

LE
PREMIER JOUR DE MAI.

Poésie de PASSERAT. (16^e siècle)

№ 4.

de M^{lle} MIOLAN-CARVALHO.

Andantino un poco allegretto.

PIANO. *p*

Laissons le lit et le som-meil. Ce-tte jour-né-e

Pour nous l'au-rose au front ver-meil Est dé-jà

p

né - e

poco cresc. *p*

Or que le ciel est le plus gai En ce gra -

p

- ci eux mois de Mai Aimons mi - gnon -

dim.

- ne aimons mi - gnon - nel. Con_ten_tons

rit. poco. *A tempo.*

molto. *rit. poco.* *A tempo.*

notre ardent de - sir En ce mon - de n'a du plai - sir.

ritard. Qui ne s'en don - ne *Tempo.*

Viens, bel - le!

viens te pro - me - ner Dans le bo - ca - ge

poco *crese.*

En-tends les oiseaux jar-gon-ner De leur ra - ma -

p

- ge Mais écou -

poco cresc.

p

- te com-me sur tous Le ros-si- gnot est le plus doux

Oui le plus doux Sans qu'il se las - se

rit. poco.

rit. poco.

A tempo.

Ou_bli_ons tout deuil tout en_nui Pour nous ré_jou_ir

comme lui Le temps se pas se

Lai_ssons les regrets et les pleurs A la vieil_les se

Jeu - nes il faut cueil - lir les fleurs De la jeu -

esce. *p*

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Jeu - nes il faut cueil - lir les fleurs De la jeu -". The piano accompaniment consists of two staves: the right hand has a continuous eighth-note pattern, and the left hand has a simple bass line. Dynamic markings include "esce." (likely *esce.*) and "p".

- nes - - se

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "- nes - - se". The piano accompaniment continues with the same rhythmic patterns as the first system.

Or que le ciel est le plus gai En ce gra - ei - eux mois de

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Or que le ciel est le plus gai En ce gra - ei - eux mois de". The piano accompaniment continues with the same rhythmic patterns.

Mai - - - - - Aimons mi - gnon - - - - - ne ai - mons mi -

pp

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "Mai - - - - - Aimons mi - gnon - - - - - ne ai - mons mi -". The piano accompaniment continues with the same rhythmic patterns. A dynamic marking of "pp" is present.

rit. poco. **Tempo.**

guon ne! Con_ten_tons notre ardent dé -

rit.

sir En ce mon-de n'a du plai-sir Qui ne s'en -

ritard.

don ne.

poco. **Tempo.**

p *pp*

Ô MA BELLE REBELLE.

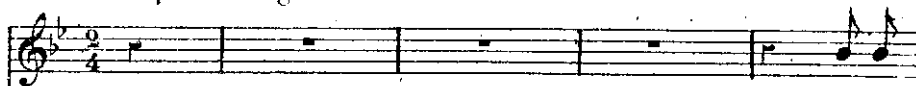
Poésie de BAÏF. (16^e siècle)

№ 5.

à M^{lle} AYMÈS.

Andantino quasi Allegretto.

CHANT.



Ô ma

PIANO.

bel - le re - bel - le, Las! que tu m'es cru - el - le Ou

- quand d'un doux sou - ris Larron de mes es - prits, Ou quand

du - ne pa - ro - le Mignar - de - tement mol - le, Ou

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G minor and features a melodic line with eighth and sixteenth notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

quand d'un regard d'yeux Fiè - rement gra - ci - eux

cresc. *dim.*

The second system continues the musical piece. It includes dynamic markings 'cresc.' and 'dim.' in the piano part. The vocal line has a long note at the end of the phrase. The piano accompaniment maintains its rhythmic pattern.

Ou quand d'un pe - tit ges - te Tout di -

The third system shows the vocal line starting with a new phrase. The piano accompaniment continues with the same rhythmic accompaniment.

- vin tout ce - les - te En a - moureuse ar - deur Tu

The fourth system concludes the page. The piano part features a 'p' (piano) dynamic marking. The vocal line ends with a long note.

plonges tout mon cœur En a - mou - reuse ar -

cresc. *dim.*

- deur Tu plonges tout mon cœur.

O ma - bel - le re -

- bel - le Las que tu m'es cru - el - le Quand la cuisante ar -

_deur Qui me bru - le le cœur Fait que je te de -

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 key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- man - de A sa bru - lu - re gran - de Un ra - fraîchis - se -

The second system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the same rhythmic pattern. A dynamic marking of *cresc.* is placed below the piano part towards the end of the system.

- ment D'un baiser seu - le - ment

The third system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the same rhythmic pattern. A dynamic marking of *dim.* is placed below the piano part towards the beginning of the system.

Ô ma bel - le re - be - le! Las! que tu m'es cru -

The fourth system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the same rhythmic pattern.

- el - le Quand d'un pe - tit bai - ser Tu ne veux m'a - pai

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a rest followed by the lyrics '- el - le'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

- ser Quand d'un pe - tit bai - ser Tu ne veux

The second system continues the musical score. The vocal line has lyrics '- ser' followed by a rest, then 'Quand d'un pe - tit bai - ser Tu ne veux'. The piano accompaniment includes dynamic markings: 'cresc.' (crescendo) and 'dim.' (diminuendo).

m'a - pai - ser.

The third system shows the vocal line with the lyrics 'm'a - pai - ser.' The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Me puis - sè-je un jour, du - re! Ven -

The fourth system shows the vocal line with the lyrics 'Me puis - sè-je un jour, du - re! Ven -'. The piano accompaniment includes the dynamic marking 'pp' (pianissimo). A circular publisher's logo is visible in the bottom right corner of the page.

-ger de ton in - ju - re, Mon pe - tit maître A - mour Te puisse ou -

The first system of the musical score 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 begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

-trer un jour Et pour moi langou - reuse Il te

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

fasse a - mou - reu - se, Comme il m'a lan - gou - réux Pour toi fait

cresc. *dim.*

cresc. *dim.*

The third system includes dynamic markings. Above the vocal line, *cresc.* is written above the second measure and *dim.* above the fourth measure. Below the piano accompaniment, *cresc.* is written below the second measure and *dim.* below the fourth measure. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5.

a - mou - reux ————— Alors par

p

The fourth system concludes the page. The vocal line has a long horizontal line under the word 'mou - reux' and then continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a *p* (piano) dynamic marking in the second measure. The system ends with a final note on the vocal line.

ma vengean - ce Tu au - ras connais - san - ce, Quel

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 two flats. The lyrics are: "ma vengean - ce Tu au - ras connais - san - ce, Quel". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with quarter notes in the left hand.

mal fait du bai - ser Un amant re - fu - ser

p

The second system continues the vocal line and piano accompaniment. The lyrics are: "mal fait du bai - ser Un amant re - fu - ser". A piano dynamic marking (*p*) is placed below the piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first system.

Quel mal fait du bai - ser Un amant re - fu -

dim. *pp*

The third system continues the vocal line and piano accompaniment. The lyrics are: "Quel mal fait du bai - ser Un amant re - fu -". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo). The piano accompaniment continues with the same rhythmic pattern.

- ser.

pp

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "- ser.". The piano accompaniment ends with a final chord and a *pp* dynamic marking. The piano accompaniment continues with the same rhythmic pattern.

AUBADE.

Poésie de VICTOR HUGO.

N^o 6.M^{me} VANDENHEUVEL-DUPREZ.

Moderato un poco Andante.

PIANO.

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with slurs and a final measure marked *dim.* and *pp*. The left hand plays a steady accompaniment of chords. Pedal markings are indicated below the staves: Ped., * Ped., * Ped., * Ped., *

L'aube nait et ta porte est clo - se

The vocal line begins with a whole note rest, followed by a half note and a quarter note. The piano accompaniment starts with a *pp* dynamic and includes a section marked *pp a tempo.* Pedal markings are: Ped., * Ped., * Ped.

Ma bel - le pourquoi sommeil - ler?

cresc. *dim.*

The vocal line has a melodic line with a *cresc.* marking and a *dim.* marking at the end. The piano accompaniment continues with chords. Pedal markings are: * Ped., * Ped., Ped., *

A l'heure où s'éveil - le la ro - se

The vocal line continues with a melodic line. The piano accompaniment features a *pp* dynamic. Pedal markings are: Ped., * Ped., * Ped., * Ped., *

Ne vas-tu pas te réveiller?

crsc.

* Ped. * Ped. * Ped. *

Ô ma charmante écoute ici

crsc.

Ped. * Ped. * Ped. *

L'amant qui chante et pleure aussi L'amant qui chante et

rit.

dim. *pp*

Ped. *

pleure aussi!

dim. *pp*

rit. *pp*

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



Tout frappe à ta por-te bé - ni - e

pp
Ped. * Ped. * Ped. *

L'au - ro - re dit: je suis le jour!

cresc. *dim.*

Ped. * Ped. * Ped. *

L'oiseau dit: je suis l'har-mo-ni

p *pp*
Ped. * Ped. * Ped. *

e Et moi je dis: je suis l'amour!

dim.

Ped. * Ped. * Ped. *

O ma charmante é -

pp

Ped. * Ped. *

-couffe i - ci -

cresc. *dim.*

Ped. * Ped. * Ped. *

L'amant qui chante et pleure aussi L'amant qui chante et

rit. *pp rit.*

pleure aussi.

dim. *pp* *rit.*

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

CHANT D'AUTOMNE.

NO 7.

à M^{me} UGALDE.

Andante moderato.

PIANO.

p Ped. ☆ Ped. ☆ Ped. ☆

Oh! viens, la fleur déjà fa-

Ped. ☆ Ped. ☆

-né e Meurt sous le regard du soleil Et de tristesse couron-

- né - ve La terre entre dans son som - meil Viens, ré -

pp Ped.

- vons aux cho - ses pas - sé - es Sous ces ar - bres qui

vont finir, Lais - sons s'effeuiller nos pen - sé - es Au triste

vent du sou - ve - nir Au triste vent du souve - nir! Puis

Ped. Ped. *



regardant no - tre vi - e Joy - eu - se et bé - ni - e Lorsque

tout est triste à l'en - tour, Si plei - ne d'a - mour

A genoux — sur la ter - re A genoux sur la ter - re

Nous rendrons grâce à Dieu Et nous lui ferons vœu D'une double pri -

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

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

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

p *dim.*

First system of musical notation. It features a vocal line in treble clef with lyrics "i re." and a piano accompaniment in grand staff. The piano part includes dynamic markings such as *p* and *Ped.* with asterisks.

Second system of musical notation. The vocal line continues with lyrics "Où viens, cest à l'âme immor-". The piano accompaniment includes *Ped.* markings with asterisks.

Third system of musical notation. The vocal line continues with lyrics "- tel le De rêver sur ce qui n'est plus C'est à l'âme heureuse et fi-". The piano accompaniment continues with complex chordal textures.

Fourth system of musical notation. The vocal line continues with lyrics "- de - le De pleurer les beaux jours per - dus En l'ou-". The piano accompaniment includes dynamic markings *pp* and *Ped.* with asterisks.

- lant ces feuilles pas - sé - es Son geons qu'il en est i - ci bas De

qui les âmes sont bles - sé - es Et dont les yeux ne sè - chent

pas Et dont les yeux ne sèchent pas! Puis regardant no - tre

Ped. * Ped. * Ped. *

vi - e Joy - eu - se et bé - ni - e Lorsque tout est triste à l'en -

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

Ped. * Ped. * Ped. *

tour Si plei - ne d'a - mour A genoux

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

Ped. *Ped.

sur la ter - re A genoux sur la ter - re Nous rendrons grâce à

cresc. *dim.* *p*

Ped. *

Dieu Et nous lui ferons voeu D'une double pri - è - re.

cresc. *dim.* *p*

Ped *

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



LE LEVER.

Poésie d'ALFRED de MUSSET.

№ 8.

DE M. GUEYMARD.

Allegro. (mouv. de chasse)

PIANO.

p *cresc.*

f *dim.* *p*

Assez dormir ma belle Ta cavale Isabelle Hen.

nit sous tes balcons. Vois les piqueurs aller - tes Et

cresc. *f* *p*

sur leurs manches ver - tes Les pieds noirs des faucons _____ Vois

cresc **f**

é - cuyers et pa - ges En galants équi - pa - ges Sans rochet ni pour -

p *cresc.*

- point _____ Têtes chaperon - né - es Trainers les haque -

f **p**

- né es Leur ar - ba - lète au poing _____ Leur ar - ba - lète _____

p

au poing...

f *dim.* *p*

Vois bondir dans les her - bes Les levriers su - per - bes Les

chiens trapus cri - er En chasse et chasse heureu - se! Al -

cresc. *f* *p*

- lons mon amou - reu - se Le pied dans l'é - tri - er! Oh!

cresc. *f*

sur ton front qui pen - che J'aime à voir ta main blan - che

p

Peigner tes cheveux noirs ————— Beaux cheveux qu'on ras -

cresc. *p*

- sem - ble Le ma - tin et qu'ensem - ble Nous dé - fai - sons les soirs -

p

— Nous dé - fai - sons ————— les soirs!



f *dim.*

Al-lous mon in - tré - pi - de

p

Ta cavale ra - pi - de Frappe du pied le sol Et

p *cresc.* *f*

ton bouffon ba - lan - ce Comme un soldat sa lan - ce Son

p

jo - yeux pa - ra - sol Mets ton échar - pe blan - de

cresc. *f* *p*

Sur ton épaule ron - de Sur ton corsage d'or

cresc. *f*

Et je vais, ma charman - te, T'emporter dans ta

p

man - te Comme un en - fant qui dort — Comme un en -

p

fant, — comme un enfant qui dort.

rit. *Tempo.* *rit.* *p* *dim.*

p *pp*

VENISE.

Poésie d'ALFRED de MUSSET.

№ 9.

à M^r le Prince PONIATOWSKI.

Allegro.

PIANO. *pp*

Dans Ve - ni - se la rou - ge Pas un bateau qui bou - ge Pas

un pê - cheur dans l'eau Pas un fal - lot!

La lu - ne qui s'ef - fa - ce Cou -

p. *pp*

- vre son front qui pas - se D'un nu - age é - toi - lé D'un nu -

- age é - toi - lé De - mi voi - lé!

p

Tout se tait fors les

p

gar - - - des Aux lon_gues hal - le - bar - des Qui

cresc. *dim.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *cresc.* and *dim.*

veil_lent aux cré - neaux Des ar - se -

p *pp*

Detailed description: This system contains the second and third lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p* and *pp*.

- neaux

ppp

Detailed description: This system contains the fourth and fifth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *ppp* is present.

pp

Detailed description: This system contains the sixth and seventh lines of music. It features a more complex piano accompaniment with sixteenth-note passages in the right hand. A dynamic marking of *pp* is present.

p

Detailed description: This system contains the eighth and ninth lines of music. The piano accompaniment continues with complex rhythmic patterns. A dynamic marking of *p* is present.

Ah! main_tenant plus d'u - - ne At - tend au clair de

lu - ne Quelque jeu - - ne mu - guet L'oreille au guet

Sous la brise a - mou -

p *pp*

- reu - se La Va - ni - na rê - veu - se La Va - ni - na rê - veu - se Dans

son berceau flot - tant Pas - se en chan - tant

p

Tan - dis que

p

pour la fê - te Nar - eis - sa qui s'ap -

cresc.

- prê - te Met de - vant son mi - roir Le

dim. *p* *pp*

mas - - que noir

ppp

pp

d. *d.*

Lais - sons la vieille horloge Au pa -

p

- lais du vieux do - ge Lui compter de ses nuits Les longs en - nuis

Sur sa mer non cha-

p *pp*

- lan - te Ve - ni - se l'in - do - len - te Ve - ni - se l'in - do -

- len - te Ne comp - te Ni ses jours Ni ses a -

- mours Car Ne -

p *p*

- nise est si bel - - - le Qu'u-ne chai - ne sur

cresc.

el - le Semb le un collier je - té Sur

dim: *p* *pp*

la beau - té

ppp

mo - ren - dr. *ppp*

d. *d.* *ppp*