

CHANT D'AMOUR!

Poésie de A. de LAMARTINE.

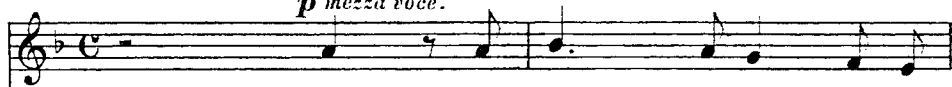
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à Madame LOUISE BRUN.

№ 17. And^{no} quasi all^{to} molto appassionato.

p *mezza voce.*

CHANT.



Viens, cher - chons une om - bre pro -

PIANO

Нар *p*



- pi - ce Jus - qu'à l'heure où de ce sé - jour — Les

fleurs fer - meront leur ca - li - ce Aux re -

- gards languissants du jour. — Voilà ton

dim. *sf* *dim.*

ciel, ô mon é - toi - le! Soulè - ve, oh! sou - lè - ve ce

p *a* *poco*

voi - - le, E - - clai - - re la nuit de ces

a *poco* *cre - - scen - - do* *mol - - to.*

lieux; — Par - le, chan - te, rê - ve, soupi - - re, Pourvu que

f *al - lar - gan - - do.*

mon re - gard at - ti - - re Un regard er - rant de tes

a Tempo.

yeux. _____
a Tempo.

p

This system shows the beginning of the piece. The vocal line starts with a whole note followed by a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

p

Lais - - se-moi parsemer de ro - ses Laten - dre

p

The second system contains the first line of lyrics. The vocal line has a melodic line with a crescendo hairpin. The piano accompaniment continues with the eighth-note pattern.

mous - se où tu t'as - - sies, — Et près du lit où tu re -

The third system contains the second line of lyrics. The vocal line continues with a melodic line. The piano accompaniment remains consistent.

- po - ses Lais - se - moi m'asseoir à tes pieds. Heu - reux

sf

sf

The fourth system contains the third line of lyrics. The vocal line concludes with a melodic line. The piano accompaniment features a crescendo hairpin and ends with a final chord. The dynamic markings *sf* (sforzando) are present.

dim. *sf* *dim.*

le ga - zon que tu fou - les, Et le bouton — dont tu dé -

dim. *p* *sf* *dim.*

p *a* *poco*

-rou - les Sous tes doigts les frai - ches cou -

p *a* *poco*

a *poco* *cre - scen - do* *mol - to*

- leurs! Heu - res ces cou - pes vermeil - les Que pressent tes lè - vres, pa -

a *poco* *cre - scen - do* *mol - to*

f *al - lar - gan - do.*

- reil - les A l'a - beil - le, a - man - te des

f *al - lar - gan - do.*

a Tempo.

fleurs! _____
a Tempo.

p

This system shows the beginning of a musical piece. The vocal line starts with a whole note followed by a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one flat, and the time signature is 4/4.

pp

Sou- viens-toi de l'heu- re bé- ni- e Où les

dim. più pp

p

The second system continues the piece. The vocal line has a melodic line with some rests. The piano accompaniment remains consistent with the first system. The lyrics are "Sou- viens-toi de l'heu- re bé- ni- e Où les".

dieux d'une ten- dre main — Te répan- di- - - rent sur ma

This system continues the musical and lyrical progression. The vocal line and piano accompaniment maintain their respective parts. The lyrics are "dieux d'une ten- dre main — Te répan- di- - - rent sur ma".

vi- - e Com- me l'ombre sur le che- min. Depuis cet- -

sf

sf

The final system on this page concludes with a dynamic change to *sf* (sforzando). The vocal line and piano accompaniment continue. The lyrics are "vi- - e Com- me l'ombre sur le che- min. Depuis cet- -".

dim. *sf*

- te heu - re for - tu - né - e, Ma vie

dim. *p* *sf*

dim. *p*

à ta vie en - chaî - né - e, Qui s'é -

dim. *p*

a *poco* *a* *poco*

- cou - le comme un seul jour, Est u - ne

a *poco* *a* *poco*

cre - scen - do *mol - to*

cou - pe tou - jours plei - ne, Où mes

cre - scen - do *mol - to*

f *accelerando*

lè - - vres à lon - - gue ha - lei - - ne Puisent l'in - no -



e *crescendo.* *ff* *al - lar - gan - do.*

- cen - - ce et l'a - mour... Puisent l'inno - cen - - ce et l'a -

e *crescendo.* *ff* *al - lar gan - - do.*

Ped. *



a Tempo.

- mour! _____

a Tempo.

p



p *smorzando.*

