

Ernest Chausson Chanson de clowns

Op. 28, No. 1
(Bouchor)

Modéré

Fuis, mon â - me, fuis ! Je meurs sous les traits de la plus cru - el - le des vier - ges. Viens, ô mort ! Qu'on m'é - tende à la lu - eur des

p

poco f

più f *Dim.* *p*

cier - ges Dans un cer - cueil de noir cy - près .

cresc. *poco f*

Qu'on m'en se - ve - lis - se loin d'el - le Dans le blé - me lin - ceul cou -

p sost.

- vert de bran - ches d'if, Qui, par - ta - geant mon sort, a - mi sûr mais tar -

- dif, Du moins me res - te - ra fi - dè - le .

8

pp

Que pas u - ne fleur , u - ne pauvre fleur Sur ma

p

tom - be — ne soit se - mée ; Pour

moi que nul a - mi que nul - le voix ai - mée

N'ait des pa - ro - les de dou - leur .

dim. *p* *pp*

Que je sois seul a - vec mes pei - nes, Et lais - sez au dé -

- sert blan - chir mes os - se - ments, De

peur que sur ma tombe, he - lás! les vrais a - mants Ne

ver - sent trop de lar - mes vai - nes.

Ernest Chausson Chanson d'amour

Op. 28, No. 2

Modéré

p Loin de moi, *mf* loin de

mp *mf*

Detailed description: This system contains the first two staves of the score. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Modéré'. The first measure of the vocal line is a whole rest. The piano accompaniment begins with a half note chord in the right hand and a half note chord in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

moi ces lèvres que j'a - do - re Et dont le men - songe, hé - las !

3

Detailed description: This system contains the third and fourth staves. The vocal line continues with eighth and quarter notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line.

Un peu plus lent

fut si doux . Ces beaux

p

Detailed description: This system contains the fifth and sixth staves. The tempo is marked 'Un peu plus lent'. The vocal line has a long note for 'fut' followed by 'si doux' and 'Ces beaux'. The piano accompaniment features a prominent eighth-note pattern in the right hand and a bass line in the left hand. A piano (*p*) dynamic is indicated. The system concludes with a double bar line.

yeux que le ciel de mai prend pour l'au - ro - re Ces

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are 'yeux que le ciel de mai prend pour l'au - ro - re Ces'. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

yeux qui ren - draient le ma - tin ja - loux Loin de

retenu

The second system continues the musical score. The vocal line has the lyrics 'yeux qui ren - draient le ma - tin ja - loux Loin de'. The piano accompaniment continues with similar melodic and harmonic patterns. The word 'retenu' is written above the final notes of the vocal line.

moi, ——— loin de moi ces lè - vres que j'a -

The third system of the score shows the vocal line with lyrics 'moi, ——— loin de moi ces lè - vres que j'a -'. The piano accompaniment features a more active right hand with many sixteenth notes. The vocal line has a long horizontal line under the first 'moi'.

- dore Et dont le men - songe hé - las ! ——— fut ——— si

The fourth system concludes the page with the vocal line lyrics '- dore Et dont le men - songe hé - las ! ——— fut ——— si'. The piano accompaniment features a triplet of eighth notes in the right hand. The vocal line has horizontal lines under the words 'fut' and 'si'.

doux .

Mais si mal-gré tout ma douleur te

tou - che Ah ! rends -

moi , rends - moi mes bai -

- sers , Sceaux d'a - mour qui

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are '- sers , Sceaux d'a - mour qui'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

fu - rent po - sés En vain sur tes

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'fu - rent po - sés En vain sur tes'. The piano accompaniment maintains its rhythmic pattern and includes a dynamic marking of *f* (forte).

yeux tes yeux et ta

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'yeux tes yeux et ta'. The piano accompaniment includes a dynamic marking of *f* (forte).

bou - che .

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'bou - che .'. The piano accompaniment includes a dynamic marking of *p* (piano).

Ernest Chausson Chanson d'Ophélie

Op. 28, No. 3

Lent

Il est mort ay - ant bien sou - fert, Ma - da - me ; Il est par -

p *pp*

The first system of the musical score for 'Chanson d'Ophélie'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Lent'. The vocal line begins with a rest followed by the lyrics 'Il est mort ay - ant bien sou - fert, Ma - da - me ; Il est par -'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *pp* dynamic marking.

- ti ; c'est u - ne cho - se fai - te . U - ne pierre à ses pieds et —

The second system of the musical score. The vocal line continues with the lyrics '- ti ; c'est u - ne cho - se fai - te . U - ne pierre à ses pieds et —'. The piano accompaniment continues with various chords and melodic lines.

— pour po - ser sa tê - te , Un ter - tre vert .

pp

The third system of the musical score. The vocal line concludes with the lyrics '— pour po - ser sa tê - te , Un ter - tre vert .'. The piano accompaniment ends with a *pp* dynamic marking.

Sur le lin_ceil de neige _____ à plei_nes mains se_mées, Mil_le

fleurs par_fu_mées, A_vant d'al_ler sous terre a_avec lui sans re_

_tour Dans leur jeu_nesse é_pa_nou_ie Ont bu, comme u_ne frai_che

pluie, Les lar_mes du sin_cère a_mour.

p dim. pp

CHANT FUNÈBRE

CHŒUR POUR 4 VOIX DE FEMMES

Extrait de "Beaucoup de bruit pour rien" de SHAKESPEARE

Traduction française de
MAURICE BOUCHOR

English words adapted for the music
from the French version by
T. GWYNN JONES

ERNEST CHAUSSON

Op. 28

Modérément lent

SOPRANI I

SOPRANI II

Moderately slow

CONTRALTI I

CONTRALTI II

Modérément lent

PIANO

p

O Dé - es - se
God - dess of night

O Dé - es - se
God - dess of night

p

O Dé - es - se,
God - dess of night

O Dé - es - se
God - dess of night

p

ô nuit, — par - donne aux mé - chants Qui trou -

p

thou — par - don - them their wrong, Who, dri -

ô nuit, — par - donne aux mé - chants Qui trou -

thou — par - don - them their wrong, Who, dri -

- blés par la ca - lom - nie — Ont tu - é ta vier - ge bé - nie —

- ven by false ca - lum - ny — Have slain the vir - gin bles't of thee; —

- blés par la ca - lom - nie — Ont tu - é ta vier - ge bé - nie —

- ven by false ca - lum - ny — Have slain the vir - gin bles't of thee; —

p Ils font retentir leurs fu-
p Hear now resounding their la-
p Ils font re-ten-
p Hear now re-soun-

p

augmenter *dim.*
 - nè - bres chants Au - tour de la tombe ho - no - rée _____
to augment *dim.*
 - men - - ting song A - round the tomb, with ho - nour _____ dres't,
 - tir leurs fu - nè - bres chants Autour de la tombe ho - no - rée _____
 - ding their la - men - - ting song A - round the tomb, with ho - nour _____

p
 Où dort sa dé-pouil-le sa-crée —
 Where slee - peth she in sa - cred rest. —

p
 Où dort sa dé-pouil-le sa-crée —
 Where slee - peth she in sa - cred rest. —

mf
 Mêlé à nos san - glots un gémissément Ah!
 Mêlé à nos san - glots un gémissément Ah!

mf
 Mix with our sigh - ing thy own dismal cry,
 Mix with our sigh - ing thy own dismal cry,

mf
 Mêlé à nos san - glots un gémissément Ah!
 Mix with our sigh - ing thy own dismal cry,

augmenter

- glots un gémissé - ment Dé - plo - re, ô
 De - plo - re, o
mf Dé plo - re, ô nuit, sa fin cru -
 De - plo - re o night, her end for -
mf augmenter
 - ing thy own dismal cry; Dé - plo -
mf to augment De - plo - *f*
 Ah! Dé - plo - re, dé -
 De - plo - re, de -

f

nuit, sa - fin cru - el -
 night, her end for - lorn -
sfz
 - el - - - le; Ai - - - de nous à pleu - rer sur
 - lorn, *f* *And* aid thou us for her tho
 - re, dé - plo - re, ô nuit, sa fin cru - el - - le
 - re, de - plo - re o night, her end for - lorn,
 - plo - re sa fin cru - el - le Ai - de - nous à pleu -
 - plo re her end for - lorn, *And* aid thou us for

- le, Ai - de nous à pleu - rer sur el - le
And aid *thou en diminuant* *us for her* *to mourn*

el - le Ai - de nous à pleu - rer sur el - le
mourn *mf* *And aid* *thou* *us for her* *to mourn*

Ai - de nous à pleurer sur el - le
And aid *thou* *us for her* *to mourn*

- rer sur el - le A - - - mè - re - ment
her *to mourn* *Most* *bit - ter - ly!*

dim. *p*
A - - - mè - re - ment
Most *bit - ter - ly*

A - mè - re - ment A - - - mè - re - ment
Most *bit - ter - ly* *Most* *bit - ter - ly*

A - mè - re - ment A - mè - re - re -
Most *bit - ter - ly* *dim* *Most* *bit - ter -*

A - mè - re - ment A - - - mè - re -
Most *bit - ter - ly* *Most* *bit - ter -*

pp

A - mè - re - ment
Most bit - ter - ly

- ment
- ly

- ment
- ly

mp *f*

Laissez vos morts surgir, — vous, sépul - cres a - vi - des —

mp *f*

Let all your dead — a - rise, — ye graves vo - ra - ci - ous, —

mp *f*

Laissez vos morts surgir, — vous, sépul - cres a - vi - des —

mp *f*

Let all your dead — a - rise, — ye graves vo - ra - ci - ous, —

lié

p
De . me . rez vi . . des Pour un moment

p
And emp . ty thus A moment be,

p
De . me . rez vi . . des Pour un mo .

p
And emp . ty thus A moment.

mp
Tandis — que ce lu . gubre
Whilst this our sorrow fullest

mp
Tan .
Whilst

pp

mp

Tandis que ce lugubre thrène - ne Sous les ar - ceaux monte
 Whilst this our sorrow fullest dirge Be - neath the vault a -

thrène - ne Sous les ar - ceaux monte et se traî - ne
 dirge Be - neath the vault a rise and surge

mf *f*

Tandis que ce lugubre thrène - ne Sous les arceaux mon - te
 Whilst this our sorrow fullest dirge Beneath the vault a - rise

- dis que ce lu - gu - bre thrène - ne Sous les ar - ceaux monte et se
 this our sorrow ful - lest dirge Be - neath the vault a rise and

p *pp*

et se traî - ne Plain - ti - ve - ment Ah!
 rise and surge Most plain - tive - ly!

Plain - ti - ve - ment Ah!
 most plain - tive - ly!

mf *p*

et se traî - ne Plain - ti - ve - ment
 and surge Most plain - tive - ly!

traî - ne Plain - ti - ve - ment
 surge Most plain - tive - ly!

The first system of the musical score consists of six staves. The top two staves are vocal lines, each with a melodic line and a line for the lyrics "Ah!". The third and fourth staves are piano accompaniment, with the third staff starting with a forte dynamic marking *sfz*. The bottom two staves are the grand staff (treble and bass clefs) for the piano accompaniment. The music is in a minor key and features a complex, chromatic melodic line.

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics "Ah!". The third and fourth staves are piano accompaniment, with dynamics ranging from *mf* to *ppp*. The bottom two staves are the grand staff for the piano accompaniment, with dynamics ranging from *p* to *pp*. The music continues with the chromatic melodic line from the first system, now featuring more sustained notes and a softer overall texture.