

LA VERDURE DORÉE

TRISTAN DERÈME

JACQUES IBERT

I.

(Comme j'allais...)

Calme (♩ = 50)

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest. The second system shows the piano accompaniment in 4/4 time, marked 'Calme (♩ = 50)' and 'pp'. The right hand plays chords in the upper register, and the left hand plays a rhythmic pattern of eighth notes and quarter notes in the lower register.

The vocal line begins with a piano introduction marked 'P' and a fermata. The lyrics are: "Comme j'allais couvert de la poussière du voyage Heurtant aux pierres". The piano accompaniment continues with the same texture as the introduction. The first system of the vocal and piano part includes a first ending bracket with a 2/4 time signature. The second system includes a second ending bracket with a 2/4 time signature.

mf

(2/4) (4/4)

res mes san - da - les Vous é - tiez au bal - con que les gly -

mp

un peu

mf

ci - nes automna - les Enguirlan - dent de leur feuilla - ge

mp

pp

Et vous é - tiez si cal - me, si

pp

ppp (l'accomp^t à la m.g. doux et voilé)

cal - - me par.mi l'om-bre Votre vi - sage é - tait si pur —

The first system of the musical score. The vocal line is on a single staff with a treble clef, featuring a melodic line with two triplet markings. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part includes arpeggiated chords and moving bass lines.

— En ce crépuscu - le d'oc-to - bre Que je sen - tais sur mon é .

The second system of the musical score. The vocal line continues with a melodic line and two triplet markings. The piano accompaniment continues with arpeggiated chords and moving bass lines.

- pau - le Se nou - er un manteau d'a - zur — Et que dans ma poi -

augmenter - - - (2/4)

augmenter - - - (2/4)

The third system of the musical score. The vocal line includes a triplet and a dynamic marking 'augmenter'. The piano accompaniment includes a dynamic marking 'augmenter' and a time signature change to 2/4. The piano part features arpeggiated chords and moving bass lines.

(toujours pp)

trine — En se - couant , des é - tin - cel - les Mon cœur i -

f

f

p

Très ralenti... Mouvt

vre battait des ai - les

Très ralenti... Mouvt

p

pp

pp

p

poco sf

pp

ppp

II.

(Tiède azur...)

Allant (♩. = 92) *p*

Tiède a-zur

Allant (♩. = 92) *pp* (très doux)

(doux et sans hâte)

Les bouvreuils s'éveillent dans les roses Le so...

un peu *mf* ⁽⁹⁾

-leil a sé - ché les touffes des hé - li - o - tro - pes Mais la rosée

céder un peu ⁽⁶⁾ *Mouv!* *pp*

en - cor scintil - le - sur les frai - - - ses

céder un peu ⁽⁶⁾ *Mouv!*

un peu *p (clair)*

⁽⁹⁾ *Même Mouv!* *p*

C'est

Même Mouv! ⁽⁹⁾ *pp*

l'heure en ro-be verte où sou-ri-ant aux feuil-les

frai-ches Tu je-tais de l'avoine à la der-niè-re

pou-le Un pigeon gris et bleu sur les tui-les

rouges roucou . le Et le vent sou-ci-eux et tris - te des au -

pp

- tom - nes se - coue aux verts bambous des co -

Ral . . .

Ral . . .

- quil - les d'escar - got jau - ne .

Mouv! un peu *pp*

Mouv! *pp* *ppp*

III.

(Cette grande chambre...)

Modéré (♩ = 69)

p

Cet - te gran - de

pp

cham - bre... et ce lit dé - fait

pp

mf

Un rouge-gorge sur la

p

céder à peine **Mouv!** *(à part)*

branche se ba . lan - ce Ce - la vaut mieux pour lui que d'al - ler au ca -

(suiver)

ppp

- fé. *p*

Cet - te gran - de

mp *pp*

Un peu retenu - - - - -
(doucement)

chambre.. et ce lit dé - fait... Te souviens-tu de ce di -

Un peu retenu - - - - -

Un peu allant (♩ = 84)

- man - che U - ne

Un peu allant (♩ = 84)

bran - che de neige en - trait par la fe - né - tre.

Un peu allant (♩ = 84)

fleurs de pom . mier dans la tiè . deur

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A long slur covers the entire system.

Et sur la pompe et sur le cè - dre

The second system continues the musical score. The vocal line has a half rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern with eighth notes in the bass and chords in the treble. A long slur covers the entire system.

Les moi - neaux se bat - taient et rou - laient dans les

The third system concludes the musical score. The vocal line starts with a half rest, followed by eighth and quarter notes. The piano accompaniment continues with eighth notes in the bass and chords in the treble. A long slur covers the entire system. The system ends with a circled number 9 in the top right corner of the vocal staff and a circled number 8 in the top right corner of the piano staff.

flours _____ Le so - leil _____

p (avec une indifférence affectée)
 _____ séchait les flaques de pluie _____

sub. p

ped.

céder - un - peu - . - Mouv.!

céder - un - peu - . - Mouv.!

pp

mf *pp*

Ah! _____ que je m'en - nui - - e...

Il n'y a - vait ni vasques ni jet d'eau

Un pi-geon blanc dormait _____ sur le bleu des ar - doi - ses

Et quand le chat passait — sous les rouges fram - boi - ses

Les feuilles lui ver - saient des gouttes sur le dos

Mouv! (avec une *p*)

Puis la

Mouv!

légère prétention sentimentale)

lune ap - pa - rut en na - cre trans - pa -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'lune', followed by eighth notes for 'ap - pa - rut'. A fermata is placed over the final note of 'rut'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The second measure of the piano part includes a triplet of notes in the right hand.

- ren - - - te (C'est u - ne chose as - sez cou -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and then continues with eighth notes. The piano accompaniment is mostly rests, with some chords in the right hand and a simple bass line in the left hand. The tempo marking *(librement)* is placed above the vocal line.

- ran - te...)

mf *sub. pp* *(incisif)* *f*

The third system shows the vocal line with a fermata over the first measure. The piano accompaniment is more active, with a complex texture in the right hand and a bass line in the left hand. The dynamic markings *mf*, *sub. pp*, and *f* are placed below the piano part. The marking *(incisif)* is placed above the piano part. A '6' is written below the piano part in the final measure.

à Vera Janacopoulos

IV.

(Personne ne saura jamais...)

Joyeux, rythmé (♩ = 100)

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains three measures of whole rests. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The middle staff begins with a dynamic marking of *f* and contains rhythmic patterns of eighth and sixteenth notes. The bottom staff provides harmonic support with chords and moving lines. A fermata is placed over the final measure of the piano accompaniment, with a dotted line extending to the right.

Joyeux, rythmé (♩ = 100)

8

The second system of the musical score also consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains three measures of whole rests, followed by a final measure with a dynamic marking of *f* and a triplet of eighth notes. The middle and bottom staves are piano accompaniment. The middle staff begins with a dynamic marking of *p* and features a long melodic line with various ornaments and accidentals. The bottom staff provides harmonic support. A dynamic marking of *mf* is placed below the middle staff in the final measure. The word "Per." is written at the end of the system.

Per.

son ne sa u ra ja mais ———— Que je te vis cueillir des

roses ———— Au mois de Mai Sur les ro .

siers aux é ti quet tes de bois jau ne par un ciel

céder à peine **p** *Mouvt*

bleu Com . me ta ro

céder à peine *Mouvt*

f

plus doux

be Person . ne ne sau . ra jamais

3 **3** **3**

(3/4) **(2/4)** **(3/4)**

— Que tu fus douce — à ma co . lère — Au mois de Mai

(3/4) **(2/4)** **(3/4)**

pp

Que tu pleurais dans un bouquet de violettes Que les

pp

larmes mouillaient tes lèvres

Per-

pp *più* *pp (sans couvrir la*

pp

-son.ne ne sau.ra ja.mais

Troptranspa.ren . tes li . bel .

voix)

1^{er} Mouvt (très léger)

pp

1^{er} Mouvt

à peine

lulles _____ Au mois de Mai _____

à peine

8-----

7

pp

Ton lé-ger sou-ve - nir s'enfuit comme u - ne plu - me de tour - te .

Ral. - - - - - *ppp*

rel - le Au clair de lu - - - - - ne.

Ral. - - - - - 8-----

pp *più pp* *ppp*