

# HAI LULI!

POÉSIE

de

XAVIER DE MAISTRE.

N° 4.

MEZZO-SOPRANO ou BARYTON.

MUSIQUE

de

PAULINE VIARDOT.

Prix: 5<sup>f</sup>

Andante.

*IANO.*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Chant.

Je suis tris - te, je m'in - qui - è - te, Je ne sais

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

plus que de - ve - nir, Mon bon a - mi — de - vait ve - nir, —

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

Et je l'at - tends — i - ci seu - let - te.

Et je l'at - tends — i - ci seu - let - te.

The vocal line concludes with the lyrics. The piano accompaniment features a 'rit.' (ritardando) marking and ends with a 'surdez.' (surdez) instruction.

*p*  
 Hai lu-li! Hai lu-li! Où donc peut être mon a-mi ?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "Hai lu-li! Hai lu-li! Où donc peut être mon a-mi ?". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand, with several measures featuring arpeggiated chords.

*p*  
 Hai lu-li! Hai lu-li! ———— Où donc peut être mon a -

The second system continues the musical score. The vocal line has a long horizontal line under "Hai lu-li!" indicating a sustained note or breath mark, followed by "Où donc peut être mon a -". The piano accompaniment continues with similar patterns, including a section with a *Ped.* (pedal) marking and a diamond symbol.

- mi ?

The third system shows the vocal line with the ending "- mi ?". The piano accompaniment continues with a complex texture of chords and arpeggios, maintaining the eighth-note rhythmic foundation.

Je m'as-sieds pour fi-ler ma lai-ne, Le fil se

The fourth system begins with the vocal line lyrics "Je m'as-sieds pour fi-ler ma lai-ne, Le fil se". The piano accompaniment features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand.

cas - se dans ma main... Al - lons, je fi - le - rai de -

- main; Au - jour - d'hui je suis trop en pei - ne!

Hai lu - li! Hai lu - li! Qu'il fait tris - te

*p*

Ped.    ⊕ Ped    ⇒

sans son a - mi! Hai lu - li! Hai lu - li!

*f*

*cre - scen - do*

*rall.* *en mesure.*

Qu'il fait tris-te sans son a-mi!

*avec agitation.*

Si ja -

\_mais il de- vient vo- la- ge, S'il doit un jour m'a- ban- don -

\_ner, Le vil- la- ge n'a qu'à brû- ler, Et moi -

*cresc.*

*cresc.* *scen.*

*un peu plus lent.*  
*pp*  
 mé - me a - vec le vil - la - ge ! Hai lu - li !

*do*  
*pp*  
 Ped. ◆ Ped. ◆

Hai lu - li ! A quoi bon vi - vre sans a - mi ?

Ped. ◆ Ped. ◆ Ped. ◆

*cresc.*  
 Hai lu - li ! Hai lu - li ! A quoi bon

*plus lent.*  
*p*  
 Ped. ◆ Ped. ◆ Ped. ◆ Ped. ◆

*p*  
 vi - vre sans a - mi ?

*rituez.*