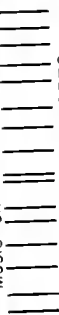


MUSIC UNIVERSITY OF TORONTO



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CEIL.)
prano ou Ténor.



Vingt mélodies de Yvain (1875-1895)

M
1620
G74C4
v.1

À UNE JEUNE FILLE

Poésie d'ÉMILE AUGIER



à mon ami ERNEST CHÉLIER

Op. 1.

Andante. (très tranquille)

PIANO.

espress.
p

cre - scen - do molto

dim. p

f dim. p

(2^e RECUEIL)

Édition pour Soprano ou Ténor.

Pauvre enfant qui voulez combattre la na - tu - re Qui doutez

p

de l'amour et repoussez sa loi Qu'avez-vous donc souffert Et par quelle bles -

- su - re Ce cœur de dix-huit ans a-t-il perdu la foi? — La fleur d'A -

marcato.

p

- vril est-elle à tout jamais fa - né - e, Pour avoir fris_son_né Sous un souf_fle du

Nord? La coupe de vos jours est-elle empoisonnée Par un pleur de vos

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 quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

yeux qui coula sur le bord? Moi qui suis déjà vieux dans les choses lu-

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

-mai-nes, Dont le cœur a saigné plus souvent qu'à son tour, Je ne regrette

The third system of the score. The vocal line shows a more complex melodic structure with some chromaticism. The piano accompaniment provides harmonic support with chords and a consistent bass line.

pas le sang pur dont mes veines Ont rougi les buissons où je cherchais l'amour! Car ce que

The final system on the page. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord and a sustained bass note.

m'ont appris la ronce et les é - pi - nes. C'est qu'il n'est rien de bon au mon - de que d'ai -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "m'ont appris la ronce et les é - pi - nes. C'est qu'il n'est rien de bon au mon - de que d'ai -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- mer. Que même les douleurs de l'amour sont di - vi - nes, Et qu'il vaut mieux bri -

The second system continues the vocal line and piano accompaniment. The lyrics are: "- mer. Que même les douleurs de l'amour sont di - vi - nes, Et qu'il vaut mieux bri -". The musical notation remains consistent with the first system.

- ser son cœur que le fer - mer! Mieux vaut bri - ser son cœur que le fer -

The third system continues the vocal line and piano accompaniment. The lyrics are: "- ser son cœur que le fer - mer! Mieux vaut bri - ser son cœur que le fer -". The piano accompaniment includes some chordal textures in the right hand.

- mer! Mieux vaut bri - ser son cœur - que le fer - mer! -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "- mer! Mieux vaut bri - ser son cœur - que le fer - mer! -". The piano accompaniment features a more active bass line in the left hand.

The fifth system shows the piano accompaniment continuing. It features a complex bass line in the left hand and chords in the right hand, concluding the piece.

MARGUERITE

Poesie de O. PRADÈRE.

N^o 2.

Andante.

PIANO.

p *cresc.* *cresc.*

The piano introduction consists of two staves in 3/4 time, marked 'Andante'. The right hand begins with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece starts with a piano (*p*) dynamic and gradually increases in volume, marked with *cresc.* (crescendo) twice.

Si le bon-heur à souri - re fin -

dim. *p*

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The lyrics are 'Si le bon-heur à souri - re fin -'. The piano accompaniment includes a *dim.* (diminuendo) marking followed by a *p* (piano) marking.

- vi - te Jo - yeux a - lors, je sens un doux é - moi. Si la dou-

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are '- vi - te Jo - yeux a - lors, je sens un doux é - moi. Si la dou-'. The piano accompaniment continues with a steady harmonic support.

- leur — t'accable, Margue-ri - te, Ô Mar-gue-ri - te, ô Mar-gue-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics: "- leur — t'accable, Margue-ri - te, Ô Mar-gue-ri - te, ô Mar-gue-". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- ri - te, Je pleure a - lors, je pleure comme toi.

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "- ri - te, Je pleure a - lors, je pleure comme toi.". The piano accompaniment continues with similar harmonic textures, including some arpeggiated figures.

Comme deux

The third system shows the piano accompaniment continuing. The vocal line is mostly silent, with a few notes at the end. The piano part includes dynamic markings: *cresc.*, *cresc.*, *dim.*, and *p*. The music features a more active piano line with eighth and sixteenth notes.

Heurs sur une mè - me ti - ge No - tre des - tin suivait le mè - me

The fourth system features the vocal line and piano accompaniment. The vocal line has lyrics: "Heurs sur une mè - me ti - ge No - tre des - tin suivait le mè - me". The piano accompaniment continues with a steady rhythmic pattern.

cours De tes chagrins — en frère je m'affli - ge Ô Mar - gue -

re - scen - do. *sfz* *dim.*

- ri - te, ô Mar - gue - ri - te Comme u - ne sœur je t'aimerai tou -

sfz *dim.*

- jours — Je t'ai - me - rai tou - jours, — Je —

t'ai - me - rai tou - jours!

MEDJÉ

CHANSON ARABE.

Poésie de JULES BARBIER.

à M^{me} JULES BARBIER.

N^o 3.

Allegretto. (molto moderato)

PIANO. *p*

cre - - - - - scen do.

O Medjé, — qui

f dim. p p

d'un souri - re Enchainas ma liber - té — Sois fiè - re de ton em.

- pi - re Com - mande à ma volon - té — Na - guère encor, sans en -

dim *p* *cresc.*

- tra - ves, Com - me l'oiseau dans les airs — Ton re -

dim. *p*

- gard a fait es - cla - ve Le libre enfant des dé -

cresc. *f* *dim.* *p*

- serts — Med - jé! — Med - jé! — La

p

voix — de l'amour mê — me De — vrait — te dé — sar —

p

— mer — Hé — las! — Tu doutes que je t'aime

cre — scen — do. *f* *f*

Quand je meurs de t'ai — mer! — Quand je meurs de t'ai — mer! —

dim *p* *pp colla voce.* Tempo.

cre — scen — do. *f* *dim.*

Ces bijoux — que Ton l'envi — e J'ai vendu pour les pay-

p

- er — In — gra — te plus que ma vi — e Mes ar — mes et mon cour-

dim.

- sier! — Et tu deman — des quels charmes Tien — tent mon cœur en — i —

cresc. *dim.*

- vré? — Tu n'as donc pas vu mes lar — mes?. Tou — te la nuit j'ai pleu-

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

- ré! — Med - jé! — Med - jé! — Les

pleurs — de l'amour mè - me De - vraient — te dé - sar -

- mer! — Hé - las! — tu dou - tes que je

cre - scen - do. *f*

t'aime Quand je meurs de t'ai - mer!.. — Quand je meurs de t'ai -

f *dim.* *p* *pp colla voce.*

- mer!

Tempo.

cre - scu - do.

Tu veux li - re dans mon â - me

p

Pour y voir ton nom vain - queur! — Eh bien! prends donc cet - te

la - me Et plou - ge la dans mon cœur! — Re -

dim. *p*

- gar - de sans é - pou - van - te Et sans regrets su - per -

cresc. *dim.*

- flus — Ton i - mage encor - vi - van - te Dans ce

p *cresc.* *dim.*

cœur — qui ne bat plus — Med - jé! — Med -

p *p*

- jé! — Le sang — de l'amour mê - me De -

p

vrait — te dé-sar-mer! — Hé — las!

cre - scen - do.

estinto.
tu dou-tes que je t'ai - me Quand je meurs de t'ai -

molto rit.

f *p* *dim.*

- mer! — Quand je meurs de t'ai - mer! —

p *pp colla voce.* *Tempo.* *cre -*

- scen - do.

f *dim.*

ENVOI DE FLEURS

Poésie d'ÉMILE AUGIER.

à mon ami et confrère

AMBROISE THOMAS.

N^o 4.

Allegretto semplice. (la ritournelle un peu plus animée que le chant)

PIANO.

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *mf*.

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Si l'on veut savoir un peu moins vite,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *dim.* and *p*.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "qui m'envoie ces belles fleurs Elles me viennent mais très peu." The piano accompaniment continues with the same rhythmic pattern.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "d'ou la joie Et les douleurs Elles me viennent". The piano accompaniment ends with a final chord and a fermata over the right hand.

d'ou ma vi - e Pend de - sor - mais De cel - le - la pour

cresc.

qui j'oublie - Ceux que j'ai - mais!

p *mf* *! tempo.*

dim.

Si l'on cherche pour - quoi je l'ai - me A cet ex - cès. Hé -
un peu moins vite, mais très peu.

p *p*

- las! je n'en sais rien moi - mè - me Ce que je sais C'est

que dans ses yeux on voit lui - ré Tout son es - prit Et qu'au coin de son

cresc..

fin souri - re Mon cœur se prit! —

12. tempo.

mf

dim

dim

Comme un oiseau qui s'effa - rouche Et fuit dans l'air, Plus
un peu moins vite, mais très peu.

p

je le cherche sur sa bouche Plus il se perd C'est pourquoi celle

qui m'envoie Ces belles fleurs Est celle d'où me vient la joie.

cresc.

— Et les dou_ leurs!...

1^o tempo.

p *mf*

dim. *p*

RETOUR DE TOBIE⁽¹⁾

Poésie de H. LEFEVRE.

N^o 5.

Andantino. (♩ = 56)

CHANT. *p*

Pressez - moi bien entre vos

PIANO. *p* *pp legatissimo.*

Ped. ☆ Ped. ☆ Ped. ☆

pp

bras — Pressez-moi bien entre vos bras — O moment plein de

sempre pp

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc. *dim.*

charmes O moment plein de charmes Je vois vos yeux mouil.

cresc. *dim.* *p*

Ped. ☆ Ped. ☆

(1) Extrait de l'Oratorio TOBIE.

lès de douces lar - mes, Al - lez, ne les re - te - nez pas, Al -

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

Ped. *

lez, ne les re - te - nez pas. O moment plein de char - mes

cresc. *dim.* *p*

cre - *- scen -* *- do -*

Je vois couler vos lar - mes, — Je vois couler vos lar - mes,

dim *p*

Ne les re - tenez pas Non, non, non, non, ne les re - te - nez pas!

rit. *a tempo.* *dim.* *culla voce.* *p* *cresc.*

Ped. * *ten.* *

(☆☆)

Ai - mez, ai -

dim.

- mez ain - si que moi ce compa - gnon fi - dè - le

Dont la bon - té dont le saint

zè - le Ont ser - vi de sou - tien

dim.

p

A mou pas chance - tant! Par lui se sont pas -

- sés les cha - grins de l'ab - sen - ce. Par

lui, par lui les dan - gers, la souf -

- fran - ce Mè - re mère ont épargné votre en -

- fant Les dan - gers, — la souf - fran - re Ont épargné votre en -

p

cre - scen - do

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

- fant — Ah! Pres - sez - moi bien entre vos

mol - to - rit. *f*

Ped. ☆ Ped. ☆ Ped.

bras — Pres - sez - moi bien entre vos bras —

dim.

Ped. ☆ Ped.

O moment plein de charmes, O moment plein de charmes... Je

p

vois vos yeux mouil - lés de douces

p *cresc.*

Ped. ☆ Ped. ☆ Ped. ☆

lar - mes! Al - lez, ne les re - te - nez pas! Al -

dim. *p* *cresc.*

Ped. ☆ Ped. ☆ Ped. ☆

- lez, ne les re - te - nez pas! Je vois couler vos

scen - do

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

lar - mes, Non, non, non, non, ne les re - te - nez pas. — a tempo.

p *dim.* *pp* *colla voce.* *pp*

Ped. ☆ Ped. ☆

Pres - sez - moi bien entre vos bras!

Ped. *

Pres - sez - moi bien entre vos bras Pressez-moi

Ped. * *sempre pp*

bien, pressez-moi bien, — pres - sez-moi bien entre vos bras!

Ped. * *colla voce. a tempo.* *cresc.*

Ped. * *dim. e rit. pp*

SI LA MORT EST LE BUT

STANCES

Poésie de M^{lle} LOUISE BERTINJ. M^{me} MARIE TRÉLATN^o 6.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a series of eighth notes, then moves to a series of chords. The left hand starts with a bass clef and a key signature of one flat, playing a simple bass line. Dynamics include *p* (piano) and *p* (piano).

1^{re} STANCE.

Si la mort est le but pour_ quoi donc sur les rou_ tes Est-

The first system of the first stanza shows the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat and a 3/4 time signature. Dynamics include *p* (piano).

- il dans les buis_ sons de si char_ man_ tes

The second system of the first stanza continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat and a 3/4 time signature.

fleurs Et lorsqu'au vent d'au_ tom_ ne

The third system of the first stanza concludes the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat and a 3/4 time signature.

El - les s'envolent ton - tes Pourquoi les voir par_tir — D'un

cre - - - - - seen - - - - - do - - - - - di - - - - -

œil mouillé de pleurs? — Pourquoi les voir par_tir — D'un

- mi - - nu - en - do .

p

œil mouillé de pleurs? —

pp

p

2^e STANCE.

Si la vie est le but — Pour - quoi donc sur les rou - tes

p

tant de pierres dans l'her - be et d'é - pi - nes aux

fleurs _____ Que pen - dant le voy - a - ge, hé -

- las _____ nous devons tou - tes Ta - cher de notre
cre - - - - - scen - - - - - do.

sang _____ ou mouiller _____ de nos pleurs _____ Ta -
di - - - - - mi - - - - - nu - - - - - en - - - - -

- cher de notre sang — ou mouiller de nos pleurs! —

- do.

p *pp* *p*

3^e STANCE. (1)

Mais le ciel est le but! — sur les di - vi - nes

rou - tes l'es - pé - rance et la foi — sèment

pal - mes et fleurs! — A - vant le jour fa -

(1) La Poésie de la 3^e Stance est de M^e le Marquis de B

tal sa - chons les cueillir tou - tes

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 treble clef and a key signature of one flat (B-flat). The lyrics are: "tal sa - chons les cueillir tou - tes". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a bass line that includes several flats.

Et l'é - ter - nel a - mour vien - dra sécher nos

The second system continues the musical score. The vocal line has the lyrics: "Et l'é - ter - nel a - mour vien - dra sécher nos". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent bass line and treble accompaniment.

pleurs! Et l'é - ter - nel a - mour vien -

The third system of the score shows the vocal line with the lyrics: "pleurs! Et l'é - ter - nel a - mour vien -". The piano accompaniment continues with its characteristic rhythmic accompaniment, supporting the vocal melody.

- dra sécher nos pleurs!

The fourth and final system on this page shows the vocal line with the lyrics: "- dra sécher nos pleurs!". The piano accompaniment concludes the piece with a final chord and a few notes in the bass line.

SOLITUDE

Poésic de A. de LAMARTINE.

à M^{me} la Vicomtesse de GRANDVAL.

N^o 7.

Andantino.

PIANO.

The piano introduction consists of two staves. The right hand features a continuous eighth-note accompaniment with triplets of eighth notes. The left hand plays a simple harmonic accompaniment with quarter notes and rests.

Je sais sur la col-

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano accompaniment continues with the eighth-note pattern from the introduction.

- li - ne Une blan - che mai - son, Un ro-

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes a fermata over a chord in the final measure of the line.

- cher la do - mi - ne, Un buisson d'an-bé-

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment features a final chord with a fermata.

- pi - - ne Est tout sou hori - zôn

colla voce. *p* Tempo.

Là jamais ne s'é - lè - ve Bruit qui fas - se pen -

- ser!... Jus - qu'à ce qu'il s'a -

poco rit. *p* Tempo.

- ché - ve On peut mener son rè - - ve

On peut mener son rê - ve Et le recommencer! _____

colla voce. *p* Tempo.

Le clo-

p *p*

- cher du vil - la - ge Sur - mon - te ce sé -

- jour Sa voix comme un homma - ge

8

Monte au premier étage Que colorer le

colla voce.

jour! Signal de la prière

p Tempo.

Elle part du saint lieu Appelant la pre-

poco rit. *p Tempo.*

-mière, L'enfant de la chaumière,

p Tempo.

En - fant de la chau - miè - re A la maison de

colla voce.

Dieu!

p Tempo.

La fe -

p

- nêtre est tour - né - e Vers le

champ des tom-beaux ———— Où

l'her - be mouton - né - e

Couvre a - près la - jour - né - e

Le sommeil ———— des ha - meaux! ————

colla voce. *p* Tempo.

Paix et mélancolie - e Veillent là près des

morts! Et l'âme recueillie - e Des

p Tempo.

va - gues de la vi - e. Des vagues de la

vi - e Croit y toucher les bords!

colla voce. *p* Tempo.

p *pp*

TOMBEZ MES AILES!

Poesie d'ERNEST LEGOUVÉ

N° 8.

3^e M^{lle} ÉMILIE LEGOUVE-DESVAILLIÈRES

Allegretto.

PIANO. *p*

The musical score is written for piano and consists of four systems of two staves each. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The tempo is marked 'Allegretto'. The first system includes a 'piano' instruction and a dynamic marking 'p'. The music features a complex, rhythmic melody in the right hand with many triplets and slurs, and a simpler accompaniment in the left hand. The piece concludes with a final cadence in the fourth system.

Pe - ti - te four - mi sé - ri - en - se,

p

Qui tra - vail - les sur ce sil -

- lon, li - er au ciel, comme un

gai pa - pil - lon. Tu vo - lais tu vo -

lais vive et ri - eu - se! D'où

vient, dis - moi, d'où vient qu'avant l'hi -

- ver, De pa - pil - lon

de - ve - nu ver, Tu rampes et tu n'as plus d'ai - les? Où

cédez. Tempo

cédez. Tempo.

done sont el - les Depuis hi - er? Fil - le de l'air, Où sont tes

cre - scen - do *f*

ai - les?

dim. *p*

Hier j'é - tais heu - reuse et fo -

p

- là - tre, Hier j'é - tais ai -

- mée et j'ai - mais! Hièr a - vec

The first system of the musical score consists of three measures. The vocal line (treble clef) contains the lyrics '- mée et j'ai - mais! Hièr a - vec'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats).

lui je m'é - lau - çais Dans les

The second system continues the musical score with three measures. The vocal line contains the lyrics 'lui je m'é - lau - çais Dans les'. The piano accompaniment maintains the rhythmic pattern from the first system. The key signature remains B-flat major.

flots de l'é - ther - bleu - à -

The third system continues the musical score with three measures. The vocal line contains the lyrics 'flots de l'é - ther - bleu - à -'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains B-flat major.

- tre! En ai - mant,

The fourth system concludes the musical score with three measures. The vocal line contains the lyrics '- tre! En ai - mant,'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains B-flat major.

couple a - é - ri - en, ————— Nous pas -

— sions... il est un li - en Entre les amours et les ai -

cédez.

cédez.

Tempo.

- les! Qui, c'étaient elles Qui m'emportaient! Nos... eurs battaient Avec nos

Tempo. *crese -*

f

ai - les!

din. *p*

Mais au - jour - d'hui me voi - là

mè - re L'in - tant des de -

- voirs est ve - nu ———— Tout est dan -

- ger ———— sur le sol nu ————

Pour ce pe - tit être — é - phé - mè - - -

- re! A - lors, — pour l'a - bri -

- ter du — vent, — A - - vec mes

pat - - tes — de *cédez.* de - vant, J'ai moi-même

Tempo

arraché mes ai - les! A - mours nou - vel - les! Il faut veil -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with the lyrics "arraché mes ai - les! A - mours nou - vel - les! Il faut veil -". The piano accompaniment consists of chords and moving lines in both hands. A "Tempo" marking is placed above the piano staff.

- ler Et travail - ler!... Tom - bez, mes ai -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- ler Et travail - ler!... Tom - bez, mes ai -". The piano accompaniment includes dynamic markings: a forte (*f*) marking in the middle of the system and a diminuendo (*dim.*) marking towards the end.

- les!

The third system shows the piano accompaniment for the phrase "- les!". The right hand features a rapid sixteenth-note pattern, while the left hand provides a steady bass line. A piano (*p*) dynamic marking is present at the beginning of the system.

The fourth system continues the piano accompaniment with the same sixteenth-note pattern in the right hand and bass line in the left hand. A piano (*p*) dynamic marking is present at the beginning of the system.

The fifth system concludes the piano accompaniment with the same sixteenth-note pattern in the right hand and bass line in the left hand. The system ends with a final chord in both hands.

BOIRE À L'OMBRE

Poésie d'ÉMILE AUGIER

à mon ami FAURE.

№ 9.

Moderato.

PIANO

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter rest followed by eighth notes. The left hand plays a simple accompaniment of quarter notes. The piece is marked 'Moderato' and 'PIANO'.

Moderato assai.

Je n'ai pas soif, vieillard, mer - ci! ——— merci! ——— Mon

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include 'p' (piano).

cœur a bien au - tre souei que la bon - teil - - - le! Toi

The second system of the vocal part shows the melody for the second line of lyrics. The piano accompaniment features a 'dim.' (diminuendo) marking and ends with a 'p' (piano) dynamic.

ependant, pai - sible et gai, Tu bois à l'ombre, à petit gué, Sous u - ne

The third system of the vocal part shows the melody for the third line of lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked 'p' (piano).

treil - - - le! Tu ris au go - be -

- let d'étain Et nul, d'un ju - ge - ment certain Ne pourrait

di - re, ne pourrait di - re A voir tes regards complai -

- sauts — Qui crensa 'tes ri - des des

cresc. *dim.* *p*

avec amertume.

ans Ou du sou-ri - re Tu n'as pas connu même un

jour La plaie ar - den - te, la plaie ar - den - te d'un a -

- mour Mis en ri - sé - e! Ou si tu l'as eue à vingt

aus, Du moins, l'as - tu depuis longtemps ci - catri - sé -

cresc. 3

près de mou - rir, — Boire en - li - es -

f , *dim.* 3 *p*

- se Boire en - li - es - se!

dim. *p*

animez un peu.

rit. *p*

NOËL

Poésie de JULES BARBIER.

à son ami A. GUILLOT de SAINBRIS.

N^o 10.

Moderato.

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 key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a dynamic marking of *p* (piano). The right hand plays a series of chords, while the left hand plays a simple bass line.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "cre - - - - - seen - - - - - do - - - - -". The piano accompaniment consists of two staves (treble and bass clef) with the same chordal texture as the first system.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "di - - - - -". The piano accompaniment consists of two staves (treble and bass clef). The dynamic marking *f* (forte) is placed above the first measure of the piano part.

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "mi - - nu - - en - - do.". The piano accompaniment consists of two staves (treble and bass clef). The final measure of the piano part features a long, sustained chord in the bass.

(1) Une partie d'Orgue existe dans l'édition séparée.

avec ferueur.

Mon - tez — à Dieu, chants d'al - lé - ges - se! Ô cœurs brû-

p

-lés d'un saint — amour, Chantez No - ë! voi - ci — le

cresc.

jour — Le ciel en - tier fré - mit — d'ivres - se! Que la nuit

p

som - bre dis - pa - rais - se! Voici le jour! — voici le

cresc.

- to. *ff*
 jour! — Montez à Dieu, chants d'allégres - se. *a tempo*

- molto *ff rit.* *ff*

Ô Vier - ge

dim.

p

p

mè - re, berce — en - co - re L'en - fant di - vin et dans ses

cre -

yeux As - pi - re la clar - té — des cieux! — De

- scen -

- do.

dim.

p

àme ou - vrir son ai - le! Qu'el - le s'en-

- vole et sente en el - le Qu'el - le s'en-

cresc.

- vo - le et sente en el - le Ra - yonner

molto. *ff*

cresc. *mol.* *to*

ta flamme é - ternel - le.

rit. molto. *a tempo.*

ff rit.

« DONNE-MOI CETTE FLEUR »

Poésie de LÉON GOZLAN

à mon ami P. BRESSANT
de la Comédie Française

N° 11.

Andante.

PIANO.

The piano introduction is in 3/4 time, marked *Andante* and *p*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat).

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Donne - moi cet-te fleur meurtrie En-tre". The piano accompaniment continues with chords and a steady bass line.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "ta ceinture et ton cœur! — Je la veux triste et sans cou-".

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "- leur, Donne la moi — pâle et flé - tri - e Ni la". The piano accompaniment ends with a final chord.

âme ou - vrir son ai - le! Qu'el - le s'en -

- vole et sente en el - le Qu'el - le s'en -

cresc.

cresc.

- vo - le et sente en el - le Ra - yonner

molto. *ff*

cresc. *mol.* *to*

ta flamme é - ternel - le.

rit. molto. *a tempo.*

ff rit.

« DONNE-MOI CETTE FLEUR »

Poésie de LÉON GOZLAN.

à mon ami P. BRESSANT

de la Comédie Française

N° 11.

Audante.

PIANO.

The piano introduction is written for a grand piano in 3/4 time, with a key signature of one flat (B-flat major). It begins with a treble clef and a bass clef. The right hand starts with a series of eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Audante' and the dynamics are 'p' (piano).

The first system of the vocal and piano accompaniment. The vocal line is in a single treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Donne - moi cet - te fleur meur - trie En - tre". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the vocal and piano accompaniment. The lyrics are: "ta cein - ture et ton cœur! — Je la veux triste et sans cou -". The vocal line continues with a mix of eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern.

The third system of the vocal and piano accompaniment. The lyrics are: "- leur, Donne la moi — pâle et flé - tri - e Ni la". The vocal line concludes with a long note on the word "e". The piano accompaniment ends with a final chord in the right hand and a sustained bass note.

rose. é - ter - nel - le fé - e, Ni ce lys qui vient de s'ou -

- vrir — Ne valent le dernier sou - pir De la

pauvre fleur é - touf - fé - e — Doux é -

- change qui ravit l'â - me! Doux é - change qui ra - vit l'â - me! La

p

femme a gar-dé dans son coeur Le plus doux parfum de la

cresc.

fleur — La fleur — le parfum de la fem -

p

- me! Cette fleur je l'a-

(1)

p

- vais cueillie A tes pieds, au bord du che - min! — Tu me

p

(1) Les paroles de la 2^de Strophe sont de J. B.

dis en tendant la main: Donne la moi — fraîche et jo —

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- li - - e! A ces bois où l'oiseau sou - pi - re, Nous a -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with similar rhythmic patterns.

- vous conté nos se - crets! — Rê - veuse, tu la res - pi -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with similar rhythmic patterns.

- rais, Et la fleur cachait ton sou - ri - re! —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment concludes with a final chord and a fermata.

Doux é - chan - ge qui ra - vit l'â - me! Doux é -

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. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The piano part features a melodic line in the bass clef and chordal accompaniment in the treble clef. A dynamic marking of *p* is present.

- change Qui ravit l'âme! La femme a gardé dans son cœur Le plus

The second system continues the vocal line and piano accompaniment. The vocal line includes a sharp sign before the word "âme". The piano accompaniment continues with similar textures. A dynamic marking of *p* is present.

doux parfum de la fleur, — La fleur, — le parfum de la

The third system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a *cresc.* marking and a *p* marking. A dynamic marking of *p* is present.

fem - me!

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a *p* marking. A dynamic marking of *p* is present.

AU PRINTEMPS

Poésie de JULES BARBIER.

à M^{me} CONNEAU.

Op. 12.

Animé et avec entrainement.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes with triplet markings (3) over the first, third, and fifth notes of each measure. The left hand plays a bass line of eighth notes, also with triplet markings (3) over the first, third, and fifth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic marking.

Le printemps chas - se les hi - vers

The vocal line is a single staff in treble clef, matching the key signature and time signature of the piano introduction. It begins with a 7-measure rest followed by a melodic line of eighth notes.

The piano accompaniment for the first vocal line consists of two staves. The right hand continues the eighth-note melody with triplet markings (3). The left hand continues the eighth-note bass line with triplet markings (3).

Et sou - rit dans les ar - bres verts

The vocal line is a single staff in treble clef, matching the key signature and time signature. It begins with a 7-measure rest followed by a melodic line of eighth notes.

The piano accompaniment for the second vocal line consists of two staves. The right hand continues the eighth-note melody with triplet markings (3). The left hand continues the eighth-note bass line with triplet markings (3).

Sous la feuil - le nou - vel - le pas - - sent

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line begins with a fermata over the first measure. The lyrics are: "Sous la feuil - le nou - vel - le pas - - sent".

des bruits d'ai - - le!

The second system continues the musical score. The vocal line has a fermata over the first measure and a dynamic marking of *p* (piano) above the second measure. The lyrics are: "des bruits d'ai - - le!".

Viens, suivons les sen - tiers ombreux,

The third system continues the musical score. The vocal line has a fermata over the first measure. The lyrics are: "Viens, suivons les sen - tiers ombreux,".

Où s'é - ga - rent les a - - moureux,

The fourth system concludes the musical score. The vocal line has a fermata over the first measure. The lyrics are: "Où s'é - ga - rent les a - - moureux,".

cresc. - *molto* *f*

Le printemps nous ap - pel - le Viens, - so -

- yons heu - reux! _____

dim.

p (*chaud et contenu*)

Vois! le so - leil é - tin - cel - le

p

cresc. *un poco rit.* *Tempo.*

Et sa clar - té qui ruis - sel - le

colla voce. *Tempo.*

f

Me semble en - cor plus bel - le - - Dans

dim. *p*

tes beaux yeux!...

dim. *rit* *p*

Viens, suivons les sen - tiers ombreux,

Tempo.

Où se - ga - rent les a - - moureux,

cresc. - - - *mol - to* - - - *f*

Le printemps nous ap - pel - - le Viens, - so -

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

- vous heu - - - reux!

dim.

p

Que ta voix chante et se mè - - le

p

cresc.

À l'har - mo - nie é - ter - nel - - le

un poco rit. *Tempo.*

colla voce. *Tempo.*

f.

Je crois en - tendre en el - le chan -

dim.

- ter les cieux!

dim. *rit*

p

Viens, sui - vous les sen - tiers ombreux,

Tempo.

Où s'é - ga - rent les a - - moureux,

cresc. - *molto* - *f*,

Le printemps nous ap - pel - le Viens, - so -

cresc. - *molto* - *f*

- yons heu - reux!

f

di - mi -

- nu - en - do.

p

À UNE BOURSE

CONFIDENCE.

Poésie d'ÉMILE AUGIER.

3^e mon. com. ÉMILE AUGIER.

№ 15.

Allegretto.

PIANO.

First system of piano accompaniment. Treble and bass clefs, key signature of two sharps (F# and C#), 3/4 time signature. The music consists of eighth-note patterns. Dynamics include *p* and *cre.*

Second system of piano accompaniment. Treble and bass clefs, key signature of two sharps, 3/4 time signature. Dynamics include *scen.*, *do.*, and *dim.*

Third system of musical score. Top staff is the vocal line with lyrics: "De doigts mi-gnons ou-vre mi-". Middle and bottom staves are piano accompaniment. Dynamics include *p*.

Fourth system of musical score. Top staff is the vocal line with lyrics: "- gnou... ne Pe-tit fi-let de soie et d'or... Char-". Middle and bottom staves are piano accompaniment.

- mant toi - mème - et plus encor Char - mant par la main qui te

don - - - ne!... Va, ne crains pas que je t'or -

cresc.

cresc.

- don - ne D'enfer - mer un pau - vre fré - sor —

dim.

dim.

Dar - - gent!... —

les rimeurs n'en ont guè - re; mais en eussent - ils par mon -

- ceau, — Il sa - li - rait ton fin ré - seau: Ton des -

molto espressivo.
- tin se - ra moins vul - gai - re Et tu se - ras —

le re - li - quaire, le re - liquai - re de mon cœur —

f

- scen - do.

et de mon cer - veau. J'empli - rai tes mail - les de

p

soi - e de mes vers les plus par - fu -

- mès, de ces con - fi - dents bien ai -

- mès que nous ne voulons pas qu'on

vo - e... Car dans leurs

plis sont no - tre

cre -

un peu retenu,

joy - e Et nos dé - sespoirs en fer - més!

- scen - do. f

mais très peu, jusqu'au retour du 1^{er} tempo. (ému et grave)

Et quand

dim. p p

dim.

lâ - ge, gla - çant la source De la joie et de la dou -

- leur — Laisse - ra languir sans cha - leur mon â - me

à la fin de sa cour -

1^o tempo.

se, *un peu ralenti, mais très peu.* (discret) Je l'ouvri - rai, peti - te

p *pp* *pp*

poco rit

bourse, Qui tiens l'épargne de mon cœur! Je l'ouvri - rai, pe - ti - te

rit. bour - se, Qui tiens l'épargne de mon cœur! *l' tempo.*

colla voce. *p* *tempo.*

cre - scen - do.

dim. *p*

HYMNE À LA NUIT

Poésie de JULES BARBIER.

№ 14.

Andantino.

PIANO.

The piano introduction is in 9/8 time, marked *p* (piano). It features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

Viens, lorsque dans l'a - zur - - - les

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the established eighth-note pattern.

as - - - tres radi - eux - - - Pro - - cla - - ment du Sei -

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords in the right hand.

- gueur la puis - sance in - fi - ni - e A -

The third system concludes the vocal line and piano accompaniment. The piano accompaniment maintains the eighth-note accompaniment throughout.

mi, viens é - cou - ter leur cé - leste harmo -

The first system of music 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 'mi', followed by eighth notes for 'viens', and a quarter note for 'é - cou - ter'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

- ni - e Viens, mêler notre a - mour au si -

The second system continues the vocal line with a half note '- ni - e', followed by eighth notes for 'Viens, mêler', and a quarter note for 'notre a - mour'. The piano accompaniment maintains the same rhythmic pattern as the first system.

- len - ce des cieux!

The third system features a vocal line with a half note '- len - ce' and a quarter note 'des cieux!'. The piano accompaniment continues with the same rhythmic pattern, showing some chromatic movement in the right hand.

Dans le cal - me des nuits la pri - ère est plus

The fourth system features a vocal line with a half note 'Dans le cal - me', followed by eighth notes for 'des nuits', and a quarter note for 'la pri - ère est plus'. The piano accompaniment continues with the same rhythmic pattern, including a dynamic marking of *p* (piano) in the left hand.

pu - re l'â - me s'élève et monte au sé -

cresc.

- jour im - mor - tel Viens a - dorer tous

dim.

f. *dim.* *p*

deux le Dieu de la na - tu - re

Viens mir no - tre voix au can - tique é - - - ter -

cresc. *scen.* *do.*

- nel Viens unir no - tre voix au can -

- tique é - ter - nel!

colla voce.

f

Tempo.

2^{me} STROPHE.

Vois ce rayon di -

p

- vit que sem - blent respi - rer Les

pu - re l'â - me s'élève et monte au sé -

cresc.

- jour im - mor - tel Viens a - dorer tous

dim.

f *dim.* *p*

deux le Dieu de la na - tu - re

Viens unir no - tre voix au can - tique é - ter -

cre. *scen.* *do.*

nel Vient unir no - tre voix au can -

-tique é - ter - nel!

colla voce.

f

Tempo.

2^{me} STROPHE.

Vois ce rayon di -

p

-vit que sem - blent respi - rer Les

fleurs — qu'il fit é - clore aux splendeurs de — sa

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 vocal line has a melodic line with lyrics underneath. The piano accompaniment features a rhythmic pattern of chords in the right hand and a simpler bass line in the left hand.

gloi - re: Ca - li - ces par - fu - més, — el - les

The second system of music continues the vocal line and piano accompaniment. The piano accompaniment includes some grace notes in the right hand.

di - sent de croi - re, Mes - sager de lu -

The third system of music continues the vocal line and piano accompaniment. The piano accompaniment includes some grace notes in the right hand.

-mière, il nous dit dès - pé - rer!

The fourth system of music concludes the vocal line and piano accompaniment. The piano accompaniment includes some grace notes in the right hand.

Pur eueus de la

p

fleur, — doux ray — on de la flam — me,

Vous ré — vélez de Dieu l'é — ter — nel — le bon —

crese. *f* *crese.* *f*

— té Aux lar — mes de nos coeurs — aux

dim. *dim.* *p*

Voi-là ce que je suis sans toi, ——— voi-là ce que je suis sans

p

toi — Par pi-tié, garde moi ta foi! — Par pi-

cresc. *dim.* *p*

-tié, garde moi ta foi! ———

colla voce. *Tempo.* *Ped.* *

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

Loiseau qui vole en gazouillant — Vers les demeures éternel —

Ped. ☆ Ped. ☆ Ped. ☆

les Et dont son dain — un plomb sanglant — Est ve-nu

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc.

fracasser les ai - les, Voi-là ce que je suis sans

Ped. ☆ Ped. ☆

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

toi, — voi-là ce que je suis sans toi — Par pi -

cresc.

- tié garde moi ta foi! — Par pi - tié, garde moi ta

dim. *colla voce.*

foi! —

Tempo.

crese.

Ped. ☆ Ped. ☆

Un frère esquif par mi les flots — Pendant u -

dim. *p*

Ped. ☆ Ped. ☆

- ne nuit té - nèbren - se, Sans gouver - nail, — sans ma - te -

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

lots — Au sein de la mer o-ra-gue — se.

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

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

Voi-là ce que je suis sans toi, — voi-là ce que je suis sans

p

toi. — Par pi-tié, garde moi ta foi! — Par pi-

cresc. *dim.* *p*

-tié, garde moi ta foi! —

pp *colla voce.* *cresc.* *dim.*

PRIMAVERA

Poésie de THÉOPHILE GAUTIER.

à Mlle BÉNÉDICTE SAVOYE.

N^o 16.

Allegretto animé.

PIANO.

p *cresc.* *f* *dim.*

Tan - dis qu'à leurs œu - vres per - ver - ses Les hommes

p

courent, courent ha - lants, Mars qui rit, malgré les a -

-ver - ses. Mars pré - pare en secret le prin - temps! Pour les pe -

p

- ti - tes pâ - que - ret - tes. Sour - noi - se -

pp

- ment _____ lors - que tout dort. Il re -

rit. *p* *Tempo.*

- pas - se des col - le - ret - tes Et ci - sè -

le des boutons d'or!

p *colla voce.* *Tempo.* *cresc.*

La nature au lit se re-

f *dim.* *p*

sotto voce.

- po - se Lui des - cend au jardin dé - sert Et la - - -

- ce les boutons de ro - se Dans leur cor - set de velours

vert! Sur le cres - son de la fou -

p

- tai - ne Où boit le cerf, fo - reille au

rit.

pp

rit.

gnet. De sa main ca - chée il é -

Tempo.

p Tempo.

- grè - ne Les grelots d'argent du mu - gnet!

p colla voce.

Tempo.

Sous l'her-be,

cresc. *f* *dim.* *p* *p*

pour que tu la cueilles, Il met la fraise au teint ver-meil, — Et te

tresse un chapeau de feuil-les, Pour te garan-tir du so-

-leil! — Puis lorsque sa be-sogne est

p

fai - te, Et que son rè - gne va fi -

pp

rit.

- nir, Au seuil d'A - vril tour - nant la

p *Tempo.*

té - te, Il dit: Printemps, tu peux ve - nir! —

p *colla voce.*

Tempo.

cresc. *f* *dim.* *rit.* *p*

CRÉPUSCULE

Poésie de M.***

à mon ami PAURE.

N° 17.

Andante moderato.

CHANT.

Quand sur la col - li - ne Seul je vais mias -

Andante moderato.

PIANO.

-soir! _____ Quand le jour dé - cli - ne Dans la paix du

soir! _____ Dis! a - lors ne viens - tu pas? Car mon

cœur entend tout bas Mur - tu - rer ta voix - di - vi -

cresc. *dim* *p* *pp*

- ne!

cresc. *f* *dim.* *p* *pp*

Loin de ton souri - re La douleur me suit!

p

Tout me semble di - re Le bonheur te fuit! Mais que

p *p*

ton re_gard_ char_mant Me ca - res - se dou - ce - ment. Dans tes

p *cresc.* *dim.*

yeux mon âme ex - pi - re!

p *pp* *cresc.*

f *dim.* *p* *pp*

Si tu m'es ra_Vi - e. Il me faut mou - rir!

p

Car sans toi, ma vi - e N'est plus que souf - frir!

Mais rê - ver et vivre à deux, I - ci - bas c'est vivre aux

cieux! Viens rê - ver, ma douce a - mi - e.

DÉPART

SCÈNE.

Poësie d'ÉMILE AUGIER.

Op. 18.

à mon ami GAMILLE SAINT-SAËNS.

Allegretto animato.

PIANO.

f

dim.

de - vœux ou - bli -

p

- er. ou - bli - er que

The first system of music 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 major) and a 3/4 time signature. The lyrics are "- er. ou - bli - er que". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

j'ai - me Em - por - tez - moi

The second system of music 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 major) and a 3/4 time signature. The lyrics are "j'ai - me Em - por - tez - moi". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

loin. a - mis. Em - por - tez - moi

The third system of music 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 major) and a 3/4 time signature. The lyrics are "loin. a - mis. Em - por - tez - moi". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

loin. loin di - ci. En

The fourth system of music 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 major) and a 3/4 time signature. The lyrics are "loin. loin di - ci. En". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Flan - dre, en Es - pa - gne, à

Na - ple, en Bo - hê - me Si

loin qu'en che - min res - te

mon sou - ci!

Que restera - t'il en moi — de moi mè - me, Quand à mien gué -

p un peu plus lent.

1^o Tempo.

-rir — à mien gué -rir — j'aurai réus - si?.

1^o Tempo

N'im - por - te.

n'im - por - te, je

veux fer - mer ma bles - su - re Les lon - gues dou -

- leurs ne sont pas mon lot! Al - lons. je

veux fer - mer ma bles - su - re. Par -

- lons! Al - lons par pa -

-ys courir l'aven - tu - re, Pour nous se - cou -

- er partons au ga - lop!

Sans te dire a - dieu — chère créa - tu - re! Car mon cœur fon-

un peu plus lent. *cresc.* *f*

- drait, fondrait en san - glot!

dim. *p* 1^o Tempo.

dim. *p* 1^o Tempo.

Nous re - po - se - rons, la course as - sou -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics 'Nous re - po - se - rons, la course as - sou -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with chords in the left hand.

- si - - e, Dans le ser - po - let, le

The second system continues the vocal line with the lyrics '- si - - e, Dans le ser - po - let, le'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

baume et le thym!

The third system continues the vocal line with the lyrics 'baume et le thym!'. The piano accompaniment continues with the same rhythmic and harmonic structure.

Mais si d'en cueil - lir

The fourth system continues the vocal line with the lyrics 'Mais si d'en cueil - lir'. The piano accompaniment continues with the same rhythmic and harmonic structure.

il me prend en - vi - e

cre -

scen -

Dé - tour - nez mes doigts d'un fa - tal bu -

- do

f

- tin Car ce fut ain - si qu'elle prit ma

vi - e, Sans en rien sa - voir — par un frais ma - tin!.

dim.

p

(très ému)

J'étais à ge - noux _____ parmi la bru -

rit.

p un peu plus lent.

- yè - re ...

1^{re} Tempo.

Par -

1^{re} Tempo.

f

- tons, mes a - mis, par - tons!

j'ai soif de con - rir ...

ff

un peu largi

Que mon che - val jette - au vent sa - cri - niè - re,

Que mon - che - val jette - au vent sa cri - niè - re Vo -

- yons l'ho - ri - zon de - vant

1^o Tempo.

nous s'ou - vrir

Par - tons

ah! partez sans moi! —

ff *rit.* *f* *un peu retenu.*

f

ah! — partez sans moi, — l'âme prison - niè - re, L'âme prison -

mf *mf*

a piacere.

- niè - re Aime sa pri - son... et veut y mou - rir! —

p colla voce. *p* **Quasi 1^o Tempo >**

This page of a musical score, numbered 111, contains six systems of music. Each system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The music is written in a style characteristic of the late 19th or early 20th century, featuring complex rhythmic patterns and dynamic markings.

The first system shows a melodic line in the treble clef with a fermata over the first measure, and a piano accompaniment in the grand staff. The second, third, and fourth systems continue this pattern with similar melodic and accompanimental structures. The fifth system includes a dynamic marking of *p* (piano) in the bass clef. The sixth system concludes with a final cadence, featuring a fermata over the final measure of the treble clef staff.

AU ROSSIGNOL

Poésie de A de LAMARTINE.

N^o 19.

À M^r JULES LEFORT.

Andante. (calme et tranquille)

PIANO.

The first system of piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of chords, followed by a triplet of eighth notes. The left hand (bass clef) plays a steady accompaniment of chords and eighth notes. A dynamic marking of *p* is present.

The second system of piano accompaniment continues the piece. It features a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. A dynamic marking of *p* is present.

The third system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Quand ta voix cé-les-te pré-lu-de Au si-lence des belles nuits, — Barde ai-". The piano accompaniment consists of two staves with chords and eighth notes.

The fourth system includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "lé de ma soli-tu-de Tu ne sais pas que je te suis — Tu ne sais". The piano accompaniment consists of two staves with chords and eighth notes. Dynamic markings of *pp* and *p* are present.

pas — que mon o — veil — le Suspen — due à ta dou — ce

voix — De — l'harmoni — en — se mer — veil — le S'en —

— i — vre long temps sous les bois!

Tu ne sais pas que mon baleine Sur mes lèvres n'ose pas — ser! — Que mon

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "pied muet — foule à pei- ne La feuil- le qu'il craint de frois-". The piano accompaniment (grand staff) consists of chords and moving lines in both hands.

Musical score for the second system. The vocal line (treble clef) contains the lyrics: "- ser! Que mon pied muet — foule à peine La feuille qu'il craint de frois-". The piano accompaniment (grand staff) includes a *pp* dynamic marking and features a more active texture with sixteenth-note patterns in the right hand.

Musical score for the third system. The vocal line (treble clef) contains the lyrics: "- ser! —". The piano accompaniment (grand staff) features a complex texture with triplets in the right hand and a steady bass line.

Musical score for the fourth system. The vocal line (treble clef) contains the lyrics: "Ah! ta voix tou-". The piano accompaniment (grand staff) includes a *p* dynamic marking and features a complex texture with triplets in the right hand and a steady bass line.

chante ou sublime Est trop pure pour ce bas lieu! Cette mu- si- que qui l'a-

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 vocal line begins with a melodic phrase in G major, marked with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- nime Est un instinct qui monte à Dieu! Tu prends les sons que tu re-

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *p* (piano).

- cueilles Dans les gazouillements des flots, ... Dans les frémissements des

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment includes a dynamic marking of *p* (piano).

feilles, Dans — les bruits mourants des e- chos! —

The fourth system concludes the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *p* (piano).

Et de ces doux sons où se mê - le l'instinct ce - les - te qui - l'ins -

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 melodic phrase in G major, marked with an accent. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- truit - Dieu fit ta voix - ô Philo - mète - le! Et tu

The second system continues the vocal line and piano accompaniment. The vocal line has a slight pause before the word 'truit'. The piano accompaniment continues with similar harmonic textures.

fais ton hymne à la nuit Philo - mète! Philo - mète Tu fais ton

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo) and features more active rhythmic patterns in the bass line.

hymne à la nuit! —

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a long note and a fermata. The piano accompaniment provides a final harmonic resolution.

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

Ah! ces douces scènes nocturnes, Ces pi - eux mystè - res du

Vocal line and piano accompaniment for the second system. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats.

soir — Et ces fleurs qui penchent leurs ur - nes Comme

Vocal line and piano accompaniment for the third system. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats.

lurne d'un encen - soir, Et cette voix mystéri - en - se Què -

pp *p*

Vocal line and piano accompaniment for the fourth system. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. Dynamic markings *pp* and *p* are present.

- content les au - ges et moi, — Ce sou - pir de la nuit pi -

- eu - se, Oi - seau mélodi - eux, c'est toi! —

Oh! — mê - le, ta voix à la mien - ne! La même oreil - le nous en -

- tend, Mais ta pri - è - re a - é - ri - en - ne Monte

mieux au Ciel qui l'at - tend - Ta pri - è - re, ta pri -

pp

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting with a half note 'm' and a quarter note 'i' in the first measure, followed by a half note 'e' and a quarter note 'u' in the second measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A piano (*pp*) dynamic marking is placed above the piano part in the second measure.

- è - re, monte mieux au Ciel qui l'at - tend!

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'e' and a quarter note 'r' in the first measure, followed by a half note 'e' and a quarter note 'e' in the second measure. The piano accompaniment continues with chords and single notes. The piece ends with a fermata over the final note of the vocal line.

3

Detailed description: This system contains three measures of piano accompaniment. The right hand features a triplet of eighth notes in the first measure, followed by chords. The left hand plays a steady eighth-note accompaniment. The triplet is marked with a '3' above it.

pp

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with chords and single notes. The right hand features a triplet of eighth notes in the first measure, followed by chords. The left hand plays a steady eighth-note accompaniment. The piece ends with a fermata over the final note of the right hand. A piano (*pp*) dynamic marking is placed above the piano part in the second measure.

DÉESSE OU FEMME

MADRIGAL. (1)

Poésie de JULES BARBIER et MICHEL CARRÉ.

N^o 20.

Andantino.

PIANO.

f

dim.

The piano introduction is in 3/4 time, marked 'Andantino'. It features a treble and bass clef. The treble clef has a melodic line with slurs and a dynamic marking of *f* (forte) followed by *dim.* (diminuendo). The bass clef provides a harmonic accompaniment with chords and moving lines.

Ces attraits que chacun ad - mi - re, Ce regard divin, ce sou -

p

The first system shows the vocal line in a bass clef and the piano accompaniment in treble and bass clefs. The lyrics are 'Ces attraits que chacun ad - mi - re, Ce regard divin, ce sou -'. The piano part has a dynamic marking of *p* (piano).

- ri - re! Nous faisaient tomber tous, Hélas! nous faisaient tomber

cresc.

The second system continues the vocal line and piano accompaniment. The lyrics are '- ri - re! Nous faisaient tomber tous, Hélas! nous faisaient tomber'. The piano part has a dynamic marking of *cresc.* (crescendo).

tous, Hélas! Madame à vos _____ ge - noux! Dé - esse ou

dim.
p

fem - me An - ge des cieux _____ Dé - esse ou

fem - me, An - ge des cieux _____ Qui ne s'en - flamme A perdu

l'à - me, A perdu l'âme ou bien les yeux! _____

p *pp*

dim.

Cette voix que chacun a - do - re. Cette douce voix chante en -

p

- co - re! Qu'ils é - taient ravis_sants, Mon Dieu! Qu'ils é - taient ravis -

cresc.

- sants, Mada - me, ces doux — ac - cents Dé - esse ou

dim.

p

5

fem - me, An - ge des cieux — De - esse ou fem - me, An - ge des

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'fem - me, An - ge des cieux — De - esse ou fem - me, An - ge des'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

cieux! — Qui ne s'en - flamme A perdu l'â - me, A perdu

The second system continues the vocal line with the lyrics 'cieux! — Qui ne s'en - flamme A perdu l'â - me, A perdu'. The piano accompaniment maintains its rhythmic structure, with some harmonic changes in the right hand.

l'âme ou bien les yeux. —

The third system concludes the vocal line with the lyrics 'l'âme ou bien les yeux. —'. The piano accompaniment includes dynamic markings 'p' and 'pp' and a change in the right hand's texture.

dim. *p* FIN.

The fourth system is a piano accompaniment ending. It features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings 'dim.' and 'p' are present. The system concludes with a double bar line and the word 'FIN.' in the upper right corner.





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