs amours, —

cresc.

Blot - tis et pli - ant leurs ai - les. Ai - mons nous toujours!..

cresc. *molto.* *f riten.*

Aimons-nous toujours!.. —

a Tempo.

dim. *p*

pp

CHANSON DE PÂTRE (*)

Poésie d'ÉMILE AUGIER.

№ 13.

Andantino.

PIANO.

p *pp*

p détaché.

3

(*) Extrait de Sapho.

dolce.

Broutez _____ le thym, —

pp

— broutez mes chè - vres, Le ser-po - let a - vec le —

thym, _____ a - vec le thym. _____

La blonde A - gla - é de ses — lè - vres,

Touche les miennes ce ma - tin, _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a triplet of eighth notes: G4, A4, and B4. This is followed by a quarter note G4 and a quarter note F#4. The system concludes with a quarter note E4 and a quarter rest. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass line and chords in the treble line.

Et j'attends que Vé - nus _____ se _____ lè - ve

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note G4 and a quarter note F#4. The third measure contains a triplet of eighth notes: G4, A4, and B4. The system ends with a quarter note E4 and a quarter rest. The piano accompaniment remains consistent with the first system.

Pour la re - joindre sur la grè - ve. _____

The third system continues the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note G4 and a quarter note F#4. The third measure contains a triplet of eighth notes: G4, A4, and B4. The system concludes with a quarter note E4 and a quarter rest. The piano accompaniment remains consistent.

Brille en - fin é - toi - le d'a - mour!

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note G4 and a quarter note F#4. The third measure contains a triplet of eighth notes: G4, A4, and B4. The system ends with a quarter note E4 and a quarter rest. The piano accompaniment remains consistent.

Et dans les cieux, é-teins le ³ jour .

Brou-tez, — brou-tez le thym, brou-tez mes chè - vres,

Brou - tez.

p *pp*

rall

JE NE PUIS ESPÉRER

Poésie d'ALBERT DELPIT.

à mon ami ANDRÉ DELPIT.

№ 14.

Agitato.

PIANO.

cre - scen - do.

p

Ce n'est pas même la souffrance Qui me

dim.

p

fait me taire et pleurer: La dou - leur a - son espé - ran - ce, Et

cresc molto.

cresc molto.

dim.

moi, je ne puis espé - rer! Ce n'est

p

pas le regret qui tu - e, D'une joie é - clo - se,... et qui

cresc. *dim.*

meurt - Pour la perdre, il faut l'a - voir eu - e!.. Et je

p *cresc.* *dim.*

n'ai pas eu ce bonheur! Hé - las! est l'angoisse su - pré - me Que

p rit. *cresc. molto.* *f*

rien ne saurait ex- pri- mer! Sentir qu'on ai- me! et qu'on vous

cre - scen -

p

ai- me. Et savoir qu'on ne peut s'aimer — Sentir qu'on ai- me, et qu'on vous

do - mol - to.

ff

f

ai- me... Et sa- voir qu'on ne peut s'aimer! —

f dim. p

p

INVOCATION

Poésie de O. PRADÈRE.

№ 15.

Andante.

CHANT.

A - vant de quit -

PIANO.

p

- ter ces lieux, — Sol na - tal de

mes aï - eux, — A toi Seigneur et

roi des cieux, — Ma ———— sœur je — con —

- fi - - e, ——— Dai - - - gne de

tout danger ——— Tou - jours, toujours la

pro - - - té - ger, ——— Cet - te sœur, ——— si ché -

- ri - e, — Dai - gne de tout dan -

- ger — la pro - té - ger, Dai - gne la pro - té -

- ger de tout dan - ger. — un poco più animato.

un poco più animato.

Dé - li - vré d'u - ne tris - te pen - sé - e Ji -

- rai chercher la gloi - re, La gloire au sein des enne - mis. Le pre -

- mier, le plus brave au fort de la mêlé - e, J'irai combat - - - tre

pour mon pays, — Et si, vers lui, Dieu me rap - pel - le,

Je veil - lerai sur toi fi - dé - le, — O — Mar - gue.

1^o Tempo.

ri - te! A - vant de quit - ter ces lieux, Sol na - tal de

1^o Tempo.

mes aïeux, A toi Seigneur et roi des cieux, Ma - - - - - sœur je con -

- fi - e - - - - - ô Roi des cieux! Jette les yeux, Protège Margue -

- ri - te, Roi des cieux!

CHANTER ET SOUFFRIR

Poésie d'ALBERT DELPIT.

№ 16.

Andantino.

PIANO.

p staccato.

Chante! me dit l'oiseau jaseur, -

Souf - fre! dit - la voix éternel - le Et je sens vibrer -

résolu.

dans mon cœur Cet - te dou - ble voix qui m'appel - le. Al -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a triplet of eighth notes. The piano accompaniment is in a 7/8 time signature and features a complex rhythmic pattern with many beamed eighth notes.

- lons poète! — il faut lutter! La douleur est le grand mys - tè - re; Ce

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a triplet of eighth notes. The piano accompaniment is in a 7/8 time signature and features a complex rhythmic pattern with many beamed eighth notes.

qui te fait souffrir sur ter - re, C'est là ce qui te fait chan - ter! — Ce

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a complex rhythmic pattern with many beamed eighth notes. The piano accompaniment is in a 7/8 time signature and features a complex rhythmic pattern with many beamed eighth notes.

qui te fait souffrir sur ter - re, C'est là ce qui te fait chan - ter! —

rit.

a Tempo.

cresc.

p

pp colla voce.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a complex rhythmic pattern with many beamed eighth notes. The piano accompaniment is in a 7/8 time signature and features a complex rhythmic pattern with many beamed eighth notes. Dynamic markings include *cresc.*, *p*, and *pp colla voce.*

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one flat. The music consists of chords and melodic lines in both hands.

Vocal line and piano accompaniment for the second system. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and melodic lines.

Chan - te! car Dieu va t'ins - pi - rer! —

Vocal line and piano accompaniment for the third system. The vocal line includes two triplet markings. The piano accompaniment continues with chords and melodic lines.

Souf - fre! sans gé - mir et sans crain - dre Lâ - me sait toujours

Vocal line and piano accompaniment for the fourth system. The vocal line includes two triplet markings and ends with the instruction *résolu.*. The piano accompaniment continues with chords and melodic lines.

es - pérer Quand le cœur est las de se plain - dre. Al -

résolu.

- lons po - è - te, il faut lut - ter! La dou - leur est le grand mys -

- tè - re Ce qui te fait souffrir sur ter - re, C'est

là ce qui te fait chan - ter! — Ce qui te fait souffrir sur

ter - re, C'est là ce qui te fait chan - ter! —

rit.

a Tempo.

p

pp colla voce.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one flat. The music consists of chords and moving lines in both hands.

Chau - te! c'est le ré - veil du cœur —

Vocal line for the first system, starting with a rest followed by a triplet of eighth notes and a quarter note.

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

Souf - fre! c'est la loi de la vi - e Tous les deux enfants —

Vocal line for the second system, featuring a triplet of eighth notes and a quarter note.

Piano accompaniment for the third system, providing harmonic accompaniment for the vocal line.

du malheur sont la se - men - ce du gé - ni - e . Al -

Vocal line for the third system, ending with the word "Al -" and a fermata. The instruction *résolu.* is written above the final note.

Piano accompaniment for the fourth system, concluding the piece with sustained chords.

- lons po_ète! — il faut lut_ter! La dou_leur est le grand mys_

- tè - re. Ce qui te fait souffrir sur ter - re, C'est

là ce qui te fait chan - ter! — Ce qui te fait souffrir sur

ter - re, C'est là ce qui te fait chan - ter! —

LE CIEL A VISITÉ LA TERRE

Paroles du C^{te} A. de SÉGUR.

Op. 17.

Adagio. (très recueilli)

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 of chords. The tempo is marked 'Adagio. (très recueilli)' and the dynamics are 'piano' (p). The key signature has one sharp (F#) and the time signature is common time (C).

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Le ciel a vi-si-té la'. The piano accompaniment continues with the same harmonic structure as the introduction. Dynamics include 'piano' (p) and 'piano' (p).

The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics 'ter-re, Mon bien-ai-mé re-pose en moi-Du saint a-'. The piano accompaniment continues with the same harmonic structure. Dynamics include 'piano' (p) and 'piano' (p).

- mour — c'est le mys - tè - re! Ô mon âme a - dore et tais -

- toi! Ô mon â - me a - dore et tais - toi!

Andante.

A - mour que je ne puis com - pren - dre, Jé - sus ha -

cresc.

bi - te dans mon cœur! — Jus - ques

dim. *p* *cresc.*

là vous pouvez des - cen - dre, Hu - mi - li -

cresc. *dim.*

Adagio.

— té de mon sau - veur! — Le

p

ciel a vi - si - té la ter - re, Mon bien ai - mé re - pose en

p

moi! Du saint a - mour c'est le mys - tère O mon

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'moi!' followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

à - mé a - dore et tais - toi O mon âme a - dore et tais -

pp

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The texture remains consistent with the first system.

- toi!

p

The third system shows the vocal line ending with '- toi!'. The piano accompaniment features a *p* (piano) dynamic marking and includes some arpeggiated figures in the right hand.

Andante.

Vous sa - vez bien que je vous

The fourth system is marked *Andante.* The vocal line begins with 'Vous sa - vez bien que je vous'. The piano accompaniment features a more active right hand with triplets and a steady bass line.

ai - me, Moi, qui par vous fut tant ai -

cresc. *dim.*

- mé! — Que tout autre amour que vous

p *cresc.* *cresc.*

mê - me Par vo - tre feu — soit con - su -

dim.

Adagio.

- mé! — Le ciel a vi - si - té la ter - re, Mon bien ai -

p *p*

- mé re- pose en moi! — Du saint a - mour — c'est le mys -

- tè - re, O mon âme — a - dore et tais - toi! — O mon

âme a - dore et tais - toi! —

Andante.

À vo - tre

chair — mon — âme u — ni — e De vos é —

cresc.

— lus res — sent la paix — Di — vin Jé —

dim. *p* *cresc.*

— sus, — sainte Har — mo — ni — e, Venez en mon cœur — à ja —

cresc. *dim.*

Adagio.

— mais! — Le ciel a vi — si — té la ter — re, Mon bien — ai —

p *p*

- mé re - pose en moi! — Du saint a - mour — c'est le mys -

- tè - rè! O mon â - me a - dore et tais - toi! — O mon

â - me adore et tais - toi! —

ABSENCE

Poésie du C^{te} A. de SÉGUR .

à Mademoiselle MARIE MIRA .

№ 18.

Andante. (avec tristesse)

CHANT.

De mon cœur u - ne par - ti - e

PIANO.

Vient au loin de s'en - vo - ler — Et depuis qu'elle est par - ti - e,

Rien ne peut me con - so - ler — Ce qui mettait l'al - lé -

gres - se Dans mon â - me et dans mes yeux — M'a lais -

- sé dans la tris - tes - se En sé - loignant de ces

lieux — Tant que les â - mes ai - mé - es Ne viendront rouvrir mon

cœur — Les sources seront fer - mées Où je puisais le bon -

cresc.

- heur! _____ Je re - fleu - ri - rai, _____ quand l'heure Du re -

cresc.

dim. *p*

- voir - au - ra son - né, _____ Jusques là j'attends - et

dim. *p* *pp*

pleu - re Sous mon toit _____ a - ban - don - né, _____

p

Sous mon toit _____ a - bandon - né! _____

pp

De mon cœur u - ne par - ti - e Vient au loin de s'en - vo -

sempre pp

- ler, Et de puis qu'elle est par - ti - e,

Rien ne peut me con - so - ler!

rit molto.

p *pp* *ppp*

^ RÉVERIE

Poésie de JULES BARBIER.

à Madame MIOLAN-CARVALHO.

№ 19.

Moderato con moto.

CHANT.

p

Sur le flot des

PIANO.

p

p

rê - ves, Loin des grê - ves, Dieu des a -

- mours Ber - ce - nos beaux jours, Sur le flot des

rê - ves, Loin des grê - - ves, Ber - ce nos beaux

jours Dieu des a - mours!

Ped. *

Bri - se pu - re, Ton mur - mu - re,

pp

Dans la nuit s'en - vol et fut. Ah!

pp

p

Ehi - ron - del - le — D'un coup d'ai - le —

rall.

Ra - se l'eau sans bruit, sans bruit, Ah! —

suivez.

p a Tempo.

Sur le flot des rê - ves, Loin des grè - ves, —

p

Dieu des a - mours, Ber - ce - nos beaux jours.

Sur le flot des rê - ves, Loin des grè - ves, —

Ber - ce nos beaux jours, Dieu des a - mours!

Ped. *

Le ciel mê - me — Quand on ai - me, —

pp

Sans ef - fort Vous guide - au - port. Ah!

pp

p

Et la vi - e — Vous con - vi - e

De bra - ver — le — sort, de bra - ver le sort.

p

Sur le flot des rê - ves, Loin des grè - - ves, — 3

Dieu des a - mours Ber - ce — nos beaux jours,

Sur le flot des rê - ves, Loin des grè - ves,

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "Sur le flot des rê - ves, Loin des grè - ves,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Ber - ce nos beaux jours - Dieu - des - a - mours! Ah! ah!

The second system continues the vocal line and piano accompaniment. The lyrics are "Ber - ce nos beaux jours - Dieu - des - a - mours! Ah! ah!". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

ah! ah! ah! ah!

The third system features the vocal line with the lyrics "ah! ah! ah! ah!". The piano accompaniment includes several measures with a "Ped." (pedal) marking and a star symbol (☆) below the staff, indicating specific performance instructions.

tr

The fourth system shows the vocal line with a trill (tr) marking above a note. The piano accompaniment continues with complex chordal textures and a final cadence. The system concludes with a double bar line.

LA REINE DU MATIN

ROMANCE. (*)

Poésie de BARBIER et de CARRÉ.

№ 20. Andantino. (♩ = 53)

PIANO.

Com - me la nais - sante au -

- ro - re, Se lève pâle en - co - re Dans l'azur des cieux, —

(*) Extrait de la Reine de Saba.

cresc.

Et bien-tôt é-tin-ce lan-te De sa clar-té brû-

dim. *p*

- lan-te É-blou-it les yeux, — Tel son

dim. *p*

Ped. *

doux printemps ray-on - ne, Sous la vai-ne cou-ron - ne Que

mit sur son front le des - tin.

espress.

Mais qui ja - mais pour - ra di - re Ta

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

grâ - ce, ta grâce et ton sou - ri - re, O Bal -

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc. - kis, rei - ne du ma - tin! *cresc.* O Bal -

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

p rall. - kis, rei - ne du ma - tin!

dim. *p colla voce.* *p cresc.*

Ped. ☆ Ped. ☆ Ped. ☆

cresc. *dim.* *p*
Ped.

p
Sous la gaze se de - vi - ne, Dans sa splendeur di - vi - ne Sa jeu - ne beau -

p

- té! Sur son vi - sa - ge ré -

cresc. *p*

- si - de U - ne pudeur can - di - de A - vec la. fier -

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

p

- té! En tre li_gno_rance heureuse Et

p

Ped. ☆

li_vresse a_mou_reu_se Son cœur semble encor in_cer_

espress.

- tain! Mais qui ja -

p

Ped. ☆ Ped. ☆

- mais pour_ra di_re Ta grâ_ce, ta grâce et ton sou -

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc.

- ri - re, O Bal - kis, rei - ne du ma -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

- tin! O Bal - kis,

cresc.

Ped. * Ped. * Ped. *

Facilité.

ad lib. rei - ne du ma - tin! *a Tempo.*

colla voce. *p*

Ped. * Ped. *

cresc. *dim.* *p*

Ped.

FIN.