

QUATRE POÈMES GRECS

pour Chant et Harpe

Poèmes de
La Comtesse de NOAILLES

Musique de
Louis VIERNE
Op. 60

I. Offrande à Pan

CHANT

Andante ♩ = 60

p

Cet-te tas-se de bois noi-re

HARPE
ou
PIANO

Andante ♩ = 60

p

comme un pé-pin

Où j'ai su ——— d'u-ne lame in-si-nu-ante et

B♭

du-re Sculp-ter ha-bi-le-ment la feuil-le du rai-

E♭

poco cresc.

- sin A - vec son pli, ses nœuds, sa vrilte et sa fri - su - re.

Je la con - sacre à Pan en sou - ve - nir du

dim.

jour OÙ le ber - ger Da - mis m'ar - ra - chant cet - te tas - se

p

A - près que j'y eus bu vint y boire à son

cresc.

tour. En ri-ant de me voir rou-gir de son au-

3 *cresc.* 3 3 3 3

f

- da - - - - - ce

f

E#

dim.

dim.

E# *dim.* *dim.* *Cb* *12*

p

poco cresc.

Ne sachant où trouver l'au - tel du dieu cor - nu Je lais - se mon of -

p *poco cresc.* *poco cresc.* *Cb* *12*

-frande au creux de cet - te ro - che...

Handwritten annotations in the piano part include: *Bb*, *F#*, *A*, *Bb*, *B*, *dim.*, *G#*, *p*, *Bb*, *Bb*.

Mais _____ main.tenant mon cœur à le goût conti.

- nu D'un bai - ser plus pro - fond plus du -

Handwritten annotations in the piano part include: *Bb*, *2*, *C#*, *A#*.

- rable et plus pro - - - che...

Handwritten annotations in the piano part include: *C#*, *b*, *A#*.

II. Le Repos

Andante ♩ = 60

Andante ♩ = 60

p

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in D major, 3/4 time, starting with a piano (*p*) dynamic. The melody is a simple, rhythmic pattern of eighth and quarter notes.

poco cresc.

Le plai-sir mys-tique et pa-ïen L'amour la beau-té le dé-sir Ont fait plus de

poco cresc.

The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are: "Le plai-sir mys-tique et pa-ïen L'amour la beau-té le dé-sir Ont fait plus de". The piano accompaniment is in the bass clef, providing harmonic support with chords and moving lines.

dim.

mal que de bien A mon â-me qui s'en re-vient Las-se d'ai-mer et de souf-

dim.

The vocal line continues with the lyrics: "mal que de bien A mon â-me qui s'en re-vient Las-se d'ai-mer et de souf-". The piano accompaniment continues with a *dim.* (diminuendo) marking.

.fir.

Al.

p *cresc.*

The piano accompaniment for the final phrase starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The music features a rhythmic pattern of eighth and quarter notes in both hands.

lez mon âme i - nas - sou - vi - e Dor - mir dans l'om - bre le grand

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#). The lyrics are: "lez mon âme i - nas - sou - vi - e Dor - mir dans l'om - bre le grand". The piano accompaniment includes handwritten notes such as "G", "G#", and "F#".

som - me Ay - ant rê - vé par triste en - vi - e La joie au de -

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "som - me Ay - ant rê - vé par triste en - vi - e La joie au de -". The piano accompaniment includes handwritten notes such as "Fb", "C#", "F#", "C", "Fb", "F#", "Eg", and "G". The instruction "sempre f" is written in the piano part.

la de la vi - e Et l'a - mour au des - sus des hom -

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "la de la vi - e Et l'a - mour au des - sus des hom -". The piano accompaniment includes handwritten notes such as "dim.", "p", "C#", and "Fb".

- mes

The fourth system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "- mes". The piano accompaniment includes handwritten notes such as "rall.", "dim.", and "pp".

III. Offrande à Kypris

Très lent ♩ = 54

p Clar - té du temps! Ky

Très lent ♩ = 54

p

cresc.

pris au sou - rire in - nom - bra - ble Je t'of - fre a -

cresc.

mf

- fin qu'au bras du ber - ger au - jour - d'hui Je de - meu - re joy - eu - se ar -

mf

dim.

- dente et dé - si - ra - ble Ma lam - pe con - fi - dente ai - ma - ble de la

dim.

nuit *p* Vois, je t'apporte aus -

- si ces her - bes o - do - ran - tes La sauge hu - mide où

boit l'a - beil - le dans l'é - té *p* Et le cer - feuil, plus

frais aux mains que l'eau cou - ran - te

cresc.
 Mê - le - ront leurs par - fums d'onde et de cru - di -

mf
 - té

mf *dim.*

p
 Mon sein est pu - é - ril mais mon cœur est fa ..

p

- rou - che Damé - tas le sait bien à

cresc.

l'heu - re de l'ac - cord Car la flûte est moins

vi - ve et chau - de sur sa bou - che

mf *dim.*

Que ne l'est mon bai - ser qui s'ap - pue et qui

p

mord. Le so - leil de mi - di cou - ché

dans la lu - zer - ne S'a - bat moins lour - de - ment sur la plaine et les

champs *cresc.* Que ne pè - se l'a - mour sur les corps qu'il gou - ver - ne

sempre cresc. De son dé - sir ja - loux *f* et de ses jeux méchants

p La paix des jours lé -

-gers et doux s'en est al - lé - e Oh Vé - nus Cy - pri - a

qui na - quis — de la mer Je t'offre à toi qui prends plai - sir aux eaux sa -

cresc.

-lé - es Les lar - mes de ma joue et de mon cœur — a -

f *dim.*

-mer!

mf sempre dim. *rall.* *p*

IV. Chanson pour Avril

Allegretto ♩ = 92

The piano introduction consists of two systems. The first system shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second system shows a grand staff (treble and bass clefs). The right hand features a melodic line with arched eighth notes, while the left hand plays a rhythmic accompaniment of eighth-note triplets. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The dynamic marking is *pp* (pianissimo).

Allegretto ♩ = 92

p

Tou - te la nuit la pluie lé - gè - re

The vocal line begins with a half rest followed by the lyrics 'Tou - te la nuit la pluie lé - gè - re'. The piano accompaniment continues with the same arched eighth-note pattern in the right hand and eighth-note triplets in the left hand.

a glis - sé par jets et par bonds

The vocal line continues with the lyrics 'a glis - sé par jets et par bonds'. The piano accompaniment remains consistent with the previous system.

Viens res - pi - rer au bois pro - fond l'o -

simile

The vocal line concludes with the lyrics 'Viens res - pi - rer au bois pro - fond l'o -'. The piano accompaniment ends with a *simile* marking, indicating it should continue in a similar manner. The piece concludes with a bass clef in the left hand.

-deur de la ver - dure a - mè - re

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in G major (one sharp) and contains the lyrics "-deur de la ver - dure a - mè - re". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

cresc. *dim.*

The second system of the musical score shows the piano accompaniment. It includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The piano part continues with the eighth-note rhythmic pattern.

p Ton cœur est tris - te, morne et

p

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and contains the lyrics "Ton cœur est tris - te, morne et". The piano accompaniment also begins with a piano (*p*) dynamic.

las Com - me la nais - san - te jour -

Ab

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line contains the lyrics "las Com - me la nais - san - te jour -". The piano accompaniment features a dynamic marking of *Ab* (Allegretto) and continues with the eighth-note rhythmic pattern.

- né - - e *p* El - le se - ra bien -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'né' followed by a quarter rest, then a half note 'e'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line. The key signature has two sharps (F# and C#).

- tôt fa - né - e *cresc.* l'a - mou - reuse o - deur

The second system continues the musical score. The vocal line has a half note 'tôt', a quarter rest, a half note 'fa', a quarter rest, and a half note 'né' followed by a quarter rest and a half note 'e'. The piano accompaniment continues with eighth notes. A dynamic marking of *cresc.* (crescendo) is placed above the vocal line. The key signature remains two sharps.

des li - las

The third system shows the vocal line with a half note 'des', a quarter rest, and a half note 'li' followed by a quarter rest and a half note 'las'. The piano accompaniment continues with eighth notes. A dynamic marking of *f* (forte) is placed above the vocal line. The key signature remains two sharps.

pp Au - jour - d'hui

The fourth system features the vocal line with a half note 'Au', a quarter rest, a half note 'jour', a quarter rest, and a half note 'd'hui'. The piano accompaniment continues with eighth notes. A dynamic marking of *pp* (pianissimo) is placed above the vocal line. The key signature remains two sharps.

l'âme a - pi - toy - é - e Sent pleu - rer son

The fifth system shows the vocal line with a half note 'l'âme', a quarter rest, a half note 'a', a quarter rest, a half note 'pi', a quarter rest, a half note 'toy', a quarter rest, and a half note 'é' followed by a quarter rest and a half note 'e'. The piano accompaniment continues with eighth notes. The key signature remains two sharps.

va - gue tour - ment Viens é - cou -

p *poco cresc.*

- ter l'é - gout - te - ment des feuil - les

mf

mor - tes et mouil - lé -

dim.

- es.

p

dim. *pp*