



LE LIVRE

DES



SONNETS

Mis en Musique

PAR

J. DUPRATO

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Chantepie

I

IL ÉTAIT NUIT DÉJÀ

SONNET

de

CAMILLE DU LOCLE.

à Monsieur le Baron CH. de JANZÉ.

Andante.

PIANO.

mf

CHANT.

Il était nuit dé - jà, —

dim. p

— mais pas encor nuit clo - - - - - se: — J'é -

-tais as - sis - près d'el - le... un souf - fle d'air - lé -

un poco agitato.

- ger - Ap - por - tait - jusqu'à nous - l'o -

un poco agitato.

un poco cresc. **f** *dim.*

- deur - d'un o - ran - ger, - Et nous pensions tous

un poco cresc. **f** *dim.*

p *rall.*

deux, je crois, la même cho - - se.

p *suivez.* *un peu plus vite.* **mf**

Nous ne nous parlions

rall. *a Tempo.*

dim. *p*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a quarter note G4, and then a quarter note G4-A4-B4-C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Performance markings include 'rall.' and 'a Tempo.' above the piano part, and 'dim.' and 'p' below it.

pas; ————— il se peut, quand on cau - - -

Detailed description: This system contains measures 5-7. The vocal line has a long note on 'pas;' followed by a quarter note G4, and then a quarter note G4-A4-B4-C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'pas;' and 'il se peut, quand on cau - - -' are written below the vocal line.

- se, ————— Qu'è - tre trop bien d'ac -

Detailed description: This system contains measures 8-10. The vocal line has a long note on '- se,' followed by a quarter note G4, and then a quarter note G4-A4-B4-C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics '- se,' and 'Qu'è - tre trop bien d'ac -' are written below the vocal line.

- cord ————— par - fois ————— soit un dan - ger: ————— Mais il

Detailed description: This system contains measures 11-13. The vocal line has a long note on '- cord' followed by a quarter note G4, and then a quarter note G4-A4-B4-C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics '- cord', 'par - fois', 'soit un dan - ger:', and 'Mais il' are written below the vocal line.

un poco agitato. *un poco cresc.*

est — si char - mant — en ce cas — de son -

un poco agitato. *un poco cresc.*

f rall. *dim.* *p*

- ger — Et de pen - ser à deux ce que se dire on

f rall. *dim.* *p* suivez.

a Tempo.

n'o - se! — Pour - tant, — sous les til -

a Tempo.

- leuls — où l'om - bre s'ar_rê - tait, —

rall.

Où de sa dou - ce voix le ros - si - gnot chan -

suivrez.

a Tempo.

- tait, Vint un pâ - le ray - on de la lu - ne nou -

a Tempo.

- vel - - le. En ca - res - sant le front de

pp

agitato.

cel - le que j'ai - mais, Il mon - tra dans ses

molto agitato e cresc.

mf

cresc. *ff* Allegro.

yeux u - ne lar - me... Ja - mais

Allegro.

ff

1^o Tempo.

La lu - miè - re des cieux

1^o Tempo.

dim. *p*

ne m'a semblé si bel -

suivent.

- le!

a Tempo.

f *dim.* *p*

Ped. *

II

BABILLARDE ALOUETTE

SONNET

de

CAMILLE DU LOCLE.

à Madame PEUDEFER.

Allegretto moderato.

CHANT.

Allegretto moderato. Pourquoi, ba_billarde a_lou -

p leggiero.

The first system of the musical score consists of three staves. The top staff is the vocal line, labeled 'CHANT.', in a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest followed by a series of eighth notes. The middle and bottom staves are the piano accompaniment, labeled 'PIANO.', in a grand staff (treble and bass clefs). The piano part starts with a piano dynamic marking 'p leggiero.' and features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

- et - - te, Si_tôt l'au_ro_re mié_veil -

The second system continues the musical score. The vocal line (top staff) has a whole rest followed by eighth notes. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern as the first system.

- ler? Et que viens - tu me con_seil - ler, Avec ta chanson inqui -

un poco cresc. *suivez.*

The third system concludes the musical score. The vocal line (top staff) has a whole rest followed by eighth notes. The piano accompaniment (middle and bottom staves) features a crescendo marking 'un poco cresc.' and ends with a fermata. The piano part includes a key signature change to one flat in the final measure.

-è - - - -te?

a Tempo.

Ro-mé-o, près de Ju-li-et -te,

Sans toi pour-rait bien s'oubli-er; Mais que sert

de t'é-go-sil-ler, Je suis seul dans ma mai-son -

un poco cresc. *rall. col canto.*

a Tempo.

- net - - - - te. Pe - tit oi -

a Tempo.

p

dolce. *poco rall.*

- seau, elai - ron char - mant,

sf *pp poco rall.*

a Tempo. *rall.*

Sonne ta di - a - ne à l'a - mant, At - tar - dé près de son a - mi -

a Tempo. *suivez rall.*

a Tempo.

- e; Mais, si quelque pi - tié - t'é - meut, Jus -

a Tempo.

rall.
 - qu'à leur tré - pas, s'il se peut,
suivez. *a Tempo.* *rall.*

a Tempo.
 Lais - se dor -
a Tempo. *pp*

Più lento. *rall.*
 - mir Ceux qu'on ou - bli -
Più lento. *suivez.*
 Ped. * Ped. *

- e!
a Tempo. *pp*
 Ped. *

III

RÊVES AMBITIEUX

SONNET

de

JOSÉPHIN SOULARY.

Hommage

à Madame Marie TRÉLAT.

Andantino.

CHANT.

PIANO.

p

Si j'a -

_vais un arpent de sol, — mont, — val ou

plai - ne, A - vec un fi - let d'eau, torrent, —

sour - ce ou ruisseau, J'y plan - terais un

rall. 3 3

suivez.

f *p*

ar - bre, o - livier, saule ou frê -

a Tempo.

a Tempo.

- ne, J'y bâ - ti - rais un toit, chaume, tuile ou ro -

rall. 3

f *p* *suivez.* *pp*

- seau. Sur mon arbre, un doux

a Tempo.

a Tempo.

nid, — gra — men, du vet ou lai — — ne,

Retiendrait un chan — teur, pinson, — — mer — — le ou moi —

— neau; *rall.* *3* *3* *a Tempo.*
 Sous mon toit, — un doux lit, — —
suivez. *a Tempo.*

f *p*

ha — mac, natte ou berceau, — Re — tiendrait une en —

f

rall. *3* *a Tempo.*

- fant, blonde, brune ou châtai ne.

p *a Tempo.*

suivez. *p*

Je ne veux qu'un arpent; pour le me_su_rer

mieux, Je dirais à l'enfant

la plus belle à mes yeux: Tiens - toi de

- bout devant le so - leil qui se lè - ve;

f *p* *marcato.*

Ped. *

Aüs - si loin — que ton ombre i - ra sur ce ga -

f

Ped. *

Più animato.

- zon, Aus - si loin —

Più animato. *p*

sempre più animato.

je — m'en vais tra - cer mon ho - ri -

f *sempre più animato.* *din.*

rall. **1^o Tempo.**

_zon: Tout bon

p *rall.* *pp* **1^o Tempo.**

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'z' and a half note 'on', followed by a fermata. The lower staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic and a *rall.* marking. It features a melodic line in the right hand and a bass line in the left hand. The system concludes with a **1^o Tempo.** marking and a *pp* dynamic.

rall.

_heur que la main n'at teint pas

rall. *sf*

The second system continues the vocal and piano parts. The vocal line has a *rall.* marking and a fermata over the word 'pas'. The piano accompaniment features a *rall.* marking and a *sf* (sforzando) dynamic marking. The piano part consists of a melodic line in the right hand and a bass line in the left hand.

n'est qu'un rê-

p **Lent.**

The third system shows the vocal line with a *p* dynamic and a **Lent.** marking. The piano accompaniment also features a *p* dynamic and a **Lent.** marking. The piano part consists of a melodic line in the right hand and a bass line in the left hand.

_vel!

a Tempo. *morendo.*

Ped. *

The fourth system concludes the piece. The vocal line has a *vel!* marking. The piano accompaniment features a **a Tempo.** marking and a *morendo.* (decrescendo) marking. The piano part consists of a melodic line in the right hand and a bass line in the left hand. The system ends with a **Ped.** (pedal) marking and an asterisk (*).

IV

LES DEUX CORTÈGES

SONNET

de

JOSÉPHIN SOULARY.

à Madame Henri SCHNEIDER.

Moderato.

CHANT. *Moderato.* Deux cor - tè - ges — se

PIANO. *mf*

sont rencontrés à l'é - gli - - - se.

p *rall.*

a Tempo. L'un — est mor - - - ne,

il con_duit la biè_re d'un en_fant.

a Tempo. U - ne

fem - me le suit, pres - que fol -

- le, é - touffant Dans sa poitrine en feu

cresc. e accelerando.

le sanglot qui la bri - se.

ff

dim. e rall.

Lento non troppo.

L'au - tre, c'est un baptê - me.

Lento non troppo.

mf

dim.

Au bras qui le dé - fend Un nour - ris - son ga - zouille u - ne

dolce.

note in - dé - ci - se; Sa mè - re,

3

lui — ten — dant — le doux sein — quelle é —

-pui — se, L'em — brasse tout en — tier d'un re — gard — tri — om —

rall.

sf *rall.*

a Tempo.

-phant! — On bap — ti — se,

a Tempo.

rall.

on ab — sout, et le temple se vi — — de.

rall.

Un poco agitato.

Un poco agitato. Les deux fem - mes a -

p

_lors, se croi_sant sous l'ab - si - de,

f *dim.*

E - chan - gent un coup d'œil aus - si -

p

_tôt dé_tour - né;

f *dim. e rall.*

1^o Tempo.

Et, merveilleux re - tour — qu'ins - pi - re la pri -

1^o Tempo.

p

sf

rall. 1^o Tempo.

- è - re, — La jeune mère pleu - re en regardant la

rall. 1^o Tempo.

rall.

biè - re, La fem - me qui pleurait — sou - rit — au

rall.

a Tempo.

nouveau né!

a Tempo.

rall.

V

SOUS UN HABIT DE FLEURS

SONNET
de
VOITURE.

à son Ami NICOT, de l'Opéra-Comique.

Moderato.

PIANO.

CHANT.

Sous un habit de fleurs, _____ la nymphe que j'a - do - re,

L'autre soir, ap - pa - rut _____ si bril lan - te en _____ ces lieux _____ Qu'à l'é -

-clat de son teint et ce - luy de ses

yeux Tout le monde la prit pour la naissante au -

rall.

suivez.

- ro - re!

a Tempo.

La terre en la voy - ant fit mille fleurs é - clo - re:

L'air fut partout rem - ply de chants mé - lo - di -

-eux, Et les feux de la nuit pâ -

-li - rent dans les cieux, Et e - ru - rent que le

rall.
jour recommençait en - co - re. Le So -

suivez.

Un poco agitato.

leil qui tom . bait dans le sein de Thé .

Un poco agitato.

- tis, Rallu - mant tout à coup ses ray -

- ons a - mor - tis, Fit tour - ner ses che -

- vaux pour al - ler a - près el - le.

Accelerando un poco.

Et l'empire des flots _____ ne l'eût su re - te -

Accelerando un poco.

_____ nir; _____ Mais, la re - gar - dant mieux _____

stargando.

a Tempo.

et la voyant si bel - le, _____ Il se cacha dans l'on - - -

stargando.

a Tempo.

_____ - de et n'o - sa re - ve - nir! _____

VI

LE COLIBRI

SONNET

de

LECONTE DE LISLE.

a son Ami W. BOUGUEREAU.

Moderato.

PIANO.

CHANT.

Le vert co - li - bri, ————— le roi des col -

- li - nes, Voy - ant la ro - sé - e

et — le so — leil clair — Lui — re dans son

nid — tis — sé d'her — bes fi — nes,

Comme un frais — ray — on — S'é — chap — pe dans

l'air. —

Il se hâte et vo - le aux sources voi -

- si - nes, Où les bam - bous font le bruit _____ de la

mer; _____ Où l'aço - ka rou - ge aux odeurs di -

- vi - nes S'ouvre et porte au cœur _____ un hu - mi - de é -

a Tempo.

-clair. — Vers la fleur do - ré - e, — il descend, se

a Tempo.

po - se Et boitant d'a - mour dans la cou - pe —

ro - se, Qu'il meurt — ne sa - chant s'il l'a pu ta -

-rir. —

a Tempo.

f *dim.* *p*

Sur ta lè_vre pu - re, ô ma bien - ai -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Sur ta lè_vre pu - re, ô ma bien - ai -". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

-mé - e, Telle aus_si mou â - me

The second system continues the vocal line with the lyrics "-mé - e, Telle aus_si mou â - me". The piano accompaniment continues with similar harmonic support.

eût voulu mou - rir _____ Du premier bai - ser qui l'a par - fu -

a piacere.

suivez.

f

The third system contains the lyrics "eût voulu mou - rir _____ Du premier bai - ser qui l'a par - fu -". It includes performance instructions: "*a piacere.*" above the vocal line, "*suivez.*" above the piano accompaniment, and a forte dynamic marking "*f*" below the piano accompaniment.

-mé - e.

a Tempo.

The fourth system concludes the piece with the lyrics "-mé - e." and the instruction "*a Tempo.*". The piano accompaniment features a final cadence.

VII

À VINGT ANS

SONNET
de
SULLY PRUDHOMME.

Moderato.

CHANT.

PIANO.

p

A vingt

aus _____ on a l'œil dif - fi - cile _____ et très

fier: _____ On ne regar - de pas la première ve - nu -

-e, Mais la plus bel - le! Et ——— plein d'une ex-tase in - gé -



- nu - - - e, ——— On prend pour de l'a -



a Tempo.

- mour le dé - sir ——— né d'hi - er. ———

suivrez. a Tempo.



Plus ———



tard, _____ quand on a fait l'appren - tis - sa - ge a -

The first system of music 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 note followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

-mer, _____ Le pres - tige in - so - lent des grands yeux di - mi -

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic pattern, providing a steady accompaniment for the voice.

- nu - - e _____ Et d'au - tres, d'u - ne

The third system shows the vocal line with a slight change in melody. The piano accompaniment continues with the established rhythmic pattern, supporting the vocal melody.

grâce au tre - fois mé - con - nu - - e, _____ Ré -

The fourth system concludes the page. The vocal line ends with a half note. The piano accompaniment continues until the end of the system, with a key signature change to one flat (B-flat) in the final measure.

-vè - lent un tré - sor - plus in - time - et plus cher. -
suivent. *a Tempo.*

Mais - on ne fait ja - mais que changer d'in - for - tu -
 - ne; A l'âge où l'on cro - yait n'en pouvoir ai - mer

- ne; A l'âge où l'on cro - yait n'en pouvoir ai - mer

qu'v - - ne, C'est par el - le dé - ja qu'on ap -

-prit à souffrir; Puis, quand on reconnaît que plus

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'p' (piano) followed by a quarter note 'à', a quarter note 'souffrir;', a half note rest, and then a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

d'une est charmante, On sent qu'il est trop tard pour choisir une a-

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'd'une est charmante,', followed by a series of eighth and sixteenth notes. The piano accompaniment continues with similar rhythmic patterns, including some chords with slurs.

-mante, Et que le cœur n'a plus la

The third system shows the vocal line with a half note '-mante,', followed by a series of eighth and sixteenth notes. The piano accompaniment continues with rhythmic patterns and some chords.

for - ce de s'ouvrir.

The fourth system concludes the vocal line with a half note 'for - ce de s'ouvrir.' followed by a half note rest. The piano accompaniment features a more complex rhythmic pattern with slurs and a dynamic marking 'f' (forte) in the left hand.

VIII

TELLE EST POUR MOI TON ÂME!

SONNET

de

ALBERT GRIMAULT.

à Madame M. GRIMAULT.

Moderato.

CHANT.

PIANO.

p

Un bai-

-ser du ma-tin sur les fleurs o-do-

-ran-tes Fait tout é-pa-nou-ir

rall. *a Tempo.*

et par - fu - - - me l'é - ther.

suivez. *a Tempo.*

Un — souri - re d'Avril — change en prin - temps — l'hi -

- ver — Et fait tout — rever - dir sur les ti - ges mou -

- ran - - - tes. Pour ou -

alleg

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "vir son ca_lice aux seu_teurs en i_". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It features a steady eighth-note accompaniment in the bass and chords in the treble.

vir son ca_lice aux seu_teurs en i_

This system contains the next two lines of music. The vocal line continues with the lyrics "-sran tes, Que faut-il à la ro - se?". The piano accompaniment continues with the same rhythmic pattern as the first system.

-sran tes, Que faut-il à la ro - se?

This system contains the third and fourth lines of music. The vocal line begins with the lyrics "Un re_flet du ciel clair." and includes the tempo marking "rall." above the first measure and "a Tempo." above the second measure. The piano accompaniment has a "suivez." marking above the first measure and "a Tempo." above the second measure.

Un re_flet du ciel clair.

rall. a Tempo.

suivez. a Tempo.

This system contains the final two lines of music. The vocal line continues with the lyrics "Pour attein - dre la nue aux". The piano accompaniment concludes with a melodic line in the bass and chords in the treble.

Pour attein - dre la nue aux

for - mes trans - pa - ren - tes, Que faut -

- il au ra - mien? Un coup

Un poco animato.

d'ai - le dans l'air.

Un poco animato.

Il suf - fit d'un zé - phir,

pour a - gi - ter la voi - le;

Pour é - clai - rer la nuit, il suffit d'une é -

- toi - le; D'un rayon de so -

- leil pour é - gay - er le jour. Telle est pour

dolce.

rall.

a Tempo.

moi — ton — âme, — a — mie, el — le — me

a Tempo.
pp

don — ne — Le — rayon, la ro — sé — e...

Et — mon premier a — mour — Est né — d'un seul re —

a piacere.
-gard de tes yeux de ma — do — ne.

col canto.
ff

IX

LES DEUX ROSES

SONNET

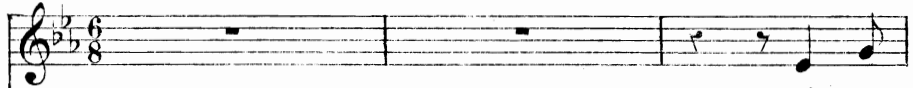
de

JOSÉPHIN SOULARY.

à son Ami CH. GARNIER.

Ben moderato.

CHANT.



Hi - er,

Ben moderato.

PIANO.

sous la ver - te ton - nel - le, J'a - perçus Ro - se qui - pleu -

- rait, Et, pleu -

rall.

-rant, de larmes cou_vrait U_ne ro _ se moins ro se qu'el _

suivez.

-le.

a Tempo.

Qui peut

mf

p

te cau_ser tel re - gret? Dis-je à _ la blon - de co - lom -

- bel - le. Ah! mon -

pp

rall.

_sieur, ré - pou - dit la bel - le, En - tre nous

suivent.

c'est un grand se - cret! *a Tempo.*

mf

Je passais là, lorsqu'une ro - se, Cel - le-là

p

rall.

que de pleurs j'ar - ro - se, M'a dit de sa plus dou - ce

suivent.

voix: a Tempo. «Rose ou -

mf *p*

-ver - te plus ne se fer - me!» Et mon

cœur qui s'ou - vre, je crois, — Au pe - tit

rall.
pà - tre de la fer - me!

suivez. *a Tempo.*

X

LA COLOMBE

SONNET

de

JOSÉPHIN SOULARY.

à Madame CASTILLON.

Moderato.

PIANO.

First system of the piano introduction. It consists of two staves. The right staff has a treble clef and a common time signature. The left staff has a bass clef. The music begins with a whole rest in the right hand and a quarter note in the left hand. The dynamic marking *p* is placed between the staves. Pedal markings are shown below the left staff: "Ped." under the first measure, "☆ Ped." under the second measure, and "☆" under the third measure.

Second system of the piano introduction. It consists of two staves. The right staff has a treble clef and a common time signature. The left staff has a bass clef. The music continues with various chords and melodic lines. Pedal markings are shown below the left staff: "Ped." under the first measure, "☆ Ped." under the second measure, "☆ Ped." under the third measure, "☆ Ped." under the fourth measure, and "☆" under the fifth measure.

CHANT.

Vocal line and piano accompaniment for the chant. The top staff is a single treble clef staff with the lyrics: "La co_lombe à mort est bles_sé - - -". The bottom part consists of two staves (treble and bass clefs) with piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

- e, Mes plombs au cœur ont fait leur trou, Le sang rou -

- git le jo - li cou; L'ai - le soy - eu - se pend cas -

- sé - - - e. Quand, d'un

bond, je l'eus ra - mas - sé - - e, Mau - dis -

- sant l'a - dres - se du coup, Con - tre mes

lè - vres, comme un fou, En pleu - rant je la tins pressé -

- e. Et le pauvre oiseau des amours Me

un poco rall.
 dit, entr'ouvrant ses yeux lourds:

suivez. *rall.*

a Tempo.

J'a - vais ain - si rê - vé ma tom -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a dotted quarter note B3, an eighth note A3, and a quarter note G3. The system concludes with a half note F#4.

a Tempo.

- be, Près d'u - ne bouche et sur un sein. Sè - che tes

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4, then a dotted quarter note B3, an eighth note A3, and a quarter note G3. The system ends with a half note F#4.

pleurs, cher as - sas - sin; Grâce à toi, je meurs en co -

The third system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4, then a dotted quarter note B3, an eighth note A3, and a quarter note G3. The system concludes with a half note F#4.

rall.

- lom - be.

The fourth system of the musical score, marked 'rall.'. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, an eighth note A4, and a quarter note G4. The piano accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4, then a dotted quarter note B3, an eighth note A3, and a quarter note G3. The system concludes with a half note F#4.

XI

VOUS VIVEZ DANS LES CIEUX!

SONNET
de
J.CHANTEPIE.

à son Ami G. BOULANGER.

Moderato.

PIANO.

First system of piano accompaniment, measures 1-2. The right hand features a melody with a slur over two measures. The left hand has a bass line with a sixteenth-note pattern and a sixteenth rest. Pedal markings and asterisks are present.

CHANT.

Vocal line for the first system, measures 1-2. The lyrics are "Par - mi nous vous pas - sez _____ toujours cal - me et se -".

Second system of piano accompaniment, measures 3-5. The right hand features a melody with a slur over two measures. The left hand has a bass line with a sixteenth-note pattern and a sixteenth rest. Pedal markings and asterisks are present.

Vocal line for the second system, measures 3-5. The lyrics are "- rei - ne; C'est _____ en vain qu'on se presse _____ an - xi -".

Third system of piano accompaniment, measures 6-8. The right hand features a melody with a slur over two measures. The left hand has a bass line with a sixteenth-note pattern and a sixteenth rest. Pedal markings and asterisks are present.

- eux sur vos pas. Vo tre calme re -

Ped. ☆

- gard n'ef - fleure mê - me pas

Ped. ☆

Tous ces fronts qu'a cour - bés - votre fierté de rei -

Ped. ☆

- ne.

Ped. ☆

Vo - tre cœur n'au - ra - t-il _____ nul es -

Ped. *m.d.* *m.d.*

- sor _____ qui l'en - traî - _____ - ne?

Ped. *m.d.* *m.d.*

D'è - _____ - tre tant dé - si - ré _____ n'est - il

Ped. *m.d.* *m.d.*

donc _____ ja - mais las? _____

Ped. *m.d.* *m.d.*

C'est la bon_té clé - men - te _____ aux douleurs d'i - ci -

bas _____ Qui donne à la beau_té _____ sa grâce sou_ve -

rall. 3

suivent.

- rai - - ne. _____ Soy - ez _____ com_pa_tis -

a Tempo.

a Tempo.

6

- sante _____ aux maux _____ soufferts pour vous _____

Et laissez — quelque — fois — se ré — pan — dre sur

nous, — Sup — pliants — et con — fus, — l'au — mône d'un sou —

rall. — ri — — — re. *Più animato.* Mais sur ter — re il n'est —
suivez. Un poco più animato.

rien, — rien que vous dé — si — riez. *rall.*

1^o Tempo.

Vers _____ des mon - des plus purs _____ le

1^o Tempo.

Ped. ☆ 7 Ped. ☆ 7

rê - - - ve vous at - ti - - - re;

Ped. ☆ 7 Ped. ☆ 7

Vous _____ vi - vez dans les cieux!.. _____ et l'on

rall.

suvez.

Ped. ☆ Ped. ☆ Ped. ☆

meurt à vos pieds! _____

a Tempo.

Ped. ☆

XII

LE PREMIER BAISER

SONNET
de
J. CHANTEPIE.

à Madame la Comtesse de St^e MARIE.

Moderato.

CHANT.

PIANO.

Nos bon-

Ped. ☆ Ped. ☆

Detailed description: This system contains the first two measures of the piece. The vocal line (CHANT.) is in a treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (PIANO.) is in a grand staff with a key signature of one flat and a common time signature. It features a piano (p) dynamic. The right hand plays a melody of quarter notes: G4, A4, B4, G4, A4, B4. The left hand plays a bass line of quarter notes: G2, A2, B2, G2, A2, B2. Pedal points are marked with 'Ped.' and a star symbol (☆) under the first and third measures.

-heurs _____ les plus chers _____ sont prompts à s'é -pui -

Ped. ☆ Ped. ☆ Ped. ☆

Detailed description: This system contains the next two measures. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with the same rhythmic pattern. Pedal points are marked with 'Ped.' and a star symbol (☆) under the first, second, and third measures.

-ser; _____ La mé - moi - _____ re souvent en garde à peine

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Detailed description: This system contains the final two measures. The vocal line concludes with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment concludes with the same rhythmic pattern. Pedal points are marked with 'Ped.' and a star symbol (☆) under the first, second, third, and fourth measures.

tra - - - - ce. Mais le cœur porte en

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

soi. tou - jours jeu - - - - ne et vi -

Ped. ☆ Ped. ☆

- va - ce, Le char - me ré - pan - du dans le pre -

Ped. ☆ Ped. ☆ Ped. ☆

rall. a Tempo. - mien bai - ser!

rall. a Tempo.

a Tempo.

Bai_ser dé_li_ci_

a Tempo.

un poco rall.

Ped.

☆ Ped.

☆

- eux

qu'on vou_lait re_fu_ser,

Ped.

☆ Ped.

☆ Ped.

☆

Qu'on a re_çu pour_tant, — que nul autre n'ef_fa_

Ped.

☆ Ped.

☆ Ped.

☆ Ped.

☆ Ped.

☆

- ce,

Et qui sommeil_le pur,

Ped.

☆

Ped.

☆ Ped.

☆

à l'in-vi-si-ble pla - ce, Où l'a - mour vint lui -

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

même au - tre - fois le po - ser. Et le

rall.

suivez.

Ped. ✱ Ped. ✱

Un poco animato.

temps peut s'en - fuir, les ans peuvent se

Un poco animato.

sui - vre; Cer - tain

jour, par ha - sard, s'é -

- lève un chant loin - tain Ou

quelque ancien par - fum dont ja - dis on fut

Ped. ☆

rall. *1^o Tempo.*
i - vre; Tout se ranime en
1^o Tempo.

cresc. *rall.* *mf* 3 3

Ped. ☆

vous ——— tout fris - son - ne, et soudain ———

Ped. ☆ Ped. ☆ Ped. ☆

p
Dans — sa fraîcheur pre - miè - re et — sa premiè - re

p

flam - me Le bai - ser qui dor - mait s'éveil - le et rem - plit

rall.
l'a - — — — — me!

rall. *a Tempo.*

p

XIII
LA NEIGE

SONNET
de
J. CHANTEPIE.

Chanté par TALAZAC,
de l'Opéra-Comique.

Ben moderato.

CHANT.  Le ma - tin, il a - vait nei -

Ben moderato.

PIANO.  *p*

-gé. ————— Plein — de — pa - res - se,

Le lent so - leil mon - tait — dans un pâle hori - zon; —




Et je vis sur la nei - ge, on - duleuse toi - son, — Des

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 treble clef and a key signature of one flat. The lyrics are: "Et je vis sur la nei - ge, on - duleuse toi - son, — Des". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

pas marqués: des pas d'enfant ou de dé - es -
suivent.

The second system continues the vocal line and piano accompaniment. The lyrics are: "pas marqués: des pas d'enfant ou de dé - es -
suivent.". The piano accompaniment maintains the same rhythmic and melodic structure as the first system.

- se. Cet - te tra - ce d'un
a Tempo. *rall.* a Tempo.

The third system includes a tempo change. The lyrics are: "- se. Cet - te tra - ce d'un". The tempo markings are "a Tempo.", "*rall.*", and "a Tempo.". The piano accompaniment features a more complex rhythmic pattern with chords and a melodic line.

pied — moins lourd qu'une ca - res - se

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "pied — moins lourd qu'une ca - res - se". The piano accompaniment continues with the same rhythmic and melodic structure as the previous systems.

M'a dou_ ce_ ment con_ duit _____ au seuil de la mai -

_ son _____ OÙ, quels que soient le temps, _____ le

jour - et la - sai - son, _____ Deux chas - tes yeux, pour

cresc. *p*

moi, font fleu_ rir l'al_ lé - gres - - - se. _____ Ce

a Tempo. a Tempo.

suivez.

Musical score for the first system. The vocal line (treble clef) contains the lyrics: "pied, — c'é_tait le sien, — jus - qu'a - lors — i - gno -". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for the second system. The vocal line (treble clef) contains the lyrics: "- ré! — L'hi - ver — é_tait bien dur! — Mais mon". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Musical score for the third system. The vocal line (treble clef) contains the lyrics: "coeur — en - i - vré — Con.te - nait le printemps, — l'é -". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Musical score for the fourth system. The vocal line (treble clef) contains the lyrics: "- té, l'azur... Que sais- - je! —". The piano accompaniment (grand staff) includes performance markings: "rall." above the vocal line, "suivrez." below the piano line, "a Tempo." below the piano line, and "rall." above the piano line. The system concludes with a fermata over the final notes.

a Tempo.

Le printemps et l'é - té, ——— de - puis, ont fait en - cor ———

a Tempo.

p

Les bois pleins de fraî - cheur, ——— les sil - lions couverts

d'or: ——— Je ne vois que ces pas - di - vins ———

f *p*

et cette nei - ge!

swivez.

3 *3* *3*

Ped. *

XIV

LA JAPONAISE

SONNET

de

ABBL DE MONTFERRIER.

à son Ami Albert GRIMAUULT.

Moderato.

PIANO.

Musical notation for the piano accompaniment of the first system. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The music is marked *Moderato* and *P* (piano). The right hand plays a melody of eighth notes, while the left hand plays a harmonic accompaniment of chords. Pedal markings are present: "Ped." under the first and third measures, and a star symbol (☆) under the second and fourth measures.

CHANT.

Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "La Ja-po-naise aux yeux d'é - bè - ne,". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). Pedal markings are present: "Ped." under the first and third measures, and a star symbol (☆) under the second and fourth measures.

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "La dé - li - ca - te Fleur - de - Thé,". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). Pedal markings are present: "Ped." under the first and third measures, and a star symbol (☆) under the second and fourth measures.

— No - ble comme u - ne dé - i - té, Sort de sa tour de por - ce -

Ped. *

- lai - - - ne.

Ped. * mf Ped. * Ped. *

Tous les po - è - tes ont van - té

rall. e dim. *a Tempo.*

Ped. * p Ped. * Ped. *

Sa grâce ex - quise et sou - ve - raine,

Ped. *

rall.
 Et le parfum de son ha-lei - ne l'a fait nommer Fleur de Beau-
suivez.

Ped. * Ped. *

Un poco più animato.
 -té. D'un pas lé-ger, rythmique et
Un poco più animato.

doux, El-le va par-mi ses bam-

un poco rall.
 -bous Et les ar-rose avec tendres - se....
suivez. a Tempo.
mf
 Ped. *

rall. e dim.

Ped. ☆

Sans en - ten - dre son jeu - ne cœur

a Tempo.

Ped. ☆

Ped. ☆

Vi - brer au coup d'ai - le vainqueur De l'oi - seau

*cresc.**mf*

Ped. ☆

Ped. ☆

rall.

bleu qui la cares - se.

*a Tempo.**suivrez.**p*

Ped. ☆

Ped. ☆

XV

L'ADIEU

SONNET
de

EUGÈNE MANUEL.

à Madame E. MANUEL.

Allegretto.

CHANT.

N'oubli - ez pas que je vous

Allegretto.

PIANO. *p*

ai - - - me! — Le vais - seau se ba - lance au

port. — Les flots chan - geants — sont un em - blê - - me:

Loin de l'a - mi, le cœur s'en -

Ped. ☆ Ped. ☆

suivez.

- dort!

a Tempo.

mf

Vous pleu -

p

- rez; vo - tre regard mê - me Du mien s'arrache à - vec ef -

fort; _____ J'ai peur, et vous me don - nez

tort: _____ N'oubli - ez pas _____ que je vous ai - - -

- me! _____ Hé - las! je me croyais plus fort! _____ Vous par -

- tez: je sanglote au bord! _____ Il _____ est si

court, — no_tre po - è - me! Vous at -

- ten - dre, voi - là mon sort. — Si l'on vous dit — que je — suis

suivez.

rall. un poco. a Tempo.

mort, — N'oubli - ez pas que je vous

rall. un poco. a Tempo.

rall.

ai - me! —

suivez.

XVI
MYSTÈRE!

SONNET
 de
 E. PAILLERON.

à mon Ami TROUILLEBERT.

Moderato.

PIANO

mf

The piano introduction is in 3/4 time, B-flat major, and Moderato. It consists of two staves. The right hand starts with a whole note chord (F, A-flat, C) followed by a series of eighth notes: F, A-flat, C, B-flat, A-flat, G, F, E-flat, D, C. The left hand has a simple accompaniment of quarter notes: F, A-flat, C, B-flat, A-flat, G, F, E-flat, D, C.

CHANT.

D'ou te viendra l'a_mour, en -

col canto.

p

The vocal line begins with a whole rest, followed by a half note G, quarter notes F, E-flat, D, C, and a half note B-flat. The piano accompaniment features a melodic line in the right hand with a crescendo hairpin and a piano (*p*) dynamic marking. The left hand provides a steady accompaniment.

_fant se_reine et blon_de, Qui trouble_ra ton âme _____ en

The vocal line continues with quarter notes G, F, E-flat, D, C, B-flat, A-flat, G, F, E-flat, D, C, and a half note B-flat. The piano accompaniment continues with a melodic line in the right hand and a steady accompaniment in the left hand.

sa - lim - pi - di - té? ——— Ce n'est pas le — ha -

- sard — qui la rendra — fé - con - de; Il n'é - cla - te - ra

pas dans cet - te paix pro - fon - - - - de, ——— Comme

un ar - dent é - clair — dans u - ne nuit ——— d'é - té. ———

rall. *a Tempo.*

suivent. *a Tempo.*

Non! un pareil amour offense ta beau-

-té... Il est sous ta candeur comme

une fleur sous l'onde Et doit s'épa-

-ir avec tranquillité. Sous

Ped.

✱

le mi - roir po - li — de ta blanche poi - tri -

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

- ne — La - mour flotte in - dé - cis, comme u - ne fleur ma -

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

- ri - - ne Qui d'en bas vers le jour s'é - lève obscuré -

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

- ment: ———— L'on - de n'a dit en - cor ———— son
col canto.

se - cret à per - son - ne; Mais par un clair so -

p e cresc.

leil, le ciel rit, l'air fris - son - ne... Et

la fleur mer - veil - leuse é - mer - ge len - te -

suirez.

- ment.

XVII

LE FLACON

SONNET

de

CHARLES GARNIER.

à Monsieur TASKIN,

de l'Opéra-Comique.

Allegro.

PIANO.

The piano introduction is in 7/4 time. The right hand starts with a melody marked *mf* and includes a first ending bracket. The left hand provides a bass line with some chords. The piece concludes with a *f* (forte) chord in the right hand.

CHANT. **Ben moderato.**

Tout neuf est le fla -

Ben moderato.

The vocal line begins with a whole rest, followed by the lyrics 'Tout neuf est le fla -'. The piano accompaniment is in 7/4 time, starting with a *p* (piano) dynamic. The piano part consists of chords in the right hand and a simple bass line in the left hand.

- con, — la li - queur — est nou - vel - le;

The vocal line continues with the lyrics '- con, — la li - queur — est nou - vel - le;'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand, maintaining the *p* dynamic.

Mais elle est ca - pi - teuse — et vous mon - te au cer - veau. —

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 quarter rest, followed by eighth notes, and then a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Pour calmer les ar - deurs — qui se trouvent en

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *p.* and *#p.* (pizzicato) in the bass line.

el - le, — Pen - dant plusieurs longs mois — on la met au ca -

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *p.* and *#p.* in the bass line.

-veau. —

Allegro.

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings of *mf* and *f*, and a *Ped.* (pedal) marking. The tempo is marked **Allegro.**

Ped.

☆

Ben moderato.

Et le fla_con blanchit — sous la gri - se den_tel - le

Ben moderato.

p

Que tis_se l'a_rai - gnée — en soy - eux — é - che - veau;

Il s'al_tère au de_hors, — — — — — mais au de_dans re -

- cè - le Un nec_tar pur — — — — — et doux — — — — — com_me le re_nou -

un poco rall.

suivez.

a Tempo.

veau. Tel est le cœur de l'homme en sa

a Tempo.

Ped. ☆ Ped. ☆ Ped. ☆

ver - te jeu - nes - se; Plein de feu, plein d'a -

Ped. ☆ Ped. ☆ Ped. ☆

-mour et rude en sa ca - res - se, Il brûle, il est ar -

-dent: Le fla-con n'a qu'un jour!

ff *rall. e dim.*

1^o Tempo.

Mais la nei - ge des ans — bien vi - te se re -

1^o Tempo.

p

- cou - vre, Et le cœur s'a - dou - cit; —

sf

a - lors, quand il s'en - trou - vre, La tendresse en jail -

sf

- lit — qui rem - pla - ce l'a - mour. —

rall.

suivrez.

XVIII

L'AMOUR EST TROP PLEIN D'AMERTUME

SONNET

de

RAYMOND DE MONTFORT.

à Madame E. PALLU.

Ben moderato.

PIANO.

CHANT.

Si — vous sa — vriez que dans la bru — — —

— me, — Le — soir, quand je me sens bien las, — Vers chez

vous je por - te mes pas, ————— Vous ——— en sou - ri -

-riez, — je pré - su - me... *dim. e rall.*

Là ——— daus mon cœur ——— je ——— dis ——— tout
a Tempo.

bas ——— Le ——— nom du mal qui me con - su - me. ——— L'a -

- mour est trop plein d'amer - tu - me, Mieux

vaut que ne l'ap - pre - niez pas. L'é -

- clat de vo - tre frais sou - ri - re, Doux re - flet de vo - tre bon -

- té, Y perdrait de sa pu - re - té.

Si vous ve-niez à me mau-

-di-re, En au-riez-vous moins de beau-

-té? Je pré-fè-re ne rien vous
a Tempo.

di-re.
suivez. a Tempo.


XIX

PORTRAIT


SONNET
de
E. DUCREY.

à Madame J. BOULAND.


Moderato.

CHANT. 

Vos yeux bleus et profonds — ont

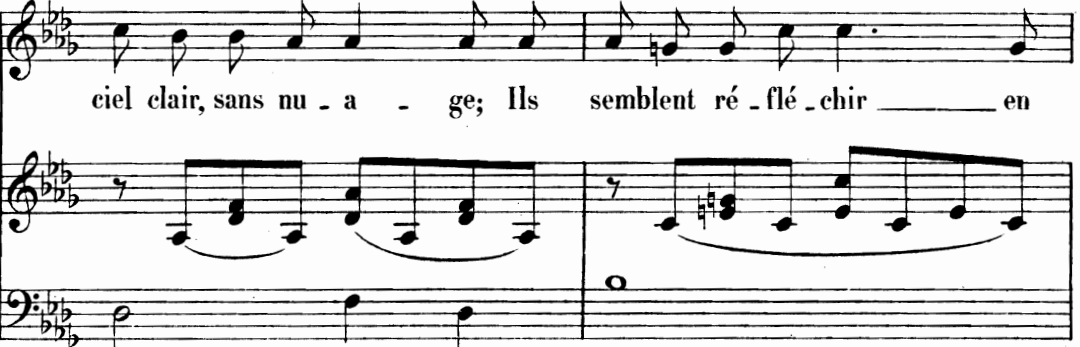
PIANO. *p* 

Ped. ✱ Ped. ✱



la sé - ré - ni - té — D'un beau lac trans - pa - rent, d'un

Ped. ✱ Ped. ✱ Ped. ✱



ciel clair, sans nu - a - ge; Ils semblent ré - flé - chir — en

Ped. ✱ Ped. ✱

un beau ton lac-té, U-ne vierge en-le-vée aux

Ped.

* Ped.

*

vi-traux d'un autre âge, Ap-por-tant par-mi nous l'é-clat de

Ped.

* Ped.

* Ped.

*

sa beau-té. Le sourire entr-ou-

Ped.

*

-vrait vo-tre lèvre de ro-se,

v

Comme un rayon — joy - eux — qui sur la fleur se

po - - - se, — L'é -

- pa - nou - it — soudain — et — la fait — res - plen.

suivez.

a Tempo.

- dir. — Vos cheveux, dé - nou.

a Tempo.

Ped. *

es en cas _ ca _ des d'é _ bè _ ne, Des

Ped. ☆ Ped. ☆

cen _ dent sur le sol _ comme un man _ teau de

Ped. ☆ Ped. ☆

, reine. Ah! comme eux, à vos pieds que ne puis - je mou -

f *mf* >

suirez.

Ped. ☆ Ped. ☆ Ped. ☆

rir!

a Tempo.

rall.

Ped. ☆

XX

SONNET ARCHAÏQUE

de

JULES TRUFFIER.

à Mademoiselle Marie HARDY.

Moderato.

PIANO.

Musical notation for the piano accompaniment of the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Moderato". The music begins with a piano (*p*) dynamic. The bass line features a rhythmic pattern of eighth notes and quarter notes, with a fermata over the first measure. Pedal markings are present: "Ped." under the first measure, "☆ Ped." under the second measure, and "☆" under the third measure.

CHANT.

Musical notation for the second system, including the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "De - puis vingt ans je vous a - do - re". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It continues the rhythmic pattern from the first system. Pedal markings are "Ped." under the first measure, "☆ Ped." under the second measure, and "☆" under the third measure.

Musical notation for the third system, including the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Sans ê - tre pa - yé de re - tour;". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It continues the rhythmic pattern. Pedal markings are "Ped." under the first measure, "☆ Ped." under the second measure, and "☆" under the third measure.

Le temps a pas sé comme un jour Malgré le mal qui me dé -

Ped. ☆ Ped. ☆

rall. a Tempo. - vo - - - - re!
suivrez. a Tempo.

Ped. ☆

Ce front que la grâ - ce dé - co - - - re,

Ped. ☆ Ped. ☆

Voi - ci dé - ja poindre a - len - tour

Ped. ☆ Ped. ☆

Quelques fils d'ar_gent... mon a_mour, In_vul_né_rable, est jeune en_

Ped. ☆ Ped. ☆

rall. a Tempo. De_

suivez. a Tempo.

- main, cet a_mour en_tê_

- té Va sur_vivre à vo_tre beau_té!

f *dim.*

