

À Madame JEAN CRUPPI.

# NOËL DES JOUETS.

MAURICE RAVEL.

CHANT. *Pas vite.* *p très doux*

Le trou-veau ver-

PIANO. *Pas vite.* *pp* *très doux*

*2 Ped.*

ni des mou-tons Roule en tu-mul-te vers la crê-che

Les lapins tambours, brefs et rê-ches,

Cou-vrent leurs ai - gres mir-li - tons.

*pp innocemment* *pp*

*pp* *pp*

*p expressif*

Vier-ge Ma - rie, en cri - no - li - ne, Ses yeux d'é - mail

*p expressif*

sans cesse ou - verts, — En at - ten - dant Bonhomme hi-ver Veil - le Jé -

*un peu retenu* *a tempo*

sus qui se do - di - ne —

*un peu retenu* *a tempo*

*ppp* *pp*

*p*

Car, près de là, sous un sa - pin, — fur-tif, em-mi-touf - flé dans l'om-bre Du

*p* *pp* *p*

bois Bel - zé - buth, — le chien som - bre —

*cresc.*

*mf*

Guet - te l'En - fant de su - cre peint

*mf* *p* *pp*

*p très calme*  
Mais les beaux

*rall.* *a tempo*

*pp* *pp*

an - ges in - cas - sa - bles    Sus-pen-dus par-des    fils d'ar-chal

— Du haut de l'ar-buste hi - é - mal — As-su-rent la

*express. et un peu en dehors*

*p*

paix des é - ta - bles.

*pp*

un peu plus vite qu'au début et en accélérant jusqu'au *ff*

*cédez très peu*

*ppp*

*p*

Et leur vol de clin - quant ver - meil Qui cli-quette en

*ppp*

bruits sy - mé - tri - ques Sac - corde au bé -

*p* *cresc.*

tail mé - ca - ni - que Dont la voix

*mf*



grè - le bé - - - - le: „No-

*f* *portando* *ff*

The first system consists of a vocal line and piano accompaniment. The vocal line has a long note with a slur and a fermata, marked with *f*, *portando*, and *ff*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- ël! No - ël! No - ël!

**Allegro.**

*ff*

*Ped. jusqu'à la fin*

The second system continues with the vocal line and piano accompaniment. The tempo is marked **Allegro.** The piano accompaniment is more active, with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A *ff* dynamic is indicated. A pedal instruction *Ped. jusqu'à la fin* is present at the bottom.

*fff*

The third system shows the piano accompaniment continuing. The right hand has a series of chords with a rhythmic pattern, and the left hand continues with eighth notes. A *fff* dynamic is indicated.

The fourth system concludes the piano accompaniment. The right hand has a series of chords, and the left hand continues with eighth notes. The system ends with a final chord and a fermata.

# VOCALISE-ÉTUDE

(EN FORME DE HABANERA)

MAURICE RAVEL



Presque lent et avec indolence.

Presque lent et avec indolence.

*p* *Expressif.*

*mf* *p*

8<sup>e</sup>.....

Après la voix pp

2 ped

This system contains three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are grand staff notation. The middle staff features a complex texture with triplets and slurs. The bottom staff has a bass clef and includes the instruction '2 ped' at the beginning.

This system continues the musical score with three staves. The middle staff has a dynamic marking 's' (sforzando) and a slur. The bottom staff continues the bass line with various rhythmic patterns.

Cédez légèrement.

Suivez.

This system features three staves. The top staff has a dynamic marking 'p' (piano) and a slur. The middle staff has a dynamic marking 's' (sforzando) and a slur. The bottom staff has a dynamic marking 'p' (piano) and a slur.

Au mouvt!

Au mouvt!

Après la voix pp

This system contains three staves. The top staff has a dynamic marking 'p' (piano) and a trill. The middle staff has a dynamic marking 'p' (piano) and a slur. The bottom staff has a dynamic marking 'pp' (pianissimo) and a slur.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with a trill (tr) and a dynamic marking of *f*. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It follows the same three-staff layout. The top staff includes a *p* dynamic marking, a *f* dynamic marking, and a *Rubato.* instruction. The grand staff continues with accompaniment, including a *mf* dynamic marking and a *ff* dynamic marking.

Third system of musical notation. It features a *Rall.* instruction above the top staff and an *Au mouv!* instruction above the middle staff. The top staff has a *mf* dynamic marking. The middle staff has a *p* dynamic marking and another *Au mouv!* instruction. The bottom staff has a *p* dynamic marking and the instruction *Suivez.* below it.

Fourth system of musical notation, continuing the three-staff layout. It shows further development of the melodic and harmonic material from the previous systems.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines. A 'Ped.' (pedal) marking is present at the end of the system.

Second system of a musical score. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with a slur and the marking 'Ritudo.' above it. The grand staff has a piano accompaniment with a 'p' (piano) dynamic marking. The system concludes with a 'pp' (pianissimo) dynamic marking.

Third system of a musical score. It includes a single treble clef staff and a grand staff. The treble staff has a melodic line with a trill ('tr') and a 'Rall.' (Ritardando) marking. The grand staff has a piano accompaniment with a 'p' dynamic marking. The system ends with a 'Portando' marking.

Fourth system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a trill ('tr') and a 'Rall.' marking. The grand staff has a piano accompaniment with a 'pp' dynamic marking. The system concludes with the marking 'Portando. Au mou!'.

# SUR L'HERBE

Poésie de  
PAUL VERLAINE

Musique de  
MAURICE RAVEL  
(1907)



Modéré  $\text{♩} = 120$

*PIANO* *pp*

*cour*

*Plus lent*  
*expressif*

*pp*

*Ralenti*

*Presqu'au mouvt*  
*p* *mf*

L'abbé di-vague. - Et toi, marquis,  
sui-vez

*Plus lent*  
*pp* *expressif*

Tu mets de travers ta per-ruque. - Ce vieux vin de Chypre est ex-quis;

*tres* *expressif*

Moins, Ca\_margo, que vo\_tre nu\_ que.

au Mouvt

*pp*

*mp* *expressif* *p*

- Ma flam - - - me... Do, mi, sol, la, si.

*mf*

- L'ab\_ bé, ta noir\_ ceur se dé\_ voi\_ le.

*mf* **Retenez**

Plus lent

*pp avec afféterie*

-Que je meu-re, mes - da - - - mes, si Je ne vous dé-

*p expr.*

2 *ad.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Plus lent' and the dynamics are 'pp avec afféterie'. The lyrics are '-Que je meu-re, mes - da - - - mes, si Je ne vous dé-'. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and the same key signature. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'p expr.' and '2 ad.'. There are several slurs and accents throughout the piece.

Même mouvt

*pp*

croche une é - toi - le. -Je voudrais ê - tre

*pp*

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, continuing from the previous system. The tempo is marked 'Même mouvt' and the dynamics are 'pp'. The lyrics are 'croche une é - toi - le. -Je voudrais ê - tre'. The bottom staff is the piano accompaniment, continuing from the previous system. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'pp'. There are several slurs and accents throughout the piece.

Pressez

*mf*

pe - tit chien! Embrassons nos ber - gè - res, l'une Après

*pp* *p*

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, continuing from the previous system. The tempo is marked 'Pressez' and the dynamics are 'mf'. The lyrics are 'pe - tit chien! Embrassons nos ber - gè - res, l'une Après'. The bottom staff is the piano accompaniment, continuing from the previous system. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include 'pp' and 'p'. There are several slurs and accents throughout the piece.



Assez vite

1<sup>er</sup> Mouv<sup>t</sup> (Modéré)

l'au - tre, Messieurs, eh bien? Do, mi, sol,

*mp* *p*

First system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Assez vite' and '1<sup>er</sup> Mouv<sup>t</sup> (Modéré)'. The vocal line includes lyrics: 'l'au - tre, Messieurs, eh bien? Do, mi, sol,'. The piano accompaniment includes dynamic markings *mp* and *p*.

Hé! bon - soir la Lu - ne!

*p* *ppp tres doux* *Retenu*

Second system of the musical score. The vocal line continues with the lyrics 'Hé! bon - soir la Lu - ne!'. The piano accompaniment features a dynamic marking of *ppp tres doux* and a performance instruction 'Retenu'.

Un peu plus lent qu'au début

*pp* *Retenu Lent pppp* *ppp*

Third system of the musical score, consisting of piano accompaniment. It begins with the instruction 'Un peu plus lent qu'au début'. The system includes dynamic markings *pp*, *ppp*, and *pppp*, along with the performance instruction 'Retenu Lent'.

# CHANSON ESPAGNOLE

## CHANT POPULAIRE

Primée au 5<sup>e</sup> concours de la *Maison du Lied* de Moscou (1910)

Traduction française  
de la *Maison du Lied*

Harmonisation de  
**MAURICE RAVEL**

**Andantino**

CHANT

PIANO

A - dieu, va, mon homme, a - dieu, Puisqu'ils t'ont  
A - dios meu ho - mi - ño, a - dios, Ja qui te

*ten.*

**Ral.**

pris — pour la — guer . . . re Il n'est dé . sormais sur ter . re, Las! — pour —  
 mar . chas pr'a — guer . . . ra Non t'ol . vi . des d'a . pren . di . na Qui . che —

*mf* *suivez*

**len . tan . do** **a Tempo**

moi — ni ris, — ni jeu! La  
 qued' — a ca . n'a ter . ra.

**a Tempo**

*pp*

la la la la la la la la la la la la la la! La

**Ral . len . tan . do** **a Tempo**

la la la la la la la — la — la la la la la la!

**a Tempo**

*mf* *suivez* *pp*

First system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Second system of the musical score. The vocal line includes the lyrics: "Cas . til . le prend nos gar . / Cas . tel . la . nos de Cas .". The piano accompaniment continues with the same rhythmic pattern. A "ten." marking is present at the end of the system.

Third system of the musical score. The vocal line includes the lyrics: ". çons Pour faire) tri . om . pher sa . . . cau . . . se, S'en vont aus . si doux que / . til . la Tra . ta . de ben . os gal . . . le . . . gos; Can do van, van co . mo". The piano accompaniment continues with the same rhythmic pattern.

Fourth system of the musical score. The tempo marking "Ral . len . tan . do" is placed above the vocal line, and "a Tempo" is placed below it. The vocal line includes the lyrics: "ro . ses, Re . vien . nent — durs comme char . dons. / ro . ses, Can . do — ren, ren co . mo ne . gros." The piano accompaniment includes dynamic markings "mf" and "pp", and the instruction "suivez".

La la la la la la la la la la la la

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line contains the lyrics "La la la la la la la la la la la la". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Ral - len - tan - do

la! La la la la la la la la la la la la

*mf* *suivez*

*rit.*

The second system includes a vocal line and piano accompaniment. The vocal line has the lyrics "la! La la la la la la la la la la la la". Above the vocal line, the tempo marking "Ral - len - tan - do" is written. In the piano accompaniment, the instruction "*mf* *suivez*" is placed above the right hand, and "*rit.*" is written below the left hand. A double bar line with repeat dots is present at the end of the system.

**a Tempo**

la!

**a Tempo**

*pp*

The third system features a vocal line and piano accompaniment. The vocal line begins with the lyrics "la!". The tempo marking "**a Tempo**" is written above the vocal line. The piano accompaniment is marked with "*pp*". A section of the piano accompaniment is marked with a "(b)" above it.

*ppp*

The fourth system shows the piano accompaniment continuing. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The system concludes with a final chord marked with "*ppp*".



# CHANSON FRANÇAISE

CHANT POPULAIRE

LIMOUSIN

Primée au 5<sup>e</sup> concours de la *Maison du Lied* de Moscou (1910)

Harmonisation de  
**MAURICE RAVEL**

**Allegretto** **Poco rit.**

CHANT

**Allegretto** **Poco rit.**

PIANO *p* *pp*

**a Tempo**

Jean . ne . ton où i . rons - nous \_ gar . der,      Jean . ne . ton où i . rons - nous \_ gar . der  
Ja . ne . ta ount a . ni . rem \_ gar . dar,      Ja . ne . ta ount a . ni . rem \_ gar . dar

**a Tempo**

Qu'a . yons bon une heu . re ? Lan la !      Qu'a . yons bon une heu . re ?  
Qu'a . jam boun tems un' ou . ra ? Lan la !      Qu'a . jam boun tems un' ou . ra ?

Ri . te . nu . to

The first system of music consists of three staves. The top staff is a vocal line with a fermata over the final note. The middle staff is the right-hand piano accompaniment, featuring chords and melodic lines. The bottom staff is the left-hand piano accompaniment, with a bass line. The tempo marking 'Rit.' is located below the left-hand staff.

Ri . te . nu . to

**a Tempo**

The second system features a vocal line with the following lyrics: "Là-bas, là-bas, au pré-bar-ré / A-val, a-val, al prat-bar-rat;". The music is marked "a Tempo".

**a Tempo**

The piano accompaniment for the second system, showing the right and left hand parts.

The third system features a vocal line with the following lyrics: "Y'a de tant bel-les ombres Lan la! / Y'a de tant bel-les om-bres. / La de tan be-las oumbres! Lan la! / La de tan be-las oum-bras." The music is marked "a Tempo".

The piano accompaniment for the third system, showing the right and left hand parts.

Ri . te . nu . to

Ri . te . nu . to

**a Tempo**

Le pastour quit . te son — man . teau,      Le pastour quit . te son — man . teau  
*Lou pastour qui . ta soun — man . tel,      Lou pastour qui . ta soun — man . tel*

**a Tempo**

Et — fait soir Jean . net . te Lan la!      Et — fait soir Jean . net . te.  
*Per — far sieire Ja . ne . ta Lan la!      Per — far sieire Ja . ne . ta.*

Ri . te . nu . to

Ri . te . nu . to

Rit.

**a Tempo**

Jean . nette a tel . le . ment\_ jou . é,      Jean . nette a tel . le . ment\_ jou . é  
 Ja . ne . ta a ta . la . men\_ jou . gat,      Ja . ne . ta a ta . la . men\_ jou . gat

**a Tempo**

Que s'y est ou . bli . é . e, Lan la!      Que s'y est ou . bli . é . . e!  
 Que se ies ou . bli . da . da, Lan la!      Que se ies ou . bli . da . . da!

Ral . len . tan . do

Rit.

# CHANSON ITALIENNE

ROMAINE

CHANT POPULAIRE

Primée au 5<sup>e</sup> concours de la *Maison du Lied* de Moscou (1910)

Traduction française  
de la *Maison du Lied*

Harmonisation de  
**MAURICE RAVEL**

**Largamente (quasi a piacere, portando le note)**

CHANT

Pen - chée à ma fe -  
M'af - fac - cio la fi -

PIANO

*pp* *mf*

. né - tre, j'é - cou - te l'on - de, J'é -  
. nes - tra e re - do l'on - de, Fe -

. cou - te ma mi - sè - re si pro - fon - de!  
. do le mi mi - se - rie che sò gran - ne.



*p*

Je cla . me mon a . mour, nul qui ré .  
 Chia . mo l'a . mo . re mio, nun m'ar . ris .

*f*

. pon . . de Je cla . . me mon a .  
 . pon . . de Chia . . mo l'a . mo . re

. mour, nul qui ré . pon . de!  
 mio, nun m'ar . ris . pon . de.

*pp*

# CHANSON HÉBRAÏQUE

Primée au 5<sup>e</sup> concours de la *Maison du Lied* de Moscou (1910)

Traduction française  
de la *Maison du Lied*

Harmonisation de  
**MAURICE RAVEL**

**Allegro moderato**

CHANT *p*

Ma.yer. ke, mon fils,  
Me.jer. ke, main Suhn,

PIANO *pp*

Ma.yer. ke, mon fils,    ó    Ma.yer. ke, mon fils,    De . vant qui te trouves-tu là?    De .  
Me.jer. ke, main Suhn,    oi    Me.jer. ke, main Suhn,    Zi weiss tu, var wemen du stiebst?    Zi

**Più lento**  
*mf quasi recitativo*

.vant qui te trouves-tu là?    Devant lui, Roi des Rois, et seul    Roi, pè . re mien,    Devant  
weiss tu, var wemen du stiebst?    "Lifnei Me.lech Malchei ha,ulo . . . chim," To . tu, nju,    Lifnei

**Più lento**  
*mf*

lui, Roi des Rois, et seul \_\_\_\_\_ Roi, pè . re mien,      Devant lui, Roi des Rois, et seul \_\_\_\_\_ Roi.  
 "Me, lech Malchei ha, mlo . . . chim," Ta . tu . nju,      "Lifnei Me, lech Malchei ha, mlo . . . chim,"

**Tempo 1<sup>o</sup>**

pè . . . re mien.      Ma . yer . ke, mon fils,  
 Ta . . . tu . nju.      Me . jer . ke, main Suhn,

**Tempo 1<sup>o</sup>**

Ma . yer . ke, mon fils,      ô      Ma . yer . ke, mon fils,      Et      que lui demandes-tu là?      Et  
 Me . jer . ke, main Suhn,      oi      Me . jer . ke, main Suhn,      Vos      ze wes . tu bai — Ihmbet'n?      Vos

**Più lento**  
*mf quasi recitativo*

que lui de . mandes-tu là?      Des en . fants, lon . gue vie et mon \_\_\_\_\_ pain, pè . re mien.      Des en .  
 ze wes . tu bai — Ihmbet'n?      "Bo . nej, cha jei, M'sunei," \_\_\_\_\_ Ta . tu . nju.      "Bo . . .

**Più lento**  
*mf*

fants. lon.gue vie et mon pain, pé . re mien. Des en . fants, lon.gue vie et mon pain,  
 . nej, cha . jei, M'sunei," Ta . tu . nju. "Bo . . nej, cha . jei, M'sunei,"

Tempo 1<sup>o</sup>  
 pé . re mien. Ma . yer . ke, mon fils,  
 Ta . tu . nju. Me . jer . ke, main Suhñ,

Ma . yer . ke, mon fils, ó Ma . yer . ke, mon fils, Mais me dis, pourquoi des enfants? Mais  
 Me . jer . ke, main Suhñ, oi Me . jer . ke, main Suhñ, Oif vos dorfs tu Bo . nei? Oif

Più lento  
*mf quasi recitativo*  
 me dis, pourquoi des enfants? Aux en . fants on apprend la Tho . . ra, pé . re mien. Aux en .  
 vos dorfs tu Bo . nei? "Bo . . nim eis . kim ba . toi . . rok," Ta . tu . nju. "Bo . .

Più lento

fants on apprend la Tho . . . ra, pè . re mien. Aux en . fants on apprend la Tho . . . ra.  
 . nim eis . kim ba . toi . . . roh," Ta . tu . nju. "Ro . . nim eis . kim ba . toi . . . roh,"

**Tempo I<sup>o</sup>**

pi . . . re mien. Ma . yer . ke, mon fils,  
 Ta . . . tu . nju. Me . jer . ke, main Suhm,

Ma . yer . ke, mon fils, ó Ma . yer . ke, mon fils, Mais me dis, pourquoi longue vie? Mais  
 Me . jer . ke main Suhm, oi Me . jer . ke main Suhm, Oif vos darfs tu cha . jei? Oif

**Più lento**  
*quasi recitativo*

me dis pourquoi longue vie? Ce qui vit chan . te gloire au Sei . . . gneur, pè . re mien. Ce qui  
 vos darfs tu cha . jei? "Kol chai — joi . . du . . cho," Ta . tu . nju. "Kol

**Più lento**

vit chante gloire au Sei . . . gneur, pè . re mien. Ce qui vit chante gloire au Sei . . . gneur.  
 chai — joi . . du . . . cho." Ta . tu . nju. "Kol chai — joi . . du . . . cho."

**Tempo I°**

pè . . . re mien. Ma . yer . ke, mon fils,  
 Ta . . . tu . nju. Me . jer . ke, main Suhñ,

**Tempo I°**

Ma . yer . ke, mon fils, ô Ma . yer . ke, mon fils, Mais tu veux en . co . re du pain? Mais  
 Me . jer . ke, main Suhñ, oi Me . jer . ke, main Suhñ, Oif wo . darfstu M'su . nei? Oif



**Più lento**  
*quasi recitativo*

tu veux en . co.re du pain? Prends ce pain,nourris-toi, bé.nis le, pé.re mien, Prends ce  
wo darfs tu M'su . nei? "W'o . chul . to w'sowo.to uwei . rack . to," Ta . tu . nju. "W'o .

*mf*

**Più lento**

*mf*

pain,nourris-toi, bé.nis le, pé.re mien. Prends ce pain,nourris-toi, bé.nis le,  
. chul . to w'sowo.to uwei . rack . to," Ta . tu . nju. "W'o . chul . to w'sowo.to uwei . rack . to,"

*mf*

pé . . . . . re mien.  
Ta . . . . . tu . . . . . nju.

*p*

# Trois Poèmes de Stéphane Mallarmé

## I.. Soupir

à IGOR STRAWINSKY

**CHANT**

**Lent**

**PIANO**

**Lent** ♩ = 40

*ppp* *sourdine s*

♩ jusqu'à ♯

*p*

Mon à . . . me vers ton front

où rêve, ô cal . me sœur, Un au .

. tom . . ne jon . ché de ta . ches de rous . seur

Et vers le ciel er . rant de ton oeil an . gé . li . . .

*pp*

*un peu en dehors*

. . . que Mon . . te, com . me dans un jar . din mé . lan . co .

*poco cresc. . s*

*poco cresc. . . . .*

. li . . . . que, *pp* Fi . . de . . . . le, un blanc jet

\* ~~Ad~~ jusqu' à \*

d'eau sou . pi . re vers l'A . zuri

\*

*p*

Vers l'A - zur at - ten - dri d'Oc - to - bre pâle et pur \_\_\_\_\_ Qui

**Un peu plus lent**

mire aux grands bassins sa lan - gueur in - fi - nie \_\_\_\_\_

**Un peu plus lent**

*mp*

*ppp*

*ppp*

**1er Mouvt**

Et lais - se, \_\_\_\_\_ sur l'eau morte où la

**1er Mouvt**

*ppp*

fauve a . go.nie Des feuil . les erre au vent \_\_\_\_\_ et creuse un froid sil . lon,

*p* Se tra . ner le so . leil jau . ne d'un long ray .

. on.

\*

Clarens, 2 Avril, 1913



## II.. Placet futile

à FLORENT SCHMITT

**CHANT**

**Très modéré** **Ralenti** - - - -

**Très modéré . ♩ = 108** **Ralenti** - - - -

**PIANO**

*p* *rubato* *pp* *express.*

**au Mouvt!** **Très ralenti** **au Mouvt!**

**au Mouvt!** **Très ralenti** **au Mouvt!** *rubato* *pp*

**Très ralenti** **au Mouvt!** **Retenez** - - - -

*p* *portez lég!*

Princesse! \_\_\_\_\_ à jalouser le des.tin d'une Hé - bé \_\_\_\_\_ Qui poind sur cettetasse au bai

**Très ralenti** **au Mouvt!** **Retenez** - - - -

*mf* *p*

Un peu plus lent

ser de vos lè - vres J'u - se mes feux mais n'ai rang discret que d'abbé -

*pp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The tempo marking 'Un peu plus lent' is at the top. The dynamics include 'pp' (pianissimo) in the piano part.

De plus en plus lent

Et ne fi - gu - re - rai mè - me nu sur le Sè - vres -

*pp*

Detailed description: This system continues the vocal line and piano accompaniment. The tempo marking 'De plus en plus lent' is at the top. The piano part includes 'pp' (pianissimo) and features long, sustained notes in the bass clef.

Modérément animé ♩ = 132

*pp*

Detailed description: This system shows piano accompaniment for the third section. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo marking 'Modérément animé' with a quarter note equal to 132 is at the top. The dynamics include 'pp' (pianissimo).

Modérément animé

*pp*

*Ossia*

Detailed description: This system shows piano accompaniment for the fourth section, including an 'Ossia' (alternative) version. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo marking 'Modérément animé' is at the top. The dynamics include 'pp' (pianissimo). The word 'Ossia' is written vertically on the left side.

Com - me je ne suis pas ton bi - chon em - bar - bé,

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Com - me je ne suis pas ton bi - chon em - bar - bé,". The piano accompaniment is characterized by a rhythmic pattern of eighth and sixteenth notes, with some chords. The word "expressif" is written above the piano part. There are some markings like "8" and "10" above the piano part, possibly indicating fingerings or measures.

Ralentissez - - peu - - à - - peu - - -

— Ni la pas - til - le, ni du rou - ge, ni jeux mie - - vres

Ralentissez - - peu - - à - - peu - - -

The second system of the score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Ralentissez - - peu - - à - - peu - - -" and "— Ni la pas - til - le, ni du rou - ge, ni jeux mie - - vres". The piano accompaniment features a similar rhythmic pattern to the first system, with some chords and a "pp" (pianissimo) dynamic marking. The word "expressif" is also present. There are some markings like "7" and "10" above the piano part, possibly indicating fingerings or measures.

Très lent

*pp*

Encore ralenti

Etquesur moi je sais ton regard clos tombé, Blon . dedont les coiffeurs divins sont des or.

Très lent. ♩ = 72

*ppp*

Encore ralenti

1er Mouv! un peu plus lent  
*très doux*

- fé - vres ! Nommez-nous... toi de quitant de ris framboi.

1er Mouv! un peu plus lent. ♩ = 92

- sés Sejoignent entroupeaux d'agneaux apprivoisés Chez tousbroutant les vœux et bêlant aux déli - res,

Ralentissez - - - - - peu - - - - - à - -

Nommez-nous... pour qu'Amourai. lé d'un é. ven. tail M'y pei - gne flûteauxdoigts

Ralentissez - - - - - peu - - - - - à - -

peu - - - - - Très lent Encore

endor. mant ce bercail Princes - se, nommez - nous berger devossou.

peu - - - - - Très lent. ♩ = 72 Encore

ralenti Assez vif

ralenti Assez vif

Paris, Mai 1913

### III. - Surgi de la croupe et du bond

à ERIK SATIE

**Lent**

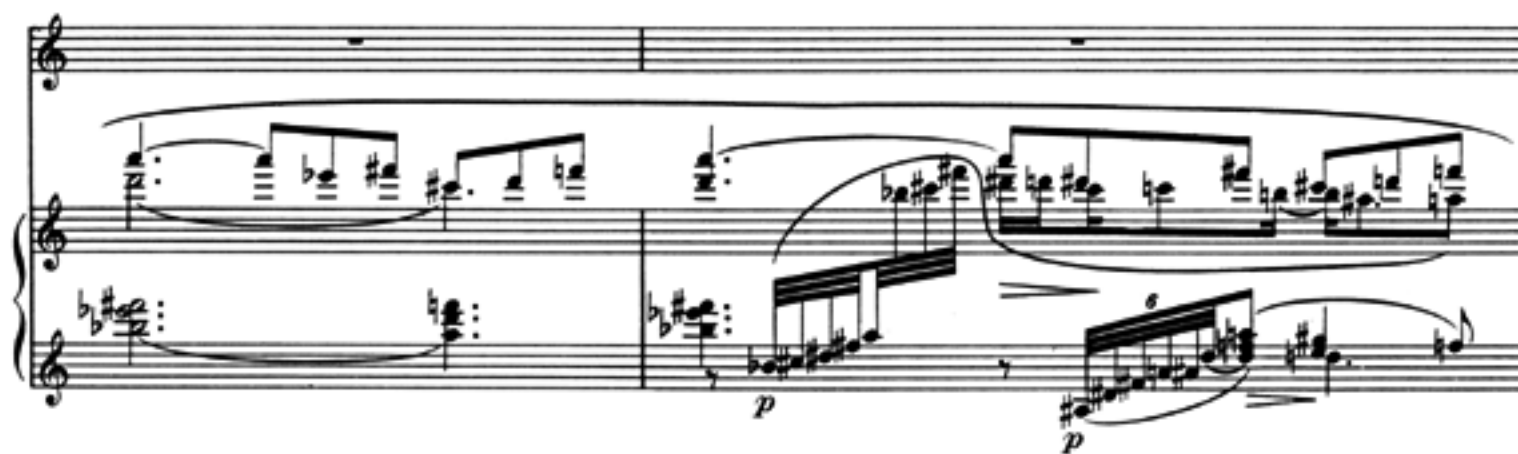
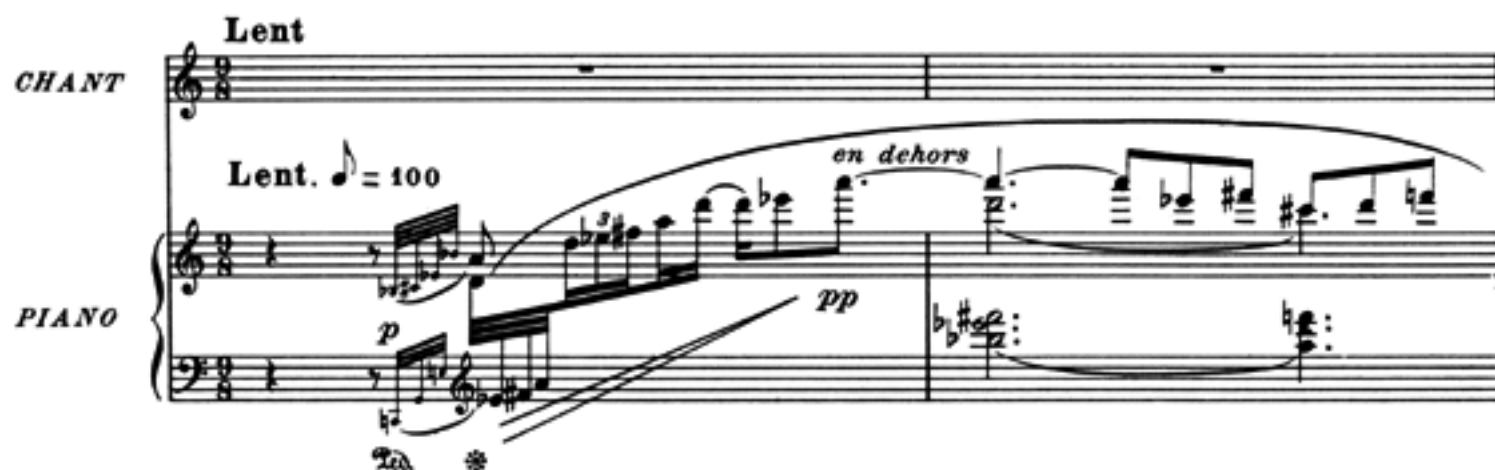
CHANT

Lent. ♩ = 100

PIANO

*p* *pp*

*en dehors*



**Plus lent**

Sur.gi de la croupe et du bond D'u.ne verre.rie é - phé .

**Plus lent. ♩ = 88**

*pp* *pp*





Ral. -

mè - re - Sans fleurir la veillée amè - re - Le col ignoré s'interrompt.

Ral. -

Je crois bien que deux bouches n'ont bu, ni son a - mant ni ma mè - re

Jamais à la même chimè - re Moi, sylphe de ce froid pla - fond!

Le pur va - se d'aucun breuva - ge Que l'i - nexhaus - ti - ble veu - va - ge - A - go -

1<sup>er</sup> Mouvt

ni - se mais ne con - sent, Na - If bai -

1<sup>er</sup> Mouvt  $\text{♩} = 100$  *un peu en dehors*

*pp*

ser des plus fu - nè - bres! A rien ex - pi -

Ralenti

rer an - non - çant U - ne ro - se dans les té - nè - bres.

Très lent

*pp*

St Jean-de-Luz  
Août 1913.