

LA PÂQUERETTE

Poésie d'ALEX. DUMAS, FILS.

à Madame ALEXANDRE DUMAS.

№ 1.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords in a 3/4 time signature, marked with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment with quarter notes.

The first phrase of the song is set in a 3/4 time signature. The vocal line begins with a rest, followed by the lyrics "Pâqueret - te gentil - le, Sur qui bril - le". The piano accompaniment continues with the same rhythmic pattern as the introduction, marked with a piano (*p*) dynamic.

The second phrase of the song continues in the same 3/4 time signature. The vocal line has the lyrics "Un matin seule - ment, La goutte de rosé - e, Dépo - sé - e". The piano accompaniment remains consistent with the previous section, marked with a piano (*p*) dynamic.

(3^e RECUEIL)

—Édition pour Soprano ou Ténor.—

Par Phœbus, ton a - mant! Ma belle pâqueret - te Si coquet - te

dim. *p.*

Penchant sur le sil - lon, Ta charman - te co - rol - le

cresc.

D'où s'envo - le Quelque blanc papil - lon! —

dim. *p.*

Sais - tu, pau -

p.

vre peti - te Margueri - te, Quel sort te fait le ciel? Avant que

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 flat. The lyrics are: "vre peti - te Margueri - te, Quel sort te fait le ciel? Avant que". The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ta corbeil - le A l'abeil - le Ait donné tout son miel! Avant que

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "ta corbeil - le A l'abeil - le Ait donné tout son miel! Avant que". The piano accompaniment includes a *dim.* (diminuendo) marking in the third measure and a *p* (piano) marking in the fourth measure. The right hand of the piano part features a melodic line with a slur over the final two notes.

tu te fa - nes Des profa - nes, Par i - ci passe - ront, Foulant d'un

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "tu te fa - nes Des profa - nes, Par i - ci passe - ront, Foulant d'un". The piano accompaniment features a melodic line in the right hand with a slur over the first two measures and a *p* (piano) dynamic marking in the fourth measure.

pas a - ler - te Eherbe ver - te Où se ca - che ton front! —

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "pas a - ler - te Eherbe ver - te Où se ca - che ton front! —". The piano accompaniment includes a *dim.* (diminuendo) marking in the third measure and a *p* (piano) marking in the fourth measure. The right hand of the piano part features a melodic line with a slur over the final two notes.

p

Où tu ver - ras, peut-ê - tre, Appa - raî - tre,

p

Là-bas près du buis - son, Quelque vieil - le gla - neu - se,

Moissonneu - se Ré - coltant sa mois - son! Il faut que

dim. *p*

tou-te cho - se, l'ille ou ro - se, Soit brisée à son

tour, A l'u - ne c'est la feuil - le Que l'on cueil - le,

dim.

riten. a Tempo.

A l'autre c'est l'a - mour!___

colla voce. *p*

p