

ÉTOILES FILANTES

MÉLODIE

A Madame D. ARTOT de PADILLA

Poésie de P. B. GHEUSI

N° 8

Andantino. (92 = σ)

The piano introduction is in 3/4 time, marked 'Andantino. (92 = σ)'. It features a melody in the right hand with a 7-measure phrase, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*pp*) dynamic. The left hand provides a harmonic accompaniment with a 7-measure phrase. The key signature is three flats (B-flat, E-flat, A-flat).

The first vocal phrase is: "Par les soirs cal - mes où s'en_dort — Lé -". The melody is in the treble clef, marked *p* (piano). The piano accompaniment is in the bass clef, marked *p*. The key signature is three flats. There are triplets in the vocal line.

The piano accompaniment for the first phrase, marked *p*. It features a melody in the right hand and a bass line in the left hand. The key signature is three flats.

The second vocal phrase is: "— té se_rein du thermi_dor, — Ra_yant le ciel de leur vol d'or, — Tou -". The melody is in the treble clef, marked *Cresc.* (crescendo). The piano accompaniment is in the bass clef, marked *Cresc.*. The key signature is three flats. There are triplets in the vocal line.

The piano accompaniment for the second phrase, marked *Cresc.*. It features a melody in the right hand and a bass line in the left hand. The key signature is three flats.

- jours plus vi - - - - te;

M.G. mf 7

Et dé_che_ve_lant leurs cheveux, — Di_amants empen_

p

_ nés de feux, — Les é _toi _ les mettent nos vœux A leur poursui _

Cresc.

- - - te.

f 7

mf

Lu - mi - neux lam - py - res des airs,

pp *mf*

Cresc. *f*

Plus ful - gu - rants que les é - clairs, Da - masqui - nant les cieux dé - serts

Cresc. *f*

p

D'orfè - vre - ri - - - e, Les petits as - tres

p

3 *3* *3*

ont entre eux — Des rumeurs d'ar - changes heureux;

Cresc.

Ce sont des â - mes d'a - moureux Que l'on ma -

Dim.

- ri - - - e.

p *f* 7

7

mf *p* *M. D.* *p*

Dim.

DANS LES GRANDS BLÉS

A HENRI PINTA

Poésie de HENRI DE CROUZILLAC

N° 9

Allegro moderato.

Piano introduction in G major, 2/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line of eighth notes with slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Vocal line starting with a mezzo-forte (*mf*) dynamic. The melody is simple, with lyrics: "Dans les grands blés, Si". The key signature remains G major.

Piano accompaniment for the first vocal line. It continues with the same melodic pattern as the introduction, marked mezzo-forte (*mf*). The left hand has a consistent eighth-note accompaniment.

Vocal line continuing the melody. The lyrics are: "vous vou - lez, Nous i - rons de - main dès l'au -". The dynamic remains mezzo-forte (*mf*).

Piano accompaniment for the second vocal line. It continues the melodic and accompanimental patterns, marked mezzo-forte (*mf*).

mf

ro - re; Nous ver_rons ce qu'il res - te en_co - re De ro -

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "ro - re; Nous ver_rons ce qu'il res - te en_co - re De ro -". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. It consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mf* for the vocal line and *p* for the piano accompaniment.

f

- sée aux é_pis per_lés, Quand le soleil naissant les

The second system continues the vocal line with lyrics "- sée aux é_pis per_lés, Quand le soleil naissant les". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *f* for the vocal line and *f* for the piano accompaniment. A *Cresc.* marking is present at the bottom of the piano part.

mf *Cresc.*

do - re. Nous i - rons demain dès l'au_ro - re. Si

The third system features the vocal line with lyrics "do - re. Nous i - rons demain dès l'au_ro - re. Si". The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *mf* for the vocal line and *p* for the piano accompaniment. A *Cresc.* marking is present at the bottom of the piano part.

f

vous voulez, Dans les grands blés.

The fourth system features the vocal line with lyrics "vous voulez, Dans les grands blés.". The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *f* for the vocal line and *f* for the piano accompaniment. A *Poco dim.* marking is present at the bottom of the piano part.

mf

A ces grands blés Vous ressemblez, A

p

— yant comme eux — blonde cou — ron — ne, Taille sou — ple qui s'aban —

p Dolce.

— don — ne: A mes pa — ro — les vous trem — blez Ain —

mf

— si qu'au vent l'épi fris — son — ne; Por — tant comme eux — blonde cou —

- ron - ne, Vous res - sem - blez A

p ces grands blés. *Poco rit.*

mf *Moderato molto.*
 Quand les grands blés Se - ront brû - lés Par des
Moderato molto.

flots ardents de lu - miè - - re, Vers la demeure coutu -

p *pp*

- miè - - re Nous reviendrons las et trou-blés, Je -

mf

- tant un regard en ar - riè - - re; Gri - sés d'amour - - et de lu -

Dim. *p*

- miè - - re, Aus - si brûlés Que les grands blés.

Andante. *p*

Pour les grands blés

Ritard. *Andante.* *pp*

En-ja-ve-lés La grange au toit de chaume est prê - - te: Ils n'of-

- fri ront plus de re - trai - te Aux a-mou - reux dis-si-mu-

- lés Par - mi leur é-paisseur dis - crè - - te. La

grange au toit de chaume est prê - - te; En-ja-ve-lés

Cresc. **Animato.**

p Sont les grands blés. *f* > Dans

Animato.

A tempo I^o (Allegro moderato)

les grands blés Re - nou - ve - lés, L'an pro - chain i - rons - nous en -

A tempo I^o (Allegro moderato)

f

- co - - re Tous les deux voir le - ver l'au - ro - re? Ma -

f *p*

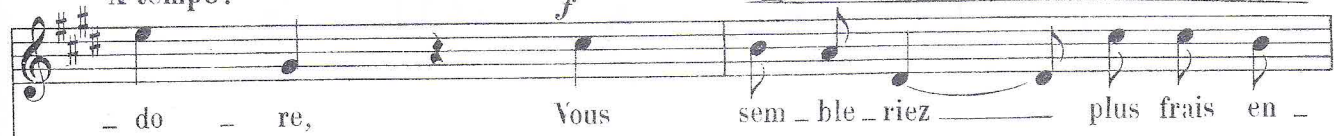
Poco rit. *f* *Ad lib.*

- tin, rosée, é - pis per - lés, Bai - sers de celle que j'a -

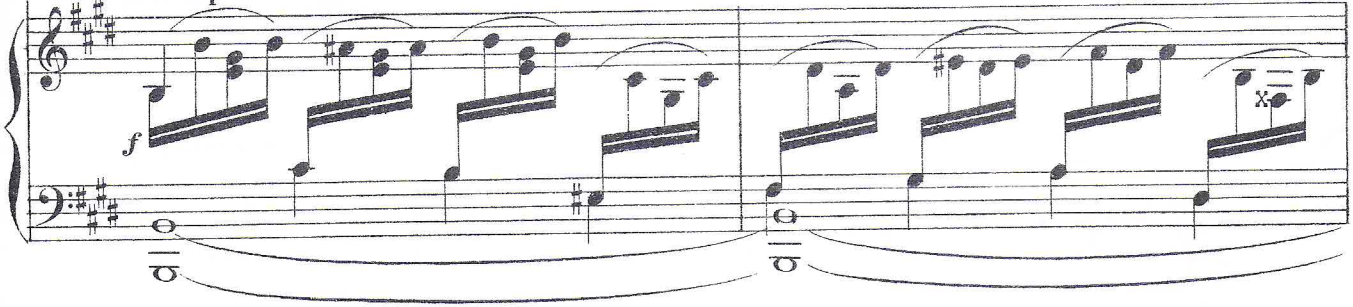
Suivez. *f* *Suivez.*

A tempo.

do re, Vous sem-ble-riez plus frais en



A tempo.

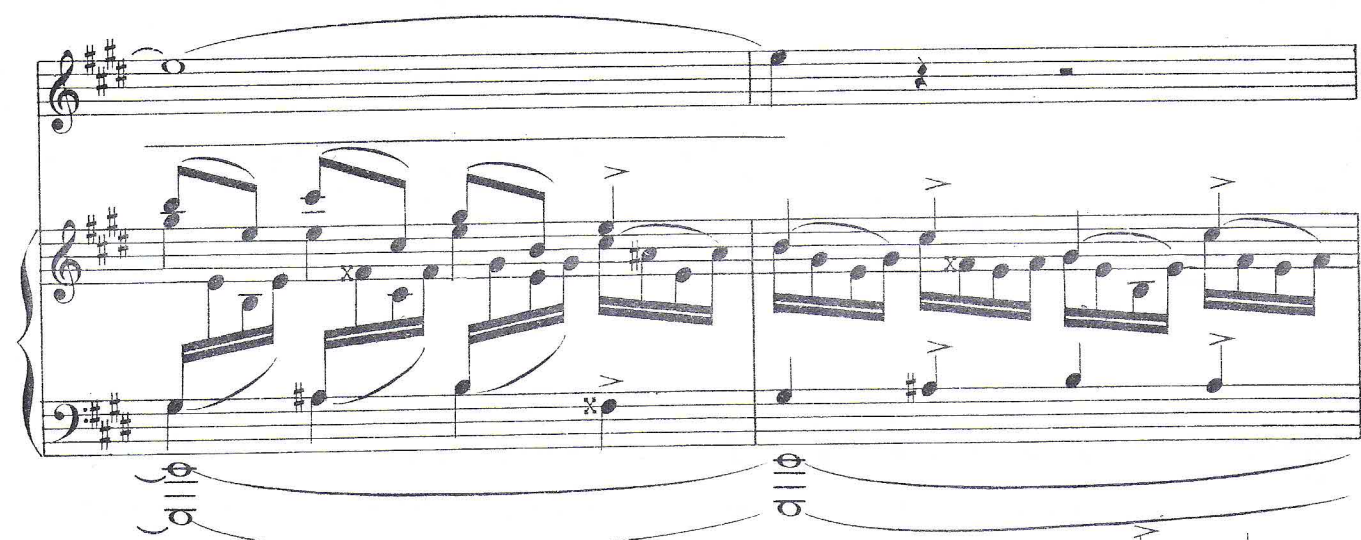


co re, Re nou-ve-lés Dans les grands blés.

Rit. *ff* A tempo.



Rit. A tempo.



LA FILLE AUX ÉTOILES

LÉGENDE

A Madame ROSE CARON, de l'Opéra.

Poésie de WILLIAM BUSNACH

N° IO

Andante.

mf

Dim.

Detailed description: This block contains the piano introduction for the piece. It is written for a grand piano with a treble and bass clef. The tempo is marked 'Andante.' and the dynamic is 'mf'. The music features a series of chords and melodic lines in both hands, with a 'Dim.' (diminuendo) marking towards the end of the section.

p *Simplement.*

Il é_tait, u_ne

pp

Dim.

Detailed description: This block shows the piano accompaniment for the first vocal line. The vocal line is on a single staff with a treble clef, starting with a 'p' dynamic and the instruction 'Simplement.'. The lyrics 'Il é_tait, u_ne' are written below the vocal line. The piano accompaniment is in the grand piano style, with a 'pp' dynamic and a 'Dim.' marking.

fois, u_ne pe_ti_te fil_le Dont les pa_rents é_taient des malheu_

Detailed description: This block shows the piano accompaniment for the second vocal line. The vocal line is on a single staff with a treble clef, featuring a triplet of eighth notes. The lyrics 'fois, u_ne pe_ti_te fil_le Dont les pa_rents é_taient des malheu_' are written below the vocal line. The piano accompaniment is in the grand piano style, with a 'pp' dynamic and a 'Dim.' marking.

- reux. La mort — vint un ma —

- tin vi - si - ter la fa - mil - le Et les empor - ta tous les deux.

L'en - fant — n'eut plus personne au mon - - de;

De son tris - te lo - gis, bientôt, on la chas - sa, Nul ne

prit en pi-tié sa mi-sè-re pro-

- fon-de; Seule, u-ne pauvre vieille, a-

ff *p* *Cresc.* *Poco rit.*

- lors qu'elle pas-sa Devant sa por-te, prit u-ne mi-che de pain,

Cresc.

Et la lui pla-ca dans la main.

Rit. *A tempo.* *p* *A tempo.* *Dim.* *p*

p

Sé - loi - gnant de l'a - si - - - le où Dieu l'a - vait fait

Cresc. *mf*

naî - tre, Jean - ne mar - cha tout droit devant el - le; les

Cresc.

yeux Fi - xés sur l'ho - ri - zon où fi - nis - sent les

f

cieux!

8^a

p
El _ le pensait: mon père et ma mè _ re, peut-ê _ _ tre Sont

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It begins with a piano (*p*) dynamic and contains the lyrics "El _ le pensait: mon père et ma mè _ re, peut-ê _ _ tre Sont". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of triplets in the right hand, starting with a piano (*p*) dynamic. The bass line is mostly rests.

là, veillant sur moi!.. je veux

mf

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 7/8 time signature. It contains the lyrics "là, veillant sur moi!.. je veux". The piano accompaniment is in grand staff with the same key signature and time signature. It features a series of triplets in the right hand, starting with a mezzo-forte (*mf*) dynamic. The bass line has some notes and rests.

Al _ ler vers eux!..

f

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 7/8 time signature. It contains the lyrics "Al _ ler vers eux!..". The piano accompaniment is in grand staff with the same key signature and time signature. It features a series of triplets in the right hand, starting with a forte (*f*) dynamic. The bass line has some notes and rests.

mf
Sous sa min _ ce ro _ be trou_é _ e, U _ ni_ que vê_ te _

p *Cresc.*

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb and Eb) and a 7/8 time signature. It contains the lyrics "Sous sa min _ ce ro _ be trou_é _ e, U _ ni_ que vê_ te _". The piano accompaniment is in grand staff with the same key signature and time signature. It features a series of triplets in the right hand, starting with a piano (*p*) dynamic and marked with a crescendo (*Cresc.*). The bass line has some notes and rests.

Cresc.

ment qui ca_chât sa mai - greur, Jean - ne sen_tait le froid

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "ment qui ca_chât sa mai - greur, Jean - ne sen_tait le froid". The piano accompaniment features a complex texture with many triplets in both the right and left hands. A "Cresc." (Crescendo) marking is placed above the vocal line.

f

lui la_bou_rer le cœur; Elle al_lait toujours,

The second system continues the vocal line and piano accompaniment. The lyrics are "lui la_bou_rer le cœur; Elle al_lait toujours,". The piano accompaniment continues with triplets. A dynamic marking of "f" (forte) is placed above the vocal line.

ff

en - fié - vré - e.

The third system continues the vocal line and piano accompaniment. The lyrics are "en - fié - vré - e.". The piano accompaniment features a change in texture with some chords and triplets. A dynamic marking of "ff" (fortissimo) is placed above the vocal line.

mf

Soudain,

Dim.

p

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Soudain,". The piano accompaniment features a change in texture with some chords and triplets. Dynamic markings include "mf" (mezzo-forte) above the vocal line, "Dim." (diminuendo) above the piano line, and "p" (piano) below the piano line.

Dim.

tout en suivant la rou - te Qui la me - nait à l'in - con -

Dim.

- nu, El - le vit un vieil - lard

pp

sur la terre é - ten - du, Et se mou - rant de faim sans

pp

dou - - te. S'ar - rê - tant en che - min, Jean - ne ten - dit au

ppp

p

vieux son seul morceau de pain.

pp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics 'vieux son seul morceau de pain.' The piano accompaniment features a complex texture of triplets in both the right and left hands, with a *pp* dynamic marking.

Un souf - fle ar -

p

Detailed description: This system covers the third and fourth measures. The vocal line continues with 'Un souf - fle ar -'. The piano accompaniment maintains the triplet pattern, with a *p* dynamic marking.

- dent ba - la - ya sa fi - gu - - re;

pp

Detailed description: This system covers the fifth and sixth measures. The vocal line continues with '- dent ba - la - ya sa fi - gu - - re;'. The piano accompaniment continues with triplets, marked *pp*.

Il lui sem -

pp Bien en mesure.

Detailed description: This system covers the seventh and eighth measures. The vocal line concludes with 'Il lui sem -'. The piano accompaniment continues with triplets, marked *pp*, and includes the instruction 'Bien en mesure.'

— bla, com — me un mur — mu — re, En — ten — dre chu — chot —

— ter des voix Qui pas — saient au — des — sus des

bois... La nuit

pp *p*

é — tait ve — nue;

Ad lib.

Au-dessous d'un grand ar - bre, Jean - ne vit une enfant com -

pp *Suivez.*

- me el - - le; Ain - si qu'un mar - - bre,

pp *p*

El - le semblait gla - cé - - e, et san - glo - tait tout

pp

bas: Comme j'ai froid!... Mon Dieu... ne m'entendez-vous

p *Cresc.*

pas?... Sans même hési - ter un mo - ment,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "pas?... Sans même hési - ter un mo - ment,". The piano accompaniment features a series of triplets in the right hand, starting with a piano (*p*) dynamic and moving to a pianissimo (*pp*) dynamic. The bass line provides a simple harmonic accompaniment.

Jean - ne lais - sa tom - ber l'u - ni - que vê - te - ment Qui la cou - vrait et, douce -

The second system continues the vocal line with the lyrics "Jean - ne lais - sa tom - ber l'u - ni - que vê - te - ment Qui la cou - vrait et, douce -". The piano accompaniment features a long, sustained chord in the right hand, marked *pp*, with a *Dim.* (diminuendo) marking. The bass line has a few notes.

- ment, Lé - ten - dit tout du long sur ce corps fris - son -

The third system continues the vocal line with the lyrics "- ment, Lé - ten - dit tout du long sur ce corps fris - son -". The piano accompaniment features a series of chords in the right hand, marked *Rit.* (ritardando). The bass line has a few notes.

- nant!... 8^a

Poco meno.

The fourth system shows the piano accompaniment for the final phrase. It begins with a piano (*pp*) dynamic and a *Poco meno.* marking. The right hand features a series of chords, and the left hand has a simple accompaniment. The dynamic increases to *f* (forte) towards the end, with a *Cresc.* (crescendo) marking.

p

8^a.....

Aussi_

_tôt, toutes les é - toi - les, Len - te - ment, tombè - rent des

mf *Espress.*

cioux! Et fi - rent

8^a.....

p

à l'en - fant sans voi - les U - ne ro - be aux plus ra - di -

p *Dim.*

- eux. ^{8^a} Puis el - le en - ten - dit, dans la

pp Animato.

nu - e, Des voix qui lui di - saient: En -

^{8^a}

Cresc.

Cresc

- fant, Par - mi nous sois la bien - ve-

^{8^a}

p

mf *Poco rit.*

- nu - e, Viens, Jé - sus fat -

^{8^a}

mf *Poco rit.*

ff A tempo.

tend! Et Jeanne,

f

A tempo.

f *mf*

en un char d'é - tin - cel - les,

f *8^a*

f *ff*

Mon - ta vers les cieux a - vec el

mf *f* Poco rit.

- les.

ff A tempo poco allargando. *p*