

LES ADIEUX DU BERGER

Poésie de FLORIAN



Prix: 4^f

Du même Auteur :

Automne
Berceuse
Chanson de Florian
Chanson du Berger
Fille à la blonde chevelure...
Je ne veux pas d'autres choses
Ninon
Viens !

MUSIQUE

DE

BENJAMIN GODARD

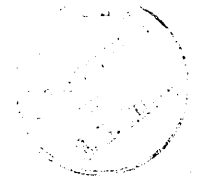
Du même Auteur :

Après l'Hiver
Chanson Arabe
Dans les bois d'Andilly
Embarquez-vous
L'Heureux Berger
Pleurs de la nuit
Voudrais-tu !

Paris, A. DURAND & FILS Editeurs
Place de la Madeleine, 4.

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LES ADIEUX DU BERGER



Poésie de FLORIAN.

Musique de
BENJAMIN GODARD.

Andantino. (♩ = 44)

CHANT.

PIANO.

p À - dieu,

mf ber - gè - re ché - ri - e, *p* À - dieu, *pp* Mes seules a - *cresc.* *f*

dim. - mours; *p* Je vais quit - ter la prai - ri - e

cresc. Où tu ve - nais tous les jours. *ff* À - dieu, *dim.* ber -

rall. *p* *a Tempo.* *pp*

-gè-re ché-ri - e! Ex-i-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a *rall.* (rallentando) and *p* (piano) dynamic, then returns to *a Tempo.* and *pp* (pianissimo). The piano accompaniment starts with a *p* dynamic and *rall.* marking.

-lé sur l'autre ri-ve, J'y parle - rai - de - ma foi; Mais, hé - las! ma voix plain-

The second system continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo and dynamics remain consistent with the first system.

-ti - ve Ne viendra plus jusqu'à toi - À - dieu, ber - gè-re ché-

The third system continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo and dynamics remain consistent with the first system.

-ri - e, À - dieu mes seules a - mours

The fourth system continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo and dynamics remain consistent with the first system.

Je vais quit - ter la prai - ri - e Où tu ve - nais tous les

The fifth system continues the vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo and dynamics remain consistent with the first system.

jours — A — dieu, — ber — gè — re ché — ri — e!

ff *dim. rall. p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a dynamic marking of *ff* (fortissimo) and a hairpin crescendo. The lyrics are "jours — A — dieu, — ber — gè — re ché — ri — e!". The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a steady bass line with chords in the right hand. Dynamic markings include *ff*, *dim.* (diminuendo), and *p* (piano), with a *rall.* (rallentando) marking at the end of the system.

Ne pleure pas, — mon a — mi — e, J'ai peu de

The second system continues the musical score. The vocal line has the lyrics "Ne pleure pas, — mon a — mi — e, J'ai peu de". The piano accompaniment continues with similar harmonic support, including dynamic markings like *ff* and *dim.*

temps à souf — frir; Tout mal cesse a — vec la vi — e,

The third system of the score features the lyrics "temps à souf — frir; Tout mal cesse a — vec la vi — e,". The piano accompaniment includes dynamic markings such as *ff* and *dim.*

Et qui te fuit va mou — rir. — A — dieu, — ber — gè — re ché —

mf

The fourth system concludes the page with the lyrics "Et qui te fuit va mou — rir. — A — dieu, — ber — gè — re ché —". The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with the same harmonic texture.

p *cresc.* *f*

- ri - e, A - dieu, mes seules a - mours;

p

Je vais quit - ter la prai - ri - e

cresc. *ff* *dim.*

Où tu ve - nais tous les jours A - dieu, ber -

rall. *p*

- gè - re ché - ri - e!

p *rall.* *pp*