



3^{ME} RECUEIL

VINGT

MÉLODIES

POUR

CHANT ET PIANO

PAR

CH. GOUNOD

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(C) Édition

Soprano ou Ténor

pour Contralto ou Basse.

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LA PÂQUERETTE

Poésie d'ALEX. DUMAS, FILS

N^o 1.

à Madame ALEXANDRE DUMAS.

Allegretto.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic and features a melody in the right hand and a bass line in the left hand.

First system of the vocal score. The vocal line (treble clef) contains the lyrics: "Pâqueret - te gentil - le, Sur qui bril - le". The piano accompaniment (grand staff) continues from the introduction, with a piano (*p*) dynamic.

Second system of the vocal score. The vocal line (treble clef) contains the lyrics: "Un matin seule - ment, La goutte de rosé - e, Dépo - sé - e". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic.

(3^e RECUEIL)

Édition pour Mezzo-Soprano ou Baryton.

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 pe-ti - te Margue-ri - te, Quel sort te fait le .ciel? Avant que

p

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

dim *p*

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

pas aler - te L'herbe ver - te Où se ca - che ton front! —

dim *p*

p

Ou tu ver - ras, peut-ê - tre, Ap - pa - raî - tre,

p *p*

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

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

dim. *p*

tou-te cho - se, Fille ou ro - se, Soit brisée à son

tour, A l'a - 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 sostenuto.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in G major (one sharp) and 3/4 time, marked "Andante sostenuto" and "PIANO". The piano part consists of four systems of music. The first system is marked "PIANO". The second system includes a "cresc." (crescendo) marking. The third system includes a "dim." (diminuendo) marking. The fourth system is marked "p" (piano). The vocal part enters in the fourth system with the lyrics: "Sur cette croix ja-dis immon-de, Les". The piano accompaniment continues throughout the vocal line.

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 L'hor - reur de son tour -

cresc. *dim.*

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

p *cresc.*

Dieu mort en fai - mant !.. Pour te sauver du

dim. *p* *cresc.*

noir a - bi - me, Lui, fils du Tout - Puis - sant,

dim. *p*

Il s'est offert, 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 Eût é - - pui-sé le

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

fiel? Il eût le prix de

p *cre - - -*

The second system continues the vocal and piano parts. The piano part includes a dynamic marking of *p* (piano) and a fermata over the word "cre".

son sup - pli - ce En nous ouvrant le

- scen - do. *f* *dim.*

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings of *f* (forte) and *dim.* (diminuendo).

molto espress.

ciell.. Il ai - me!.. Son

p

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a fermata over the word "Son".

— amour dé-bor - de!.. Oh! le cé - les - te 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 -

dim. p

- mons, vivons en lui!..

Oh! le doux ap - pui!..

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

lui!..

À TOI MON CŒUR

Poésie de JULES BARBIER.

№ 3.

Allegro appassionato.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Allegro appassionato*. The piano part features several triplet figures, starting with a forte (*f*) dynamic. The voice part enters with the word "La" on a single note. The piano accompaniment continues with a *dim.* (diminuendo) marking, followed by a *p* (piano) marking. The voice part then sings the lyrics "per - - - le est aux on - - des, Les". The piano accompaniment concludes with a series of sixteenth-note patterns in both hands.

cieux ont le jour! Mais mon

cœur, mon cœur, mon

f

cresc.

cœur a l'a - mour! Cieux

dim. *p* *f*

dim. *p*

in-fi-nis, mers pro-fon-des, Ce

cœur dé - ro - be aux yeux, Plus de

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "cœur dé - ro - be aux yeux, Plus de". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with double lines.

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

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

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

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

per - - les que les on - - des,

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "per - - les que les on - - des,". The piano accompaniment maintains the same rhythmic pattern as the first system.

Plus d'as - - tres que les cieux!

f

Toi, fil - le jeune et

dim. *p*

bel - - le, Viens au cœur qui t'ap -

cre

- pel - - le Mon cœur, et les flots,

do.

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

f

- mour! Toi, fil - le jeu - ne et

bel - le, Viens au cœur qui t'ap -

- pel - le! Mon cœur, et les

ff

flots, et le jour Pal -

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'flots,' followed by a quarter note 'et', a quarter note 'le', and a half note 'jour' with a long horizontal line underneath. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

- pi-tent du mê - me a - mour! Pal -

The second system continues the vocal line with a triplet of eighth notes for '- pi-tent', a half note 'du mê -', a half note 'me a -', and a half note 'mour!' with a long horizontal line underneath. The piano accompaniment continues with the same rhythmic pattern.

- pitent du mê - me amour!

a Tempo.

colla voce.

The third system shows the vocal line with a triplet of eighth notes for '- pitent', a half note 'du mê -', and a half note 'me amour!' with a long horizontal line underneath. The piano accompaniment includes the instruction 'colla voce.' and 'a Tempo.'.

dim.

The fourth system is a piano accompaniment system with a grand staff. It features a dynamic marking of 'dim.' (diminuendo) and continues the rhythmic pattern of eighth notes.

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

The fifth system is a piano accompaniment system with a grand staff. It features dynamic markings of 'p' (piano), 'M. G.' (mezzo-giochi), and 'pp' (pianissimo). The system concludes with a double bar line and a fermata over the final chord.

MIGNON

Poésie de LOUIS GALLET.

№ 4.

à Madame MIOLAN-CARVALHO.

Andante mosso e appassionato. (♩=69)

PIANO.

cre - - - - -

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

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

do. Con - nais-tu le pa -

- ys — où dans l'immen - se plai - ne Brill - le comme 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 sharps (F# and C#). It begins with a half note 'ys' followed by a series of eighth notes. The piano accompaniment features a busy right hand with sixteenth-note patterns and a left hand with sustained chords.

For — 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 contour with a slight rise and then a fall. The piano accompaniment maintains its rhythmic texture, with some changes in the left hand's harmonic support.

- nis — une amoureuse ha - lei - ne Recueille et porte au

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

The third system concludes the current phrase and begins the next. The vocal line ends with a half note 'nis'. The piano accompaniment continues with similar patterns. The lyrics for the next system are written below the piano part.

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

dim. p.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a descending melodic line. The piano accompaniment features a dynamic marking of 'dim.' (diminuendo) in the first measure and 'p.' (piano) in the second measure. The piano part ends with a sustained chord.

jour — plus radieux se lè- -ve 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! —

dim.

que je voudrais m'en aller avec toi! _____

p *cre - - -*

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

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

do. *p* Con - nais-tu la mai -

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

myr - te ai - més des papil - lons — Et les champs lumi -

- neux — où la fraî - che ro - sé - e Sè - me ses dia -

cre - scen - do.

- mants — dans l'herbe des sil - lons? — Ce pays où le

dim. *p*

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 avec toi! C'est

p *p*

là que je voudrais m'en al-

cresc. *dim.*

-ler a - vec toi! Mon bien-ai-

p

-mé oui, c'est là! c'est là!!!

f *p*

p *f* *dim.* *p*

OÙ VOULEZ-VOUS ALLER ?

BARCAROLLE.

Poésie de THÉOPHILE GAUTIER.

N^o 5. Mouvt de Barcarolle.

PIANO. *f*

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system shows the piano accompaniment with a forte (*f*) dynamic. The second and third systems continue the piano accompaniment. The fourth system introduces a vocal line with the lyrics: "Di - tes la jeune bel - le, Où voulez-vous al - ler?". The piano accompaniment continues beneath the vocal line.

8

8

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

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

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'La', followed by eighth notes for 'voile ouvre son ai - le, La bri - se va souf -'. 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 with a half note '- fler,' followed by eighth notes and a half note 'La'. The piano accompaniment continues with the same rhythmic pattern.

— brise va souf - fler. —

The third system shows the vocal line with a half note '— brise va souf - fler. —'. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

L'avi - ron est di - voi - re,

The fourth system concludes the page with the vocal line starting on a half note 'L'avi - ron est di - voi - re,'. The piano accompaniment includes dynamic markings: a forte (*f*) section followed by a piano (*p*) section. The piano part features a rhythmic pattern of chords and eighth notes.

Le pa_villon de moi - re, Le — gouver - nail d'or

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Le pa_villon de moi - re, Le — gouver - nail d'or".

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "fin;". The lyrics are: "fin; — J'ai pour lest une o - ran - ge".

Pour voile une ai_le d'an - ge, Pour mousse un sé_ra -

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "voile". The lyrics are: "Pour voile une ai_le d'an - ge, Pour mousse un sé_ra -".

- phin. —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the word "phin.". The lyrics are: "- phin. —".

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 followed by a quarter note, then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand.

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

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the dotted half-note bass line in the left hand.

La _____ brise va souf - fler. _____

The third system shows the vocal line concluding with a dotted quarter note and a quarter note. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand and a dotted half note in the left hand.

The fourth system shows the vocal line with a final melodic phrase. The piano accompaniment features a series of chords in the right hand and a dotted half note in the left hand, marked with a forte (*f*) dynamic.

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.

-wé - 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 of the musical score consists of a vocal line and 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 contains four measures of music with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs) and consists of four measures. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line with some rests.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment continues with the same rhythmic patterns as the first system.

La brise va souf - fler.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment continues with the same rhythmic patterns as the first system.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics. The piano accompaniment continues with the same rhythmic patterns as the first system. A dynamic marking of *f* (forte) is present in the final measure of the piano accompaniment.

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

p

Où — l'on ai - me tou - jours; — Cè - te 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 single staff with a treble clef and a key signature of one flat. It contains the lyrics "Di - tes, la jeune bel - le, Où voulez-vous al - ler?". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment.

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

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "La voile ouvre son ai - le, La brise va souf - fler,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

La brise va souffler.

The third system concludes the vocal line with the lyrics "La brise va souffler." and includes a decorative flourish in the vocal line. The piano accompaniment continues with the same pattern, ending with a final chord in the bass line.

f

The fourth system shows the final part of the piano accompaniment. It features a series of chords in the bass line, with a dynamic marking of *f* (forte) in the final measure. The vocal line is not present in this system.

LE SOUVENIR

Poésie de JOSEPH COLLIN.

à Madame MARIE LE PILEUR.

№ 6.

Moderato.

PIANO.

The piano introduction is in 6/8 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic and gradually increases in volume, marked with *cresc.* and *f*. The melody is written in the treble clef, and the accompaniment is in the bass clef.

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

The first system of the vocal score shows the vocal line in the treble clef and the piano accompaniment in the bass clef. The piano part starts with a piano (*p*) dynamic. The lyrics are: "Qu'es-tu donc, — pour que je t'ap - pel - - le, Souve -".

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

The second system of the vocal score continues the vocal line and piano accompaniment. The lyrics are: "- nir, qui ré - pond — sans bruit?.. — Pour -".

- quoi l'es-pé - rer si fi - dè - - le Pourquoi l'es-pé-

- rer si fi - dè - - le, A - lors - que tout sé - vanou -

- it?

pp mystérieux.
 Je ne suis

pp

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

flet du pas - sé, ————— Rien que l'empreinte du voy -

p

- a - - - ge Le trait ——— qui reste i - neffa -

tranquille et sans se presser.

- cé! Oui, je suis le dé - po - si - tai - re, Le sûr ga -

pp

- dien de ton tré - sor! Je l'ai sau -

- vé, dans le mys - tère, Cha - que par -

- cel - le de ton or! Je suis

l'hôte de ta de - meure, Ea - mi du ma -

_ tin et du soir, Éas - si -

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

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

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 sem-bel-lit la dou-leur, Elle ai-me jus-ques à ses

p

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

colla voce. *cresc.* *a Tempo.*

pp
Je suis le compagnon de

sans retenir. *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

The first system of the musical score 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, followed by eighth notes, and ends with a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

rien!.. rien!.. mais —

pp

p *pp*

The second system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure and *pp* (pianissimo) in the third measure. The right hand of the piano part has a more complex, flowing line, while the left hand provides harmonic support.

ie suis tout!!!

p

The third system shows the vocal line with a long note and a final exclamation. The piano accompaniment features a dynamic marking of *p* (piano) and a rhythmic pattern of eighth notes in the right hand, with a more active bass line in the left hand.

pp

The fourth system is a piano accompaniment system. It features a dynamic marking of *pp* (pianissimo) and a rhythmic pattern of eighth notes in the right hand, with a more active bass line in the left hand.

BLANCHE COLOMBE

ROMANCE (1)

Poésie de JULES BARBIER et MICHEL CARRÉ

N^o 7.

Allegretto.

CHANT.

PIANO.

Apaisez blanche co -

- lom-be,

Vo - tre faim, _____

Du grain de froment qui

tom - be

De ma main! _____

A -

(1) Extrait de La Colombe.

avant que vous manquiez de grain. — Vo tre maî tre se ra sans

pain. — A paisez, blanche co lom be, Vo tre faim,

Du grain de froment qui tombe, De ma

p

colla voce.

Ped. * Péd. *

main! —

a Tempo.

léger.

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 nouveau _____ J'ai pui - sé cette onde Au ruisseau! _____

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

p

Ped. ☆

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

colla voce.

a Tempo.

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 half note followed by a quarter note, then a half note with a slur over it. The left hand plays a simple accompaniment of quarter notes. The key signature has one flat (B-flat) and the time signature is common time (C).

Ses tri - bus plain -

The vocal line begins with the lyrics 'Ses tri - bus plain -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic marking *p* is present.

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

The vocal line continues with the lyrics '- ti - ves, Ses tri - bus plain - ti - ves,'. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *p* is present.

cresc.

À tes tem - ples saints ne vien - nent plus chanter leurs can -

cresc. *dim.*

- ti - ques, À tes tem - ples saints, ne vien - nent

p

dim.

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

p

Ses remparts ne sont que dé -

f *p* *p*

- com - bres! Ses lé - vi - tes

trem - blent, gé - mis - sent!

Sur les fronts vier - ges plus de fleurs! Son

â - me le plon - ge Dans la dou -

leur sans fin; De la tris - tes - se

p *cresc.*

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

p *cresc.* *f* *p*

Les lar - mes brû - lent ses yeux! Les

dim. *pp*

lar - mes, les lar - mes, les larmes

brú - lent ses yeux! —

p *pp* *p*

8^{va} bassa - !

Jé - - ru - salem! — Jé -

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

p

- ru - - - salem! re - viens, reviens vers

le Seigneur! re - viens, reviens vers

le Seigneur, le Sei - gneur

cresc.

Dieu! En - tends, entends un

p

Dieu sauveur! Tends - lui les bras! rends -

cre - scen -

- lui ton cœur! Re - viens, reviens vers

do. *f*

le Seigneur! le Sei - gneur

dim.

Dieu! Je - ru - salem! Jé -

ff *p* *ff*

- ru - salem! re - viens, reviens vers

le Seigneur! re - viens, reviens vers

The first system of the musical score 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 half note 'le', followed by a quarter note 'Seigneur!', a quarter rest, a quarter note 're -', a quarter note 'viens,', a quarter rest, a quarter note 'reviens', and a quarter note 'vers'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

le Seigneur, le Sei - gneur

The second system continues the musical score. The vocal line starts with a half note 'le', a quarter note 'Seigneur,', a quarter rest, a quarter note 'le', a quarter rest, a quarter note 'Sei -', and a quarter note 'gneur'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Dieu! En - tends, entends un

The third system of the score shows the vocal line with a half note 'Dieu!', a quarter rest, a quarter note 'En -', a quarter note 'tends,', a quarter rest, a quarter note 'entends', and a quarter note 'un'. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

Dieu sauveur! Tends - lui les bras, rends -

The fourth system concludes the page with the vocal line: a half note 'Dieu', a quarter note 'sauveur!', a quarter rest, a quarter note 'Tends -', a quarter note 'lui', a quarter rest, a quarter note 'les bras,', a quarter rest, and a quarter note 'rends -'. The piano accompaniment remains consistent throughout.

- lui ton cœur! Re - viens, reviens vers

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

le Seigneur! En - tends un

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

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

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

- lui ton cœur! En - tends ton Dieu, Tends -

ff

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the rhythmic pattern from the first system. The dynamic marking *ff* (fortissimo) is placed 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!

8^{va} bassa!

8^{va} bassa

PRENDS GARDE!

Poésie de JULES BARBIER.

№ 9.

(♩=92)

PIANO.

f *p*

f *dim.* *p*

C'est u - ne fil - le belle à voir!.. Re - gar - de!..

p *pp*

L'œil est d'a - zur, le cœur est noir!.. Prends gar - de!..

p *pp*

Ny crois pas! _____ Ny crois pas! _____

cresc. *p* *pp*

Ny crois pas!.. El - le ment, hé -

cresc. *dim.*

- las!.. Son front est chas - - te

p *p*

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

pp *p*

- clair brille en ses yeux!... Prends gar - de!

N'y crois pas! _____ N'y crois pas!.. _____

N'y crois pas! El - le ment hé - las!

Ses beaux che - veux sont couleur d'or Re - gar - de!..

Mais crains son cœur _____ plus faux en - cor!.. Prends

p *dim.*

gar - de!.. N'y crois pas!.. _____ N'y crois

pp *cresc.* *p*

pas!.. _____ N'y crois pas! El - le

pp *cresc.* *dim.*

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

p *p* *f*

BOLÉRO

Poésie de JULES BARBIER.

à Madame PAULINE VIARDOT.

№ 10.

PIANO.

p

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

à - me ... Si par le froid du soir

Facilité.

Chan - ter ton doux es -

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

- soir! ——— - soir! ———

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*

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

p 3

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

3

cœur! _____ Tu peux garder ton cœur! _____

3

Facilité.

Tu peux gar-der ton cœur! *cresc.*
 Tu peux garder ton cœur! Ah! que je plains ta

cresc.

flam - me, *cresc.* Cher trésor de mon à - me! *cresc.*

dim. *cresc.* *cresc.*

Ah!

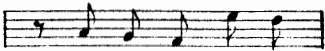
f

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

p *cresc.*

à - me, — Si par le froid du soir

p

Facilité. 

Chanter ton doux es -

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

p

-poir!

-poir!

p

p

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

p

soir — Tu viens i - ci l'as - soir!

pp

p *pp*

— Gar-de-toi du ciel noir!

Qui vous aime est es - cla - - ve

f ff *p*

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

cresc. *cresc.*

- 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 Jou - ir de mes beaux jours! ——— *tr*

f Ah! que je plains ta flam - me, Cher trésor de mon â - me! ——— *dim.* *p*

Facilité.

f
Ah!

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

p *cresc.*

à - me, Si par le froid du soir

p

Facilité.

Chan - ter ton doux es -

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

- poir! - poir!

p

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

p

Tu viens ici-tas-soir! Garde-toi du ciel

pp

noir! Garde-toi du ciel noir!

p *f* *ff*

LE CALME

ROMANCE⁽¹⁾

Poésie de SCRIBE et DELAVIGNE.

Op. 11.

Larghetto.

PIANO.

pp

2 Ped.

* 2 Ped.

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 â - me é -

cresc.

cresc.

- mu - e Charme mon âme é - mu -

dim.

- e!

pp *espress.* *p*

A son fils malheu - reux, Mon père par -

- don - ne! Et le pardon des

cresc.

cresc.

cioux Au tour de

f

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

dim.

dim.

p

- reux Mon père, par -

dim.
- don - - - - ne!

p *rit.*

2 Pod. *

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 â - me 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* *p*

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

p *cresc.*

Tempo moderato.

- rible... La non - ne apparais - sait... si j'entendais ses

f *sp*

pas!.. Non, non! c'est impossi - ble!..

pp *f*

Allegretto.

Ce soir, — ce soir elle ne viendra pas! —

mf *p*

Et - le ne viendra pas!

I - ci tout me ras - su - re!

cre - scen.

1^o Tempo.

Et le cal - me de la nature A passé dans mes sens, A pas -

- do.

rit. a Tempo.

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

a Tempo.

rit. *pp*

ciel d'azur Brille à ma

vu - - - e!

Rê - ve d'amour, Char - me en ce jour,

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

cresc. *dim.*

cresc.

- mour! — Doux rê-ve d'a - mour! — Charme en ce

p

jour — mon âme é - mu - e! — Doux

sf

ritard. molto. rê - ve, doux rê - ve d'a - mour! — *dim.*

colla voce. *a Tempo.* *cresc.*

dim. *p* *cresc.*

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

AIMONS - NOUS!

Poésie de JULES BARBIER.

№ 12. Allegro animato.

PIANO.

p

Au fleuve le ruisseau se mêle, Et le fleuve à la mer!.. Au

p

vent la brise u - nit son aî - le, Se confond dans l'air!..

cresc. *dim.* *p*

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'aimes-tu, dis-moi?

f riten.

cresc. *molto* *f*

M'aimes-tu, dis-moi? _____

a Tempo.

dim. *p*

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

p

- nir les flots heureux!.. Vois — se pencher sur les abîmes ces

lier - res a - mou - reux!.. Le soleil é - treint la terre!..

dim.

L'oiseau chante et pleure, hélas!.. Pourquoi ce di - vin mystè - re

cresc. cresc. molto.

f riten.
Si tu n'ai - mes pas!.. Si tu n'aimes pas!..

f riten. dim. p a Tempo.

Com - me

ces ray - ons de flam - me, Et ces flots, et ces zé -

- phyr, Mon à - me cher - che dans ton âme Éé -

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

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

cresc.

Blot - tis et pli - ant leurs aî - les Aimons-nous tou-jours!..

f riten.

cresc. - - - molto - - - f

Aimons-nous toujours!.. —

a Tempo.

dim. p p

pp

pp

CHANSON DE PÂTRE⁽¹⁾

Poésie d'ÉMILE AUGIER.

№ 13.

Andantino. (♩ = 60)

PIANO.

p

pp

p détaché.

3

(1) Extrait de Sapho.

dolce.

Broutez _____ le thym, _____

_____broutez mes chère - vres, Le serpo - 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 of the musical score consists of a vocal line in G major and 3/4 time. The vocal melody begins with a quarter rest, followed by quarter notes G4, A4, and B4. The second measure contains a triplet of eighth notes G4, A4, and B4, followed by a quarter note G4 and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Et j'attends que Vé-nus se lè - ve

The second system continues the vocal melody with quarter notes G4, A4, and B4, followed by a quarter rest. The piano accompaniment remains consistent with the first system.

Pour la re - joindre sur la grè - ve.

The third system features a vocal melody with quarter notes G4, A4, and B4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system concludes the vocal melody with quarter notes G4, A4, and B4, followed by a quarter rest. The piano accompaniment ends with the same rhythmic pattern.

Et dans les cieux éteins, le jour.

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Broutez, — broutez le thym, broutez mes chè - vres, —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5. The piano accompaniment maintains the eighth-note accompaniment.

Brou - tez.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5. The piano accompaniment continues with the eighth-note accompaniment.

pp

The fourth system is a piano accompaniment system. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The dynamic marking *pp* (pianissimo) is present. The melodic line includes a triplet of eighth notes.

rall.

The fifth system is a piano accompaniment system. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The dynamic marking *rall.* (rallentando) is present. The melodic line includes a triplet of eighth notes.

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

cresc. molto.

fait me taire et pleurer La douleur a son espérance, Et

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'avoir eu - e! Et je

cresc. *dim.*

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

cresc. molto *f*

rien ne saurait exprimer!.. Sentir qu'on ai-me... et qu'on vous ai-me... Et sa-

cre - - scen - do. mol -

p

voir qu'on ne peut s'ai - mer! — Sentir qu'on ai - me, et qu'on vous

to. ff f

aime Et sa-voir qu'on ne peut s'ai-mer. —

f dim p

p pV

Roi des cieux, — Ma ———— sœur je con-

- fi - - - e, ———— Dai - - - gne de

tout danger, ———— Tou - jours, toujours la

pro - - - téger, ———— Cet - te sœur, ———— si chè-

- ri - - - e, — Dai - gne de tout dan -

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 long note on 'ri' followed by a melodic phrase on 'e, —'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

The second system continues the vocal line with a long note on 'ger' followed by 'la pro - té - ger, Dai - gne la pro - té -'. The piano accompaniment maintains its rhythmic pattern.

- ger de tout dan - ger. — *Un poco più animato.*

The third system shows the vocal line with 'ger de tout dan - ger. —' and the tempo instruction '*Un poco più animato.*' above the staff. The piano accompaniment becomes more active, with a more pronounced rhythmic pattern.

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

The fourth system concludes the page with the vocal line 'Dé - li - vré d'u - ne tris - te pen - sé - - e J'i -'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

-rai chercher la gloi - re, la gloire au sein des en-nemis. Le pre-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features several triplet markings (indicated by a '3' above the notes) and rests. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It consists of chords and moving lines in both hands, primarily using eighth and quarter notes.

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

The second system continues the musical score. The vocal line has more triplet markings and a long note with a fermata. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

The third system shows the vocal line with a triplet and a long note with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

Je veille.rai sur toi fi - dè - - le, — Ô — Margue-

The fourth system concludes the page with a vocal line featuring triplets and a long note with a fermata. The piano accompaniment continues with chords and moving lines.

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-

cresc.

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

cresc. *p*

- ri - te, Roi des cieux!

p *cresc.*

CHANTER ET SOUFFRIR

Poésie d'ALBERT DELPIT.

№ 16.

Andantino.

PIANO.

p staccato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of chords and single notes. The tempo is marked 'Andantino' and the dynamics are 'piano' and 'p staccato'.

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Chan - te! me dit l'oiseau jaseur'. The piano accompaniment continues with chords and melodic fragments. A triplet of eighth notes is marked with a '3' above it.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Souf - fre! dit la voix é - ternel - le Et je sens vi - brer'. The piano accompaniment features chords and melodic lines. Two triplet markings with '3' above them are present over the vocal line.

résolu.

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

- lons poète! il faut lutter! La dou - leur est le grand mys - tère Ce

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

rit.

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

cresc. *p* *colla voce.* *pp* *a Tempo.*

rit.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a 12/8 time signature. The music consists of chords and moving 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 moving lines.

Chan - te! car Dieu va t'ins - pirer! —

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

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

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

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same eighth-note bass line and chordal accompaniment.

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

The third system includes a *cresc.* marking above the piano accompaniment. The vocal line continues with the same melodic and rhythmic motifs. The piano accompaniment shows a gradual increase in volume.

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

The fourth system features several performance markings: *rit.* above the vocal line, *colla voce.* above the piano accompaniment, *pp* (pianissimo) below the piano accompaniment, and *a Tempo.* above the piano accompaniment. The system concludes with a *rit.* marking below the piano accompaniment.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music consists of chords and melodic lines in both hands.

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with a treble clef and two flats. The lyrics are: Chan - te! c'est le ré - veil du cœur —. The piano accompaniment continues with chords and melodic lines.

Vocal line and piano accompaniment for the third system. The vocal line has lyrics: Souf - fre! c'est la loi de la vi - e Tous les deux en - fants. The piano accompaniment continues with chords and melodic lines.

Vocal line and piano accompaniment for the fourth system. The vocal line has lyrics: du malheur Sont la se - men - ce du gé - ni - - e. Al - *résolu.* The piano accompaniment continues with chords and melodic lines.

- lons po-ète! il faut lutter! La dou-leur est le grand mys-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). It begins with a dotted quarter note, followed by eighth notes, and ends with a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

cresc.

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a *cresc.* (crescendo) marking over the final measure, indicated by a hairpin symbol.

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

rit.

colla voce.

p *pp* *f*

rit.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features dynamic markings: *p* (piano), *pp* (pianissimo), and *f* (forte). It also includes *rit.* (ritardando) markings at the beginning and end of the system, and *colla voce.* (colla voce) marking over the final measure.

LE CIEL A VISITÉ LA TERRE

Poésie du Comte A. de SÉGUR.

№ 17.

Adagio. très recueilli.

PIANO.

The piano introduction consists of two staves in G major (one flat) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano dynamic marking 'p' is present at the beginning.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "Le ciel a vi-si-té la". The piano accompaniment continues with a steady accompaniment pattern.

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "ter-re Mon bien ai-mé re-pose en moi! Du saint a-". The piano accompaniment continues with a steady accompaniment pattern.

-mour__ c'est le mys - tè - re! Ô mon âme a_dore et tais-

pp

toi!__ Ô mon âme a_dore et tais - toi!__

pp
p

Andante.

A - mour que je ne puis com_pren - dre Jé - sus ha -

cresc.

- bi - te dans mon cœur! — Jus - ques

cresc.

dim. *p* *cresc.*

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

cresc. *dim.*

- té — de mon sau - veur! — Le

Adagio.

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 - tè - re Ô mon

âme a - dore et tais - toi! — Ô mon âme a - dore et tais -

pp *pp*

toi!

p

Andante.

Vous · savez bien — que je vous

ai - me, Moi qui par vous fus 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

- mé, repose en moi — Du saint a - mour — c'est le mys -

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

âme — a - dore et tais - toi! —

Andante.

A 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 harmo — ni — e Vivez en mon cœur — à ja —

cresc. *dim.*

Adagio.

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

p *p*

- mé, repose en moi! — Du saint a - mour — C'est le mys -

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

pp

âme a - dore et tais - toi! —

pp

p

ABSENCE

Poésie du Comte A. de SÉGUR.

№ 18.

à Mademoiselle MARIE MIRA.

Andante. *avec tristesse.*

CHANT.

De mon cœur u - ne par - ti - e

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

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

PIANO.

p

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

- sé dans la tris - tes - se En s'é - loignant de ces

lieux! — Tant que les âmes ai - mé - es Ne viendrons rouvrir mon

cœur, — Les sources seront fer - mé - es Où je puisais le bon -

cresc.

— heur! Je reflu-ri-rai quand l'heure Du re-

cresc.

dim.

— 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

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "De mon cœur u - ne par - ti - e Vient au loin de s'en - vo -". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The dynamic marking *sempre pp* is placed in the first measure of the piano part.

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

Detailed description: This system contains the next two lines of music. The top staff is a vocal line in G major, continuing the melody from the previous system. The lyrics are "- ler Et de - puis qu'elle est par - ti - e". The bottom staff is a piano accompaniment in G major, continuing the accompaniment from the previous system. The dynamic marking *sempre pp* is not explicitly repeated but is implied by the context.

Rien ne peut me con - so - ler!

rit. molto.

Detailed description: This system contains the third line of music. The top staff is a vocal line in G major, with the lyrics "Rien ne peut me con - so - ler!". The bottom staff is a piano accompaniment in G major, featuring a more active bass line. The dynamic marking *rit. molto.* is placed in the first measure of the piano part.

p *pp* *ppp*

Detailed description: This system contains the final line of music, which is entirely a piano accompaniment in G major. It features a complex texture with multiple voices in both hands. The dynamic markings *p*, *pp*, and *ppp* are placed in the first, second, and third measures of the piano part, respectively.

^ RÉVERIE

Poésie de JULES BARBIER.

№ 19.

à Madame MIOLAN-CARVALHO.

Moderato con moto.

CHANT.

Sur le flot des

The first system of the musical score consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Moderato con moto'. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

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

The second system continues the musical score. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system concludes the musical score. The vocal line has a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, and a quarter note E2. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

rê - ves, Loin des grè - 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 - vole et fuit. Ah!

pp

p

L'hi - ron - del - le D'un coup dai - 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,

a Tempo.

p

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 and piano accompaniment. The vocal line is in G major and features a melodic line with eighth and quarter notes. The piano accompaniment is in G major and features a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

Ber - ce nos beaux jours, Dieu des a - mou - rs!

Ped. ☆

The second system of music continues the vocal and piano parts. The vocal line has a more expressive quality with some slurs. The piano accompaniment maintains its rhythmic pattern. A 'Ped.' (pedal) marking and a star symbol are present at the end of the system.

Le ciel mé - me — Quand on ai - me, —

The third system of music shows the vocal line and piano accompaniment. The piano part features more complex chordal textures and some grace notes. The vocal line continues with a similar melodic style.

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

The fourth system of music concludes the page. The vocal line ends with a long note on 'Ah!'. The piano accompaniment features a final cadence with sustained chords in the right hand and a rhythmic pattern in the left hand.

p

Et la vi - e — Vous con - vi - e,

p

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

p

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

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! Ah! ah!

Ped. ☆

ah! ah! ah! ah!

Ped. ☆ Ped. ☆ Ped. ☆

tr.

LA REINE DU MATIN

ROMANCE (1)

Poésie de BARBIER et CARRÉ.

№ 20. Andantino. (♩ = 58)

PIANO.

The musical score is for a piano accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andantino' with a quarter note equal to 58 beats per minute. The score is divided into three systems. The first system shows the piano introduction with dynamics *p*, *espress.*, and *cresc.*. The second system contains the first vocal line with the lyrics 'Com - me la naissante au -' and piano accompaniment with dynamics *dim.* and *p*. A 'Ped.' (pedal) marking with a star symbol is placed below the piano accompaniment. The third system contains the second vocal line with the lyrics '- ro - re, Se lè - ve pâle en - core Dans l'azur des cieux,' and piano accompaniment with dynamic *p*.

p *espress.* *cresc.*

Com - me la naissante au -

dim. *p*

Ped. ☆

- ro - re, Se lè - ve pâle en - core Dans l'azur des cieux,

p

(1) Extrait de la Reine de Saba.

cresc.

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

cresc.

dim. *p*

- lante 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 -

cresc. Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

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

dim. *p colla voce.* *a Tempo.* *p cresc.*

Ped. ☆ Ped. ☆

cresc. *dim.* *p*
Ped. *

p
Sous la ga_ze se de _ vi _ ne Dans sa splendeur di - vi - ne Sa jeu_ne beau -

p

- té! Sur son vi - sa - ge ré -

p

cresc. *dim.*
- si - de U - ne pu - deur can - di - de A - vec la fier -

cresc. *dim.*

p

- té — En — tre l'i-gno-rance heureuse Et

p

Ped. ☆

i- vresse a-moureu - se Son cœur semble en - cor 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. ☆

tin! O Bal - kis,

Ped. ☆ Ped. ☆ Ped. ☆

Facilité

ad lib rei - ne du ma - tin!

colla voce. *p* a Tempo.

Ped. ☆

cresc. *dim.* *p*

FIN

Ped. ☆