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DES



SONNETS

Mis en Musique

PAR

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Chantepie



I

# IL ÉTAIT NUIT DÉJÀ

SONNET

de

CAMILLE DU LOCLE.

à Monsieur le Baron CH. de JANZÉ.

Andante.

PIANO.

CHANT.

Il était nuit dé-jà,

— mais pas encor nuit clo - - - se: J'é -

- tais as - sis - près d'el - le... un souf - fle d'air - lé -

*un poco agitato.*

- ger Ap - por - tait jus - qu'à nous l'o -

*un poco agitato.*

*un poco cresc.* **f** *dim.*

- deur d'un o - ran - ger, Et nous pensions tous

*un poco cresc.* **f** *dim.*

**p** *rall.*

deux, je crois, la même cho - se.

**p** *suivez.* *un peu plus vite.* **mf**

Nous ne nous parlions

*rall.* *a Tempo.*

*dim.* *p*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Performance markings include 'rall.' and 'a Tempo.' above the piano part, and 'dim.' and 'p' below it.

pas; ——— il se peut, quand on cau - - -

Detailed description: This system contains measures 5-7. The vocal line continues with a long note on 'pas;', followed by a melodic phrase for 'il se peut, quand on cau'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are split across the vocal line and the piano part.

- se, ——— Qu'è - tre trop bien d'ac -

Detailed description: This system contains measures 8-10. The vocal line has a long note on '- se,' followed by a melodic phrase for 'Qu'è - tre trop bien d'ac'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are split across the vocal line and the piano part.

- cord ——— par - fois ——— soit un dan - ger: ——— Mais il

Detailed description: This system contains measures 11-13. The vocal line has a long note on '- cord', followed by a melodic phrase for 'par - fois', and then 'soit un dan - ger:'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are split across the vocal line and the piano part.

*un poco agitato.* *un poco cresc.*

est — si char - mant — en ce cas — de son -

*un poco agitato.* *un poco cresc.*

*f rall.* *dim.* *p*

- ger — Et de pen - ser à deux ce que se dire on

*f rall.* *dim.* *p* suivez.

*a Tempo.*

n'o - se! — Pour - tant, — sous les til -

*a Tempo.*

- leuls — où l'om - bre s'ar-rê - tait, —

*rall.*

Où de sa dou - ce voix le ros - si - gnot chan -

*suivrez.*

*a Tempo.*

- tait, Vint un pâ - le ray - on de la lu - ne nou -

*a Tempo.*

- vel - - le. En ca - res - sant le front de

*pp*

*agitato.*

cel - le que j'ai - mais, Il mon - tra dans ses

*molto agitato e cresc.*

*mf*

*cresc.* *ff* Allegro.

yeux u - ne lar - me... Ja - mais

Allegro.

*ff*

1<sup>o</sup> Tempo.

La lu - miè - re des cieux

1<sup>o</sup> Tempo.

*dim.* *p*

ne m'a semblé si bel -

*suivrez.*

- le!

a Tempo.

*f* *dim.* *p*

Ped. \*



## II

## BABILLARDE ALOUETTE

SONNET

de

CAMILLE DU LOCLE.

à Madame PEUDEFER.

Allegretto moderato.

CHANT.

Allegretto moderato. Pourquoi, ba\_billarde a\_lou -

*p* *leggiero.*

The first system of the musical score consists of three staves. The top staff is the vocal line, labeled 'CHANT.', in a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest followed by a series of eighth notes. The middle and bottom staves are the piano accompaniment, labeled 'PIANO.', in a grand staff (treble and bass clefs). The piano part starts with a piano (*p*) and *leggiero* marking, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

- et - - te, Si\_tôt l'au-ro-re mié-veil -

The second system continues the musical score. The vocal line (top staff) has a whole rest followed by eighth notes. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern as the first system.

- ler? Et que viens - tu me con - seil - ler, Avec ta chanson inqui -

*un poco cresc.* *suivez.*

The third system concludes the musical score. The vocal line (top staff) continues with eighth notes. The piano accompaniment (middle and bottom staves) features a crescendo marking (*un poco cresc.*) and ends with a *suivez.* instruction. The piano part includes some chromatic movement in the right hand.

-è - - - -te?

*a Tempo.*

Ro-mé-o, près de Ju-li-et -te,

Sans toi pour-rait bien s'oubli-er; Mais que sert

de t'é-go-sil-ler, Je suis seul dans ma mai-son -

*un poco cresc.* *rall. col canto.*

a Tempo.

- net - - - - - te. Pe - tit oi -

a Tempo.

*p*

*dolce.* *poco rall.*

- seau, elai - ron char - mant,

*sf* *pp poco rall.*

a Tempo. *rall.*

Sonne ta di - a - ne à l'a - mant, At - tar - dé près de son a - mi -

a Tempo. *suivez rall.*

a Tempo.

- e; Mais, si quelque pi - tié - t'é - meut, Jus -

a Tempo.

*rall.*  
 - qu'à leur tré - pas, s'il se peut,  
*suivez.* *a Tempo.* *rall.*

*a Tempo.*  
 Lais - se dor -  
*a Tempo.* *pp*

*Più lento.* *rall.*  
 - mir Ceux qu'on ou - bli -  
*Più lento.* *suivez.*  
 Ped. \* Ped. \*

- e!  
*a Tempo.* *pp*  
 Ped. \*

## III

## RÊVES AMBITIEUX

SONNET

de

JOSÉPHIN SOULARY.

Hommage

à Madame Marie TRÉLAT.

**Andantino.**

CHANT.

PIANO.

*p*

Si j'a -

\_vais un arpent de sol, — mont, — val ou

plai - ne, A - vec un fi - let d'eau, torrent, —

sour - ce ou ruisseau, J'y plan - terais un

*rall.* *3* *3*

*suivez.*

*f* *p*

ar - bre, o - livier, saule ou frê -

*a Tempo.*

*a Tempo.*

- ne, J'y bâ - ti - rais un toit, chaume, tuile ou ro -

*rall.* *3*

*f* *p* *suivez.* *pp*

- seau. Sur mon arbre, un doux

*a Tempo.*

*a Tempo.*

nid, — gra — men, du vet ou lai — — ne,

Retiendrait un chan — teur, pinson, — — mer — — le ou moi —

— neau; *rall.* *3* *3* *a Tempo.*  
 Sous mon toit, — un doux lit, —

*f* *p* *suivez.* *a Tempo.*

ha — mac, natte ou berceau, — Re — tiendrait une en —

*rall.* *3* a Tempo.

- fant, blonde, brune ou châtai ne.

a Tempo.

*p* *suivez.* *p*

Je ne veux qu'un arpent; pour le me\_su\_rer

mieux, Je dirais à l'enfant

la plus belle à mes yeux: Tiens - toi de



- bout devant le so - leil qui se lè - ve;

*f* *p* *marcato.*

Ped. \*

Aus - si loin — que ton ombre i - ra sur ce ga -

*f*

Ped. \*

*Più animato.*

- zon, Aus - si loin —

*Più animato.* *p*

*sempre più animato.*

je — m'en vais tra - cer mon ho - ri -

*f* *sempre più animato.* *din.*

*rall.* **1<sup>o</sup> Tempo.**

\_zon: Tout bon

*p* *rall.* *pp* **1<sup>o</sup> Tempo.**

*rall.*

\_heur que la main n'at teint pas

*rall.* *sf*

n'est qu'un rê-

*p* **Lent.**

\_vel!

**a Tempo.** *morendo.*

Ped. \*

## IV

## LES DEUX CORTÈGES

SONNET

de

JOSÉPHIN SOULARY.

à Madame Henri SCHNEIDER.

**Moderato.**

CHANT.

**Moderato.**

*mf*

PIANO.

Deux cor - tè - ges — se

sont rencontrés à l'é - gli - - - se.

*p*

*rall.*

**a Tempo.**

L'un — est mor - - - ne,

il con\_duit la biè\_re d'un en\_fant.

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 quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

a Tempo. U - ne

The second system begins with the tempo marking "a Tempo." and the word "U - ne". The vocal line has a quarter rest followed by a few notes. The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

fem - me le suit, pres - que fol -

The third system contains the lyrics "fem - me le suit, pres - que fol -". The vocal line has a half rest followed by a series of notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chromatic movement.

cresc. e accelerando.

- le, é - touffant Dans sa poitrine en feu

cresc. e accelerando.

The fourth system includes the tempo marking "cresc. e accelerando." and the lyrics "- le, é - touffant Dans sa poitrine en feu". The vocal line has a quarter rest followed by a series of notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a clear upward trajectory in dynamics and tempo.

le sanglot qui la bri - se.

*ff*

*dim. e rall.*

**Lento non troppo.**

L'au - tre, c'est un baptê - me.

**Lento non troppo.**

*mf*

*dim.*

Au bras qui le dé - fend Un nour - ris - son ga - zouille u - ne

*dolce.*

note in - dé - ci - se; Sa mè - re,

*3*

lui — ten — dant — le doux sein — quelle é —

-pui — se, l'em — brasse tout en — tier d'un re — gard — tri — om —

*rall.*

*sf* *rall.*

*a Tempo.*

-phant! — On bap — ti — se,

*a Tempo.*

*rall.*

on ab — sout, et le temple se vi — — de.

*rall.*

Un poco agitato.

Un poco agitato. Les deux fem - mes a -

*p*

lors, se croi - sant sous l'ab - si - de,

*f* *dim.*

E - chan - gent un coup d'œil aus - si -

*p*

- tôt dé - tour - né;

*f* *dim. e rall.*

1<sup>o</sup> Tempo.

Et, merveilleux re - tour — qu'ins - pi - re la pri -

1<sup>o</sup> Tempo.

*p*

*sf*

*rall.* 1<sup>o</sup> Tempo.

- è - re, — La jeune mère pleu - re en regardant la

*rall.* 1<sup>o</sup> Tempo.

*rall.*

biè - re, La fem - me qui pleurait — sou - rit — au

*rall.*

*a Tempo.*

nouveau né!

*a Tempo.*

*rall.*



## V

## SOUS UN HABIT DE FLEURS

SONNET  
de  
VOITURE.

à son Ami NICOT, de l'Opéra-Comique.

**Moderato.**

**PIANO.**

**CHANT.**

Sous un habit de fleurs, \_\_\_\_\_ la nymphe que j'a - do - re,

L'autre soir, ap - pa - rut \_\_\_\_\_ si bril lan - te en \_\_\_\_\_ ces lieux \_\_\_\_\_ Qu'à l'é -

-clat de son teint et ce - luy de ses

yeux Tout le monde la prit pour la naissante au -

*rall.*

*suivez.*

- ro - re!

*a Tempo.*

La terre en la voy - ant fit mille fleurs é - clo - re:

L'air fut partout rem - ply de chants mé - lo - di -

- eux, Et les feux de la nuit pâ -

- li - rent dans les cieux, Et e - ru - rent que le

*rall.*  
jour recommençait en - co - re. Le So -

*suivez.*

Un poco agitato.

leil qui tom . bait dans le sein de Thé .

Un poco agitato.

- tis, Rallu - mant tout à coup ses ray -

- ons a - mor - tis, Fit tour - ner ses che -

- vaux pour al - ler a - près el - le.

Accelerando un poco.

Et l'empire des flots \_\_\_\_\_ ne l'eût su re - te -

Accelerando un poco.

\_\_\_\_\_ nir; \_\_\_\_\_ Mais, la re - gar - dant mieux \_\_\_\_\_

et la voyant si bel - le, \_\_\_\_\_ Il se cacha dans l'on - - -

*stargando.* a Tempo.

*stargando.* a Tempo.

\_\_\_\_\_ - de et n'o - sa re - ve - nir! \_\_\_\_\_

## VI

## LE COLIBRI

SONNET

de

LECONTE DE LISLE.

a son Ami W. BOUGUEREAU.

**Moderato.**

*PIANO.*

The piano accompaniment for the first system is written for a grand piano in G major and 6/8 time. It consists of two staves. The right hand starts with a series of chords and eighth notes, marked with a piano (*p*) dynamic. The left hand provides a steady bass line with chords and eighth notes. The system concludes with a *dim.* (diminuendo) marking and a final piano (*p*) dynamic.

**CHANT.**

The vocal line and piano accompaniment for the first two lines of the sonnet. The vocal line is on a single staff in G major, 6/8 time. The lyrics are: "Le vert co - li - bri, ——— le roi des col -". The piano accompaniment consists of two staves, providing harmonic support with chords and eighth notes.

The vocal line and piano accompaniment for the last two lines of the sonnet. The vocal line continues on a single staff in G major, 6/8 time. The lyrics are: "- li - nes, Voy - ant la ro - sé - e". The piano accompaniment continues with two staves, providing harmonic support with chords and eighth notes.

et — le so — leil clair — Lui — re dans son

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase: "et — le so — leil clair —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics "Lui — re dans son" are positioned below the vocal line.

nid — tis — sé d'her — bes fi — nes,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "nid — tis — sé d'her — bes fi — nes,". The piano accompaniment continues with similar chordal textures and a steady bass line.

Comme un frais — ray — on — S'é — chap — pe dans

The third system shows the vocal line with the lyrics "Comme un frais — ray — on — S'é — chap — pe dans". The piano accompaniment includes dynamic markings: "cresc." (crescendo) in the first measure, "f" (forte) in the second measure, and "dim." (diminuendo) in the third measure. The piano part features more active melodic lines in the right hand.

l'air. —

The fourth system shows the vocal line with the lyrics "l'air. —". The piano accompaniment includes dynamic markings: "p" (piano) in the first measure, "dim." (diminuendo) in the second measure, and "p" (piano) in the third measure. The piano part features more active melodic lines in the right hand.

Il se hâte et vo - le aux sources voi -

- si - nes, Où les bam - bous font le bruit \_\_\_\_\_ de la

mer; \_\_\_\_\_ Où l'aço - ka rou - ge aux odeurs di -

- vi - nes S'ouvre et porte au cœur \_\_\_\_\_ un hu - mi - de é -



a Tempo.

-clair. — Vers la fleur do - ré - e, — il descend, se

a Tempo.

po - se Et boitant d'a - mour dans la cou - pe —

ro - se, Qu'il meurt — ne sa - chant s'il l'a pu ta -

-rir. —

a Tempo.

*f* *dim.* *p*

Sur ta lè\_vre pu - re, ô ma bien - ai -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

-mé - e, Telle aus\_si mou â - me

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, quarter notes A4-B4, quarter notes C5-B4, and a quarter note A4. The piano accompaniment continues with similar rhythmic patterns.

eût voulu mou - rir \_\_\_\_\_ Du premier bai - ser qui l'a par - fu -

*a piacere.*

The third system features a vocal line with a fermata over the word "mourir" and a piano accompaniment. The key signature changes to one flat (F) for the final measure. Dynamic markings include *f* and *suivez.*

-mé - e.

*a Tempo.*

The fourth system concludes the piece with a vocal line ending on a half note G4 and a piano accompaniment. The key signature returns to one sharp (F#). The tempo marking *a Tempo.* is present.

# VII

## À VINGT ANS

SONNET  
de  
SULLY PRUDHOMME.

**Moderato.**

CHANT.

A vingt

**Moderato.**

PIANO.

*p*

aus \_\_\_\_\_ on a l'œil dif - fi - cile et très

fier: \_\_\_\_\_ On ne regar - de pas la première ve - nu -

-e, Mais la plus bel - le! Et ——— plein d'une ex-tase in - gé -



- nu - - - e, ——— On prend pour de l'a -



a Tempo.

- mour le dé - sir ——— né d'hi - er. ———

*suivrez.* a Tempo.



Plus ———



tard, \_\_\_\_\_ quand on a fait l'appren - tis - sa - ge a -

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 vocal line begins with a half note followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

-mer, \_\_\_\_\_ Le pres - tige in - so - lent des grands yeux di - mi -

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic pattern, providing a steady accompaniment for the vocal line.

- nu - - e \_\_\_\_\_ Et d'au - tres, d'u - ne

The third system shows the vocal line with a slight change in melody. The piano accompaniment continues with the established rhythmic pattern, supporting the vocal melody.

grâce au tre - fois mé - con - nu - - e, \_\_\_\_\_ Ré -

The fourth system concludes the page. The vocal line ends with a half note. The piano accompaniment continues until the end of the system, with a key signature change to one flat (B-flat) in the final measure.

-vè - lent un tré - sor - plus in - time - et plus cher. -  
*suivent.* *a Tempo.*

Mais - on ne fait ja - mais que changer d'in - for - tu -  
 - ne; A l'âge où l'on cro - yait n'en pouvoir ai - mer

- ne; A l'âge où l'on cro - yait n'en pouvoir ai - mer

qu'v - - ne, C'est par el - le dé - ja qu'on ap -

-prit à souffrir; Puis, quand on reconnaît que plus

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 vocal line begins with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

d'une est charmante, On sent qu'il est trop tard pour choisir une a-

The second system continues the vocal line with quarter notes C4, B3, A3, and G3. The piano accompaniment includes a series of chords in the right hand, some with slurs, and a bass line with quarter notes.

-mante, Et que le cœur n'a plus la

The third system shows the vocal line with quarter notes F3, E3, and D3. The piano accompaniment features a series of chords in the right hand and a bass line with quarter notes.

for - ce de s'ouvrir.

The fourth system concludes the vocal line with a half note C3. The piano accompaniment includes a series of chords in the right hand, some with slurs, and a bass line with quarter notes. A dynamic marking 'f' is present in the piano part.

## VIII

## TELLE EST POUR MOI TON ÂME!

SONNET

de

ALBERT GRIMAULT.

à Madame M. GRIMAULT.

**Moderato.**

CHANT.

PIANO.

*p*

Un bai-

-ser du ma-tin sur les fleurs o-do-

-ran-tes Fait tout é-pa-nou-ir



*rall.* *a Tempo.*

et par - fu - - - me l'é - ther.

*suivez.* *a Tempo.*

Un — souri - re d'Avril — change en prin - temps — l'hi -

- ver — Et fait tout — rever - dir sur les ti - ges mou -

- ran - - - tes. Pour ou -

*alleg*

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "voir son ca\_lice aux seu\_teurs en i\_". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It features a steady eighth-note accompaniment in the bass and chords in the treble.

voir son ca\_lice aux seu\_teurs en i\_

This system contains the next two lines of music. The vocal line continues with the lyrics: "-sran tes, Que faut-il à la ro - se?". The piano accompaniment continues with the same rhythmic pattern as the first system.

-sran tes, Que faut-il à la ro - se?

This system contains the next two lines of music. The vocal line begins with the lyrics "Un re\_flet du ciel clair." and includes the tempo marking "rall." above the first measure and "a Tempo." above the second measure. The piano accompaniment includes the tempo marking "suivez." above the first measure and "a Tempo." above the second measure.

Un re\_flet du ciel clair.

suivez. a Tempo.

This system contains the final two lines of music. The vocal line continues with the lyrics "Pour attein - dre la nue aux". The piano accompaniment concludes with a melodic line in the bass and chords in the treble.

Pour attein - dre la nue aux

for - mes trans - pa - ren - tes, Que faut-

-il au ra - mien? Un coup

Un poco animato.  
d'ai - le dans l'air.

Un poco animato.

Il suf - fit d'un zé - phir,

pour a - gi - ter la voi - le;

Pour é - clai - rer la nuit, il suffit d'une é -

- toi - le; D'un rayon de so -

- leil pour é - gay - er le jour. Telle est pour

*dolce.*

*rall.*

a Tempo.

moi — ton — âme, — a — mie, el — le — me

*a Tempo.*  
*pp*

don — ne — Le — rayon, la ro — sé — e...

Et — mon premier a — mour — Est né — d'un seul re —

*a piacere.*  
-gard de tes yeux de ma — do — ne.

*col canto.*  
*ff*

## IX

## LES DEUX ROSES

SONNET

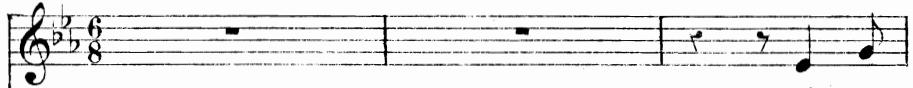
de

JOSÉPHIN SOULARY.

à son Ami CH. GARNIER.

**Ben moderato.**

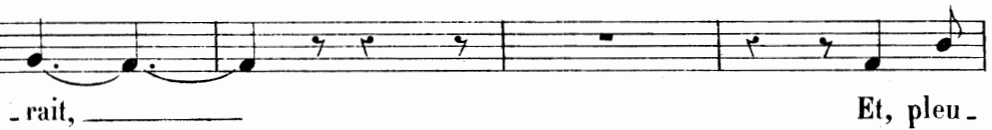
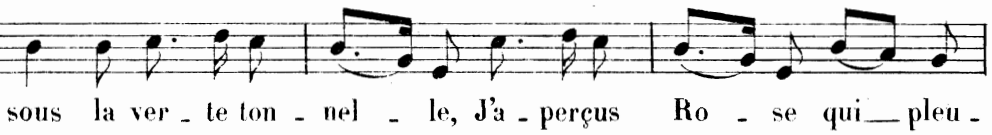
CHANT.



Hi - er,

**Ben moderato.**

PIANO.



*rall.*

-rant, de larmes cou\_vrait U\_ne ro \_ se moins ro se qu'el \_

*suivez.*

-le.

*a Tempo.*

Qui peut

*mf* *p*

te cau\_ser tel re - gret? Dis-je à \_ la blon - de co - lom -

- bel - le. Ah! mon -

*pp*

*rall.*

\_sieur, ré - pou - dit la bel - le, En - tre nous

*suivent.*

c'est un grand se - cret!

*a Tempo.*

*mf*

Je passais là, lorsqu'une ro - se, Cel - le-là

*p*

*rall.*

que de pleurs j'ar - ro - se, M'a dit de sa plus dou - ce

*suivent.*



voix:                    *a Tempo.*                    «Rose ou -

*mf*                    *p*

-ver - te plus ne se fer - me!»                    Et mon

cœur qui s'ou - vre, je crois, — Au pe - tit

*rall.*

pà - tre de la fer - me!

*suivez.*                    *a Tempo.*

## X

## LA COLOMBE

SONNET

de

JOSÉPHIN SOULARY.

à Madame CASTILLON.

**Moderato.**

PIANO.

First system of the piano introduction. It consists of two staves. The right staff has a treble clef and a common time signature. The left staff has a bass clef. The music begins with a whole rest in the right hand and a quarter note in the left hand. The dynamic marking *p* is placed between the staves. Pedal markings are shown below the left staff: "Ped." under the first measure, "☆ Ped." under the second measure, and "☆" under the third measure.

Second system of the piano introduction. It consists of two staves. The right staff has a treble clef and a common time signature. The left staff has a bass clef. The music continues with various chords and melodic lines. Pedal markings are shown below the left staff: "Ped." under the first measure, "☆ Ped." under the second measure, "☆ Ped." under the third measure, "☆ Ped." under the fourth measure, and "☆" under the fifth measure.

CHANT.

Vocal line and piano accompaniment for the chant. The top staff is a single treble clef staff with the lyrics: "La co\_lombe à mort est bles\_sé - - -". The bottom part consists of two staves (treble and bass clefs) with piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

- e, Mes plombs au cœur ont fait leur trou, Le sang rou -

- git le jo - li cou; L'ai - le soy - eu - se pend cas -

- sé - - - e. Quand, d'un

bond, je l'eus ra - mas - sé - - e, Mau - dis -

- sant l'a - dres - se du coup, Con - tre mes

lè - vres, comme un fou, En pleu - rant je la tins pressé -

- e. Et le pauvre oiseau des amours Me

*un poco rall.*  
 dit, entr'ouvrant ses yeux lourds:

*suivez.* *rall.*

a Tempo.

J'a - vais ain - si rê - vé ma tom -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment starts with a quarter rest, followed by quarter notes G3, A3, and B3, then quarter notes C4, D4, and E4, and finally quarter notes F4, G4, and A4.

a Tempo.

- be, Près d'u - ne bouche et sur un sein. Sè - che tes

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

pleurs, cher as - sas - sin; Grâce à toi, je meurs en co -

The third system of the score shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment continues with a similar rhythmic pattern.

rall.

- lom - be.

The final system of the score is marked 'rall.' (rallentando). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment features a more complex texture with sixteenth notes in the right hand and chords in the left hand.

XI

# VOUS VIVEZ DANS LES CIEUX!

SONNET  
de  
J.CHANTEPIE.

à son Ami G. BOULANGER.

Moderato.

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand plays a melody with notes G4, A4, Bb4, and C5, with a fermata over the final two notes. The left hand plays a bass line with notes G3, A3, Bb3, and C4, featuring a sixteenth-note triplet (6) and a dotted half note (m.d.). Pedal markings (Ped.) and asterisks (\*) are present below the left staff.

CHANT.

The vocal line for the first system is a single staff with the lyrics: "Par - mi nous vous pas - sez \_\_\_\_\_ toujours cal - me et se -".

The piano accompaniment for the second system consists of two staves. The right hand continues the melody with notes D5, C5, Bb4, and A4. The left hand continues the bass line with notes G3, A3, Bb3, and C4, featuring a sixteenth-note triplet (6) and a dotted half note (m.d.). Pedal markings (Ped.) and asterisks (\*) are present below the left staff.

The vocal line for the second system is a single staff with the lyrics: "rei - ne; C'est \_\_\_\_\_ en vain qu'on se presse \_\_\_\_\_ an - xi -".

The piano accompaniment for the third system consists of two staves. The right hand continues the melody with notes G4, A4, Bb4, and C5, with a fermata over the final two notes. The left hand continues the bass line with notes G3, A3, Bb3, and C4, featuring a sixteenth-note triplet (6) and a dotted half note (m.d.). Pedal markings (Ped.) and asterisks (\*) are present below the left staff.

- eux sur vos pas. Vo tre calme re -

Ped. ☆

- gard n'ef - fleure mê - me pas

Ped. ☆

Tous ces fronts qu'a cour - bés - votre fierté de rei -

Ped. ☆

- ne.

Ped. ☆

Vo - tre cœur n'au - ra - t-il \_\_\_\_\_ nul es -

Ped. \* 7

- sor \_\_\_\_\_ qui l'en - traî - \_\_\_\_\_ ne?

Ped. \* 7

D'è - \_\_\_\_\_ tre tant dé - si - ré \_\_\_\_\_ n'est - il

Ped. \* 7

donc \_\_\_\_\_ ja - mais las? \_\_\_\_\_

Ped. \* 7



C'est la bon\_té clé - men - te \_\_\_\_\_ aux douleurs d'i - ci -

bas \_\_\_\_\_ Qui donne à la beau - té \_\_\_\_\_ sa grâce sou - ve -

- rai - - ne. \_\_\_\_\_ Soy - ez \_\_\_\_\_ com - pa - tis -

- sante \_\_\_\_\_ aux maux \_\_\_\_\_ soufferts pour vous \_\_\_\_\_

Et laissez — quelque — fois — se ré — pan — dre sur

nous, — Sup — pliants — et con — fus, — l'au — mône d'un sou —

*rall.* — ri — — — re. *Più animato.* Mais sur ter — re il n'est —  
*suivez.* Un poco più animato.

rien, — rien que vous dé — si — riez. *rall.*

1<sup>o</sup> Tempo.

Vers \_\_\_\_\_ des mon - des plus purs \_\_\_\_\_ le

1<sup>o</sup> Tempo.

Ped. ☆ 7 Ped. ☆ 7

rê - - - ve vous at - ti - - - re;

Ped. ☆ 7 Ped. ☆ 7

Vous \_\_\_\_\_ vi - vez dans les cieux!.. \_\_\_\_\_ et l'on

*rall.*

*suvez.*

Ped. ☆ Ped. ☆ Ped. ☆

meurt à vos pieds! \_\_\_\_\_

*a Tempo.*

Ped. ☆

XII

# LE PREMIER BAISER

SONNET  
de  
J. CHANTEPIE.

à Madame la Comtesse de St<sup>e</sup> MARIE.

Moderato.

CHANT.

PIANO.

Nos bon-

Ped. ☆ Ped. ☆

Detailed description: This system contains the first two measures of the piece. The vocal line (CHANT.) is in a treble clef with a key signature of one flat and a common time signature. It begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (PIANO.) is in a grand staff with a key signature of one flat and a common time signature. It features a piano (p) dynamic and a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Pedal markings (Ped.) and asterisks (☆) are placed below the piano part.

-heurs \_\_\_\_\_ les plus chers \_\_\_\_\_ sont prompts à s'é -pui -

Ped. ☆ Ped. ☆ Ped. ☆

Detailed description: This system contains the next two measures. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains its rhythmic pattern. Pedal markings (Ped.) and asterisks (☆) are placed below the piano part.

-ser; \_\_\_\_\_ La mé - moi - \_\_\_\_\_ re souvent en garde à peine

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Detailed description: This system contains the final two measures. The vocal line concludes with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment concludes with a final chord. Pedal markings (Ped.) and asterisks (☆) are placed below the piano part.

tra - - - - ce. Mais le cœur porte en

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

soi. tou - jours jeu - - - - ne et vi -

Ped. ☆ Ped. ☆

- va - ce, Le char - me ré - pan - du dans le pre -

Ped. ☆ Ped. ☆ Ped. ☆

*rall.* a Tempo. - mier bai - ser!

*rall.* a Tempo.

a Tempo.

Bai\_ser dé\_li\_ci\_

a Tempo.

*un poco rall.*

Ped.

☆ Ped.

☆

- eux qu'on vou\_lait re - fu\_ser,

Ped.

☆ Ped.

☆ Ped.

☆

Qu'on a re\_çu pour\_tant, — que nul autre n'ef\_

Ped.

☆ Ped.

☆ Ped.

☆ Ped.

☆ Ped.

☆

- ce, Et qui sommeil\_le pur,

Ped.

☆

Ped.

☆

Ped.

☆

à l'in-vi-si-ble pla - ce, Où l'a - mour vint lui -

Ped.                    ✱ Ped.                    ✱ Ped.                    ✱ Ped.                    ✱

même au - tre - fois le po - ser. Et le

*rall.*

*suivez.*

Ped.                    ✱                    Ped.                    ✱

Un poco animato.

temps peut s'en - fuir, les ans peuvent se

Un poco animato.

sui - vre; Cer - tain

jour, par ha - sard, s'é -

- lève un chant loin - tain Ou

quelque ancien par - fum dont ja - dis on fut

Ped. ☆

*rall.* 1<sup>o</sup> Tempo. i - vre; Tout se ranime en 1<sup>o</sup> Tempo.

*cresc.* *rall.* *mf* 3 3

Ped. ☆



vous tout fris-son - ne, et soudain

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

*p* Dans sa fraîcheur pre-mière et sa première

*p*

flam - me Le bai - ser qui dor-mait s'éveil - le et rem-plit

*rall.* l'a - me!

*rall.* *a Tempo.*

# XIII

## LA NEIGE

SONNET  
de  
J. CHANTEPIE.

Chanté par TALAZAC,  
de l'Opéra-Comique.

**Ben moderato.**

**CHANT.**

Le ma - tin, il a - vait nei -

**Ben moderato.**

**PIANO.**

*p*

- gé. ————— Plein — de — pa - res - se,

Le lent so - leil mon - tait — dans un pâle hori - zon; —

Et je vis sur la nei - ge, on - duleuse toi - son, — Des

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand.

pas marqués: des pas d'enfant ou de dé - es -  
suivez.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The piano accompaniment maintains the eighth-note pattern in the right hand and dotted half notes in the left hand.

- se. Cet - te tra - ce d'un  
a Tempo. *rall.* a Tempo.

The third system shows a vocal line with a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and dotted half notes in the left hand. The tempo markings 'a Tempo.', 'rall.', and 'a Tempo.' are placed above the piano part.

pied — moins lourd qu'une ca - res - se

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, followed by a half note G4. The piano accompaniment maintains the eighth-note pattern in the right hand and dotted half notes in the left hand.

M'a dou\_ ce\_ ment con\_ duit \_\_\_\_\_ au seuil de la mai -

The first system of music features a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase: quarter notes G4, A4, Bb4, C5, followed by a half note G4, and a quarter rest. The piano accompaniment consists of eighth-note chords: G2-Bb2, A2-C3, Bb2-D3, and C3-E3.

\_ son \_\_\_\_\_ OÙ, quels que soient le temps, \_\_\_\_\_ le

The second system continues the vocal line with a half note G4, a quarter rest, a half note Bb4, and a quarter note C5. The piano accompaniment continues with eighth-note chords: G2-Bb2, A2-C3, Bb2-D3, and C3-E3.

jour - et la - sai - son, \_\_\_\_\_ Deux chas - tes yeux, pour

The third system shows the vocal line with quarter notes G4, A4, Bb4, C5, followed by a half note G4, and a quarter rest. The piano accompaniment includes dynamic markings: *cresc.* and *p*. The chords continue with eighth notes.

moi, font fleu\_rir l'al\_lé - gres - - - se. \_\_\_\_\_ Ce

a Tempo.

The fourth system features a vocal line with quarter notes G4, A4, Bb4, C5, followed by a half note G4, and a quarter rest. The piano accompaniment includes the instruction *suivez.* and dynamic markings *a Tempo.* The chords continue with eighth notes.

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "pied, — c'é\_tait le sien, — jus - qu'a - lors — i - gno -". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for the second system. The vocal line (treble clef) contains the lyrics: "- ré! — L'hi - ver — é\_tait bien dur! — Mais mon". The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

Musical score for the third system. The vocal line (treble clef) contains the lyrics: "coeur — en - i - vré — Con.te - nait le printemps, — l'é -". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Musical score for the fourth system. The vocal line (treble clef) contains the lyrics: "- té, l'azur... Que sais- - je! —". The piano accompaniment (grand staff) includes performance markings: "rall." above the vocal line, "suivrez." below the piano line, "a Tempo." below the piano line, and "rall." above the piano line. The system concludes with a fermata over the final notes.

a Tempo.

Le printemps et l'é - té, ——— de - puis, ont fait en - cor ———

a Tempo.

*p*

Les bois pleins de fraî - cheur, ——— les sil - lons couverts

d'or: ——— Je ne vois que ces pas - di - vins ———

*f* *p*

— et cette nei - ge!

*swivez.*

Ped. \*

## XIV

## LA JAPONAISE

SONNET

de

ABBL DE MONTFERRIER.

à son Ami Albert GRIMAULT.

Moderato.

PIANO.

Musical notation for the piano accompaniment of the first system. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The music is marked *Moderato* and *P* (piano). The right hand plays a melody of eighth notes, while the left hand plays a harmonic accompaniment of chords. Pedal markings are present: "Ped." under the first and third measures, and a star symbol (☆) under the second and fourth measures.

CHANT.

Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "La Ja-po-naise aux yeux d'é - bè - ne,". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). Pedal markings are present: "Ped." under the first and third measures, and a star symbol (☆) under the second and fourth measures.

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "La dé - li - ca - te Fleur - de - Thé,". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). Pedal markings are present: "Ped." under the first and third measures, and a star symbol (☆) under the second and fourth measures.

— No - ble comme u - ne dé - i - té, Sort de sa tour de por - ce -

Ped. \*

- lai - - - ne.

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

Tous les po - è - tes ont van - té

*rall. e dim.* *a Tempo.*

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

Sa grâce ex - quise et sou - ve - raine,

Ped. \* Ped.



*rall.*

Et le parfum de son ha-lei - ne l'a fait nommer Fleur de Beau-

*suivez.*

Ped. \* Ped. \*

Un poco più animato.

-té. D'un pas lé-ger, rythmique et

Un poco più animato.

doux, El-le va par-mi ses bam-

*un poco rall.*

-bous Et les ar-rose avec tendres - se....

*suivez.* a Tempo.

*mf*

Ped. \*

*rall. e dim.*

Ped. ☆

Ped. ☆

Sans en - ten - dre son jeu - ne cœur

*a Tempo.*

Ped. ☆

Ped. ☆

Vi - brer au coup d'ai - le vainqueur De l'oi - seau

*cresc.**mf*

Ped. ☆

Ped. ☆

*rall.*

bleu qui la cares - se.

*a Tempo.**suivrez.**p*

Ped. ☆

Ped. ☆

## XV

## L'ADIEU

SONNET  
de

EUGÈNE MANUEL.

à Madame E. MANUEL.

**Allegretto.**

CHANT.

N'oubli - ez pas que je vous

**Allegretto.**

PIANO. *p*

ai - - - me! Le vais - seau se ba - lance au

port. Les flots chan - geants sont un em - blê - me:

Loin de l'a - mi, le cœur s'en -

Ped. ☆ Ped. ☆

*suivez.*

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Loin de l'a - mi, le cœur s'en -". The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Pedal markings "Ped." and "☆ Ped." are placed below the piano part. The word "suivez." is written above the piano part in the third measure.

- dort!

a Tempo.

*mf*

Detailed description: This system contains measures 4-6. The vocal line continues with the lyric "- dort!". The piano accompaniment features a change in texture, with a more active right hand and a steady left hand. A tempo marking "a Tempo." is placed above the piano part. A dynamic marking "*mf*" is placed above the piano part in the third measure.

Vous pleu -

*p*

Detailed description: This system contains measures 7-9. The vocal line continues with the lyric "Vous pleu -". The piano accompaniment continues with a steady accompaniment. A dynamic marking "*p*" is placed above the piano part in the third measure.

- rez; vo - tre regard mê - - me Du mien s'arrache à - vec ef -

Detailed description: This system contains measures 10-12. The vocal line continues with the lyrics "- rez; vo - tre regard mê - - me Du mien s'arrache à - vec ef -". The piano accompaniment continues with a steady accompaniment.

fort; \_\_\_\_\_ J'ai peur, et vous me don - nez

tort: \_\_\_\_\_ N'oubli - ez pas \_\_\_\_\_ que je vous ai - - -

- me! \_\_\_\_\_ Hé - las! je me croyais plus fort! \_\_\_\_\_ Vous par -

- tez: je sanglote au bord! \_\_\_\_\_ Il \_\_\_\_\_ est si

court, no-tre po-ë-me! Vous at-

-ten-dre, voi-là mon sort. Si l'on vous dit que je suis

*suivez.*

*rall. un poco.* a Tempo. mort, N'oubliez pas que je vous

*rall. un poco.* a Tempo.

*rall.* ai-me!

*suivez.*

XVI  
**MYSTÈRE!**

SONNET  
 de  
 E. PAILLERON.

à mon Ami TROUILLEBERT.

**Moderato.**

PIANO

*mf*

The piano introduction is in 3/4 time, B-flat major, and Moderato. It consists of two staves. The right hand starts with a whole note chord (F, A-flat, C) followed by a series of eighth notes: F, A-flat, C, B-flat, A-flat, G, F. The left hand has a simple accompaniment of quarter notes: F, A-flat, C, B-flat, A-flat, G, F.

CHANT.

D'ou te viendra l'a\_mour, en -

*col canto.*

*p*

The vocal line begins with a whole rest, followed by a half note G4, quarter notes F4 and E4, and a dotted quarter note D4. The piano accompaniment features a melodic line in the right hand with a crescendo hairpin and a piano (*p*) dynamic marking. The left hand provides a steady accompaniment.

\_fant se\_reine et blon\_de, Qui trouble\_ra ton âme \_\_\_\_\_ en

The vocal line continues with quarter notes G4, F4, E4, D4, followed by a dotted quarter note C4. The piano accompaniment continues with a melodic line in the right hand and a steady accompaniment in the left hand.

sa - lim - pi - di - té? ——— Ce n'est pas le — ha -

- sard — qui la rendra — fé - con - de; Il n'é - cla - te - ra

pas dans cet - te paix pro - fon - - - de, ——— Comme

un ar - dent é - clair — dans u - ne nuit ——— d'é - té. ———

*rall.* *a Tempo.*

*suivent.* *a Tempo.*



Non! un pareil amour offense ta beau-

-té... Il est sous ta candeur comme

une fleur sous l'onde Et doit s'épa-

-ir avec tranquillité. Sous

Ped. \*

le mi - roir po - li — de ta blanche poi - tri - -

Ped.                    ✱ Ped.                    ✱ Ped.                    ✱ Ped.                    ✱

- ne — La - mour flotte in - dé - cis, comme u - ne fleur ma -

Ped.                    ✱ Ped.                    ✱ Ped.                    ✱ Ped.                    ✱

- ri - - ne Qui d'en bas vers le jour s'é - lève obscuré -

Ped.                    ✱ Ped.                    ✱ Ped.                    ✱ Ped.                    ✱

- ment: ———— L'on - de n'a dit en - cor ———— son  
*col canto.*

se - cret à per - son - ne; Mais par un clair so -

*p e cresc.*

\_leil, le ciel rit, l'air fris - son - ne... Et

la fleur mer - veil - leuse é - mer - ge len - te -

*suirez.*

- ment.

## XVII

## LE FLACON

SONNET

de

CHARLES GARNIER.

à Monsieur TASKIN,

de l'Opéra-Comique.

**Allegro.**

PIANO.

The piano introduction is in 7/4 time. The right hand starts with a melody marked *mf* and includes a first ending bracket. The left hand provides a bass line, with a fortissimo (*f*) chord in the second measure.

CHANT. **Ben moderato.**

Tout neuf est le fla -

**Ben moderato.**

The vocal line begins with a whole rest followed by a half note. The piano accompaniment is in 7/4 time, starting with a piano (*p*) dynamic.

- con, — la li - queur — est nou - vel - le;

The vocal line continues with a half note followed by a quarter note. The piano accompaniment continues in 7/4 time.

Mais elle est ca-pi - teuse — et vous mon - te au cer - veau. —

The first system 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 quarter rest, followed by eighth notes, and then a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Pour calmer les ar - deurs — qui se trouvent en

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a half note in the bass line with a sharp sign (#) and a fermata, and chords in the right hand.

el - le, — Pen - dant plusieurs longs mois — on la met au ca -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment features a half note in the bass line with a sharp sign (#) and a fermata, and chords in the right hand.

-veau. —

**Allegro.**

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment features a half note in the bass line with a sharp sign (#) and a fermata, and chords in the right hand. The system ends with a double bar line and a star symbol (\*).

Ped. ☆

Ben moderato.

Et le fla\_con blanchit — sous la gri - se den\_tel - le

Ben moderato.

*p*

Que tis\_se l'a\_rai - gnée — en soy - eux — é - che - veau;

Il s'al\_tère au de\_hors, — mais au de\_dans re -

- cè - le Un nec\_tar pur — et doux — com\_me le re\_nou -

*un poco rall.*

*suivez.*

a Tempo.

veau. Tel est le cœur de l'homme en sa

a Tempo.

Ped. ☆ Ped. ☆ Ped. ☆

ver - te jeu - nes - se; Plein de feu, plein d'a -

Ped. ☆ Ped. ☆ Ped. ☆

-mour et rude en sa ca - res - se, Il brûle, il est ar -

-dent: Le fla-con n'a qu'un jour!

*ff* *rall. e dim.*

1<sup>o</sup> Tempo.

Mais la nei - ge des ans — bien vi - te se re -

1<sup>o</sup> Tempo.

*p*

- cou - vre, Et le cœur s'a - dou - cit; —

*sf*

a - lors, quand il s'en - trou - vre, La tendresse en jail -

*sf*

- lit — qui rem - pla - ce l'a - mour. —

*rall.*

*suivrez.*



## XVIII

## L'AMOUR EST TROP PLEIN D'AMERTUME

SONNET

de

RAYMOND DE MONTFORT.

à Madame E. PALLU.

*Ben moderato.*

*PIANO.*

*CHANT.*

Si — vous sa — v i e z que dans la bru — — —

— me, — — — Le — soir, quand je me sens bien las, — — — Vers chez

vous je por - te mes pas, ————— Vous ——— en sou - ri -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics 'vous je por - te mes pas, ————— Vous ——— en sou - ri -'. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes chords and melodic lines in both hands.

-riez, — je pré - su - me... *dim. e rall.*

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics '-riez, — je pré - su - me...'. The piano accompaniment includes a dynamic marking of *f* (forte) and a tempo marking of *dim. e rall.* (diminuendo e rallentando). The piano part features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

Là — daus mon cœur — je — dis — tout  
a Tempo.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Là — daus mon cœur — je — dis — tout'. The piano accompaniment includes a tempo marking of *a Tempo.* The piano part features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

bas — Le — nom du mal qui me con - su - me. — L'a -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'bas — Le — nom du mal qui me con - su - me. — L'a -'. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

- mour est trop plein d'amer - tu - me, Mieux

vaut que ne l'ap - pre - niez pas. L'é -

- clat de vo - tre frais sou - ri - re, Doux re - flet de vo - tre bon -

- té, Y perdrait de sa pu - re - té.

Si vous ve-niez à me mau-

-di-re, En au-riez-vous moins de beau-

-té? Je pré-fè-re ne rien vous  
a Tempo.

di-sui-vez. re.  
a Tempo.

# XIX

## PORTRAIT

SONNET  
de  
E. DUCREY.

à Madame J. BOULAND.

**Moderato.**

CHANT.

Vos yeux bleus et profonds — ont

**Moderato.**

PIANO. *p*

Ped.                      ✱ Ped.                      ✱

la sé - ré - ni - té — D'un beau lac trans - pa - rent, d'un

Ped.                      ✱ Ped.                      ✱ Ped.                      ✱

ciel clair, sans nu - a - ge; Ils semblent ré - flé - chir — en

Ped.                      ✱ Ped.                      ✱

leur lim - pi - di - té — Vo - tre cœur chaste et pur, à l'a - bri de l'o -

*suivez.*

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

- ra - - ge.

*a Tempo.*

Ped. \* Ped. \*

En contemplant vos traits, — en

*p*

Ped. \* Ped. \*

un bril - lant mi - rage — On croit voir resplen - dir, dans

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

un beau ton lac-té, U-ne vierge en-le-vée aux

Ped.

\* Ped.

\*

vi-traux d'un autre âge, Ap-por-tant par-mi nous l'é-clat de

Ped.

\* Ped.

\* Ped.

\*

sa beau-té. Le sourire entr-ou-

Ped.

\*

-vrait vo-tre lèvre de ro-se,

v d | |

Comme un rayon — joy - eux — qui sur la fleur se

po - - - se, — L'é -

- pa - nou - it — soudain — et — la fait — res - plen.

*suivez.*

a Tempo.

- dir. — Vos cheveux, dé - nou.

a Tempo.



es en cas \_ ca \_ des d'é - bè - ne, Des

Ped. ☆ Ped. ☆

cen - dent sur le sol \_ comme un man \_ teau de

Ped. ☆ Ped. ☆

, reine. Ah! comme eux, à vos pieds que ne puis - je mou -

*f* *mf* >

suirez.

Ped. ☆ Ped. ☆ Ped. ☆

rir!

a Tempo.

rall.

Ped. ☆

XX

**SONNET ARCHAÏQUE**

*de*

JULES TRUFFIER.

à Mademoiselle Marie HARDY.

**Moderato.**

PIANO.

CHANT.

Le temps a pas sé comme un jour Malgré le mal qui me dé -

Ped. ☆ Ped. ☆

*rall.* a Tempo. - vo - - - - re!  
*suvez.* a Tempo.

Ped. ☆

Ce front que la grâ - ce dé - co - - - re,

Ped. ☆ Ped. ☆

Voi - ci dé - ja poindre a - len - tour

Ped. ☆ Ped. ☆

Quelques fils d'ar\_gent... mon a\_mour, In\_vul\_né\_rable, est jeune en\_

Ped. ☆ Ped. ☆

*rall.* a Tempo. De\_

*suivez.* a Tempo.

- main, cet a\_mour en\_tê\_

- té Va sur\_vivre à vo\_tre beau\_té!

*f* *dim.*

Pro - non - cez, d'un ju - ge - ment sa - - - - ge,

*p*  
Ped. \* Ped. \*

Sur — ce long com - bat de mon cœur —

Ped. \* Ped. \*

En lutte avec votre vi - sa - ge: Qui, des deux, est le vrai — vain -  
*suirez.*

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

— queur?

*a Tempo.*

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