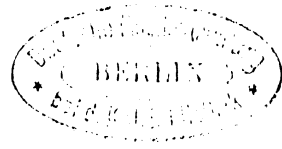


La Cloche fêlée.



Alto. *Lento. cou sordino très calme*

Piano. *Lento. p dolce*

pp m.g. una corda m.g.

Red.

sempre pp

dim.

poco rall.

Voix. p dolce

Il est a - mer et doux, pendant les nuits d'hi - ver,

sempre una corda

poco rall. pp a tre corde

Red.

Più mosso.

p dolce

Più mosso.

me.

p

Pédale à chaque temps

p dolce

mf

Bien - heu-reu - - se la

sempre p

Red. Red. Red.

cloche au gosier vi-gou-reux

Qui, malgré sa vieil-

espressivo

Pédale à chaque temps

les - - se, a - lerte et bien por - tan - - te.

Ped. Ped. Ped. Ped.

otez la sourdine

Jet - te fi - dè - le - ment son cri re - li - gi - eux,

cresc. f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Poco a poco più animando.

Ain - si qu'un vieux sol - dat qui veil - le sous la

mf cresc. f

mf cresc. f

con Ped.

Moderato. (un poco agitato)

f dolce
Moderato. (un poco agitato)
ten - te!

p

cresc.

cresc.

p dolce

dim.

cresc.

Pea * Pea Pea Pea Pea Pea *

p dolce

Moi, mon âme est fé - lé - e,

Pea Pea Pea Pea Pea Pea

et lorsqu'en ses en - nuis El - le veut de ses chants peu - pler

Pea Pea Pea Pea *

p

l'air froid des nuits, Il ar -

Pea Pea Pea Pea Pea Pea

ri - ve souvent que sa voix af - fai - bli - e Sem - ble le

con Ped. *Ped.*

cresc. *cresc.*

râle é - pais d'un bles - sé qu'on ou - bli - e Au bord d'un lac — de

cresc. *f* *Ped.* *Ped.* *Ped.* *Ped.* ** Ped.* *Ped.*

allarg. *ff* *a tempo*

sang, sous un grand tas de

allarg. *ff* *a tempo* *p*

f *Ped.* *Ped.* *allarg.* *ff* *a tempo* *p* *Ped.* *Ped.* *Ped.* *Ped.*

morts, Et qui meurt, sans bou - ger,

cresc.
cresc.

simile

cresc.

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics 'morts, Et qui meurt, sans bou - ger,'. It features several triplet markings (3) and a 'cresc.' (crescendo) marking. The piano accompaniment consists of two staves (treble and bass clef) with a 'simile' marking and another 'cresc.' marking.

dans dim - - men - ses ef - forts!

ff

ff

ff

ff

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'dans dim - - men - ses ef - forts!'. It includes a 'ff' (fortissimo) marking. The piano accompaniment also features 'ff' markings and dynamic markings like 'p' and 'f'.

ff

ff

ff

ff

Detailed description: This system contains the final two lines of music on the page. It shows the continuation of the piano accompaniment with 'ff' markings and dynamic markings like 'p' and 'f'.

poco a poco dim.

poco a poco dimin.

Red. Red. Red. Red. Red. Red.

This system contains three staves. The top staff is a vocal line with a melodic line and a fermata. The middle staff is a piano accompaniment with a complex rhythmic pattern. The bottom staff shows bass clef notes with dynamic markings.

sempre dim.

sempre dim.

Red. Red. Red. Red. Red. *simile*

This system contains three staves. The top staff has a few notes with a fermata. The middle staff is a piano accompaniment with a complex rhythmic pattern. The bottom staff shows bass clef notes with dynamic markings.

Mettez la sourdine

This system contains three staves. The top staff has a few notes with a fermata. The middle staff is a piano accompaniment with a complex rhythmic pattern. The bottom staff shows bass clef notes with dynamic markings.

Tranquillamente.

(effet)

pp
son harmonique

Tranquillamente.

legatissimo e monotono

pp una corda

Two measures of piano accompaniment. The right hand plays a continuous sixteenth-note pattern, and the left hand plays a bass line. The music is marked *pp una corda*. There are two fermatas over the first and last measures.

Il est a - mer et

sempre pp una corda

Two measures of piano accompaniment. The right hand continues the sixteenth-note pattern. The music is marked *sempre pp una corda*. There are two fermatas over the first and last measures.

doux, pen - dant les nuits

Two measures of piano accompaniment. The right hand continues the sixteenth-note pattern. The music is marked *pp una corda*. There are two fermatas over the first and last measures.

d'hi - - - ver,

Ped.

D'é - cou - ter,

Ped. *

près du feu qui pal - -

Ped.

pi - - - te et qui fu - - - me,

a tre corde

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line contains the lyrics "pi - - - te et qui fu - - - me," with a long horizontal line indicating a sustained note. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The instruction "a tre corde" is written below the piano part. Below the piano part, there are four diagrams of a guitar fretboard, each labeled "Rea", showing the fingering for the notes in the vocal line.

poco a poco *più tranquillo*

Les sou - ve - - nirs loin - -

poco a poco più *f. tranquillo*

The second system continues the musical score. The vocal line has the lyrics "Les sou - ve - - nirs loin - -". The piano accompaniment features a more complex rhythmic pattern with triplets in the right hand. The instruction "poco a poco più" is written below the piano part, and "f. tranquillo" is written above it. Below the piano part, there are four diagrams of a guitar fretboard, each labeled "Rea", showing the fingering for the notes in the vocal line.

Lento (Tempo I). *molto rall.* *f*

Lento (Tempo I). *mf*

tains len - te - ment

dimin. molto rall. *p cresc.* *f*

The third system concludes the musical score. The vocal line has the lyrics "tains len - te - ment". The piano accompaniment features a final section with a key signature change to two flats and a dynamic range from piano to forte. The instruction "Lento (Tempo I)." is written above the vocal line. Below the piano part, there are four diagrams of a guitar fretboard, each labeled "Rea", showing the fingering for the notes in the vocal line. The diagrams are marked with an asterisk (*).

sempre tranquillo *dolciss.*

p *una corda*

Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea.

Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea.

pp Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea.

pp Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea.

pp Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea.

pp Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea. Tea.

cresc. *p* *cresc.*

cresc. *f*

mais ses yeux ma - li - ci - eux, ses yeux ma - li - cieux. Dan-sons la

cresc. *p* *cresc.*

f *dim.* *en calmant*

gi - guel

f *dim.* *p* *p*

Rea *Rea* *** *Rea*

p *Poco più tranquillo.*

p *Poco più tranquillo.*

Elle a - vait des fa-çons' vrai - ment — De dé-so-ler un pauvre a -

una corda

Rea *** *Rea* *** *Rea* ***

p dolce

a tempo

mant, — Que c'en é - tait vrai - ment char - mant!

a tempo

a tre corde

La * La La La La La La

cresc. - - - *fp*

f

Dansons la gi - gue!

cresc. *fp* *p*

La La * La * La * La La * La

pizz. *cresc.* *f* *poco rall.*

p cresc. *poco rall.,*

Mais je trouve en - co - re meilleur Le bai - ser de sa bouche en fleur, De -

cresc. *f* *poco rall.*

* La La La La La La

Poco più tranquillo.
arco

a tempo

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with the instruction "Poco più tranquillo." and "arco". The piano accompaniment is marked "p dolce". The tempo is "a tempo". The lyrics are "puis qu'elle est morte à mon cœur,". The piano part includes a "Ped" marking under the first measure.

Musical score for the second system. The vocal line continues with "De- puis qu'elle est morte à mon cœur." and includes dynamic markings "cresc." and "f". The piano accompaniment also features "cresc." and "f" markings. The piano part includes "Ped" markings under the first and second measures.

Musical score for the third system. The vocal line begins with "Dan- sons la gi - gue!" and includes the dynamic marking "fp". The piano accompaniment includes a "p" marking. The piano part includes "Ped" markings under the first and second measures, followed by "Ped # Ped # Pédale à chaque temps".

poco rall.
dim.
poco rall.

Poco più tranquillo.
pp

Poco più tranquillo. *p*
Je me sou - viens, je me sou - viens Des

pp
p

cresc. *rall.* *pp* *tranquillo* *rull.* *p*

rall. *f* *tranquillo* *rall.*
heu - res et des en - tre - tiens, Des heu - res et des en - tre - tiens, Et
tranquillo

cresc. *rall.* *f* *dim.* *rall.*

La *La* *La* *La* *La* *La* *

Tempo I.

Tempo I.

c'est le meilleur de mes biens.

de plus en plus animé

con frenesia

con frenesia

poco accel.

mf cresc.

mf cresc.
poco accel.

p cresc.

f

p

cresc.

f

mf cresc.

cresc.

ff

f

ff

f

p

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

Ra

* Ra

Ra

Ra *

a tempo tranquillo
p Je me sou - viens, je me sou - viens! — *mf* Dansons la gi - *f* senza rit. *ff*
a tempo tranquillo
cresc. molto
ff
senza rit.
pp

Tempo I.
Tempo I.
 gue!
ff
dim.
pp
pp

poco f
p
sfz
pp
triquillo
pp

dim.
pp
una corda
p
pp
pp



à Eugène Ysaÿe.

«Le son du cor s'afflige vers les bois.»

Alto.

Voix. *(très calme)* *(à mi-voix)*

Piano. *Adagio.* *pp* *p*

Ad. una corda * *Ad. Ad.* * *Ad.* *Ad.*

Pédale. à chaque temps.

pp *rall.* *rall.*

pp *rall.*

a tre corde

The musical score is written for Alto, Voice, and Piano. The Alto part is mostly rests. The Voice part begins with the lyrics "Le son du" and continues with "cor s'afflige vers les bois D'une douleur on veut croire orpheline Qui vient mourir au bas de la colline Parmi la brise errant en courts a-". The Piano part features a complex accompaniment with dynamic markings from *pp* to *p* and includes performance instructions like *Ad. una corda*, *Pédale. à chaque temps.*, and *a tre corde*. The score is in 12/8 time and includes various musical notations such as slurs, ties, and dynamic hairpins.

bois. *con fantasia* *rall.*

pp

Red. *una corda*

This system contains the first system of music. It features a woodwind part (bois.) and a piano accompaniment. The woodwind part has a melodic line with a fermata and a *rall.* marking. The piano accompaniment has a complex texture with arpeggiated chords and a *pp* dynamic. A *una corda* marking is present in the piano part.

rall.

a tre corde

una corda

This system contains the second system of music. It features a woodwind part and a piano accompaniment. The woodwind part has a melodic line with a fermata and a *rall.* marking. The piano accompaniment has a complex texture with arpeggiated chords and a *a tre corde* marking. A *una corda* marking is present in the piano part.

senza rall.

sempre pp

p *pp*

una corda

This system contains the third system of music. It features a woodwind part and a piano accompaniment. The woodwind part has a melodic line with a fermata and a *senza rall.* marking. The piano accompaniment has a complex texture with arpeggiated chords and a *sempre pp* marking. A *una corda* marking is present in the piano part.

una corda

p *pp* *ppp*

f

f *a tempo (un peu plus de mouvement)*

L'â-me du loup pleu-re dans cet-te voix Qui mon-te a-vec le so-leil qui dé-eli-ne

f

a tre corde

molto rall.

dolce

f *molto rall.*

D'une a-go-nie on veut croi-re câ-li-ne Et qui ra-

molto rall.

p

con Ped. *Ped.* *Ped.*

a tempo tranquillo

dolce
a tempo tranquillo

vit et qui navre à la fois.

a tempo tranquillo

m.g. *m.d.*

una corda

* *ped.* *ped.* *ped.* *ped.* *

dolce espr.

* *ped.* *ped.* *ped.* *ped.* *ped.* *

* *ped.* *ped.* * *ped.* *ped.* * *ped.* *

animando

animando

sempre una corda

calmundo

p tranquillo

Pour fai - re mieux cet-te plain - -

calmundo

p

p

- te as-sou-pi - - e, La nei - ge tom - be à longtraits de char -

pp

a tre corde

un poco animando cresc.

f cresc. *ff*

cresc. un poco animando

pi - e À - tra - vers le cou - chant san - gui - no - lent.

un poco animando

cresc. *f cresc.* *ff*

calmando *mf*

calmando *dimin.* *p*

calmando *dim.* *p*

Et

calmando *p* *pp*

una corda *tre corde* *una corda*

pp

Tempo I. *Très calme*

pp

Pair a l'air d'être un sou-pir d'au-tom-ne Tant il fait doux par ce soir mo-no-tone Où se dor-

pp

tre corde
* *con Ped.*

ppp

p *pp*

lo - te un pa - y - sa - ge lent. *sempre più misterioso e tranquillo*

pp

tre corde *con Ped.* *

pp morendo

p *pp*

pp *pp*

una corda

* *con Ped.* *con Ped.* *con Ped.* *con Ped.* *ppp* *

à Raoul Pugno.
Sérénade.



Poco allegro.

Alto. *pizz.* *f*

Voix.

Poco allegro.

Piano. *mf*

Red. *

f *mf* *p* *f* *arco*

Com-me la voix d'un mort qui chan-te - rait Du fond de sa fos - se, Maî -

f *p* *cresc.*

Red. * *Red.* *Red.* *Red.* * *Red.* *Red.* *Red.* * *Red.* * *Red.* * *Red.* *

mf

tresse, entends mon - ter — ver - ton re - trait Ma voix ai - gre et faus - se.

f *p* *cresc.*

Red. * *Red.* * *senza Red.* *Red.* *

arco *poco a poco più tranquillo*

ff *p* *poco a poco più tranquillo*

ff *mf* *p* *pp*

Red. * Red. * Red. Red. *

(en dehors) *molto tranquillo*

f *p* *molto tranquillo* *dolce*

Je chan - te - rai tes yeux d'or et d'o - nyx Pours de tou - tes

molto tranquillo

p una corda *p*

Red. Red. Red. Red. *

pp *p*

om - bres, Puis le Lé - thé de ton sein, puis le Styx De tes che - veux

pp una corda *p*

Red. Red. Red. Red. *

calando *f* *Tempo I.*

som - calando - bres. *f* *Tempo I.*

suivez

Red. * Red. *

sul ponticello -

Com - me la voix d'un mort qui chan - te - rait Du fond de sa

mf *p* *mf*

Red * Red Red Red Red Red *

fos - se, Maî - tresse, en-tends mon - ter vers ton re - trait Ma

f *mf* *f* *ff* *pp* *mf*

Red Red * Red Red Red senza Red

voix ai - gre et faus - se.

ff *f*

Red * Red *

ff *f* *ff*

Red * Red *

(un peu en dehors)

dim. *sempre dim.* *calmando*

calmando

dim. molto

p dolce *f*

p *poco f dim.*

Pédale a chaque temps *Péd.* ** Péd.* *Péd.* ** Péd.*

p dolce

cresc. *p una corda*

Péd. *Péd.* *Péd.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains a melodic phrase with slurs and accents. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes with triplets and slurs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part includes dynamic markings such as *p* and *sf*.

The second system continues the musical score. The vocal line features a long, sustained note with a slur and dynamic markings *p dolce* and *dolcissimo*. The piano accompaniment continues with its rhythmic pattern, including slurs and accents. Dynamic markings such as *p*, *f*, *mf*, and *sf* are used throughout the system. The piano part includes dynamic markings such as *p* and *sf*.

The third system of the musical score includes the lyrics: "Puis je lou-e - rai beau - coup, comme il con -". The vocal line is written in a soprano clef and contains the lyrics. The piano accompaniment continues with its rhythmic pattern, including slurs and accents. Dynamic markings such as *mp* and *p* are used throughout the system. The piano part includes dynamic markings such as *mf*.

vient, Cet-te chai - re bé - ni - - e Dont le par-fum o - pu -

cresc.

ped.

lent me re - vient Les nuits d'in - som - ni - - - e.

cresc.

cresc.

fz.

mf

cresc.

f

ped.

ped.

ped.

ped.

Pédale à chaque temps

marc.

f

Pédale sur chaque temps

rall. *p*

rall. *dolce*

Et

poco a poco dim. - - - - *p* *una corda*

rall. *3*

a tempo (en dehors)

a tempo *poco rall.* (en dehors)

a tempo *poco rall.*

pour fi - nir, je di - rai le bai - ser De ta lè - vre rou - ge,

p dolce *cresc.* *f*

Pédale sur chaque temps

a tempo *tranquillo subito* *dolcissimo* *rall.*

dolce *dolcissimo* *rall.*

Et ta dou - ceur à me mar - ty - ri - ser,

a tempo *rall.*

p *cresc.* - - - *f* *p* *pp* *ppp*

tranquillo subito *pp* *ppp*

pp *ppp*

a tempo

mf

p (presque déclamé)

Mon An-ge! Ma Gou-

a tempo

pp una corda

Red.

* *Red.*

Ponticello

pp (à mi-voix, presque déclamé)

Ou-vre ton âme et ton o-

pp

senza Red.

Red.

3

3

pizz. (près du chevalet)

f

reille au son De ma man - do - li - ne:

una corda

pp

con Red.

* *Red.*

* *Su*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. It begins with a series of eighth and sixteenth notes, followed by a half note and a quarter note, ending with a dynamic marking of *p*. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features chords and arpeggiated figures, while the left hand has a simple bass line with some octaves. Dynamic markings include *p* and *sva* (sustained).

The second system includes lyrics and performance instructions. The vocal line has the lyrics: "Pour toi j'ai fait, pour toi, _____ cet - te chan-son Cru - el - -". The piano accompaniment includes the instruction "arco" above the staff and "una corda" below the staff. Dynamic markings are *f*, *mf*, and *p*. There are also markings for *sva* and *Rea* (pedal) with an asterisk.

The third system continues the musical score with lyrics: "le et ca - li - - ne." The piano accompaniment includes the instruction "pizz." (pizzicato) above the staff. Dynamic markings include *p*, *f*, and *pp*. There are also markings for *sva* and *Rea* with an asterisk.