

I

Le vent dans la plaine
Suspend son haleine.
(FAVART)

ACH. DEBUSSY.

CHANT.

Lent et caressant.

pp *pp* *pp*

ritoulement. *p*

C'est l'ex - ta - se langou - reu - se

C'est la fa - tigue amou - reu - se

Un poco mosso.

pp

C'est tous les fris - sons des bois Par - mi l'étreinte des bri - ses C'est, vers les ra.

pp

P *PP* *molto rit.* *P*

- mures gri - ses, Le chœur des pe - ti - tes voix O le frère et

PP *PP* *ppp* *a tempo.*

ppp *poco a poco animato.*

frais murmu - re Ce - la gazouille et su - su - re Ce - la res -

P *di - mi - nu - en - do.* *a tempo.*

- semble au cri doux Que l'herbe a - gi - tee ex - pi -

p *di - mi - nu - en - do* *ppp*

sempre dolcissimo.

Tu dirais, sous l'eau qui vi - - - re Le - rou - lis

sempre dolcissimo.

sord des cail - lous Cette â - me qui se la -
 - men - te En cet - te plain - te dormante C'est la nô - tre, n'est - ce pas? La
 mien - ne, dis, et la tien - ne Dont s'e - xa - le l'humble an - tien - ne Par ce
 tiède soir tout bas. *molto rit e morendo.* m.d.

p *mp* *mf* *pp* *ppp* *rit* *morendo* *m.d.*

poco a poco animato *cre.* *mf* *pp* *ppp*

II

Il pleut doucement sur la ville

ARTHUR BINBACQ.

ACH. DEBUSSY.

Allegro non tanto

PIANO.

pp con sordine. *p un peu en dehors.*

triste et monotone.

p

Il pleu - - - re dans mon

cœur

Comme il pleut - sur la vil -

pp

- le

Quelle est cel - te lan -

pp

- gneur Qui pé - né -

p *p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "- gneur Qui pé - né -". The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *p* in both staves.

- tre mon cœur

p *p*

This system contains the second two staves of music. The vocal line continues with the lyrics "- tre mon cœur". The piano accompaniment continues with the same eighth-note texture. Dynamic markings include *p* in both staves.

pp *pp* 8

This system contains the third two staves of music. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. Dynamic markings include *pp* in both staves, and a fermata-like marking "8" is present above the right-hand staff.

p O bruit doux de la plui -

pp *pp* *sempre pianissimo.*

This system contains the final two staves of music. The vocal line concludes with the lyrics "O bruit doux de la plui -". The piano accompaniment continues with the sixteenth-note texture. Dynamic markings include *p* in the vocal line and *pp* in the piano part, with the instruction *sempre pianissimo.* written above the piano part.

First system of a musical score. It features a vocal line in treble clef with lyrics "e Par terre et sur les toits!". Below it are two piano staves (treble and bass clefs) with complex accompaniment. The key signature has two sharps (F# and C#).

Second system of the musical score, continuing the piano accompaniment from the first system. It includes dynamic markings such as *p* and *f*.

Third system of the musical score. The vocal line begins with the lyrics "Pour un cœur qui s'en nue". The piano accompaniment features a prominent texture of sixteenth notes in the right hand, marked with *pp*.

Fourth system of the musical score. The vocal line continues with the lyrics "O le bruit de la". The piano accompaniment continues with sixteenth-note patterns, marked with *p* and *pp*.

pluie! Il pleu - re

p

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are 'pluie!' followed by a measure rest, then 'Il pleu - re'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

sans rai - son Dans ce

p

This system contains the next two staves of music. The vocal line continues with 'sans rai - son' followed by a measure rest, then 'Dans ce'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand.

cœur qui sè - gou -

p *pp*

This system contains the next two staves of music. The vocal line continues with 'cœur qui sè - gou -'. The piano accompaniment continues with the eighth-note accompaniment in the left hand. The dynamic marking changes to *pp* in the final measure.

re Quoi! — nulle trahi - son?

Mod^{to} p ad libitum.

p

This system contains the final two staves of music. The vocal line continues with 're' followed by a measure rest, then 'Quoi! — nulle trahi - son?'. The piano accompaniment continues with the eighth-note accompaniment in the left hand. The tempo marking '*Mod^{to} p ad libitum.*' is placed above the piano part. The dynamic marking *p* is present in the piano part.

P Ce deuil est sans rai - son *pp* Revenez au 1^{er} Mouvt!

1^o Tempo. *pp*
C'est bien la pi - re pei - ne De ne

sa - voir pour - quoi, sans a - mour et sans

Molto rallentando.

hai - ne, Mon cœur a tant de

p *pp* *p*

a Tempo.

pei - ne

p *pp* *pp* *pp*

m.g. m.d.

per - den - do - ni

pp

a poco rit.

a Tempo e morendo.

f-p *pp* *pp m.g.*

III

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

STRANODE BERGERAC.

ACH. DEBUSSY.

CHANT.

pp
Lent et triste.
C ombre des ar - bres dans la ri -

- vière embruné - e Meurt comme de la fu - mé - e, Tan - dis qu'en l'air, par -

f > p *pp* *ppp*

- ni les ramures réelles Se plaignent les tourterel - les Com.

p *pp* *ppp* *sempre dolcissimo.*

- bien ó vo - ya - geur, — ce pa - y - sa - ge blé - me Te mi -

- xcen - do - un poco stringendo - a Tempo. p

- ra bléme toi - mé - me Et que toutes pleu.

pp

- raient — dans les hautes feuil - lé - es, Tes espé - ran - ces no - yé - es! no -

- yé - es!

Très retenu. *pp* *sempre decissimo e morendo.*

IV

CHEVAUX DE BOIS

ACH. DEBUSSY.

Allegro non tanto.

ff joyeux et très sonore.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a whole rest, followed by a series of eighth notes with accents and slurs, including triplet markings. The lower staff is in bass clef with the same key signature and time signature, featuring a series of trills marked with 'tr' and a dynamic marking of 'ff'.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and accents, including the lyrics 'Tour- nez, tournez,'. The lower staff continues the piano accompaniment with trills and a dynamic marking of 'p'.

The third system of musical notation consists of two staves. The upper staff contains the lyrics 'bons chevaux de bois Tour - nez cent tours tour - nez mil le tours Tour -' and features a dynamic marking of 'mp'. The lower staff continues the piano accompaniment with a dynamic marking of 'p'.

The fourth system of musical notation consists of two staves. The upper staff contains the lyrics '- nez souvent et tournez toujours Tour - nez, tour - nez au' and features a dynamic marking of 'mf'. The lower staff continues the piano accompaniment with a dynamic marking of 'p'.

ff son des hautbois *p* L'enfant tout rou - ge et la mè - re

blanche Le gars en noir et la fille en ro - se Lune a la

scen - do. chose et l'autre a la po - se, Cha - cun se paie un sou de di -

ff - man - che *mp* Tour - nez, tournez. chevaux de leur cœur, Tan -

discrètement.

p

- dis qu'au - tour de tous nos tournois Cli - gno - te l'œil

du fi - lou sournois Tour - nez au son du pis - ton vain -

ff

- queur!

ff tr. *tr.* *tr.* *tr.*

mp

C'est é - tonnant comme ça vous sou - le D'al - ler ain - si dans ce cirque bé - te:

mp

p tr. *tr.* *tr.* *tr.* *tr.* *tr.*

p Rien dans le ventre et mal dans la tête, Du mal en masse et du bien en

p *f* *f*

p *tr* *tr* *tr* *tr* *tr* *tr*

fou - - - le Tour-

f *f* *f* *f* *f*

tr *tr* *tr* *tr* *tr* *tr*

- nez da-das, sans qu'il soit besoin Du - ser ja - mais de

f *f* *f* *f* *f* *f*

nuls é - pe - rons Pour com - man - der à vos ga - lops ronds Tour -

f *f* *f* *f* *f* *f*

Tempo ritenuto poco a poco.

nez, tournez, sans espoir de foin

mf

Et dépechez, chevaux de leur

a - me. Déjà voi -

- ci que sonne à la sou - pe

p La nuit qui tombe et chasse la trou - pe

p

De gais bu - veurs que leur soif af - fa -

p

- me

pp *multo* *dim* *tr* *pp*

pp

pp a Tempo. (le double plus lent)

Tour - nez, tour. nez! Le ciel en ve - leurs Dastres en

sempre pianissimo. *ppp*

ppp

(Encore plus lent)

or se vêt len - te - ment L'E - gli - se

molto dim - pppp

tinte un glas tris - te - ment. Tournez au son joyeux des tam.

rall. a Tempo. p

- bours tour - nez.

f mp

mo - ren - do

rall. ppp

V

GREEN

ACH. DEBUSSY.

Allegro moderato.

PIANO.

pp *leggierissimo* pp

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro moderato' and the dynamics are 'pp' (pianissimo) and 'leggierissimo'.

joyeux et tendre.

Voi-ci des fruits des fleurs des feuilles et des bran-ches Et puis voi-ci mon cœur

pp pp

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'Voi-ci des fruits des fleurs des feuilles et des bran-ches Et puis voi-ci mon cœur'. The piano part continues with its accompaniment, marked 'pp'.

rit. a Tempo.

qui ne bat que pour vous — Ne le dé-chirez pas a-vec vos

rit. a Tempo. *p* *f* *pp* *p* *pp*

The second system of the vocal and piano accompaniment. The vocal line continues with 'qui ne bat que pour vous — Ne le dé-chirez pas a-vec vos'. The piano accompaniment features various dynamics including 'p', 'f', and 'pp', and includes a 'rit.' (ritardando) marking.

p diminuendo.

deux mains blanches, Et qu'à vos yeux si beaux — l'humble présent soit doux.

rit. a Tempo. *ppp* *pp*

The third system of the vocal and piano accompaniment. The vocal line concludes with 'deux mains blanches, Et qu'à vos yeux si beaux — l'humble présent soit doux.'. The piano accompaniment includes a 'rit.' (ritardando) marking and ends with 'a Tempo'.

p Jar - ri - ve

8 tout cou - vert en - co - re de - ro - sé - e Que le vent du ma.

Un peu retenu. *p* Souffrez que

8 - tin vient glacer a mon front

8 mg.

p tendre. Ré - ve des chers instants qui

7 2 7 2 7 2 7 2

mg.

Encore plus retenu

Andantino.

la de las se rout. Sur vo tre

diminuendo. *ritenuti.*

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

jeu ne sein, laissez rouler ma tête Toute so nore en co re

p

de vos derniers bai sers Laissez la s'apai sez de la bonne tem pé te,

rit. *Plus lent.* *d'une voix sommeillante.* *molto*

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

Et que je dorme un peu Puisque vous re po sez.

rit *morendo.* *ppp*

pp *ppp*

VI

SPLEEN

ACH. DEBUSSY.

CHANT. *Lent*

PIANO. *Lent*

Les roses étaient toutes

rouges, Et les lierres étaient tout noirs.

Con moto

Chère pour peu que tu te

bouges. Renais - sent tous mes désespoirs

un poco stringendo.

Le

1^o Tempo très doux.

ciel était trop bleu, trop tendre La mer trop verte et l'air trop doux

The musical score is written for voice and piano. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into four systems. The first system is marked 'Lent' and features a vocal line with a long note and a piano accompaniment with a long note. The second system is marked 'Con moto' and features a vocal line with a long note and a piano accompaniment with a long note. The third system is marked '1^o Tempo très doux.' and features a vocal line with a long note and a piano accompaniment with a long note. The fourth system is marked '1^o Tempo très doux.' and features a vocal line with a long note and a piano accompaniment with a long note. Dynamics include *p*, *pp*, *f*, and *ppp*. Tempo markings include *Lent*, *Con moto*, and *1^o Tempo très doux.*. Performance instructions include *un poco stringendo.* and *pp*.

p *sombre.* *cre* *scen*
stringendo.
 Je crains toujours ce qu'est d'attendre quelque fuite atroce de

do *poco a poco animato.* *scen*
 vous Du houx à la feuille vernie Et du luisant buis je suis

molto mosso. *1^o Tempo.*
 las, Et de la campagne in-fi-ni-e Et de tout, fou de

p *molto rallentando e morendo.*
 vous, Hé-las! *ppp*