

Jean Françaix

1912 - 1991

Cinq poèmes de Charles d'Orléans

pour voix et piano
für Singstimme und Klavier
for Voice and Piano

(1946)

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PREVIEW
Low Resolution

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À vous Madame Monsieur Grémig

aux bons amis

avec toute reconnaissance

Cinq poèmes

de Charles d'Orléans

Jean Françaix

Allegro vivace

1

En re-gar - dant ces bel - les fleurs Que le temps nou - veau

- - mours pri - e, cha - cu - ne - le - ve - li - e Et

far de pi - leurs, Tant em - bau - mé - es sont do -

deurs Qu'il n'est cœur qui ne sa - jeu - ni - e En re - gar - dant ces bel - les fleurs

marcato

Que le temps nouv-eau d'A - - mours pri - e. Les oi-seaux de-

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, followed by a rest and then a phrase starting with 'Les oi-seaux de-'. The piano accompaniment consists of chords and moving lines in both hands, with some triplets indicated by a '3' over the notes.

vien-nent dan-seurs Dessus main-de bran fleu-ri Et font joy-

The second system continues the musical piece. The vocal line has a melodic line with some triplets. The piano accompaniment features a complex texture with many chords and moving lines, including triplets and a 'p' dynamic marking.

eu-se chan-ri De haute-ou-tres et té-neurs, En re-gar-

The third system shows the vocal line with a melodic line and the piano accompaniment with a 'f' dynamic marking. There are some triplets and a 'p sub.' marking in the piano part.

dant ces bel-les fleurs.

The fourth system concludes the page. The vocal line has a melodic line with a 'ppp' dynamic marking. The piano accompaniment features a 'pp' dynamic marking and a 'gliss.' marking. The system ends with a double bar line and a '8' indicating the end of the page.

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Laissez-moi penser à mon aise

Moderato

p

Laissez - moi pen - ser à mon ai - se, in - las

2

don - nez - m'en le lol - sir, Je de la mesqu... les yeux sur la bouche se

tal - se. On... maintes fois as - sail - lir, Laissez - moi pen -

à mon ai - se, Hé - las! don - nez - m'en le lol - sir.

Car, a - fin que mon cœur ra - pai - se, l'ap - pel - le Plai - sant Sou - ve -

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. The lyrics are: "Car, a - fin que mon cœur ra - pai - se, l'ap - pel - le Plai - sant Sou - ve -". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

espress.
- nir, Qui ten tôt me vient ré - jouir pour Dieu,

The second system continues the musical score. It includes the instruction *espress.* above the vocal line. The lyrics are: "- nir, Qui ten tôt me vient ré - jouir pour Dieu,". The piano accompaniment continues with similar rhythmic patterns.

ne vois pas mon ai - se, Hé - last

The third system of the score shows the vocal line and piano accompaniment. The lyrics are: "ne vois pas mon ai - se, Hé - last". The piano accompaniment features a mix of chords and moving lines.

Perdendo
sou - vent - m'en le loi - sir. Hé - - - last

The fourth and final system of the score includes the instruction *Perdendo* above the vocal line. The lyrics are: "sou - vent - m'en le loi - sir. Hé - - - last". The piano accompaniment concludes with a series of chords and a final cadence.

Allegro comodo

Pe - tit mer - cier! Pe - tit pan - nier! Pour - tant si je

n mar chan di se Qui soit du tout a vo - gui - se, Ne blâ -

mez pou c me ya gne de - nier à de - nier, C'est loin

u tre sor de Ve - ni - se, Pe - tit mer - cier! Pe - tit pan - nier!

3 *pp*

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