

SEPTEMBRE

Poem by Hélène Vacaresco

Music by JULES MASSENET

N° 3.

Modéré. (doux et contemplatif).

PIANO.

2 Ped.

pp *m.d.*

The piano introduction consists of two measures. The first measure features a treble clef with a key signature of two flats and a 12/8 time signature. The bass clef part begins with a half note G2, followed by a quarter note F2, and then a half note E2. The melody in the treble clef starts with a half note G4, followed by quarter notes F4, E4, and D4. The second measure continues the bass line with a half note D2, followed by quarter notes C2 and B1. The treble melody continues with quarter notes C4, B3, and A3. The piece concludes with a fermata over the final notes.

CHANT.

p

Que les

pp

The vocal line begins with a treble clef, a key signature of two flats, and a 12/8 time signature. The lyrics "Que les" are written below the staff. The piano accompaniment starts with a treble clef and a bass clef. The bass line begins with a half note G2, followed by quarter notes F2 and E2. The treble part features a melody of quarter notes G4, F4, E4, and D4, with a fermata over the final note. The piano accompaniment continues with a half note D2, followed by quarter notes C2 and B1.

dol.

pre - miers jours ——— de Sep - tembre Sont doux et tiè - - des!

m.d.

The vocal line continues with a treble clef, a key signature of two flats, and a 12/8 time signature. The lyrics "pre - miers jours ——— de Sep - tembre Sont doux et tiè - - des!" are written below the staff. The piano accompaniment continues with a treble clef and a bass clef. The bass line begins with a half note G2, followed by quarter notes F2 and E2. The treble part features a melody of quarter notes G4, F4, E4, and D4, with a fermata over the final note. The piano accompaniment continues with a half note D2, followed by quarter notes C2 and B1.

On croirait, Sous le so - leil — aux pâleurs d'am - bre, Voir é -

dol.
- clore un printemps secret. —
pp

mf
Nulle fleur — en - co - - re n'est
mf *m.d.*

mor - - - te, Les gais oi - seaux sont tou - jours là, —
m.d. *m.d.*

p *dim.*
Comme en A_vril, la brise ap - por - te L'o - deur fi - ne du ré - sé -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *p* (piano) and a *dim.* (diminuendo) marking. The lyrics are "Comme en A_vril, la brise ap - por - te L'o - deur fi - ne du ré - sé -". The piano accompaniment is written in two staves (treble and bass clefs) and features a flowing, arpeggiated texture. It also includes a *p* dynamic marking and a *dim.* marking.

pp *p*
- da. L'ombre des

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a *pp* (pianissimo) dynamic marking and ends with a *p* dynamic marking. The lyrics are "- da. L'ombre des". The piano accompaniment continues with a *pp* dynamic marking and a *dim.* marking.

feuil - les danse et trem - ble Sur l'her - be qu'el - les vont cou -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a *pp* dynamic marking. The lyrics are "feuil - les danse et trem - ble Sur l'her - be qu'el - les vont cou -". The piano accompaniment has a *pp* dynamic marking and a "2 Ped." (two pedals) instruction.

più f
- vrir; La na - tu - re veut, ce me

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a *più f* (pianissimo forte) dynamic marking. The lyrics are "- vrir; La na - tu - re veut, ce me". The piano accompaniment also features a *più f* dynamic marking.

p *expressif.* *f* *dim.*
sem - - ble, È - - tre plus bel - - le a - vant de mou -

p *f*
-rir. Et comme
en animant un peu. *mf*

el - - - le, en ma - - dé-tres - - se, Mon cœur

expressif. *f*

tris - - te sent le be - soïn - - D'un grand re - nou -

più f *dim.*
 -veau de tendres - - - se.
 toujours animé et passionné.

p *mf* *rall. e dim.*
 Pourquoi, — chère â - - me, é - - tes-vous
dim. *pp* *m. d.* *dim.* *rall.* *p*
 suivez. *6/8* *12/8* *6/8* *12/8*

2 Ped. ☆

1^{er} Mouv! (calme). *pp* *pp* *dol.*
 loin? — — — — — Que les premiers jours — — — — — de Sep-

1^{er} Mouv! (calme). *ppp* *pp* *m. d.*

2 Ped.

mf *f*
 -tem-bre Seraient doux — — — — — si vous é - - tiez là, Quand, vers le ciel — — — — —

dim. *p* *poco rall.*

— aux pâ-leurs d'am-bre, Monte l'o-deur — du ré-sé-

p *2* *dol.* *dim.* *pp*

p *pp*

suivez.

dol. *p*

- da! — Pour-quoi, — chère

ppp *doux et expressif.*

2 Ped.

très expressif. *f* *dimin.*

à - - - me, *cresc.* é-tes vous loin?... —

poco rall. **1^{er} Mouv!** *p*

cresc. *suivez.*

f

p *f* *p* *p*