

Souvenir.

1543

Extrait d'œuvres inédites

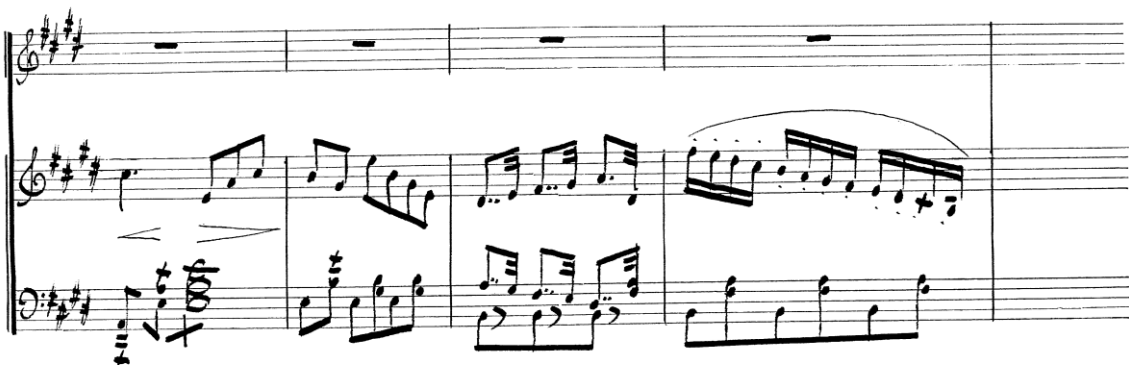
A Henri.

de Fern. Clnt. Potchast,

1844.

Romanze für Tenor, Cello u. Klavier, oder für Klavier allein.

Ch. cantabile. dolce.
Piano. *p*



Tenore
Gewiss Mond, du gehst so stille durch die Abend-

express.



wolken hin, durch die Abendwolken hin! bist so



2

Handwritten musical score for the first system, measures 1-3. The music is in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "ru- hie, und ich füh- le, dass ich oh- ne Ruhe". The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines.

ru- hie, und ich füh- le, dass ich oh- ne Ruhe

Handwritten musical score for the second system, measures 4-6. The music continues in the same key and time signature. The lyrics are: "bin, dass ich oh- ne Ruhe bin, dass ich". The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines.

bin, dass ich oh- ne Ruhe bin, dass ich

Handwritten musical score for the third system, measures 7-9. The music continues in the same key and time signature. The lyrics are: "oh- ne Ruhe bin. Trau- rig folgen". The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines.

oh- ne Ruhe bin. Trau- rig folgen

Handwritten musical score for the fourth system, measures 10-12. The music continues in the same key and time signature. The lyrics are: "mei- ne Selig- keit sei- ner Stih- len,". The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines.

mei- ne Selig- keit sei- ner Stih- len,

Handwritten musical score for the first system, measures 1-3. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The vocal line (treble clef) has lyrics: "hei-tern Bahn. O! wie hart ist das Gese-". The piano accompaniment (bass clef) features a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for the second system, measures 4-6. The vocal line (treble clef) has lyrics: "schicke, dass ich dir nicht folgen kann, dass ich". Dynamics include *f* (forte) and *pp* (pianissimo). The piano accompaniment (bass clef) continues with a rhythmic pattern.

Handwritten musical score for the third system, measures 7-9. The vocal line (treble clef) has lyrics: "dir nicht folgen kann!". The piano accompaniment (bass clef) features a rhythmic pattern.

Handwritten musical score for the fourth system, measures 10-12. The vocal line (treble clef) is silent. The piano accompaniment (bass clef) features a rhythmic pattern.

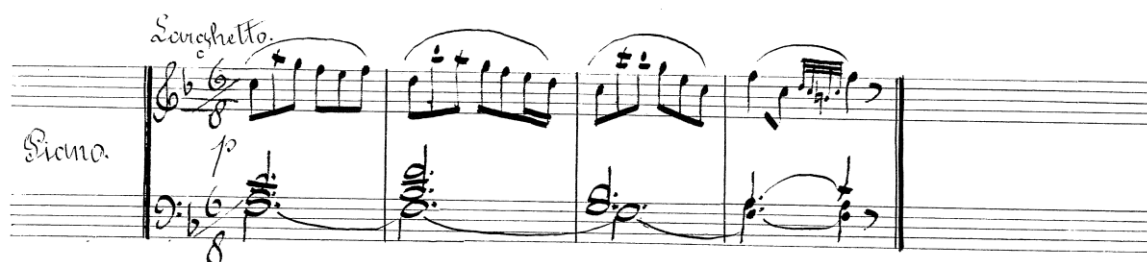
1845

Benedictus. Solo.

Messe pour Soprano, Alto, Tenor, Basse

Sorochetto.

Soprano.

*tenore solo.*

Ben *ne* *di* *ctus* *qui* *ve* *nit* *in*



no *mine* *Do* *mi* *ni*, *qui* *ve* *nit* *in* *no* *mine* *Do* *mi*



ni, *in* *no* *mine* *Do* *mi* *ni*, *be* *ne* *di*



6

Handwritten musical score for the first system, measures 6-8. The system consists of three staves. The top staff is a vocal line in G major, with lyrics "tus be-ne-di-c-tus, be-ne". The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a bass line in G major, featuring a continuous eighth-note pattern. The key signature has one sharp (F#).

Handwritten musical score for the second system, measures 9-12. The system consists of three staves. The top staff is a vocal line in G major, with lyrics "di-c-tus qui ve-nit in no-mi-ne Do-mi-ni,". The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a bass line in G major, featuring a continuous eighth-note pattern. The key signature has one sharp (F#).

Handwritten musical score for the third system, measures 13-16. The system consists of three staves. The top staff is a vocal line in G major, with lyrics "be-ne-di-c-tus qui ve-nit in no-mi-ne". The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a bass line in G major, featuring a continuous eighth-note pattern. The key signature has one sharp (F#).

Handwritten musical score for the fourth system, measures 17-20. The system consists of three staves. The top staff is a vocal line in G major, with lyrics "Do-mi-ni, in no-mi-ne Do-mi-ni". The middle staff is a piano accompaniment in G major, featuring a continuous eighth-note pattern. The bottom staff is a bass line in G major, featuring a continuous eighth-note pattern. The key signature has one sharp (F#).

ni, be-ne-dic-tus, be-ne

dic-tus qui ve-nit in no-mi-ne Do-mi-ni.

No-bis

na, ho-san-na in ex-cel-sis.

1846

Chant de "Sail", Op. 48 (Basse de "Alfieri")

Allegro.

Piano.

Basso solo.

Andante.

Chordante.

Que ta foi le dis arme, et que de sa sus-ti-ce il

fas-se taire, en fin la voix accusa-ti-ce; qu'il

ces-se contre toi d'être un su-geirui

te! Dieu dans la royau-te sou-rit à son au-

vra-ge, et Sa-roi, son a-mage, il conz

sa-cret bé-nit la sainte au-to-ri-té, la sainte au-

to-ri-te, la sainte au-to-ri-té!

1847

Daphnis. Cantate.

Allegro.
Piccolo. *mf*

Credo.
Seu-lut, Daph-nis, pri-sent Ses

ciux, par toi tout pros pi-re en ces lieux. Se

11

rall.

sol qui fut long temps stérile, ouvre à ton gré son sein fertile

rallent.

à tempo

tiède. Par toi, par toi la plus riche mois-

son vient d'ariser ce cher mantillon, ce cher mantel

lon, ce cher mantel val-lon.

12

Récit.

Compagnons, que chacun s'empresse de lui témoigner sa tenz

Esse, et, reprenant nos char-lux meaux, chan-tons, chan-

tons des car-ti-ques nouz veaux!

Andante.
Piano.
Cello
p

Tenore.

Be- free- digst mein Blut euch, so nehmt es und

lebt, be- free- digst mein Blut euch, so nehmt es und

Recit.
lebt!
Cello.
comi.
Recit.
Doch, bis noch ein ein-zig-tes

14 *à tempo*

Recit.

Teil die Sonne dem feurigen Osten ent-

à tempo

Recit.

à tempo

-schwebt, ver-gönnt mir, ver-gönnt mir den se-gnenden

à tempo

Strahl, ver-gönnt mir, ver-gönnt mir, ver-gönnt mir den

decresc.

rallenti

se-gnenden, se-gnenden, se-gnenden Strahl, den se-gnenden, se-gnenden

rallenti

al tempo 15

segnernden Strahl! Du für dich auch mein Blut, so nehmetes und

al tempo

lebt! vergönnt mir den segnernden Strahl,

ad libit.

auch mein Blut, mir den segnernden Strahl!

ad libit. *al tempo*

Andante.
Conc.

Soprano.

p

Tenore

Doch mild, o Gott, o Gott, doch mild von

Himmels-höhen, von Himmels-höhen blick auf mein Volk, mein

Volk her ab! doch mild, o Gott, von

17

Himmels höhn blick auf mein Volk her ab, blick

auf mein Volk her ab, doch mild, o Gott, blick

auf mein Volk her ab! Lass nicht sie trostlos un-ter

gehn, lass nicht sie trostlos un-ter gehen in wü-sten

c



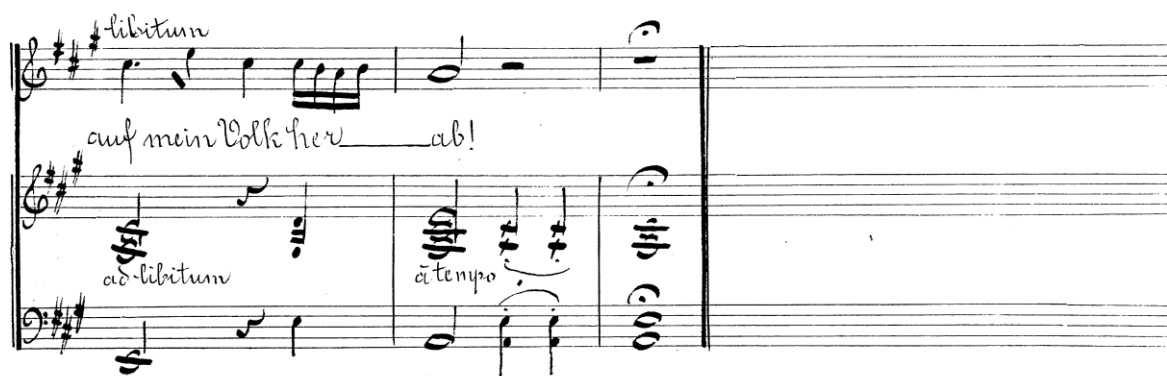
First system of musical notation. The vocal line (treble clef) contains the lyrics "Elu then grab, im mü sten". The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand.



Second system of musical notation. The vocal line continues with the lyrics "Elu then grab! doch mild, o Gott, von". The piano accompaniment continues with chords and a single-note bass line.



Third system of musical notation. The vocal line contains the lyrics "Him mels höhin, blick auf mein Volk her ab, blick". The piano accompaniment continues with chords and a single-note bass line.



Fourth system of musical notation. The vocal line contains the lyrics "auf mein Volk her ab!". The piano accompaniment includes the instruction "ad libitum" above the staff and "ad libitum" below the staff. The system ends with a double bar line and a repeat sign.

1867

Le fils du Soldat. Op. 32 (Allegretto) 27. 55. Clara Vane

19

Allegretto
Piano. *p*



Soprano

En toi des pères, Dieu de ma mère, Dieu des com-



bats, Dieu des combats! garde mon père,



garde mon frère de tout tré pas, de tout tré pas!

U.S.



20 Adagio.

Henri, 1877, 2^e Quin Sopranos.

Henri, 1877, 2^e Quin Sopranos.

Adagio.

p

En toi, j'ai pè-re,

Dieu de ma mè-re, dieu des com-bats, dieu des com-

bats! gar-de mon pè-re, gar-de mon

frère de tout très-pas, de tout très-pas!

U.S.

21

Allegro. *Meno.* *Soprano.*

En toi, j'es pè-re,

Dieu de ma mè-re, Dieu des com-bats

Dieu des com-bats! gar-de mon pè-re, gar-de mon

frè-re de tout très-pas, Se tout très-pas! *Fin.*

1867

1^{re} Expiation. Op. 34.2^{de} Romance

Chacanting.

Piano. *p*

Soprano.

Viens, ma mère, quand je suis seule, à mon cher et t'es-

soir; ah! de grâce, à mon o-reil-le, viens mui-murer le

morendo *rall.*

soir: es-poir, es-poir, viens mui-murer: es-poir, es-poir!

p *ppp* *rall.*

23

à tempo.

fine.

He-las! depuis long-temps la souffrance m'op-

à tempo

fine.

presse; de mon cœur affligé de-bordent les sanglots; et j'ai

mais une voix, pour calmer ma de-tresse, j'ai mais un soupir

gard pour sau-va-ger mes maux.

Ad. C. al Segno

Ad. C. al

Segno

Organo.
Piano. *p*

Basso.

Legst zum Bau den ersten Stein, schließ Gottvertrauen mit ihm ein,

Recit.

schließ Gottvertrauen mit ihm ein. Denn sieh, an Gottes

Recit.

Sagen ist Alles ja ge-
legen, an Gottes
Sagen ist

Cl-l-es sa ge-le-gen. *à tempo*

p

Andantino. *Adasso.*

Andantino.

Piano. *p*

1. Ge-grüßt, 2. Ge-stor-te

1. die, du trau-tes Haus, so herr-lich gro-ßen
2. fre-ue Land das Glück, das un-ter bei-nem

1. Gott er bauet! Du Friede stät te, Se gens
 2. Auch stets wohnte! Versiegt des Wissens Quell, und

1. born der Jünglings-schau, so dir ver trauet, der
 2. wankt der Ju gend-fels, der fest hier thronet, der

1. Jünglings-schau, so dir ver trauet.
 2. Ju gend-fels, der fest hier thronet?

Fine. 2. Vers.

Cllo: mod^{to}.

Piano. *mf*



Unore.

Heiße Crie bet we bet in das



Seißen süße Freuden künstlich ein; doch ein goldner



Segen krönt das Streben, welches Gott die Kinder



28

weihn, wel ches Gott die Him — der weihn.

Dar — um, wenn der Mor — gen glü — het, dar —

um, wenn der Mor — gen glü — het, sen — de Gott sein

Op — fer zu;

29

zieh, die Himmelskron' ist Gottes Spende an dem

großem Tag' der Ruh', an dem großem

Tag' der Ruh'!

Chorleitung.

Piano.

Tenore.

1. Lieblich grünen Wald und Fluren, Winters Zeichen
2. Tenor, Claus und Kletter füllet mit des Segens

1. klebte verschwand; neue Blüten, neue Blumen
2. Ueberfluss dann der Herbst, der unter frohe,

1. bringt der holde Lenx ins Land. 2. Und der Sommer
2. uns zu köstlichen Genuß. 4. Thun am Ziele

2. schließt die Blü then, schließt sie zur fe sten Frucht,
4. ist das Le ben, Al les schläft in stil ler Ruh',

2. reift mit einstem, heissem Strahle Schötze, Sie dies
 4. und des Weins ters weisse Hül le beckt Sie mü de

Handwritten musical score for "Der Frühling" by Franz Schubert. The score is written on three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The second system has a treble and bass staff with a key signature of two sharps (F#, C#) and a common time signature. The third system has a treble and bass staff with a key signature of two sharps (F#, C#) and a common time signature. The lyrics are written below the staves: "2. Zu künft'raucht." on the first system, "Er be zu 5. Der" on the second system, and "Früh ling Ser" on the third system. The tempo marking "Soco allegro." is written above the third system. The score is handwritten and includes various musical notations such as notes, rests, and bar lines.

5. Die Hand muss er liegen ein Herz, im

5. Som_mer, da gilt es die Frucht zu ge-

The first system of the musical score, measures 1-3. It features a vocal line in G major (one sharp) and 4/4 time. The lyrics are "5. Som_mer, da gilt es die Frucht zu ge-". The melody is simple, with a half note in measure 1, a quarter note in measure 2, and a half note in measure 3. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

5. win_nen; dan ist für den Cl_ebend uns

The second system of the musical score, measures 4-6. The lyrics are "5. win_nen; dan ist für den Cl_ebend uns". The melody continues with a half note in measure 4, a quarter note in measure 5, and a half note in measure 6. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

5. Se_gen be_schie_den und ü_ber dem

The third system of the musical score, measures 7-9. The lyrics are "5. Se_gen be_schie_den und ü_ber dem". The melody continues with a half note in measure 7, a quarter note in measure 8, and a half note in measure 9. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

5. Gra_be ruht hei_lig er Frie_den.

The fourth system of the musical score, measures 10-12. The lyrics are "5. Gra_be ruht hei_lig er Frie_den.". The melody concludes with a half note in measure 10, a quarter note in measure 11, and a half note in measure 12. The piano accompaniment concludes with eighth notes in the right hand and quarter notes in the left hand. The word "rallent." is written above the final measure.

1842

Josephine Dotham. Op 61. (Pondel). Tweede bedrijf.

Andantino molto.

Piano.

mf

Tenore.

Hij komt, hij komt de zonne borst, als 't huy gent hart, welk

zij nundorst wil les sen aan de versche sprongen der zik ver zuivre

koe le bron: terwijl de zee gers, schuiv van zon, (op hoop, of

zy het wildt eens vangen in don-kreen naere schoe duw

rust, Saer looze bracknoch winthont bast, met zwijnsriet en ger

spanne boogen be loeren het on no zel bloet; t welck

niet mantleest noch let sel soet, en, al te zonn mere

lijck be- dro- gen, zich rint op 'ton ver- zienst be- zet van ja- ger

ja- ght spriet wort en net:

1872.

Sorel in Bethan: Op. 61.

Vrij de bedrijf: No. 1.

Lento.

Tenore 1^o.
Och Souders tee- len t'kint, en maecken

Tenore 2^o.
Och Souders tee- len t'kint, en maecken

Basso.
Och Souders tee- len t'kint, en maecken

Lento.

Piano.
Piano.

36

Tenore.
groot met smart: het kleine treedt op t'kleet, de groote treên op t'hoort.

Basso.

Och sonder teelen thint, en maeken't groot met smart: het

kleene treedt op t'kleet, de groote treên op t'hoort.

1873-74. „Grab und Auferstehung“ Op. 67. N° 15. Choe. H. G. B. L. e. n. c. e.

Allegro moderato

Piano. *p*

Soprano.

Sch will auf-stein, und her um ge-hen

in der Stadt, in den Gassen und Straßen zu

chen, zu chen, den meine

38

See-le lie-bet; ich suchte ihn, aber fand ihn nicht,

ich suchte ihn, aber fand ihn nicht. Habt ihr ihn, den

meine See-le liebet, ge-heim? ich suchte ihn, aber fand ihn

nicht. Ich will auf ste-hen und her-um ge-hen

39

in der Stadt, in den Gassen, in der Stadt, in den

Gassen und Straßen, su — chen,

decresc. *p*

su — chen. Ich suchte, a — ber fand —

lento nicht, den mei — ne See — le lie — bet!

lento *tempo 1/2.*

40 "Grab und Auferstehung". Op. 67. Nr. 18. Chor. Der Engel.

Synto. Fürchtet euch nicht! Ihr sucht Jesus von Nazareth;

Sicno. *p*

reth; den Ge-kreuzigten; er ist er-standen, er

ist er-standen, er ist nicht hier, se-het den

Ort, wo sie ihn hin-gelegt hatten. Ge-het ein-lebts-hin, und

41

saget seinen Jüngern, und dem Petrus, Sess er auf er

standen ist: und sie so, er geht vor euch nach Ga-li-lä-a

Recit.
hin: da selbst werdet ihr ihn sehen, wie er euch ge-
Recit.

sagt hat: Ihr Alile werdet euch an mir er- gern; den es

42

Christe.

steht ge-
schrieben: Ich will den Hirten schlagen, und die

Christe.

p

Schaf werden sich zerstreuen. Nicht dem ich aber auferstanden

sein werden, will ich auch voraus gehen nach Goe-li-lä

a, nach Goe-li-lä-a.

1875.

"Othello" Chœurs Op. 69.

4^e Clte. Clte.

Cl. Basso.
Piccolo.

Clte.

Vas-tu res-té de nos rois, chère et dernière fleur d'une tige si

bel-le, hé-las! hé-las! sous le cou-teau d'une

mi-ère cruel-le te ver-ront nous tomber et ne se-ront de

44

fois? Prince aimable, dis.

nous si quelque angoisse au berceau, contre tes bras sans put

soin de te défendre; au si, dans la nuit du tombeau,

la voix du Dieu vivant ou ramènera ces Sire, la

voix en Dieu vi vant a rou ni mè tou cen Sre.

1875. "Catholice" Chœurs. Op. 69. 2^e Clte. Clir.

Cantante molto.

Tenore.

Cantante molto.

Soprano.

p

Cantante molto.

Tenore.

Ô bienheureux mil le fois l'en font que le Sei gneur

46

ai me, qui de bonne heure entend sa voix, et que ce

Dieu daigne instruire lui-même!

Loin du monde à le voir, de tous les dons des Cieux il est or

ni des souvenirs son ce, et du mi-

44

chant l'abord con ta gi eux n'al té re point son in na

cen ce, n'al té re point son in na cen

Fin.

ce, *Fin.* tel on un secret val lon, sur le bord d'une onde

pu re croît à l'abri de l'aqui lon un jeu ne

48

lis, l'amour de la na-tu-re

Allegretto

3^e Clav. M^o Solo. Clav.

1875.

Allegretto.

Allegretto.

Piano.

p *pp*

Heureux qui pour si on en ne sainte fer-veur

sen-ti-ra son âme en brô-sée! Cieux! répondez va-tro ro-

sè-e, et que la terre en fante son sou-venir!

Andantino.
Piano. *p*

Alto.
O, da blüht, wie die

Ros', wie die Ros' im Tha-le. Sie

Jungfrau, die Jungfrau von Zi-on!

50

Ih- rer Unschuld Ge- wand, ih- rer Unschuld Ge-

wand blendet im Si- lienglanz, blendet im Si- lienglanz;

im Si- lienglanz;

Myrtenkränze schmücken ihr Haar, und ein heiliger

51

Ein tel, er faltet ihr sittsam, ihr sitt sam den

Schoofs, ein heiliger Ein tel, rein von

Gut Se ge webt, faltet ihr sitt sam, fal tet,

fal tet, faltet ihr sittsam den Schoofs.

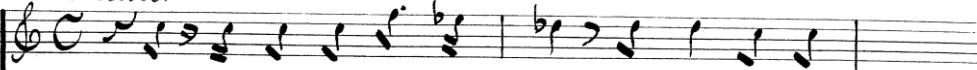
52. 1876.

Recitativo.

"Eelsozer". Op. 70. (Hans, 20. Juni 76).

Zweiter Act. 11. u. 12. Rec. Chio.

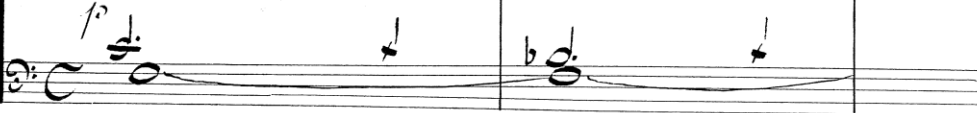
Soprano.



Alch, wir lügen gern im Staub und sahnsich er

Recitativo.

Violon.



heben dräuend über uns Babylonis eiserne

Second system of musical notation for the Soprano and Violon parts. The Soprano part continues with a treble clef and a key signature of two flats. The Violon part continues with a bass clef and a key signature of two flats.

Alch, lügen nicht Sackems Tempel in Staub und entweichten Sie

Third system of musical notation for the Soprano and Violon parts. The Soprano part continues with a treble clef and a key signature of two flats. The Violon part continues with a bass clef and a key signature of two flats.

Griecher, wehe! nicht des Altars heiliges Opfer

Fourth system of musical notation for the Soprano and Violon parts. The Soprano part continues with a treble clef and a key signature of two flats. The Violon part continues with a bass clef and a key signature of two flats.

Albacio, Sopran.

Chor.

53

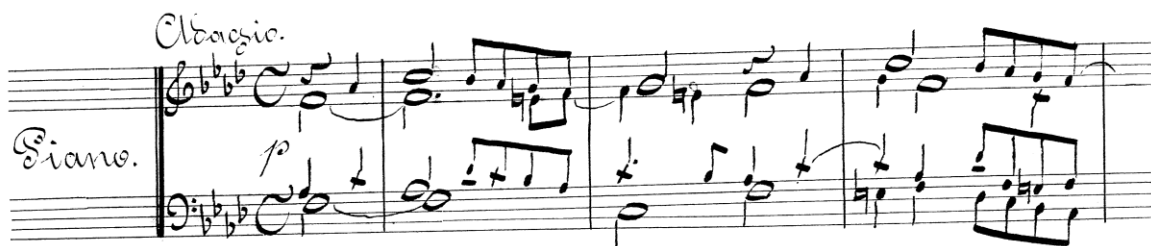
Albacio.
rüh! Endet, Brüder, das Clu — ge von ih — rer

Lä — ste — rungs Gräu — el; schwei — get, ihr Brü — der, und

he — bet den Blick weinend, weinend gen Him — mel em —

por, weinend, weinend gen Him — mel em — por!

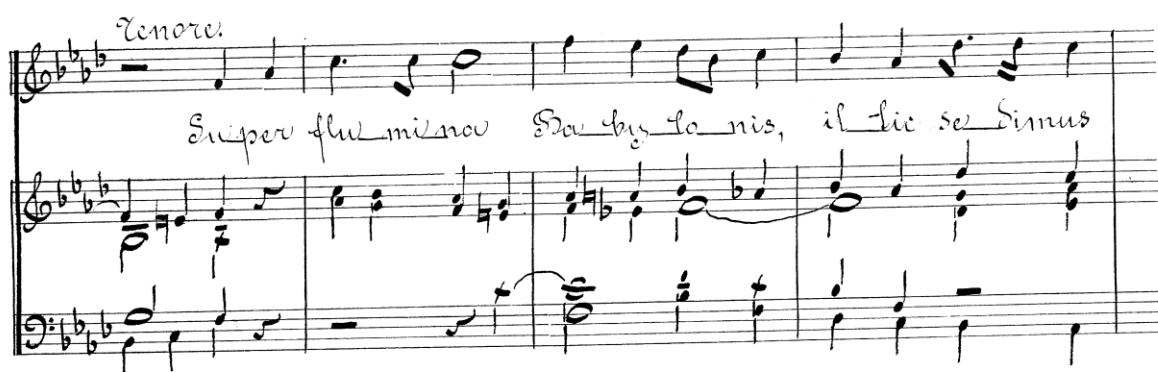
Allegro.
Siano. *p*



The first system of the musical score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a series of chords and moving lines in both hands, marked with a piano (*p*) dynamic.

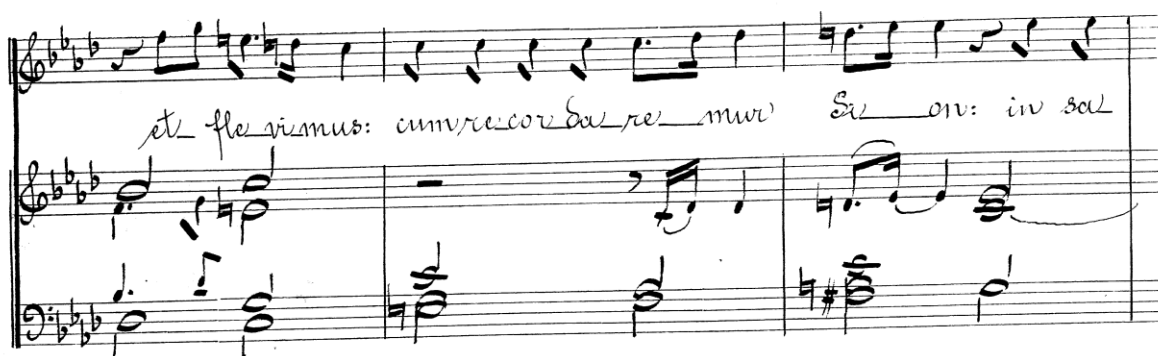
Tenore.

Super flumina Babylonis, illic sedimus



The second system introduces the Tenor part. The Tenor line is written on a single staff with a soprano clef. The lyrics "Super flumina Babylonis, illic sedimus" are written below the staff. The piano accompaniment continues on the two staves below.

et fleuimus: cum recedat remur. Si-on: in sae



The third system continues the Tenor part with the lyrics "et fleuimus: cum recedat remur. Si-on: in sae". The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

licatus in medio eius, suspensimus



The fourth system concludes the Tenor part with the lyrics "licatus in medio eius, suspensimus". The musical notation features a mix of eighth and sixteenth notes, with the piano accompaniment ending on a sustained chord.

organi no stra. qua no

do, qua no do cantabimus canti cum do mi ni

in terra a li e na, in terra a li e na?

Si obli tus fu ero tu a, Se re so lem,

56

obli-vi-e-ni de-tur dexte-ra me-a. Et si-ce-re

This system contains the first three measures of the musical piece. It features a vocal line with lyrics, a piano accompaniment on the right hand, and a bass line on the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

et lin-gue me-a for-ci-bus me-is si non me-

This system contains measures 4 through 6. The vocal line continues with the lyrics, and the piano accompaniment and bass line provide harmonic support. The musical notation includes various note values and rests.

mi-ne-ro tu-i, si non me mi-ne-ro tu-

This system contains measures 7 through 9. The vocal line features a melodic phrase with a repeat sign. The piano accompaniment and bass line continue their accompaniment.

il-lu-mi-na-do, quo-mo-do can-ta-bi-mus can-ti-cum Do-mi-ni

This system contains the final three measures of the page. The vocal line concludes with the lyrics, and the piano accompaniment and bass line provide a final harmonic setting.

57

in terra a li e na, in terra a li e na, in

rallent.

terra a li e na?

rallent.

1876. Selzer Op. 70. 27. d. Crie, Alt. Sop.

Chorus.

Piccolo.

p

Alto.

Freude, wo willst du, Freude, wo willst du? bekränze du mit

58

Sto-ßen, mit Rasen und Mägen Sie Schlätze dir,

Sie Schlätze dir! Es gebeut Bel-sa-zer!

Recit!

Recit!

à tempo

zer! Kom! Freude, komm! in Gesangs-schweb und in

à tempo

Tanz, Freude zu ihm; Freude zu ihm!

Soprano (Klein, 20. Febr. 1863) 59

Sie lie, schon lüchelt der

rallent. *al tempo*

Götterblick des Königs im Glau zu des Ses tes, im

Glau zu des Ses tes; köm, köm, es empfangt Königs und

Gast, zuckzend dich, zuckzend dich O du nahst, o

acceler. *cresc.* *p* *acceler. cresc.*

60 rando à tempo

Sie nahst! Sie! Sie!

rando à tempo

Sie, dich grüßt Tanz und Gesangs, dich grüßt

Tanz und Gesangs.

Recitatif.

Solo. Une mère? Est-ce un

Andante.

Sicmo. *p*

rière? Oh! non; car, dans mon âme, je me souviens trop bien de

cette douce femme, dont l'âme m'a tant de fois, me sui-

vait pas à pas! Je me souviens trop bien de

62

ce baiser su-prême qu'il le mit sur mon front à l'heure où, froide et

blé me, et le me vit lais-ser ar-ra-cher de ses bras.

Allegro. Cliv.

Allegro. Cliv.

Mais, aujourd'hui, ma dou-leur so-le-tai-re en vain l'appelle et l'in-

voque en pleurant, en vain l'appelle et l'invoque en pleurant, en

vain l'appelle et l'invoque en pleurant; je reste seul, et je

n'ai plus de mère, pauvre petit,

pauvre petit enfant!

64

Handwritten musical score for the first system, measures 64-65. The music is in G major (one sharp) and 4/4 time. The vocal line (treble clef) has lyrics: "je res-te seule et je n'ai plus de mè-re;". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Handwritten musical score for the second system, measures 66-68. The lyrics continue: "pauvre pe-tit; pauvre pe-tit enfant, pauvre pe-". The musical notation follows the same style as the first system, with a vocal line and piano accompaniment in G major and 4/4 time.

Handwritten musical score for the third system, measures 69-70. The lyrics are: "tit en-fant". The system concludes with a double bar line. Below the musical notation, there is a handwritten note: "Ed. A. Gauthier, 1878, vacances d'automne."

