

QUATRE CHANSONS

for soprano, violin, and piano

POETRY BY
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Quatre Chansons

Soprano/Violin/Piano

\$12.00 MHS 01-21

Le voyage

(The Voyage)

Etonnantes voyageurs! quelles nobles histoires
Nous lisons dans vos yeux profonds comme les mers!
Montrez-nous les écrins de vos riches mémoires,
Ces bijoux merveilleux, faits d'astres et d'éthers.

Nous voulons voyager sans vapeur et sans voile!
Faites, pour égayer l'ennui de nos prisons,
Passer sur nos esprits, tendus comme une toile,
Vos souvenirs avec leurs cadres d'horizons.

Dites, qu'avez-vous vu?

*Wondrous travellers, what noble stories
We read in the deep seas of your gaze!
Show us your memory's chest, and the glories
Streaming from marvelous jewels made out of stars and rays!*

*We, too, would roam without a sail or steam,
And to combat the boredom of our jail,
Would stretch, like canvas on our souls, a keepsake,
Framed in horizons, of the seas you sail.*

What have you seen?

Charles Baudelaire

Le voyage

Charles Baudelaire

Martha Helen Schmidt

$\text{♩} = 108 - 120$

Violin

Voice

f

f

E-ton-

Ped.

Ped.

Ped.

5

5

nants _____ vo - ya geurs! _____ E - ton-nants vo - ya - geurs! _____

5

Pedal Score Only

This musical score is for 'Le voyage' by Charles Baudelaire, arranged by Martha Helen Schmidt. It consists of two staves: Violin (top) and Voice (bottom). The key signature is A major (two sharps). The tempo is indicated as $\text{♩} = 108 - 120$. The score features several measures of sixteenth-note patterns in the Violin part, with dynamic markings *f* and *f*. The Voice part has sustained notes and rests. Performance instructions *Ped.* appear three times, indicating pedal points. The lyrics "E-ton-nants vo - ya geurs!" are written below the vocal line. A large watermark "Pedal Score Only" is diagonally across the page.

When the same repeated chords appear in a measure Pedal once only

9

mf

9

mf

quel-les no - bles his -toir - es Nous li - sons dans vos

9

mf

14

8va--

f

f

yeux pro - fonds com - me les mers!

14

f

19

Mon - trez - nous les éc - rins de vos

19

23

ri - ches mé - moi - res,

23

27

mf

27

Ces bi - joux mer - ven - leux,

27

mf

32

f

subito p

32

f

faits d'as - tres et d'é - thers.

32

f

subito p

cresc. -

cresc. -

f

f

Nous vou - lons vo - ya - ger san va - peur et sans voi - le!

mf

mf

Fai - tes, pour é - ga - yer l'en - nui de nos pri -

mf

49

f

f

sons, _____

49

f

f

49

f

molto rit.

Tempo I

p

f

f

Pas - ser sur nos es -

54

molto rit.

Tempo I

f

59

8va

prits, _____

ten - dus com-me u - ne

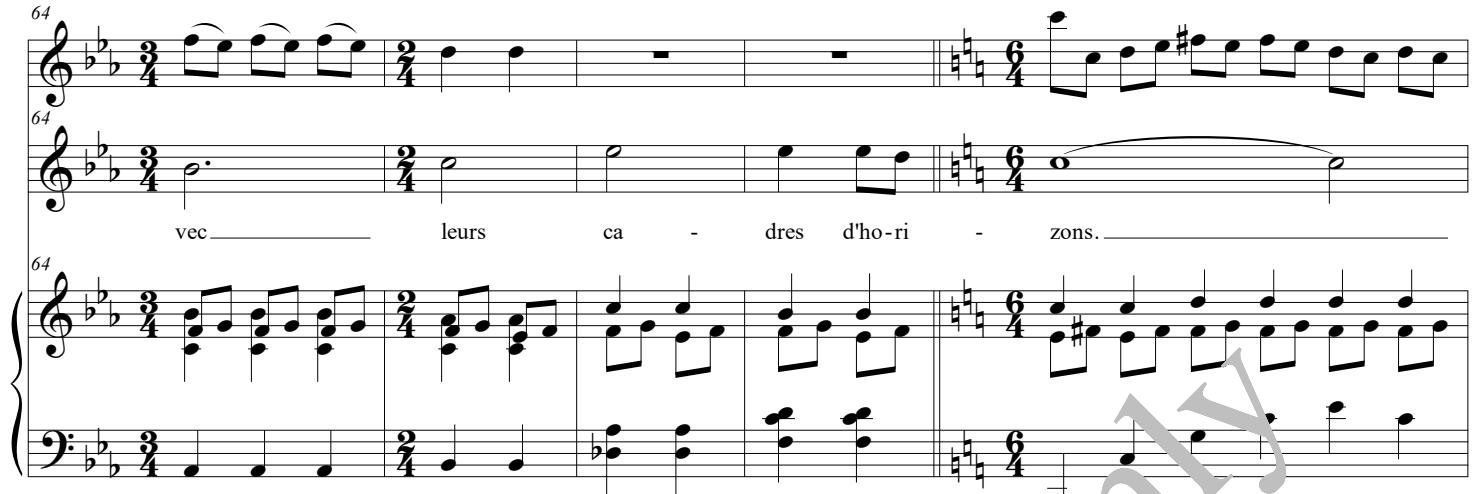
toi - le, Vos sou-ve - nirs a -

59

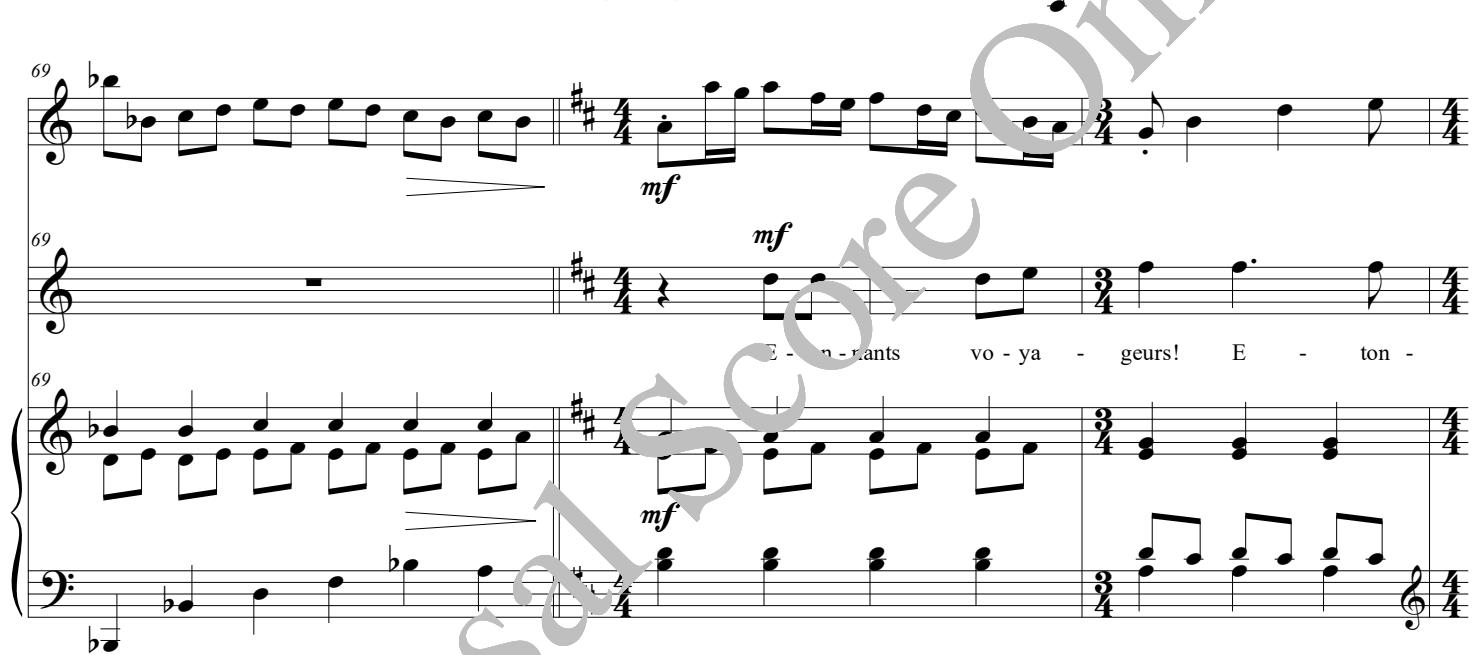
59

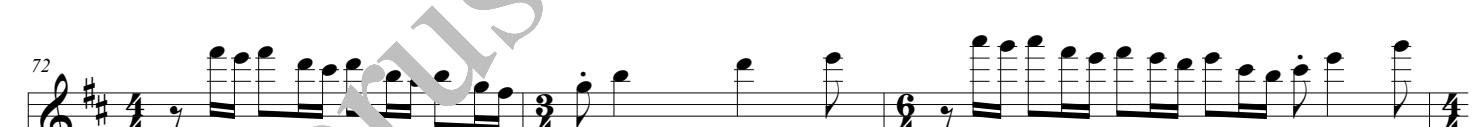
59

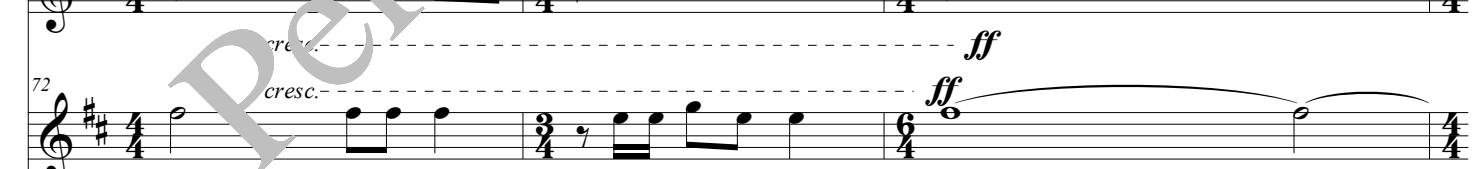
This musical score page contains six staves of music. The top three staves are for the piano, with dynamics *f*, *mf*, *f*, *f*, *f*, *molto rit.*, *p*, *f*, *f*, and *Tempo I*. The bottom three staves are for the voice, with lyrics "sons, _____", "Pas - ser sur nos es -", "prits, _____", "ten - dus com-me u - ne", "toi - le, Vos sou-ve - nirs a -", and "Tempo I". The piano part includes various chords and eighth-note patterns. The vocal part includes sustained notes and eighth-note patterns. A large diagonal watermark reading "Perusal Score Only" is overlaid across the page.

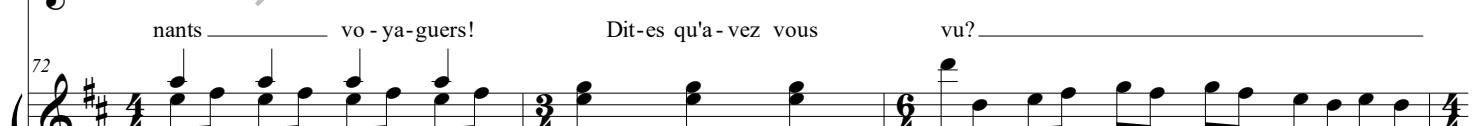
64


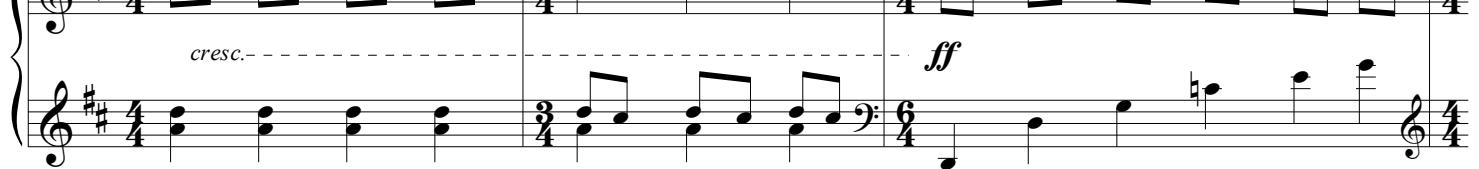
 64
 vec _____ leurs ca - dres d'ho-ri - zons.

 64


 69


 69
 - - - - -
 69
 3 - on - nants vo - ya - geurs! E - ton -
 69


 72


 72
 cresc.
 72
 nants vo - ya - guers! Dit-es qu'a - vez vous vu?
 72


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Perusal Score Only

Le bois amical

(The friendly wood)

Nous avons pensé des choses pures
Côte à côté, le long des chemins,
Nous nous sommes tenus par les mains
Sans dire . . . parmi les fleurs obscures;

Nous marchions comme des fiancés
Seuls, dans la nuit verte des prairies;
Nous partagions ce fruit de féeries
La lune amicale aux insensés.

Et puis, nous sommes morts sur la mousse,
Très loin, tout seuls parmi l'ombre douce
De ce bois intime et murmurant;

Et là-haut, dans la lumière immense,
Nous nous sommes trouvés en pleurant
O mon cher compagnon de silence!

*We have thought of pure things
Side by side, along the paths,
We are holding each other's hands
Without speaking...among the unseen flowers.*

*We walked like the betrothed
Alone, in the night of green pastures;
We shared the fruit of fairies
The moon friendly to the senseless.*

*And then, we were dead on the moss
Far away, alone among the delicate shadow
Of this wood, intimate and murmuring.*

*And over there, in the immense light,
We found ourselves weeping
O my dear companion of silence.*

Paul Valéry

Le bois amical

Paul Valéry

Martha Helen Schmidt

$\text{♩} = 58 - 63$

Violin

Voice

8^{va}

5

9

9

Nous a - von pen - sé des chos-es pur - es Côte à côté, le long des che - mins,

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The musical score consists of four staves. The top two staves are for the Violin and Voice, both in treble clef and common time. The bottom two staves are for the Piano, with the left hand in bass clef and the right hand in treble clef, also in common time. Measure 1 starts with the Violin and Voice playing eighth-note patterns. Measure 2 begins with a piano introduction. Measures 3-4 show the Violin and Voice continuing their patterns. Measure 5 introduces a dynamic change to *mp*. Measures 6-7 continue the patterns. Measure 8 starts with a piano introduction. Measures 9-10 show the Violin and Voice continuing their patterns. The lyrics "Nous a - von pen - sé des chos-es pur - es Côte à côté, le long des che - mins," are written below the vocal line in measure 9. Measures 11-12 continue the patterns.

13

Nous nous som-mes te - nus _ par les mains Sans di - re..... par-

14

15

17

mi _ les _ fleurs _ obs - cu - res; Nous mar - chions

18

19

21

com-me de r - cés Seuls, dans la

22

23

25

 25

 29

 29

 33

 33

 33

Perusal Score Only

37

 37

 37

 41

 41

 haut, dans la lu - mière im - men - se, Nous nous som - mes trou-vés en pleu -

 41

 Molto rit.

 45

 Molto rit.

 rant O mon cher com-pa - gnon de si - len - ce,

 45 Molto rit.

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Le Pont Mirabeau

(The Mirabeau Bridge)

Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

Les mains dans les mains restons face à face
Tandis que sous
Le pont de nos bras passe
Des éternelles regards l'onde si lasse

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

L'amour s'en va comme cette eau courante
L'amour s'en va
Comme la vie est lente
Et comme l'Espérance est violente

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

Passent les jours et passent les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule la Seine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

*Under the Mirabeau bridge the Seine
Flows and our love
Must I be reminded again
How joy came consistently after pain*

*Night comes the hours chime
The days go I remain*

*Hands within hands we gaze face to face
While underneath
The bridge of our arms passes
The loose wave of our gazing which is unbroken*

*Night comes the hours chime
The days go I remain*

*Love falls away like this water flowing
Love falls away
How slow life is in its going
And hope is so violent*

*Night comes the hours chime
The days go I remain*

*The days and weeks pass and are gone
Neither time that is past
Nor previous loves reappear
Under the Mirabeau bridge flows the Seine*

*Night comes the hours chime
The days go I remain*

Guillaume Apollinaire

Le Pont Mirabeau

Guillaume Apollinaire

Martha Helen Schmidt

♩ = 63 - 69 Larghetto

Violin

Voice

Sous le pont Mi-ra - beau cou - le la Sei-ne Et nos a - mours raut-il qu'il m'en sou-

8

8va rit.

a tempo

mf

8

mf

rit. mf a tempo

vien - ne La joie ve-rait to - jours a - près la pei - ne Vien - ne la nuit son-ne

8

mf

rit. a tempo

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14

l'heu - re Les jours s'en vont je de - meu-re

14

21

Les mains dans les mains res-ton-s fa-ce à fa - ce Tan-dis que sous Le pont de

21

27

nos bras pas - se Des é-ter - nel-es re-gard l'on-de si las - se Vien - ne la nuit son-ne

27

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56

l'heu - re Les jours s'en vont je de - meu-re _____

56

l'heu - re Les jours s'en vont je de - meu-re _____

56

(8^{va}) - - - - -

63

a tempo

p

Pas - sec les - jours et pas - sent -

63

a tempo

p

67

mf

f

les se - mai - nes Ni __ temps pas-sé Ni __ les a - mours re - vien-ent Sous le pont Mir - a-beau

67

mf

f

4

72

cou - le la Sei - ne Vien - ne la nuit son - ne l'heu - re Les

72

cou - le la Sei - ne Vien - ne la nuit son - ne l'heu - re Les

78

jours — s'en vont — je de - met - re —

78

jours — s'en vont — je de - met - re —

Coupe de foudre

(Love at first sight)

J'aime, j'aime:
Jai bu un bon coup de vertige.
Moi si analyste, d'une ame si myope,
Je me sens tout solennel.
Et je vais par les rues.
Le Luxembourg est plech d'une grande
Allegrese des cloches.
Se elle ne m'aime pas,
Si je ne dois pas l'avoir absolument,
Qu'importe ?
J'aime cela me suffit,
je me sens généreux celeste,
humain, palpitant,
si plein de chose que je n-ose me regardez
entre quatre-z-yeux.
Et tout ça sans blague.

*I am in love, I am in love:
I have drunk a good dizzying swig.
I with an analytical mind and a nearsighted soul
Now feel totally solemn.
And I walk along the streets.
The Luxembourg Gardens are flooded with
A great jubilant bells.
If she doesn't love me,
If she can't be mine alone,
What difference will it make?
I am in love, that will suffice;
I feel generous, heavenly,
Human, quivering,
So filled with things that I dare not
Look at my eyes.
And all that without joking.*

Jules Laforgue

Coup de foudre

Jules Laforgue

Martha Helen Schmidt

$\text{♩} = 80$

Violin Voice

The musical score consists of two staves. The top staff is for the Violin, which starts with a dynamic *f*. The bottom staff is for the Voice, which remains silent throughout the first section. The score is in common time, with a key signature of two sharps. The vocal line features eighth-note patterns with tenuto markings above specific notes. The Violin part consists of six measures of sixteenth-note patterns. The vocal part begins at measure 4 with eighth-note patterns, followed by a measure of silence, then resumes with eighth-note patterns. The score concludes with a dynamic *f* and lyrics "J'ai - me, j'ai - me: j'ai".

* Always use tenutos when you encounter this rhythm pattern

7

bu en _ bon ___ coup de - ver - ti - ge. _____ Moi __ si __ a - na - lys - te,

II

f = *mf*

d'une ____ âme si my - op - e, _____ je me sens Tout sol-en - nel. _____

mf

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22 Molto rit. dim. - - - - - mp

22 Slower ♩ = 56 - 58 Si el - le ne

22 Molto rit. dim. mp

25

25 m'ai - me pas si je ne dois Pas l'a - voir ab-so-lu - ment, qu'impor -

Tempo I

accel.

mf

Tempo I

accel.

mf

Tempo I

29

29

- te J'ai - me ce - la__ me suf - fit, __

29

33

33

33

je me sens gé - né - reux,

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37

f

37

f

cé - les - te, hu - main,___ pal - pi - tant, si___ plein ___ de

37

f

40

ff

40

ff

cho - - ses que je___ re - gar - dez___ en - tre *qua-trez yeux.

43

43

43

43

43

47

47

47

47

7

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Le voyage

Charles Baudelaire

Martha Helen Schmidt

$\text{♩} = 108 - 120$

The image shows a page of sheet music for a solo instrument, possibly flute or oboe. The music is arranged in eight staves, each with a different key signature and time signature. The first staff starts in G major (two sharps) with a dynamic of ***f***. The second staff begins in G major with a dynamic of ***mf***. The third staff starts in A major (one sharp). The fourth staff begins in A major. The fifth staff starts in E major (no sharps or flats). The sixth staff begins in E major with a dynamic of ***f***. The seventh staff starts in B minor (one flat). The eighth staff begins in B minor with a dynamic of ***mf***. The music includes various dynamics such as ***f***, ***mf***, and ***p***, as well as crescendos indicated by ***cresc.*** and decrescendos indicated by ***decresc.***. The time signatures change frequently, including 4/4, 3/4, 2/4, 6/4, and 3/2. The music is written on five-line staves with black note heads and stems.

40

f

44

mf

49

f

mf

54

molto rit.

Tempo I

p

f

59

8va

64

69

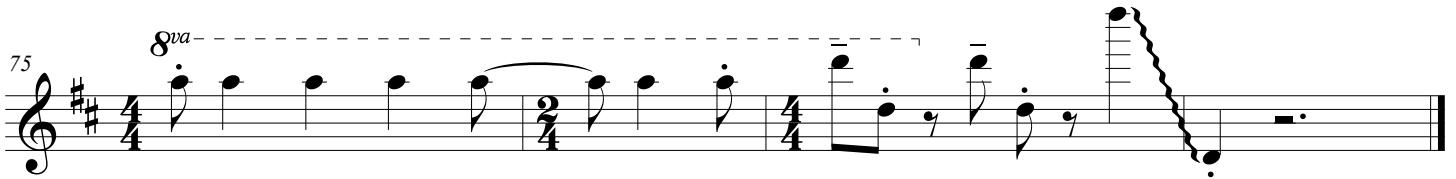
mf

72

cresc.

ff

The sheet music consists of six staves of musical notation for a solo instrument. The key signature changes frequently, with sections in G major, A major, D major, E major, B-flat major, and C major. The time signature also varies throughout the piece. The dynamics include *f*, *mf*, *p*, *molto rit.*, *Tempo I*, *cresc.*, and *ff*. The first staff begins with a forte dynamic (*f*) in 6/4 time. The second staff starts with a mezzo-forte dynamic (*mf*) in 3/4 time, with an eighth-note dynamic marking above the staff. The third staff begins with a forte dynamic (*f*) in 6/4 time. The fourth staff begins with a piano dynamic (*p*) in 3/4 time, followed by a forte dynamic (*f*) in 4/4 time. The fifth staff begins with a forte dynamic (*f*) in 3/4 time. The sixth staff begins with a piano dynamic (*p*) in 4/4 time, followed by a forte dynamic (*f*) in 4/4 time.



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Le bois amical

Paul Valéry

Martha Helen Schmidt

$\text{♩} = 58 - 63$

mp

8va

mf

mp

mf

mf

mf

p

a tempo

mp

p

Le Pont Mirabeau

Guillaume Apollinaire

Martha Helen Schmidt

$\text{♩} = 63 - 69$ Larghetto

3

8va
rit.

a tempo

14

20

25

33

5

44

51

rit. *8va* *a tempo*

5

mp *cresc.*

61

poco rit. *a tempo*

67

mf *f*

72

rit.

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Coup de foudre

Jules Laforgue

Martha Helen Schmidt

Joyful $\text{♩} = 100 - 108$

f

Molto rit.

Slower $\text{♩} = 56 - 58$

dim.

mp

Tempo I

accel.

mf

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34



37 *f*

40 *ff*

43 *f*

47 *ff*

cresc. - - -

8va - - -

8va - - -

8va - - -

A musical score page featuring five staves of music. The key signature changes from major (34) to minor (37), then to major (40), then to minor (43), and finally to major (47). The time signature varies between 2/4, 4/4, and 6/4. Dynamic markings include crescendo (cresc.), forte (f), and fortissimo (ff). Performance instructions like eighth-note dynamics and slurs are present. A large, diagonal watermark reading "Perusal Score Only" is overlaid across the page.