

## GUITARE

Poésie de

VICTOR HUGO.

Musique de

GEORGES BIZET.

Feuilles  
D' ALBUM.

A Madame EUGÉNIE GARCIA.

Pour SOPRANO.

## Mouvement de boléro (♩.112)

PIANO.

*f*  
*très rythmé.*

*f*  
Tra, la, — la, la, la, —  
*dim.*  
*p*

Comment, disaient-ils, — Tra, la, — la, la, la,  
*cresc.*  
*f*  
*p*

la, — A-vec nos na-cel-les,  
*cre-scen-do* — *f*  
*f*

*p* Comment, disaient-ils, *f* A-vec nos nacel - les, *p* Fuir les alqua - *cresc*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a half note 'Comment, disaient-ils,'. It then moves to a forte (*f*) dynamic for 'A-vec nos nacel - les,' and returns to piano (*p*) for 'Fuir les alqua -'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *p*, *f*, and *p*. The key signature has two flats, and the time signature is 3/4.

*pp con grazia.* - zils?... Ra - mez, ra - mez, ra - mez, disaient - *cresc*

*scen do* *f* *pp*

The second system continues the vocal line with 'zils?... Ra - mez, ra - mez, ra - mez, disaient -'. The piano accompaniment features a prominent chordal texture. Dynamics include *pp con grazia.*, *f*, and *pp*. Pedal markings are present: 'Ped: \* Ped: \*'. The key signature has two flats, and the time signature is 3/4.

*do* *molto* *ff* - el - les.

The third system shows the vocal line with 'do' and 'el - les.'. The piano accompaniment is marked *molto* and *ff*. Dynamics include *ff*. The key signature has two flats, and the time signature is 3/4.

*dim.*

The fourth system consists of piano accompaniment with a *dim.* (diminuendo) marking. The key signature has two flats, and the time signature is 3/4.

*p* Tra, la, la, la, la, la, *pp* *cresc*

The fifth system features a vocal line with 'Tra, la, la, la, la, la,' and piano accompaniment. Dynamics include *p*, *pp*, and *cresc*. The key signature has two flats, and the time signature is 3/4.

*cresc.* *p*  
 Comment, disaient-ils, — Tra, la, — la, la, la, — la, —

*cresc.* *p*  
 Ou - blier que - rel - les, Comment, disaient-ils,  
*cre - scen - do.* *f* *p*

*f* *p* *cresc.*  
 Oublier querel - les, Mi - sère et — pé - rils? —  
*cre - cen - do*

*mp* *cre - scen -*  
 Dor - mez, — dor - mez, — dor - mez, — di - saient —  
*-f* *pp*

Ped. \* Ped. \*

*do molto. - - - ff*

- el - - - les.



*f*

Tra, la, — la, la, la, la,



*p*

Comment, — disaient - ils,

*pp* *cresc.*



*f*

Tra, la, — la, la, la, la,



*p* En - chanter les bel - les, *f* Comment, disaient - ils

*pp* En - chanter les bel - les, *f* Sans - phil - tres sub -

- tils?... *pp* Ai - mez, ai - mez, -

- scen - do.

*ff* *pp*

Ped: \* Ped: \*

*cresc* - *scen* - *do molto* - *ff*

ai - mez, di - saient - el ; les.

*f* *ff*