

Stéphan Bordèse

LEOLA

C. Saint-Saëns

OP. 116

A Madame Henri LAVEDAN



LOLA

SCÈNE DRAMATIQUE

à Deux Personnages

PAR

Stéphan BORDÈSE

MUSIQUE DE

C. SAINT-SAËNS (Op. 116)

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LOLA

I



Scène dramatique de
STÉPHAN BORDÈSE

Musique de
C. SAINT-SAËNS
Op. II6

Prélude

Molto allegro

PIANO

f

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A. Durand & Fils, Editeurs,

D. & F. 5823

Paris, 4, Place de la Madeleine

dim.

p

cantabile
dolce

Ped.

rit.
dim.
lento
pp

Le Songe

RÉPL: Qu'une nuit de sommeil, un rêve ont effacées

All^o moderato

PIANO

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a *din.* (diminuendo) marking.

CHANT

Ah!

Je marchais

The first system of the vocal and piano accompaniment. The vocal line starts with a long note on 'Ah!' followed by a melodic phrase for 'Je marchais' in a piano (*p*) dynamic. The piano accompaniment continues with its characteristic eighth-note pattern.

au milieu des fleurs, Et tou - tes étaient a_ni_mées; El - les dan -

The second system of the vocal and piano accompaniment. The vocal line continues the melody from the previous system. The piano accompaniment remains consistent in its rhythmic and harmonic structure.

- saient, et les cou - leurs De leurs co - rolles embaumé - es Se confondaient en

The third system of the vocal and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment provides a final harmonic support.

tourbillons, C'était comme u.ne ronde fol - le!

Et moi, _____

dim. *p*
dans mes pau - vres hail - lous, J'errais _____ en cet - te

fa - rando - le.

f

Lo - la! le destin te sou - rit, Mar -

- che toujours, me disaient - el - les!

p

cresc.

Pour toi le che - min est fleu - ri! Bientôt un

f

p

ange aux blanches ai - les, Va t'ap - pa - raitre; il guide -

ra Tes pas vers u.ne porte immen - se Que l'au - rore

mf

il - lu - mi - ne - ra, C'est là

sempre cresc.

que le bon - heur com - men - ce!

ff

dim. *p*

p dolce

Et je poursui - vais monche -

pp

And.

- min, A travers champs, l'â - me jo - yeu - - -

p#

- se! Les fleurs ré - pé - taient: De - main, Lo -

- la, tu se - ras bienheu - reu - - se! Pour toi va s'ou -

poco a poco cresc. e string.

- vrir le ciel bleu! A - lors dans des clar-

poco a poco cresc. e string.

- tés nouvel - les Au mi - lieu d'un so - leil de

feu, *ff* M'apparut l'ange aux blanches ai -

Allegro

les!

ff

Tempo 1^o

dim. e rit. p

p

Hé - las! _____ toujours _____ des prés nouveaux

Me sé - paraient du but suprê - - me! En un

champ de rou - ges pa - vots, Cédant _____ à la fa - tigue extrê -

sempre più p

me je suis tom - bé - e

rit.

sempre più p

Lento
espress.

A_lors, les fleurs couleur de sang me recou - vri - rent, Et mes

pp

dim. **Tempo 1^o**

yeux étaient pleins de pleurs Au ma - tin quand ils se rou - vri -

p

rent!

rit.

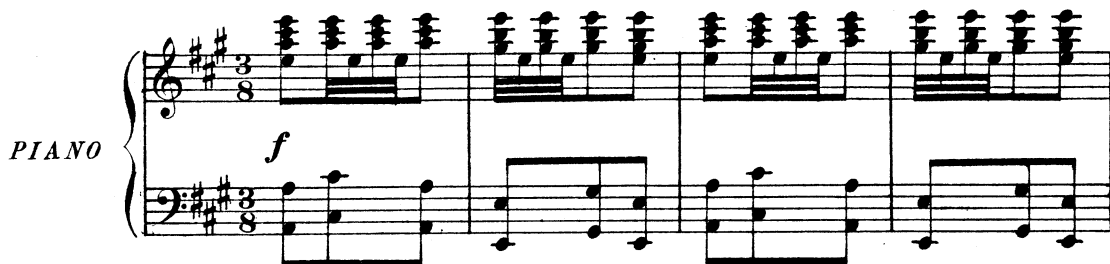
dim. *pp*

Le Rossignol

RÉPL: Je chanterai pour vous et pour ma liberté

Allegretto
avec castagnettes

PIANO



CHANT



Le ros.



poco a poco dim.

- si_gnol A pris son vol, — Il s'est en fui Du bois,



— la nuit. Quand nait l'au_rose — Il vole en_co - re,

p

Mais, hors d'ha - lei - ne, Tombe en la plai - ne....

pp

Ah!

dim.

pp

p ad lib. *lento*

Le ros - si - gnol

cresc.

ff

f

Pauvre oi - se - let, Ros.

p

dim.

- si - gno - let, — A - dieu buis - sons, A - dieu — chansons!

p

Un enfant passe Et le ra - mas - se... Le met en ca - ge....

dim.

pp

A - dieu bo ca - ge! Ah!

pp

ad lib.

lento

Pauvre oi - se - let

cresc. *marcato* *f*

L'oiseau reclus Ne chan

p *p*

- tait plus Ros. si -

poco rit. *p* *marcato* *f* *p*

- gno_let Plus ne chantait....

a tempo *cresc.*

f

Pour le ré-veil Du gai so-leil,

f *p*

L'enfant plus sa-ge Ou-vrit la ca-ge.

f

f

Il dit: va vi-vre!

mf *f*

f *brillante*

Je te dé-li-vre! Ah!

mf *ff*

ad lib.

p

Et de - puis

- lors, en un mas - sif Dans l'om - bre, près

de la fe - né - tre Du doux en - fant,

l'an - cien cap - tif vient chan - ter,

Quand l'au-be va nai - tre.

pp

dolce Ah! *ad lib.* *pp* *lento* cher oise-

-let!

p *cresc.* *f*

Tango

RÉPL: S'imprime dans mes yeux comme un divin mirage

All^{to} mod^{to} e lusinghiero

PIANO

p

f

espressivo

mf

dim.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand includes a triplet of eighth notes and a section marked *espress.* (espressivo). Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *dim.* (diminuendo). The left hand continues with eighth-note accompaniment.

Third system of musical notation. The tempo is marked *calando* (ritardando). Dynamics include *p* (piano) and *f* (forte). The right hand has a melodic line with a fermata, and the left hand has a final *f* chord with a *Red.* (ritardando) marking.

Fourth system of musical notation. The right hand features triplet markings. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte). The left hand maintains its eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a fermata. Dynamics include *f* (forte). The left hand continues with eighth-note accompaniment.

calando

dim. *p* *f*

dim. *mf*

cresc. *f*

dim. e calando *p*

p

sf

sf *espress*

mf

dim. *p*

mf *f* *dim.*

calando

p *f* *f* *Ped.*

dim. *mf*

f

calando

dim. *p* *f*

dim. *mf*

First system of musical notation. The treble clef staff contains a series of chords, some with a triplet of eighth notes. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *f*.

Second system of musical notation. The treble clef staff continues with chords and triplets. The bass clef staff continues with eighth notes. Dynamics include *dim. e calando* and *p*.

Third system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff continues with eighth notes. Dynamics include *espressivo* and *sf*.

Fourth system of musical notation. The treble clef staff contains chords and triplets. The bass clef staff continues with eighth notes.

Fifth system of musical notation. The treble clef staff contains chords and triplets. The bass clef staff continues with eighth notes. Dynamics include *cresc.* and *ff*.

Conclusion

RÉPL: «Les pavots rouges!»

Molto allegro

PIANO

ff

dim.

p

pp

(on parle)

All^{to} animato

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The bass staff begins with a bass clef and the same key signature and time signature. A forte (ff) dynamic marking is placed in the first measure of the bass staff. The music features a series of chords and melodic lines with accents (v) and slurs.

The second system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef, both in the same key signature and time signature. The music consists of various chordal textures and melodic fragments, with accents (v) and slurs throughout.

The third system continues the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef, both in the same key signature and time signature. The music consists of various chordal textures and melodic fragments, with accents (v) and slurs throughout.

The fourth system concludes the musical piece. It features a treble staff with a treble clef and a bass staff with a bass clef, both in the same key signature and time signature. The music consists of various chordal textures and melodic fragments, with accents (v) and slurs throughout. The system ends with a double bar line and the word "FIN" in the upper right corner.