

**Stéphan Bordèse**

# LEOLA

**C. Saint-Saëns**

OP. 116

*A Madame Henri LAVEDAN*



# LOLA

SCÈNE DRAMATIQUE

à Deux Personnages

PAR

Stéphan BORDÈSE

MUSIQUE DE

**C. SAINT-SAËNS** (Op. 116)

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*N.B - Le livret est en vente à la librairie Calmann-Lévy, 3, Rue Auber, Paris*

# LOLA

I



Scène dramatique de  
STÉPHAN BORDÈSE

Musique de  
C. SAINT-SAËNS  
Op. II6

## Prélude

Molto allegro

PIANO

*f*

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Paris, 4, Place de la Madeleine

dim.

p

cantabile  
dolce

Ped.

rit.  
dim.  
lento  
pp

# Le Songe

RÉPL: Qu'une nuit de sommeil, un rêve ont effacées

All<sup>o</sup> moderato

PIANO

*f* *dim.*

CHANT

Ah! Je marchais *p*

au milieu des fleurs, Et toutes étaient animées; Elles dan-

- saient, et les couleurs De leurs corolles embaumées Se confondaient en

tourbillons, C'était comme u.ne ronde fol - - le!

Et moi, \_\_\_\_\_

dim. *p*  
dans mes pau - vres hail - lons, J'errais \_\_\_\_\_ en cet - te

fa - rando - - - le.

*f*

Lo - la! le destin te sou - rit, Mar -

- che toujours, me disaient - el - les!

*p*

*cresc.*

Pour toi le che - min est fleu - ri! Bientôt un

*f*

*p*

ange aux blanches ai - les, Va t'ap - pa - raitre; il guide -



ra Tes pas vers u.ne porte immen - se Que l'au - rore

*mf*

il - lu - mi - ne - ra, C'est là

*sempre cresc.*

que le bon - heur com - men - ce!

*ff*

*dim.* *p*

*p dolce*

Et je poursui - vais monche-

*pp*

*And.*

-min, A travers champs, l'â - me jo - yeu - - -

*p* se! Les fleurs ré - pé - taient: De - main, Lo -

- la, tu se - ras bienheu - reu - se! Pour toi va s'ou -

*poco a poco cresc. e string.*

- vrir le ciel bleu! A - lors dans des clar-

*poco a poco cresc. e string.*

- tés nouvel - les Au mi - lieu d'un so - leil de

feu, *ff* M'apparut l'ange aux blanches ai -

**Allegro**

les!

*ff*

Tempo 1<sup>o</sup>

*dim. e rit. p*

*p*

Hé - las! toujours des prés nouveaux

Me séparaient du but suprême! En un

champ de rouges pavots, Cédant à la fatigue extrême

*sempre più p*

me je suis tom - bé - e

*rit.*

*sempre più p*

**Lento**  
*espress.*

A\_lors, les fleurs couleur de sang me recou - vri - rent, Et mes

*pp*

*dim.* **Tempo 1<sup>o</sup>**

yeux étaient pleins de pleurs Au ma - tin quand ils se rou - vri -

*p*

rent!

*rit.*

*dim.* *pp*

# Le Rossignol

RÉPL: Je chanterai pour vous et pour ma liberté

**Allegretto**  
*avec castagnettes*

PIANO

CHANT

Le ros-

- si\_gnol A pris son vol, — Il s'est en fui Du bois,

— la nuit. Quand nait l'au\_rose — Il vole en\_co - re,

*p*

Mais, hors d'ha - lei - ne, Tombe en la plai - ne....

*pp*

Ah!

*dim.*

*pp*

*p ad lib.* *lento*

Le ros - si - gnol

*cresc.*

*ff*

*f*

Pauvre oi - se - let, Ros.

*p*

*dim.*

- si - gno - let, — A - dieu buis - sons, A - dieu — chansons!

*p*

Un enfant passe Et le ra - mas - se... Le met en ca - ge....

*dim.*

*pp*

A - dieu bo ca - ge! Ah!

*pp*

*ad lib.*

*lento*

Pauvre oi - se - let



*cresc.* *marcato* *f*

L'oiseau reclus Ne chan

*p* *p*

- tait plus Ros. si -

*poco rit.* *p* *marcato* *f* *p*

- gno\_let Plus ne chantait....

*a tempo* *cresc.*

*f*

Pour le ré-veil Du gai so-leil,

*f* *p*

L'enfant plus sa-ge Ou-vrit la ca-ge.

*f*

*f*

Il dit: va vi-vre!

*mf* *f*

*f* *brillante*

Je te dé-li-vre! Ah!

*mf* *ff*

*ad lib.*

*p*

Et de - puis

- lors, en un mas - sif Dans l'om - bre, près

de la fe - né - tre Du doux en - fant,

l'an - cien cap - tif vient chan - ter,

Quand l'au-be va nai - tre.

*pp*

*dolce* Ah! *ad lib.* *pp* *lento* cher oise-

-let!

*p* *cresc.* *f*

## Tango

RÉPL: S'imprime dans mes yeux comme un divin mirage

All<sup>to</sup> mod<sup>to</sup> e lusinghiero

PIANO

*p*

*p*

*f*

*espressivo*

*mf*

*dim.*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. Dynamics include *mf*, *f*, and *dim.*. The right hand includes a triplet of eighth notes. The instruction *espress.* is written above the staff. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The instruction *calando* is written above the staff. Dynamics include *p* and *f*. The right hand has a melodic line with slurs, and the left hand has eighth-note accompaniment. A *Red.* (ritardando) marking is present at the end of the system.

Fourth system of musical notation. Dynamics include *dim.* and *mf*. The right hand features triplet markings over eighth notes. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. Dynamics include *f*. The right hand has a melodic line with slurs, and the left hand has eighth-note accompaniment.

*calando*

*dim.* *p* *f*

*dim.* *mf*

*cresc.* *f*

*dim. e calando* *p*

*p*

The first system of music consists of two staves. The treble staff begins with a forte (*sf*) dynamic marking and contains a series of chords and triplets. The bass staff features a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

The second system continues the piece. It features a forte (*sf*) dynamic marking in the treble staff and an *espress* (expressive) marking. The treble staff has a melodic line with some slurs, while the bass staff maintains its rhythmic accompaniment.

The third system shows a change in dynamics to mezzo-forte (*mf*). The treble staff includes a triplet and a slur. The bass staff continues with eighth-note accompaniment.

The fourth system features a *dim.* (diminuendo) marking in the treble staff and a piano (*p*) marking. The treble staff has a melodic line with a slur, and the bass staff continues with eighth-note accompaniment.

The fifth system includes *mf*, *f* (forte), and *dim.* markings. The treble staff has a triplet and a slur. The bass staff continues with eighth-note accompaniment.



*calando*

*p* *f* *Ped.*

*dim.* *mf*

*f*

*calando*

*dim.* *p* *f*

*dim.* *mf*

First system of musical notation. The piano part (treble clef) features a triplet of eighth notes in the first measure, followed by a half note. The bass part (bass clef) features a triplet of eighth notes in the first measure, followed by a half note. Dynamic markings include *cresc.* and *f*.

Second system of musical notation. The piano part (treble clef) features a triplet of eighth notes in the first measure, followed by a half note. The bass part (bass clef) features a triplet of eighth notes in the first measure, followed by a half note. Dynamic markings include *dim. e calando* and *p*.

Third system of musical notation. The piano part (treble clef) features a triplet of eighth notes in the first measure, followed by a half note. The bass part (bass clef) features a triplet of eighth notes in the first measure, followed by a half note. Dynamic markings include *espressivo* and *sf*.

Fourth system of musical notation. The piano part (treble clef) features a triplet of eighth notes in the first measure, followed by a half note. The bass part (bass clef) features a triplet of eighth notes in the first measure, followed by a half note.

Fifth system of musical notation. The piano part (treble clef) features a triplet of eighth notes in the first measure, followed by a half note. The bass part (bass clef) features a triplet of eighth notes in the first measure, followed by a half note. Dynamic markings include *cresc.* and *ff*.

## Conclusion

RÉPL: «Les pavots rouges!»

**Molto allegro**

*PIANO*

*ff*

*dim.*

*p*

*pp*

(on parle)

All<sup>to</sup> animato

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It contains a series of chords and melodic fragments, with accents (v) above several notes. The bass staff begins with a bass clef and contains a similar harmonic structure. A forte (ff) dynamic marking is placed at the beginning of the bass staff.

The second system continues the musical piece. The treble staff features a series of chords and melodic lines, with accents (v) above notes. The bass staff provides a harmonic accompaniment with chords and single notes. The notation includes various rhythmic values and articulation marks.

The third system shows further development of the piece. The treble staff has a more active melodic line with many notes and accents (v). The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

The fourth and final system of music on this page. The treble staff features a melodic line that rises towards the end, with a double bar line and the word "FIN" at the conclusion. The bass staff provides a final accompaniment. The system ends with a double bar line.