

*A Madame RABAUD  
née de MAËSEN.*

**REVEIL**  
de la **BIEU AMÉE**

Poésie de  
**LOUIS de COURMONT**

Musique de

**GEORGES BIZET**

*Prix: 5<sup>f</sup>*

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# RÊVE DE LA BIEN AIMÉE

Poésie de

Musique de

LOUIS de COURMONT

A Madame

GEORGES BIZET

RABAUD, née de MAËSEN.

**Andantino molto.** (♩ = 63) *pp*

CHANT. J'ai rê\_vé que mon

**Andantino molto.**

PIANO. *ppp*

cœur \_\_\_\_\_ é\_tait, comme ja - dis, U\_ne sour - ce d'aux vi -

- ves; Et lui, l'oi\_seau \_\_\_\_\_ de pa - ra - dis Qui chan -

Paris, G. HARTMANN, Éditeur,

G. H. 186.

Boul<sup>d</sup> de la Madeleine, 19.

- tait sur ses ri - ves.

The first system 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 '- tait sur ses ri - ves.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

J'ai rê - vé que mon œil é - tait un pur ra - yon De

The second system continues the vocal line with the lyrics 'J'ai rê - vé que mon œil é - tait un pur ra - yon De'. The piano accompaniment continues with similar harmonic patterns, including some triplet figures in the vocal line.

l'au - be prin - ta - niè - re; Et lui, lui rit. le

*cre - scen - do f dim. pp*

*poco cresc. ten. attendez.*

The third system features the lyrics 'l'au - be prin - ta - niè - re; Et lui, lui rit. le'. It includes dynamic markings: *cre - scen - do f dim. pp* above the vocal line and *poco cresc. ten. attendez.* above the piano accompaniment.

lé - ger pa - pil - lon Vo - lant dans sa lu - miè - re.

*a tempo. long.*

*ppp smorzando. long.*

The fourth system contains the lyrics 'lé - ger pa - pil - lon Vo - lant dans sa lu - miè - re.'. It includes tempo and performance markings: *a tempo. long.* above the vocal line and *ppp smorzando. long.* above the piano accompaniment.

Un peu plus vite.

*pp*

Ah! J'ai rê - vé... que mon corps ... é - tait ...

*una corda*

*pp* Un peu plus vite.

*cre - scen*

Ped.

\* Ped.

i - na - ni - mé, Plus froid, plus blanc que nei - ge; Et

*do*

*ed*

*a*

*ni*

*ma*

*to*

Ped.

\*

lui, le lin - ceul bien fer - mé... Qui le couvre et proté -

*a*

*poco*

*a*

*poco*

*f*

*animez.*

*animez.*

Ped.

\*

Ped.

\*

ge. J'ai rê - vé que mon corps était plus froid que nei -

*espress ff*

*stargando*

*1° Tempo.*

*1° Tempo.*

*suivez.*

*ff*

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

Ped.

- ge! J'ai rê\_vé que ma

(1)

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a fermata over the syllable 'ge!' and continues with the lyrics 'J'ai rê\_vé que ma'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Pedal markings are present in the bass line, and asterisks indicate specific points in the accompaniment.

lèvre \_\_\_\_\_ é\_tait, aux jours heu\_reux, U-ne gre\_nade é\_

The second system continues the vocal line with the lyrics 'lèvre \_\_\_\_\_ é\_tait, aux jours heu\_reux, U-ne gre\_nade é\_'. The piano accompaniment continues with similar textures. A triplet of eighth notes is marked with a '3' above it. Pedal markings and asterisks are used throughout the piano part.

- clo - se; Et lui, et lui le zéphyr a\_mou\_reux,

The third system features the vocal line with the lyrics '- clo - se; Et lui, et lui le zéphyr a\_mou\_reux,'. The piano accompaniment continues with its characteristic textures. Pedal markings and asterisks are present in the bass line.

Qui sur el - le se po - - - se;

The fourth system concludes the vocal line with the lyrics 'Qui sur el - le se po - - - se;'. The piano accompaniment continues with its textures. Pedal markings and asterisks are present in the bass line.

(1) On peut, comme facilité, substituer à cet accompagnement celui de la 1<sup>re</sup> Strophe. G. H. 186.

J'ai rê - vé que mon sein é - tait une o - a - sis De dé -

Ped. \* Ped. \* Ped. \*

- serts en - tou - ré e ; Et lui, lui rit. le

*cre - scen do - f dim. pp*

*poco cre - scen - do. ten.*

Ped. \* Ped. \* attendez.

a tempo.

voy - a - geur as - sis A son om - bre do - ré - e

a tempo.

*ppp smorzando.*

Ped. \* Ped. \*

*long. pp* Un peu plus vite.

Ah! Un peu plus vite. j'ai rê - vé... que mon

*long. una corda. pp*

Ped. \*

*cre - scen - do - ed - a -*  
 à - me... errait... seu - le... au mi - lieu Des

*cre - scen - do - ed - a - ni*

Ped. \* Ped.

*- ni - ma - to a po - co a po -*  
 ombres é - ter - nel - les; Et que lui, mon an - ge, vers

*- ma - to - a po - co a po -*

\* Ped.

*- co - f animez.*  
 Dieu... L'em - portait sur ses ai - les!

*- co - f animez.*

Ped. \* Ped. \* Ped.

*ff 3 slargando. 1° Tempo.*  
 Et que lui vers Dieu l'emportait sur ses ai - les!

*1° Tempo. ff suivez.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.