

CH. M. LOEFFLER

RM



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LA CLOCHE FÊLÉE

[CH. BAUDELAIRE]

146541

QUATRE POÈMES
POUR VOIX, ALTO ET PIANO

CH. M. LOEFFLER

OP. 5



I

LA CLOCHE FÊLÉE

II

“DANSONS LA GIGUE!”

III

“LE SON DU COR S’AFFLIGE VERS LES BOIS”

IV

SÉRÉNADE



NEW YORK : G. SCHIRMER

LONDON : CHARLES WOOLHOUSE LEIPZIG : FR. HOFMEISTER
PARIS : A. DURAND & FILS

LA CLOCHE FÊLÉE

*Il est amer et doux, pendant les nuits d'hiver,
D'écouter, près du feu qui palpite et qui fume,
Les souvenirs lointains lentement s'élever
Au bruit des carillons qui chantent dans la brume.*

*Bienheureuse la cloche au gosier vigoureux
Qui, malgré sa vieillesse, alerte et bien portante,
Fette fidèlement son cri religieux,
Ainsi qu'un vieux soldat qui veille sous la tente!*

*Moi, mon âme est fêlée, et lorsqu'en ses ennuis
Elle veut de ses chants peupler l'air froid des nuits,
Il arrive souvent que sa voix affaiblie*

*Semble le râle épais d'un blessé qu'on oublie
Au bord d'un lac de sang, sous un grand tas de morts,
Et qui meurt, sans bouger, dans d'immenses efforts!*

CH. BAUDELAIRE

THE RIVEN BELL

How sad it is, yet sweet, on winter's night to sit
Beside the flickering fire, and watch the smoke a-climbing;
Old recollections then will through one's memory flit,
Awakened by the bells, that in the mist are chiming.

Ah! happy is the bell whose throat is strong and sound,
Bell that, in spite of age, keeping its strength and beauty,
Flings ever steadfastly its sacred voice around,
Like some brave warrior old, forever there on duty.

Ah! riven is my soul; and when in its distress
'T would people with its songs the cold night's loneliness,
There often will be times, when its voice, weak and shaken,

Sounds like the wounded groans of one who lies forsaken
Beside a pool of blood, with corpses heaped above,
And in an awful struggle dies,—yet does not move.

TRANSLATED BY HENRY G. CHAPMAN

La Cloche fêlée.

Alto. *Lento. con sordino* *très calme*
p dolce

Piano. *Lento.*
pp m.g. una corda m.g.

Red.

sempre pp

Red.

dim.

poco rall.

Voix. p dolce
 Il est a - mer et doux, — pendant les nuits d'hi - ver, —

poco rall.

sempre una corda

poco rall. *pp a tre corde*

Red. *Red.* *Red.* *Red.*

poco

D'écou-ter, près du feu qui pal-pite et qui fu - me, — Les sou - ve -

p *Andante*

p *rinf.*

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* * *con Ped.*

rall. *Tranquillamente.*

poco f *rall.* *Tranquillamente.*

nirs loin - tains — len - te-ment s'é - le - ver Au bruit des

Tranquillamente.

rall.

p dolce

p

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

rall. *très lent*

pp

rall. 3 *très lent*

caril - lons — qui chan - tent dans la bru -

pp rall. *pp très lent una corda* *pp* *pp una corda* *pp* *pp una corda*

Ped. *Ped.* * *Ped.*

Più mosso.

p dolce

Più mosso.

me.

p

Pédale à chaque temps

p dolce

Bien - heu - reu - - se la

sempre p

Ped. Ped. Ped.

cloche au gosier vi-gou-reux

Qui, malgré sa vieil-

espressivo

Pédale à chaque temps

les - - - se, a - lerte et bien por - tan - - te.

Ped. Ped. Ped. Ped.

otez la sourdine

Jet - te fi - dè - le - ment son eri re - li - gi - eux,

cresc. f

cresc.

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

Poco a poco più animando.

Ain - si qu'un vieux sol - dat qui veil - le sous la

mf cresc. f

mf cresc. f

con Ped.

Moderato. (un poco agitato)

f dolce
Moderato. (un poco agitato)
ten - te!

p
cresc.

p dolce

p

p

dim.

cresc.

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

p dolce

f

Moi, mon âme est fé - lé - e,

p

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

et lorsqu'en ses en - nuis El - le veut de ses chants peupler

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

p

l'air froid des nuits, Il ar -

p

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

ri - ve souvent que sa voix af - fai - bli - e Sem-ble le

con Ped. *Ped.*

râle é - pais d'un bles - sé qu'on ou - bli - e Au bord d'un lac — de

cresc. *cresc.* *f*

cresc. *f* *Ped.* *Ped.* *Ped.* *Ped.* ** Ped.* *Ped.*

sang, sous un grand tas de

allarg. *ff* *a tempo* *a tempo*

allarg. *f* *a tempo* *a tempo*

f *ff* *p*

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

musical score for the first system, including vocal line and piano accompaniment. The vocal line features lyrics: "morts, Et qui meurt, sans bou-ger,". The piano accompaniment includes the instruction "simile" and "cresc.".

musical score for the second system, including vocal line and piano accompaniment. The vocal line features lyrics: "dans d'im - - men - ses ef - forts!". The piano accompaniment includes the instruction "ff" and "Ped.".

musical score for the third system, including piano accompaniment. The piano accompaniment includes the instruction "Ped.".

poco a poco dim.

poco a poco dimin.

sempre dim.

sempre dim.

Mettez la sourdine

ped. ped. ped. ped. ped. simile

Tranquillamente.

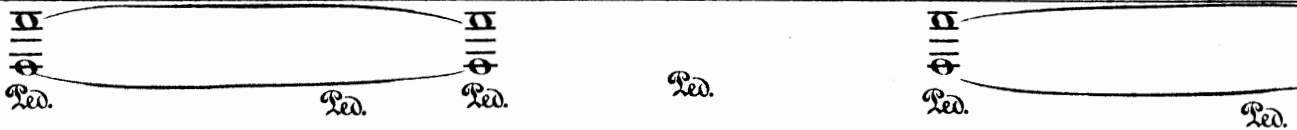
(effet)

pp
son harmonique

Tranquillamente.

legatissimo e monotono

pp una corda

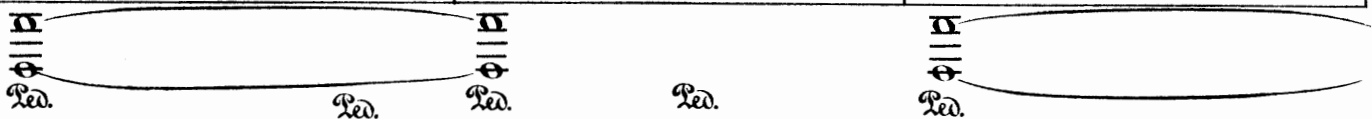


p
Il est a - mer et

sempre pp una corda



doux, pen - dant les nuits



Musical score system 1. The vocal line (treble clef) contains the lyrics "d'hi - - - ver," with a long note on "ver,". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Below the piano part, there are three dynamic markings: *ped.*, *ped.*, and *ped.* with a fermata over the second one.

Musical score system 2. The vocal line (treble clef) contains the lyrics "D'é - cou - ter," with a long note on "ter,". The piano accompaniment (grand staff) continues with the same rhythmic pattern. Below the piano part, there are three dynamic markings: *ped.*, *ped.*, and *ped.* with a fermata over the second one. An asterisk (*) is placed between the second and third *ped.* markings.

Musical score system 3. The vocal line (treble clef) contains the lyrics "près du feu qui pal - -" with a long note on "pal - -". The piano accompaniment (grand staff) continues with the same rhythmic pattern. Below the piano part, there are three dynamic markings: *ped.*, *ped.*, and *ped.* with a fermata over the second one. An asterisk (*) is placed between the second and third *ped.* markings.

pi - - - te et qui fu - - - me,

a tre corde

Red. Red. Red. Red.

poco a poco *f* *più tranquillo*

Les sou - ve - - nirs loin - -

poco a poco più f *tranquillo*

Red. Red. Red. Red.

Lento (Tempo I) *molto rall.* *f*

Lento (Tempo I) *mf* *rall.* *len - te - ment*

dimin. molto rall. *p cresc.* *f*

Red. Red. Red. * Red. * Red. *

con calore
cresc. *f* *dim.* *mf*

s'é - le - ver Au bruit des ca - ril - lons

dolce *mf* *f sfz* *dim.*

Red. * *Red.* *Red.* *Red.* *Red.* *Red.*

dim. *p dolce*

qui chan - tent dans la bru - me.

p *dolce*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Red. à chaque temps

rall.

espressivo *rall.*

* *Red.* *Red.* *Red.* *Red.*

The musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked *sempre tranquillo* and *dolciss.*. The piano part begins with a *p* dynamic and the instruction *una corda*. The vocal line features a melodic line with triplets and slurs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Pedal markings (Ped.) are placed below the piano part, often with slurs and asterisks. Dynamics include *pp* and *p*. The score concludes with a double bar line and a final chord.

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“DANSONS LA GIGUE!”

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“DANSONS LA GIGUE!”

DANSONS *la gigue!*

*J'aimais surtout ses jolis yeux,
Plus clairs que l'étoile des cieux,
J'aimais ses yeux malicieux.*

Dansons la gigue!

*Elle avait des façons vraiment
De désoler un pauvre amant,
Que c'en était vraiment charmant!*

Dansons la gigue!

*Mais je trouve encore meilleur
Le baiser de sa bouche en fleur,
Depuis qu'elle est morte à mon cœur.*

Dansons la gigue!

*Je me souviens, je me souviens
Des heures et des entretiens,
Et c'est le meilleur de mes biens.*

Dansons la gigue!

PAUL VERLAINE

“ON WITH THE DANCING!”

ON with the dancing!

Above all else I loved her eyes,
That shone like stars in midnight skies;
No malice in them you'd surprise.

On with the dancing!

She had a way with her, I swear,
To drive poor lovers to despair,
That was delightful, I declare.

On with the dancing!

But now I know that what was best,
Was when her flower-like mouth she pressed
To mine. She died upon my breast.

On with the dancing!

I mind them well, I mind them well—
Those hours, and many a happy spell:
Best luck that ever me befell.

On with the dancing!

TRANSLATED BY HENRY G. CHAPMAN

à Howard G. Cushing.

«Dansons la gigue!»

Allegro non troppo.

Alto.

f (bien rythmé) *p*

Voix.

Allegro non troppo.

Piano.

f *pp*

Dan-sons la gi-gue! J'ai -

p *simile*

dolce

mais sur-tout ses jo-lis yeux, Plus clairs que l'é-toi-le des cieux, J'ai -

cresc. *p* *cresc.*

cresc. *f*

mais ses yeux ma - li - ci - eux, ses yeux ma - li - ci - eux. Dan-sons la

cresc. *p* *cresc.*

f *dim.* *en calmant*

gi - gue!

f *dim.* *p* *p*

Re. *Re.* * *Re.*

p *Poco più tranquillo.*

p *Poco più tranquillo.*

Elle a - vait des fa-çons vrai - ment — De dé - so - ler un pauvre a -

una corda

Re. * *Re.* * *Re.* *

p *dolce*

a tempo

mant, — Que c'en é - tait vrai - ment char - mant!

a tempo

a tre corde

cresc. *fp*

f

Dansons la gi - gue!

cresc. *fp* *p*

pizz. *cresc.* *f* *poco rall.*

p cresc. *poco rall.,*

Mais je trouve en - co - re meilleur Le bai - ser de sa bouche en fleur, De -

cresc. *poco rall.* *f*

* La La La La La La

Poco più tranquillo.
arco

a tempo

Poco più tranquillo.

a tempo

puis qu'elle est morte à mon cœur,

cresc.

f

cresc.

f

De- puis qu'elle est morte à mon cœur.

fp

Dan- sons la gi - gue!

Pédale à chaque temps

poco rall.
dim.
poco rall.

Poco più tranquillo.
pp

Poco più tranquillo. *p*

Je me sou - viens, je me sou - viens Des

pp *p*

pp

cresc. *rall.* *pp* *rall.* *p*

rall. *f tranquillo* *rall.*

heu - res et des en - tre - tiens, Des heu - res et des en - tre - tiens, Et
tranquillo

cresc. *rall.* *f* *dim.* *rall.*

pp *pp* *pp* *pp* *pp* *pp* *

Tempo I.

p cresc. *f*

Tempo I.

c'est le meilleur de mes biens.

p *cresc.* *f*

La. La. La. La. La. La.

de plus en plus animé

con frenesia *mf cresc.*

con frenesia *cresc.*

La. La. La. La. La. La.

poco accel.

ff *mf cresc.* *f*

ff *mf cresc. poco accel.* *f* *p*

La. La. La. La. La. La. * La. La. La.*

senza rit.

a tempo tranquillo

Je me sou - viens, je me sou - viens!

f senza rit. ff

senza rit.

Dansons la gi -

a tempo tranquillo

crese. molto

ff

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

Tempo I.

Tempo I.

gue!

dim.

p

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

Rea.

poco rall.

a tempo

poco f

p

sfz

pp

tranquillo

dim.

una corda

p

Rea.

pp

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“LE SON DU COR S’AFFLIGE
VERS LES BOIS”

*Le son du cor s'afflige vers les bois
D'une douleur on veut croire orpheline
Qui vient mourir au bas de la colline
Parmi la brise errant en courts abois.*

*L'âme du loup pleure dans cette voix
Qui monte avec le soleil qui décline
D'une agonie on veut croire câline
Et qui ravit et qui navre à la fois.*

*Pour faire mieux cette plainte assoupie,
La neige tombe à longs traits de charpie
À travers le couchant sanguinolent.*

*Et l'air a l'air d'être un soupir d'automne
Tant il fait doux par ce soir monotone
Où se dorlote un paysage lent.*

PAUL VERLAINE

“THE HORN’S NOTE SOBS AND STRUGGLES
TOWARD THE WOOD”

THE horn’s note sobs and struggles toward the wood,
Filled with the sadness of an orphaned cry
That flies away, among the hills to die,
Pressed by the winds, sharp-baying for its blood.

The wolf’s soul wailing, in the cry you hear,
That at the sunset rises in distress;
An anguish that is well-nigh a caress—
That charms, yet fills you with a sickening fear.

As tho’ t’ enhance that plaintive dying call,
In ribband rifts the snow begins to fall
Across the incarnadinèd occident;

And all the air seems like an autumn sigh,
So soft it is, ’neath the dull evening sky,
Along the peaceful landscape somnolent.

TRANSLATED BY HENRY G. CHAPMAN

à Eugène Ysaÿe.

«Le son du cor s'afflige vers les bois.»

Alto.

Voix. *(très calme)* *(à mi-voix)*

Piano. *Adagio.* *p* *pp*

Le son du

Ped. una corda * *Ped. Ped.* *Ped.* * *Ped.* *Ped.*

cor s'af - fli - ge vers les bois D'u - ne dou - leur on veut croire or - phe - li - ne Qui

Pédale. à chaque temps.

iii *iii*

pp *rall.* *rall.*

vient mou - rir au bas de la col - li - ne Par - mi la bri - se er - rant en courts a -

pp *pp* *rall.*

iii *iii* *iii*

a tre corde

bois. *con fantasia* *rall.*

pp

una corda

rall.

una corda *senza rall.* *sempre pp*

p *pp*

una corda

p *ppp*

f

f a tempo (un peu plus de mouvement)

L'â - me du loup pleu - re dans cet - te voix Qui mon - te a - vec le so - leil qui dé - cli - ne

f

a tre corde

f

dolce *molto rall.*

D'une a - go - nie on veut croi - re câ - li - ne Et qui ra -

molto rall. -

p

con Ped. *Ped.* *Ped.*

a tempo tranquillo

p

dolce
a tempo tranquillo

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "vit et qui navre à la fois." The piano accompaniment consists of chords and moving lines in both hands.

vit et qui navre à la fois.

a tempo tranquillo

m.g. *m.d.*

The second system continues the piano accompaniment. It includes markings for the right hand (*m.g.*) and left hand (*m.d.*) parts. The music is marked *a tempo tranquillo*.

una corda

* Ped. Ped. Ped. Ped. *

The third system shows the vocal line and piano accompaniment. The piano accompaniment continues with complex chordal textures.

The fourth system continues the piano accompaniment with various dynamics and articulations.

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

dolce espr.

The fifth system features the vocal line and piano accompaniment. The tempo is marked *dolce espr.* (dolce espr.).

The sixth system continues the piano accompaniment, ending with a final cadence. It includes several *Ped.* (pedal) markings.

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

animando

animando

sempre una corda

calmando

p tranquillo

Pour fai - re mieux cet-te plain - -

calmando

p

pp

* *pp*

- te as-sou-pi - - e, La nei - ge tom - be à longtraits de char -

pp

pp

a tre corde

*un poco animando
cresc.*

cresc. un poco animando -

pi - e À - tra - vers le cou - chant san - gui - no - lent.

un poco animando

calmando

calmando

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

dim.

p

calmando

Et

calmando

Ped. una corda Ped. tre corde Ped. una corda Ped.

Ped. Ped. Ped.

pp

Tempo I. (Très calme)

pp

Pair a l'air d'être un sou-pir d'au-tom-ne Tant il fait doux par ce soir mo-no-tone Où se dor-

pp

tre corde
* *con Ped.*

ppp

p *pp*

lo - te un pa - y - sa - ge lent. *sempre più misterioso e tranquillo*

pp

ped. *ped.* *

pp *morendo*

p *pp*

pp

una corda

* *ped.* *ped.* *ped.* *ppp* *

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SÉRÉNADE

COMME la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

Je chanterai tes yeux d'or et d'onyx
Purs de toutes ombres,
Puis le Léthé de ton sein, puis le Styx
De tes cheveux sombres.

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Puis je louerai beaucoup, comme il convient,
Cette chair bénie,
Dont le parfum opulent me revient
Les nuits d'insomnie.

Et pour finir, je dirai le baiser
De ta lèvre rouge,
Et ta douceur à me martyriser,
— Mon Ange! — Ma Gouge!

Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

PAUL VERLAINE

SERENADE

As tho' it were the voice of one that cries
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

My mandolin thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

I'll sing thine eyes that onyx are and gold,
Clear and unclouded,
Thy Lethe breasts that Stygian tresses hold
In darkness enshrouded.

As tho' it were the voice of one that cries
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

Then will I greatly praise, as is their right,
Beauties without number,
Whose mem'ries still come to me on a night
Deserted of slumber.

And then, to end, I'll tell thee of thy kiss,
All red-lipped and human,
Thy sweetness, with its agonizing bliss:
My angel—My demon!

My mandolin thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

TRANSLATED BY HENRY G. CHAPMAN

à Raoul Pugno.
Sérénade.

Poco allegro.

Alto. *pizz.* *f*

Voix.

Poco allegro.

Piano. *mf*

f *mf* *p* *f* *arco*

Com-me la voix d'un mort qui chan-te - rait Du fond de sa fos - se, Maî -

f *p* *cresc.*

mf

tresse, entends mon - ter _____ verston re-trait Ma voix ai - gre et faus-se.

f *p* *cresc.*

senza Ped. *Ped.* *

Ponticello
arco

pizz.

(à mi-voix, presque déclamé)

Ou - vre ton âme et ton o - reille au son De ma

p una corda

pp

pizz. (près du chevalet)

arco

man - do - li - ne:

Pour toi j'ai fait, pour toi, cet-te chan-son Cru -

el - leet câ - li - - - ne.

pizz.

p

f

arco poco a poco più tranquillo

ff *p*

ff *mf* *p* *pp*

Red. *

(en dehors) molto tranquillo

f *p* *molto tranquillo* *dolce*

Je chan - te - rai tes yeux d'or et d'o - nyx Purs de tou - tes

p una corda

Red. *

pp *p*

om - bres, Puis le Lé - thé de ton sein, puis le Styx De tes che - veux

pp una corda *p*

Red. *

Tempo I.

calando *f*

som - calando - bres. Tempo I.

suivez *f*

Red. *

sul ponticello -

Com - me la voix d'un mort qui chan - te - rait Du fond de sa

f *mf* *p*

mf

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

fos - se, Maî - tresse, en-tends mon - ter vers ton re - trait Ma

f *mf*

f *ff* *pp* *mf*

Ped. Ped. * Ped. Ped. Ped. Ped. senza Ped.

voix ai - gre et faus - se.

ff *f*

ff *f*

Ped. * Ped. *

ff *f* *ff*

Ped. * Ped. * Ped.

(un peu en dehors)

dim. *sempre dim.* *calmando*

calmando

dim. molto

* Ped. * Ped. Ped. Ped.

p dolce *f*

p *poco f dim.*

Pédale a chaque temps Ped. * Ped. Ped.

p dolce

cresc. *p una corda*

Ped. Ped. Ped.

First system of musical notation. It consists of three staves: a vocal line at the top, a grand staff (treble and bass clefs) in the middle, and a bass line at the bottom. The vocal line contains a melodic phrase with slurs and accents. The grand staff features complex piano accompaniment with triplets and slurs. The bass line has several notes marked with "Ped." (pedal).

Second system of musical notation. It consists of three staves. The vocal line starts with the dynamic marking *p dolce* and ends with *dolcissimo*. The grand staff continues with piano accompaniment, including dynamic markings *p*, *f*, *mf*, and *sf*. The bass line includes several notes marked with "Ped.".

Third system of musical notation. It consists of three staves. The vocal line includes the lyrics "Puis je lou-e - rai beau - coup, comme il con -". The grand staff continues with piano accompaniment, including dynamic markings *mp* and *p*. The bass line includes several notes marked with "Ped.".

vient, Cet-te chai - re bé - ni - - - e Dont le par-fum o - pu -

ped. *ped.* *ped.* *cresc.*

lent me re - vient Les nuits d'in - som - ni - - - - e.

cresc. *cresc.* *f* *f*

mf *ped.* *ped.* *ped.* *ped.* *f* *Pédale à chaque temps* *marc.*

f *Pédale sur chaque temps*

rall. *p*

rall. *dolce*

Et

poco a poco dim. - - - - - *p* *una corda*

a tempo (en dehors)

a tempo *poco rall.* (en dehors)

a tempo pour fi - nir, je di - rai le bai - ser De ta lè - vre rou - ge, *poco rall.*

p dolce *cresc.* - - - - - *f*

Pédale sur chaque temps

a tempo *tranquillo subito* *dolcissimo* *rall.*

dolce *dolcissimo* *rall.*

a tempo Et ta dou - ceur à me mar - ty - ri - ser, *rall.*

p *cresc.* - - - - - *f* *p* *pp* *tranquillo subito* *ppp*

Ped. *pp!*



a tempo
mf *p* *f* *p* (presque déclamé)
 Mon An-ge! Ma Gou- -

a tempo
pp una corda

Red. * *Red.*

pp Ponticello
 (à mi-voix, presque déclamé)
 Ou-vre ton âme et ton o -

pp
Red.

senza Red. *3* *3*

* *Red.* *

f *pizz.* (près du chevalet)
 reille au son De ma man - do - li - ne:

una corda *pp*
con Red.

* *Red.* * *Red.*

First system of the musical score. The vocal line (top staff) begins with a melodic phrase in a minor key, marked with a piano (*p*) dynamic. The piano accompaniment (bottom two staves) features a bass line with a *Sva* (Sustained Bass) marking and a right hand with chords and arpeggiated figures. Dynamics include *p* and *Sva*.

Second system of the musical score. The vocal line includes the lyrics: "Pour toi j'ai fait, pour toi, cet - te chan-son Cru - el-". The piano accompaniment features a *arco* marking and dynamics of *f*, *mf*, and *p*. A *una corda* marking is present in the piano part. The system concludes with a *Red.* (Repeat) sign and an asterisk.

Third system of the musical score. The vocal line includes the lyrics: "le et cà - li - ne." The piano accompaniment features a *pizz.* (pizzicato) marking and dynamics of *p* and *pp*. The system concludes with a *Red.* (Repeat) sign and an asterisk.