

# CHANSON TRISTE

Poésie de la Comtesse JOSEPH ROCHAÏD

A Mademoiselle CHARLOTTE WYNS

All<sup>o</sup> moderato ♩ = 96

PIANO

*f*

The piano accompaniment consists of two systems. The first system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 12/8. The music begins with a forte (*f*) dynamic. The right hand plays a series of arpeggiated chords, while the left hand provides a steady bass line. The second system continues this pattern, with the right hand playing a sequence of chords and the left hand maintaining the bass line. The dynamics remain forte.

*mf*

Dans les profou - des mers \_\_\_\_\_

*dim.*

The third system features a vocal line on a single staff with a mezzo-forte (*mf*) dynamic. The lyrics are "Dans les profou - des mers \_\_\_\_\_". Below the vocal line is the piano accompaniment on a grand staff. The right hand plays a series of arpeggiated chords, and the left hand provides a bass line. The dynamics are marked as decrescendo (*dim.*).

— naquit la perle ambrée, — Au pied des sa-pins verts

*poco cresc.*

la vi - o - lette en fleur, Dans l'air bleu du matin — la

*decresc*

gout - te de ro - sé - e; Moi, dans ton

*p* *f*

coeur!

*f*

*dim.*

*pp*  
En un royal collier ————— la perle ronde est morte, —

*pp*

En un vase é - lé - gant la vi - o - lette en fleur,

*poco cresc.*  
*decresc.*

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 one flat. It features a melodic line with eighth and sixteenth notes, including two pairs of eighth notes beamed together, each marked with a '2'. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with a steady upward melodic contour. The piano part is marked with 'poco cresc.' and 'decresc.'.

Au baiser du soleil la gout - te - lette est mar - te;

The second system continues the musical score. The vocal line has a similar melodic structure to the first system, with eighth and sixteenth notes and beamed eighth notes marked with a '2'. The piano accompaniment maintains the same rhythmic and melodic pattern as in the first system.

Moi, dans ton cœur!

*f*

The third system concludes the musical score. The vocal line is marked with a forte 'f' dynamic. The piano accompaniment also features a forte 'f' dynamic and includes a '7' marking, likely indicating a seventh chord. The piano part continues with the established rhythmic and melodic patterns.

rit. *pp* 2 **Andantino** *p*

rit. **Andantino** ♩ = 80

-qui-ses, Et qui sou-vent ne parlent pas, Sont bien mortes quand on les

*poco cresc.* *cresc.* *f*

bri-se; Par pi-tié, ne les brisez pas!— Car ces frê-les et tendres

*p* *dim.* *pp* *mf*

*dim.* *p* *mf*

cho-ses, Ai-les fi-nes de pa-pil-lon, Plu-mes d'oi-seau, branches de

*p*

*molto rit.*

*pp*

ro - ses, Dis - pa - rais - sent dans le sil - lon. — Mon pauvre

*rit.*

*pp*

*a tempo*

*cresc.*

rê - ve de bon - heur Est bien mort, ainsi que la ro - se, Le jour

*a tempo*

*cresc.*

sombre où j'ai, dans mon cœur, Senti qu'on brisait quelque chose!

*p*

sombre où j'ai, dans mon cœur, Senti qu'on brisait quelque chose!

*f*

*p*

sombre où j'ai, dans mon cœur, Senti qu'on brisait quelque chose!