

A Miss Mary GARDEN, inoubliable Mélisande
cette musique (déjà un peu vieille) en affectueux et reconnaissant hommage

ariettes oubliées

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I

Le vent dans la plaine
Suspend son haleine
(Favart)

CHANT

Lent et caressant

p *rêveusement*

C'est l'ex - ta - se lan - gou - reu - se
Lon - gûd rapt - ure, bliss of dream - ing,

PIANO

pp *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and arpeggiated figures, with a dynamic marking of *pp* (pianissimo). The tempo and mood are indicated as *Lent et caressant*.

p *p*

C'est la fa - tigue a - mou - reu - - - se
When pol - lid moon - rays are stream - - - ing.

pp

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) and features a melodic phrase with a dotted quarter note and an eighth note. The piano accompaniment continues with chords and arpeggiated figures, with a dynamic marking of *pp* (pianissimo). The tempo and mood are indicated as *Lent et caressant*.

Un poco mosso

pp

C'est tous les fris - sons des bois Par - mi l'é trein - te des bri - ses C'est vers les ra -
Love is wear - y; now the for - est gent - ly wares in the breeze. Hark, a choir of

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp* (pianissimo) and features a melodic phrase with a dotted quarter note and an eighth note. The piano accompaniment continues with chords and arpeggiated figures, with a dynamic marking of *pp* (pianissimo). The tempo and mood are indicated as *Un poco mosso*.

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p *molto rit.* *a Tempo* *p*

-mu.res gri - ses, Le chœur des pe - ti - tes voix O le frère et
 ti - ny voic - ex ti - mid.ly sings in the trees. O cool marmur

Poco a poco animato

frais mur.mu - re Ce - la ga - zouille et su - su - re Ce - la res -
 faint.ly purl - ing, and sil - cer mist gent.ly swirl - ing. A voice thro'th

di - mi - nu - en - do

- semble au cri doux Que l'herbe a - gi - tée ex - pi - re
 dark - ness is call'ng, plaint of pet - als slow.ly fal - ling

di - mi - nu - en - do *molto* *pp*

sempre dolcissimo

Tu di - rais sous l'eau qui vi - re Le rou - lis
 or perchance of peb - bles rol - ling to the ceuse - less

sempre dolcissimo

sourd des cail - loux
 ware of the brook.

Cette à - me qui se la -
 You faint la - ment co - er

poco a poco animato *e cre -*
 men - te En cet - te plain - te dor - man - te C'est la nô - tre, n'est - ce pas? La
 ring - ing, you doleful soul soft - ly sing - ing through the dark - ness, it is ours: 'tis

cre -

- scen - do
 mien - ne, dis, et la tien - ne Dont s'ex - ha - le l'humble an - tien - ne Par ce
 thine, mine, ever float - ing, humbly pray - ing, fondly gloat - ing on the

- scen - do

ppp *molto rit. e morendo*
 tiè - de soir tout bas.
 love - ly eve - ning hours. *m.g.* *m.g.* *m.g.* *m.d.*

ariettes oubliées

II

Il pleut doucement sur la ville.
(A. Rimbaud)

Modérément animé (triste et monotone)

PIANO
pp con sordini *p un peu en dehors*

Il pleu - - - re dans mon
Tears fall - - - ing on my

cœur heart, Comme il pleut sur la vil -
and the rain on the cit - - -

-le
-y: Quelle est cet - te lan -
Lon - guid fon - cieux im -

-gueur
-part

Qui pé - nè -
gloom and - grief

p

p

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of two staves. The right hand starts with a half note chord (F#4, C#5) and then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple harmonic accompaniment with quarter notes: F#4, C#5, F#4, C#5.

tre mon cœur
to my heart.

più p

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note accompaniment in the left hand. A dynamic marking of *più p* is placed above the piano part.

pp

8

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line is silent. The piano accompaniment continues with the eighth-note pattern in the right hand and quarter-note accompaniment in the left hand. A dynamic marking of *pp* is placed above the piano part. A fermata is placed over the final eighth note of the right hand.

O bruit doux de la pluie -
pat - ter foint of rain

p

pp

8

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the eighth-note pattern in the right hand and quarter-note accompaniment in the left hand. Dynamic markings of *p* and *pp* are present. A fermata is placed over the final eighth note of the right hand.

-.e Par terre et sur les toits!
on the soil, on the tiles!

sf

sf *p e dim. molto*

p
Pour un cœur qui s'en nui - - e
For a heart full of pain - - e

pp

O - - le bruit de la
Faint - - ly pat - - ters the

pp

pluie! rain. Il pleu - re
O sor - re

sans rai - son Dans ce
deep that galls me! but what

cœur qui s'é - cou -
er - il be - falls

Plus lent *p ad libitum*
- re me? Quoi! nul.le tra - hi - son?
What? Has there been no treas - on?

p *pp*

Ce deuil est sans rai - son
 Thou mourn - est with - out reas -

Revenez au 1^{er} Mouvement

- on?

p

1^o Tempo

pp

C'est bien la pi - re - pei - - ne De ne
 Ah! 'tis the sad - dest - - ness that I

ppp

sa - voir pour - - quoi, sans a - mour et sans
 can - not con - - ceive why I fret, why I

p

molto rallentando

hai - - - - - ne, Mon cœur a tant de
gricee: - - - - - *And yet deceptis my*

a Tempo

pei - - - - - ne.
 and - - - - - ness.

m. f. *m. d.*

per - den - do - si

a poco rit.

a Tempo e morendo

pp *ppp m. f.*

ariettes oubliées

III

Le rossignol qui du haut d'une
branche se regarde dedans, croit
être tombé dans la rivière. Il est
au sommet d'un chêne et toute fois
il a peur de se noyer.

(Cyrano de Bergerac)

CHANT

pp

Lent et triste

L'ombres ar. bres dans la ri - vière embruné - e
See the faint shad - ows of trees that fall on the riv - er,

PIANO

pp

Meurt comme de la fu - mé - e, Tan - dis qu'en l'air, par - mites ra - mu - res ré - elles
fad - ing a - way as they quiv - er. Whilst on the soar - ing tremulous branches a - bove

sf-p

ppp

Se plai - gnent les tour - te - rel - les Com -
is soft - ly wailing the dove. — Thou

p

pp

sempre dolcissimo

- bien ô voya - geur, — ce pa - y - sa - ge blâ - me Te mi -
 seest, O pallid wand - er - er: on shad - ows that tremb - le, close - ly thine

.scen - do un poco stringendo a Tempo
 - ra blâ - me toi - mè - - - - me Et que tristes pleu -
 in - most self re - semb. - - - - le. Thus lament all thy.

- raient dans les hautes feuil - lé - es, Tes es - pé - ran - ces noy - é -
 hopes that like dust are now scat - ter'd, thy fond - est vis - ions now shat -

- es -
 .ter'd.

Très retenu sempre acicissimo e morendo
 pp m. d. m. g. pp m. d.

paysages belges

CHEVAUX DE BOIS

Par Saint Gille
Viens nous en
Mon ayile
Alezan
(V. Hugo)

Allegro non tanto (joyeux et songre)

PIANO *ff*

The piano introduction consists of two staves. The right hand plays a melody with triplets and accents, while the left hand provides a rhythmic accompaniment with trills. The key signature is two sharps (F# and C#) and the time signature is 2/4.

The first vocal entry is on a single staff. The lyrics are: "Tour - nez, O whirl, tour.nez, and twirl,". The music features a melodic line with triplets and accents, and a piano accompaniment with trills. Dynamics include *f*, *sf*, and *f léger*.

The second vocal entry is on a single staff. The lyrics are: "bons chevaux de bois Tour - nez cent tours tour - nez mil.le tours Tour - gay mer-ry - go-round thy wood - en charg - ers, whit - er bound? O". The music features a melodic line with triplets and accents, and a piano accompaniment with trills. Dynamics include *mp*, *p*, and *f*.

The third vocal entry is on a single staff. The lyrics are: "- nez sou-vent et tournez toujours Tour - nez tour - nez au a - gain, whirland twirlin eain, gicc joy - and pride to". The music features a melodic line with triplets and accents, and a piano accompaniment with trills. Dynamics include *mp*, *mf*, *ff*, and *p*.

ff son des haut.bois *p* L'enfant tout rou - ge et la mè.re
all *mà* *ridel* *They spin-* they rock — *ba-by in red*

blanche Le gars en noir et la fille en ro - se Lune à la
frock, and men in black and girls back to back, — kust - ling and

scen - do
 chose et l'autre à la po - se, Cha - cun se paie un sou de di -
bust - ling, fuss - ing and bussing, they all en - joy their penn' orth of

ff - man - - che *mp* Tour - nez, tournez, chevaux de leur cœur, Tan -
sun - - day. O whirl a - long, mer.ry is the throng, whilst

Rien dans le ventre et mal dans la tête, Du mal en masse et du bien en
one clings, a wheel-ing, sway-ing and reel-ing, It hurts and yet go on and be

fou - - - le Tour -
speed. - - - y! O

.nez da - das, sans qu'il soit be.soin D'y - ser ja - mais de
round a - gain... shall we ply the rein? For spur and bit you

nuls é - pe.rons Pour com - man - der à vos ga.lops ronds Tour -
care not a whit. Yet troll a - way, hop-ing not for hay, play

Tempo ritenuto poco a poco

-nez, tour - nez, sans es - poir de foin
well your part, o you gees of my heart!

Et dé - pé - chez, che - vaux de leur
Fast - er and fast - er! shad - ow is

à - - - me Dé - ja voi - -
fal - - - ling; 'tis sup - - - per - -

-ci que sonne à la sou - - - pe
time, the bugl - es are cal - - - ling,

p

La nuit qui tombe et chasse la trou- - - pe
 Night fall - ling fast dis - pels the ve - eet - - - lors:

più p

3

De gais bu - veurs que leur soif af - fa - - - me
 Soon will their thirst ex - haust all the ecl - - - lors!

molto dim. e ri - te - nu - to

pp

ppp

a Tempo (le double plus lent)

pp

Tour - - - nez, tour - nez! Le ciel en ve - lours D'aestres en
 O whirl, O twirl! In the vel - vet, skies al - read - y

ppp

Encore plus lent

or se vêt len - te - ment LE - gli - se
 glim - mers man - y a star. Hark, in the

molto dim. ppp

rall.

a Tempo 1°

tinte un glas tris - te - ment. Tournez au son joy - eux des tam -
 wind a dirge from a - far... Yet whirl a - mid the songs and the

sf ppp rall. sf

.bours tour nez.
 cries, spin round!

sf ppp mp rit.

mo ren do
 Lent

ppp

aquarelles

I. - GREEN

Joyeusement animé

PIANO *pp* *leggierissimo*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand plays a steady accompaniment of eighth notes. The tempo is marked 'Joyeusement animé' and the dynamics are 'pp' and 'leggierissimo'.

p *p* *pp* *p*

Voi-ci des fruits, des fleurs, des feuil - les et des bran - ches Et puis voi - ci mon cœur
 Ac - cept these rud - dy fruits, this fol - iage from the bow - er, and this my lov - ing heart,

The first system of the vocal part includes the lyrics and a French-English translation. The piano accompaniment continues with the same rhythmic pattern as the introduction, with dynamics ranging from 'pp' to 'p'.

rit. *a Tempo* *rit.* *a Tempo*

qui ne bat que pour vous Ne le dé - chi - rez pas a - vec vos
 a ti - mid blushing flow - er But hurt it not, o love, and cast it

The second system continues the vocal and piano parts. The piano accompaniment features a 'rit.' (ritardando) followed by 'a Tempo' and another 'rit.' before returning to 'a Tempo'. Dynamics include 'p', 'pp', and 'dim.'.

dim. *rit.* *a Tempo*

deux mains blan - ches, Et qu'à vos yeux si beaux l'humble présent soit doux.
 not a - drift: — let fond - ly rest thine eyes — up on the humble gift.

The final system concludes the piece. The piano accompaniment features a 'rit.' followed by 'a Tempo'. Dynamics include 'pp' and 'ppp'.

See Jar - ri - ve
on my

pp

tout cou - vert en - co - re de ro - sé - e Que le vent du ma -
brows the trembl - ing dew - drops still are shin - ing: Chill they felt when the

pp

Un peu retenu

tin vient gla - cer à mon front Souf - frez que
cool wind of morning a - rose... Al - low me,

pp *m.g.*

serrez - - - -
tendre

ma fa - ti - gue à vos pieds re - po - sé - e Rê - ve des chers instants qui
love, to rest. At thy feet now re - clin - ing, I would fain dream of long and

p

Encore plus retenu

Andantino

caressant

la dé - las - se - ront. — Sur vo - tre
wond - er - full re - pose. — I would a -

pp *m.g.* *pp* *pp*

jeu - ne sein, lais - sez rou - ler ma tête — Tou - te so - nore en - co - re
- gainst thy bos - om dwell a while, my darl - ing, and lean a while the brows

p *p*

rit.

Plus lent

de vos der - nièr bai - sers — Laissez la s'a - pai - ser de la bonne tem - pê - te,
that knee throbb'd to thy kiss. And for - get - ting all care, I would rest as thou rest - est,

p *m.g.* *pp* *pp* *pp*

Et que je dorme un peu puisque vous re - po - sez.
and close my wear - y eyes on a fond dream of bliss.

pp *pp* *ppp*

aquarelles

II. - SPLEEN

Lent

CHANT *p* Les ro-ses é-taient tou-tes
The ros-es shone in crim-son

Lent

PIANO *p* *dim.*

Con moto

rou-ges, Et les lier-res étaient tout noirs. Chè-re, pour peu que tu te
glor-ry, and thick is - y darkened the walls. Love, 'tis but the old fold

pp *pp* *p* mais un peu en dehors

bouges, Renais-sent tous mes désespoirs. Le
stor-y: I suf-fer, pain my soul enrrolls. *poco string.* The

m.d. *pp* *pp*

1^o Tempo très doux

ciel é-tait trop bleu, trop ten-dre, La mer trop verte et l'air trop doux.
skies they were so blue, so tend-er, the sea so green, the air so sweet!

pp *pp*

Stringendo *cre scen*

Je crains toujours ce qu'est d'at.ten - dre! Quel.que fuite a. tro. ce de
 And yet I fear, a - mid the splend - our that thou schem - est cru. el de

p *m. d.* *cre - scen*

Poco a poco animato

vous. Du houx à la feuille ver.nie Et du luisant buis je suis
 .ceit. Of sal - ley and hill I am wear - y, of trees and blos - soms and

do *p*

1° Tempo

las, Et de la campagne in. fi. ni. e Et de tout, fors de
 grass, of wind and sun and clouds that pass, and of all but of

f *ff*

molto rallentando

vous, Hé. las!
 thée, A. lus!

molto dim. p *pp* *pp*