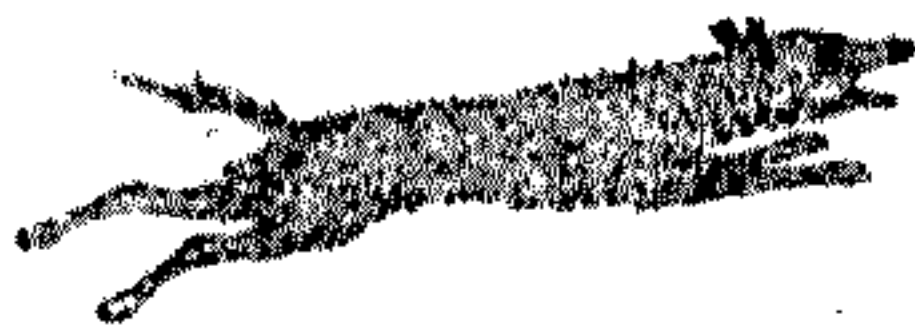


*Dauphin*



# PETITES CHANSONS SANS PAROLES



Mai 1885.

BnF  
MUS



# PETITES CHANSONS

SANS PAROLES

Recueil de 20 morceaux faciles pour piano

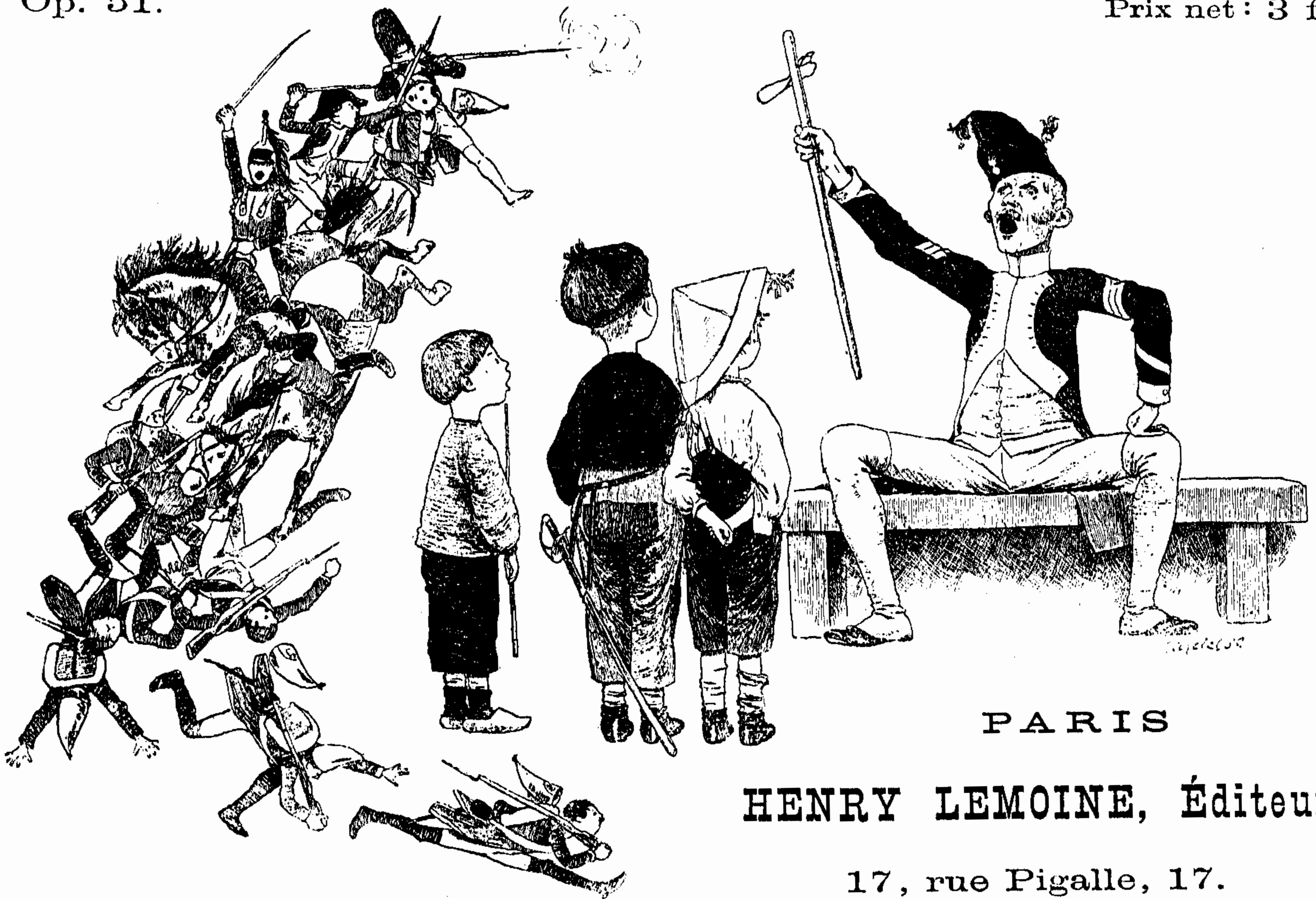
(Avec des Quatrains épigraphiques par ÉMILE BLÉMONT)

MUSIQUE DE

LÉOPOLD DAUPHIN

Op. 51.

Prix net : 3 fr.



PARIS

HENRY LEMOINE, Éditeur

17, rue Pigalle, 17.

Droits de reproduction réservés pour tous pays.

1885

BnF  
MUS



# TABLE

	Pagos.
Le Départ du Conserit. . . . .	1
La Poupée cassée. . . . .	2
La Retraite. . . . .	3
En Chasse . . . . .	4
Marche religieuse . . . . .	6
Ronde villageoise. . . . .	7
La Marionnette danse . . . . .	8
A la Madone . . . . .	10
Chagrin d'Enfant . . . . .	11
Valse de la Poupée . . . . .	12
Souvenir de Tarente . . . . .	14
Noces champêtres . . . . .	16
Au Berceau. . . . .	18
Sérénade hindoue. . . . .	19
Mademoiselle rêve . . . . .	20
Boîte à musique . . . . .	22
Conte de la Grand'Mère . . . . .	24
Danse au clair de lune. . . . .	26
Sur les lagunes. . . . .	27
Récit d'un vieux grenadier. . . . .	28





# LE DÉPART DU CONSCRIT

à Georges Jules CLARETIE.

*Le conscrit breton part. Il était triste hier,  
Il pleurait. Aujourd'hui, brave et plein d'espérance,  
Sous son grand feutre rond brille son regard fier:  
« Adieu, Loïk! adieu, ma mère!.. Salut, France! »*

104 = 

ALLEGRETTO  
NON TROPPO








# LA POUPÉE CASSÉE


à Suzanne CARRIER - BELLEUSE.

Que peut donc avoir Jeanne à pleurer de la sorte?  
Pourquoi cet air funèbre et ce vêtement noir?  
Hélas! Jeanne a connu le premier désespoir:  
Sa première poupée est morte.

60 = 

MOLTO LENTO


*pp e sostenuto*



Ped. \*


*p*

*Dolce*



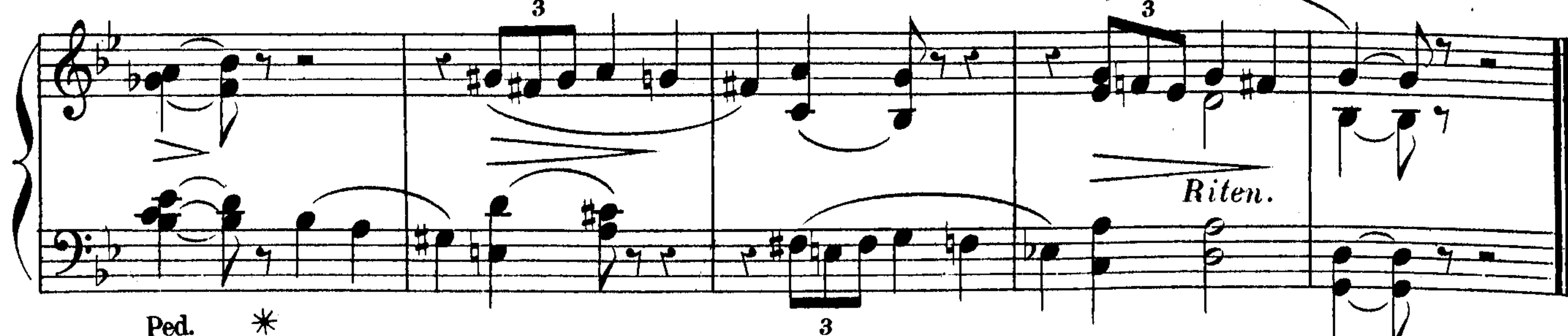
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*mf*



Ped. \* Ped. \* Ped. \* Ped. \*

*Riten.*



Ped. \*



# LA RETRAITE

à François Marcellin DESBOUTIN

*La retraite sonne, et plein de mystères,  
Le soir voile au loin le ciel obscurci;  
Ils vont se coucher les beaux militaires;  
Les petits enfants vont dormir aussi.*

112 =  **TEMPO**  
**DI MARCIA**

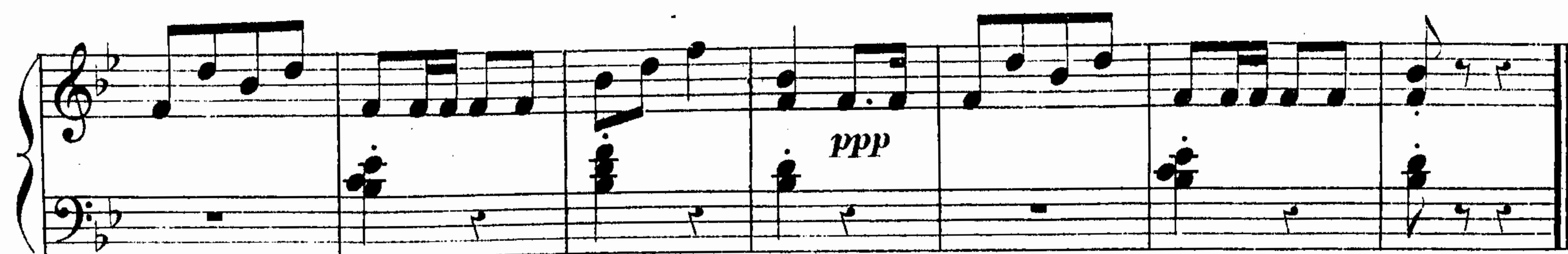





Ped. Una corda




Sempre diminuendo




# EN CHASSE

à Lucien Alphonse DAUDET


*Buvons et vidons la tonne!  
Et puis, en chasse! Le cor  
Fait retentir le décor  
Des bois qu'empourpre l'automne.*

96 =  .

ANDANTINO  
QUASI ALLEGRETTO



Ped. \* Ped. \* Una corda

**Allegro** 126 =  .



len - tan - do pp



p



Tre corde



mf





Due Pedale



# MARCHE RELIGIEUSE

à *André Victor WILDER*

*Orgues célestes, purs rayons,  
Parfum de l'encens qui s'embrase,  
Dites-nous la sublime extase  
Des saintes exaltations.*

92 =

**LARGHETTO**

*mf e sostenuto*

*Ped.* \*

*Riten.*

*ff* *Dimin.*

*Ped.* \*

*p*

*Ped.* \*

*Riten.*



# RONDE VILLAGEOISE

à Jeanne LEFEBVRE

*Paysannes de fleurs coiffées,  
Jeunes fermiers vaillants et beaux,  
Dansez sous le hêtre des fées  
En faisant claquer vos sabots!*

120 =  **ALLEGRO**  
**ASSAI**




*ff e loure*

*Marcato*



*Sempre ff*



**FIN**

**Poco più lento**



*ff Lourdement et bien rythmé*

*sf*



*ff*

*Ped.* \* *Ped.* \* **D.C.**



# LA MARIONNETTE DANSE

à Adèle PAGET

*Comme une poupée en qui le bon Dieu,  
Un jour aurait mis un cœur d'hirondelle,  
Marion va, vient, danseuse fidèle  
Au rythme un peu sec qui règle son jeu.*

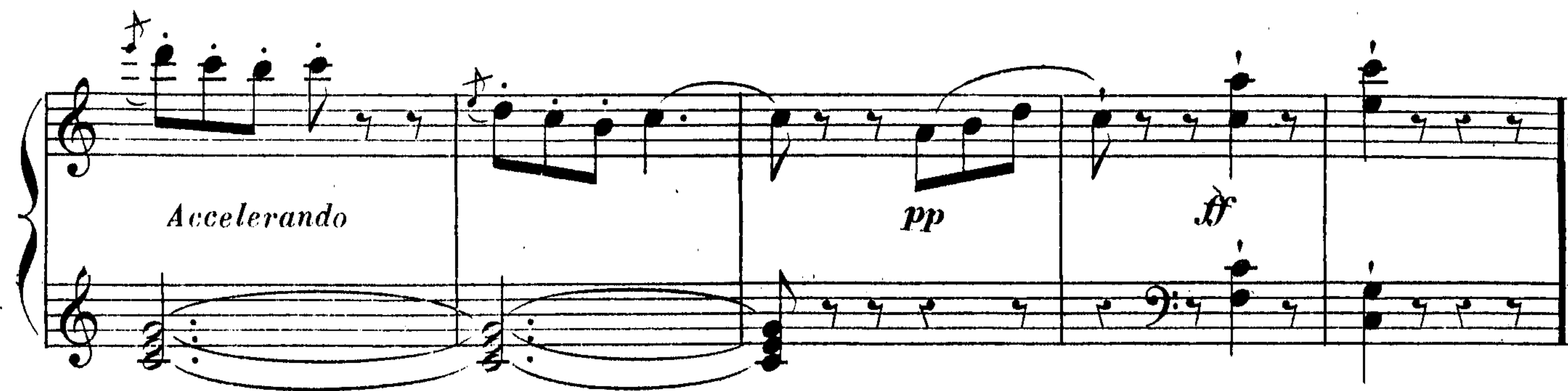
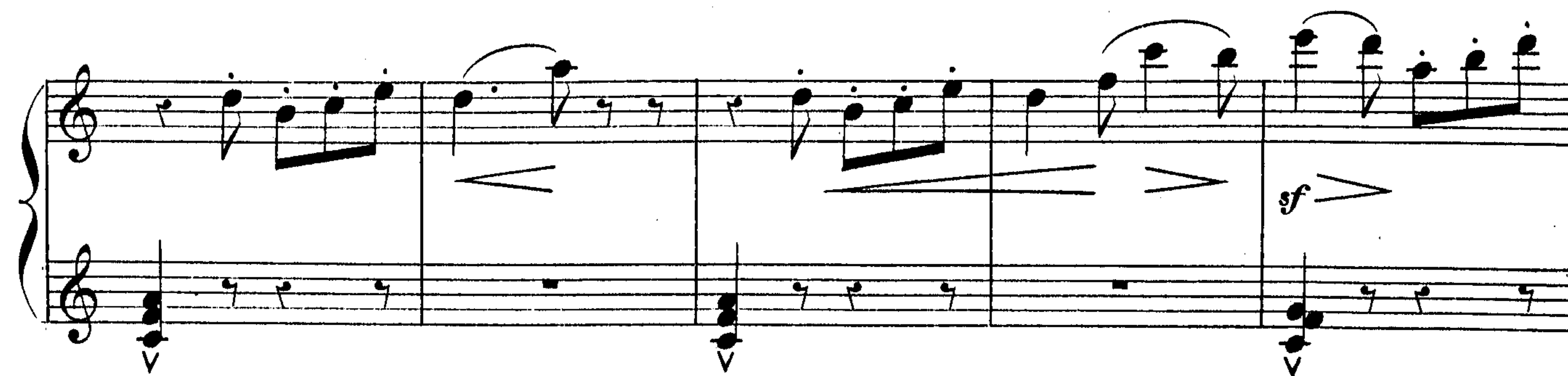
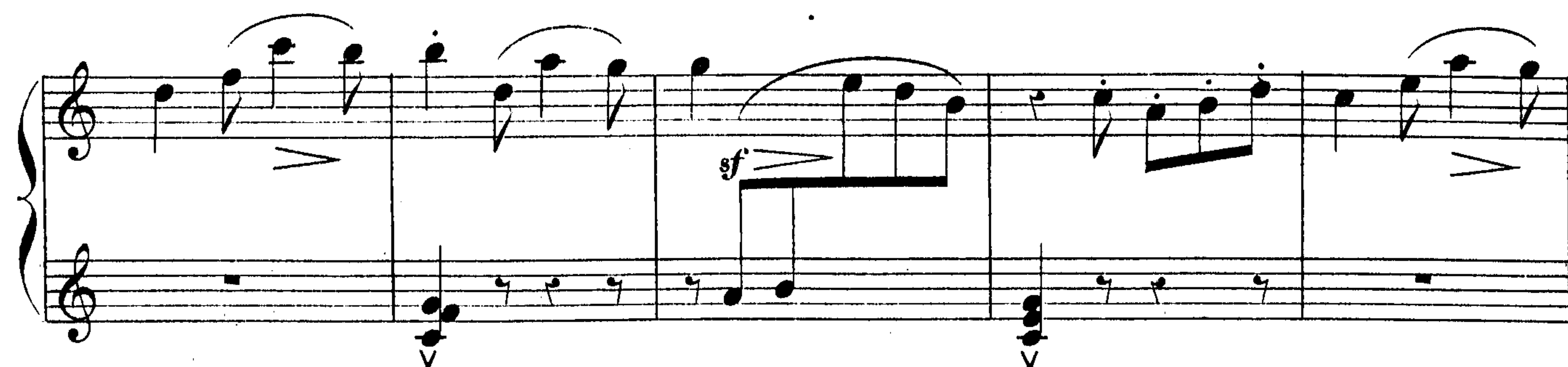
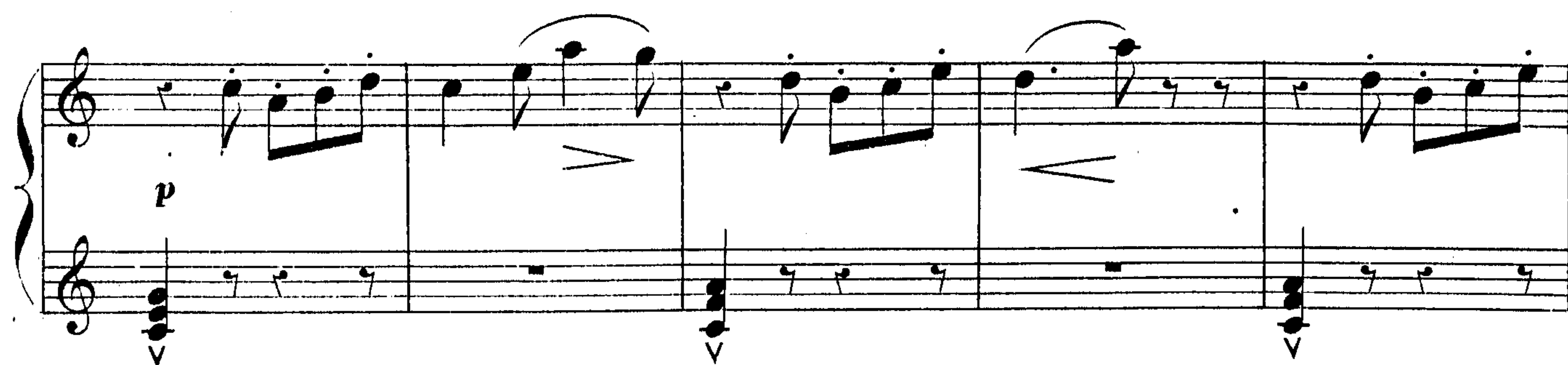
104 =  .

ALLEGRETTO

*Leggiero e con spirito*









## A LA MADONE

à Noëla SYLVESTRE

Sur le chemin, au creux d'un arbre, une Madone.  
 Deux pauvres orphelins l'implorant à genoux:  
 "Est-ce que le bon Dieu, sainte Vierge, abandonne  
 Les tout petits enfants sans mère, comme nous?"

*Molto sostenuto.*

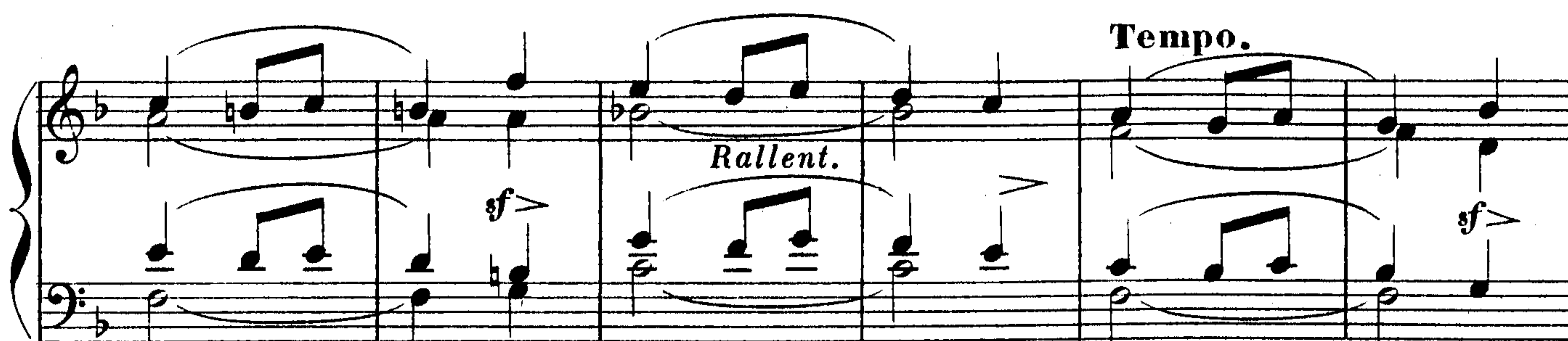
72 = 

ANDANTE  
RELIGIOSO.




*Tempo.*

*Rallent.*



*Ritenuto molto.*



*Tempo.*

51

*pp*





## CHAGRIN D'ENFANT

à Judith et Rachel Léon CLADEL

Madeleine est triste et préoccupée;  
C'est un grand chagrin dans son petit cœur;  
Son frère un méchant, son frère un moqueur,  
A peur d'épouser sa belle poupée.

58 = .

ADAGIO  
SOSTENUTO

*pp Con tristezza.*

*Rit.*

*Ped.* \* *Ped.* \* *Ped.* \*

**Tempo.**

*Rit.* *mf*

*p*

**Tempo.**

*Riten.* *sf*

*Ped.* \* *Ped.* \*

*Rit.* *sf* *p* *pp* *Rallent.*





# VALSE DE LA POUPÉE

à Francis et Andrée JOURDAIN

*C'est une chanson lente et pleine de douceur:  
On dirait une sœur aînée  
Qui fait, tendrement inclinée,  
Valser une petite sœur.*

66 =  $\text{♩}$ .  
TEMPO DI VALZ  
MODERATO

*mf*

Ped. \* Ped. \* Ped.

*p*



*Più mosso.*

The musical score is written for piano and consists of five systems of staves. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked *Più mosso.*

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*, *p*, and *sf*. Pedal markings (*Ped.*) and asterisks (\*) are used to indicate specific performance techniques. The piece concludes with a double bar line.



# SOUVENIR DE TARENTE

à Maurice Emilien MAURER

O beauté grecque d'Italie,  
Tarente, fille du soleil,  
Quelle ardente et vive folie  
Eclate en ton rire vermeil.

160 =  .

PRESTO.



Cre - scen - do molto.

Ped. \* Ped. \* Ped. \*



Cre - scen - do. *f* *ff*

Ped. \* Ped. \* Ped. \*

*mf* *ff* *mf*

*ff* *mf* *sf*

*Dimin.* *mf*

*ff* *mf* Cre - scen - do.

*Più mosso.* *ff* Molto accele - rando. *ff* *p*

Ped. \*



# NOCES CHAMPÊTRES

à Madeleine Léonce PETIT

Entendez-vous tinter les cloches argentines  
Sur les frais et riants vallons?  
Blaise épouse Babet. Ouvrez-vous, églantines!  
Chantez, flûtes et violons!

104 =

ALLEGRO.

*ff* e loure.

Sempre Ped.

Poco più mosso.

*pp*

Una corda.

Tre corde.

*f*

Loure.

*ff* *mf* *ff*





First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of chords and single notes. Dynamic markings *ff* and *mf* are present below the bass staff.

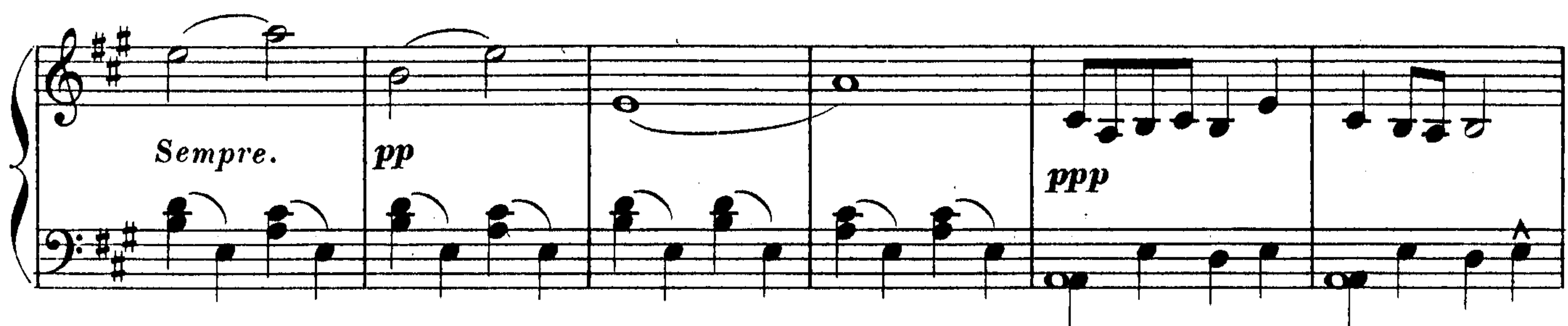


Second system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment with chords and single notes.

*Poco più mosso.*



Third system of musical notation. The treble staff features a melodic line with accents and slurs. The bass staff continues the accompaniment. A dynamic marking *pp* is present below the bass staff.



Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment. Dynamic markings *Sempre.*, *pp*, and *ppp* are present below the bass staff.



Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment. A dynamic marking *ppp* is present below the bass staff.



## AU BERCEAU

à Georges Victor SOUCHON

Ta mère auprès du berceau veille;  
 Dors, enfant rose aux cheveux d'or!  
 Dors, ta sœur, l'aurore vermeille,  
 Chez les anges sommeille encor.

88 = 

ANDANTINO.

*pp e ben sostenuto.*

*Ben cantando.*

*Dolcissimo.*

Ped. \* Ped. \* Ped. \* *Simile.*

*Rit.*

*pp*

*Calando.*










# MADEMOISELLE RÊVE

à Flavie Paul PUGET.

Quel rêve, chère enfant, flotte en vos yeux si doux?  
 Vous ne le savez pas peut-être bien vous-même;  
 Dans votre petit cœur chante un vague poème,  
 Et votre ange gardien sourit derrière vous.

126 = 

*Expressivo.*

*p*

*Ben sostenuto.*

*pp*

*Lento.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

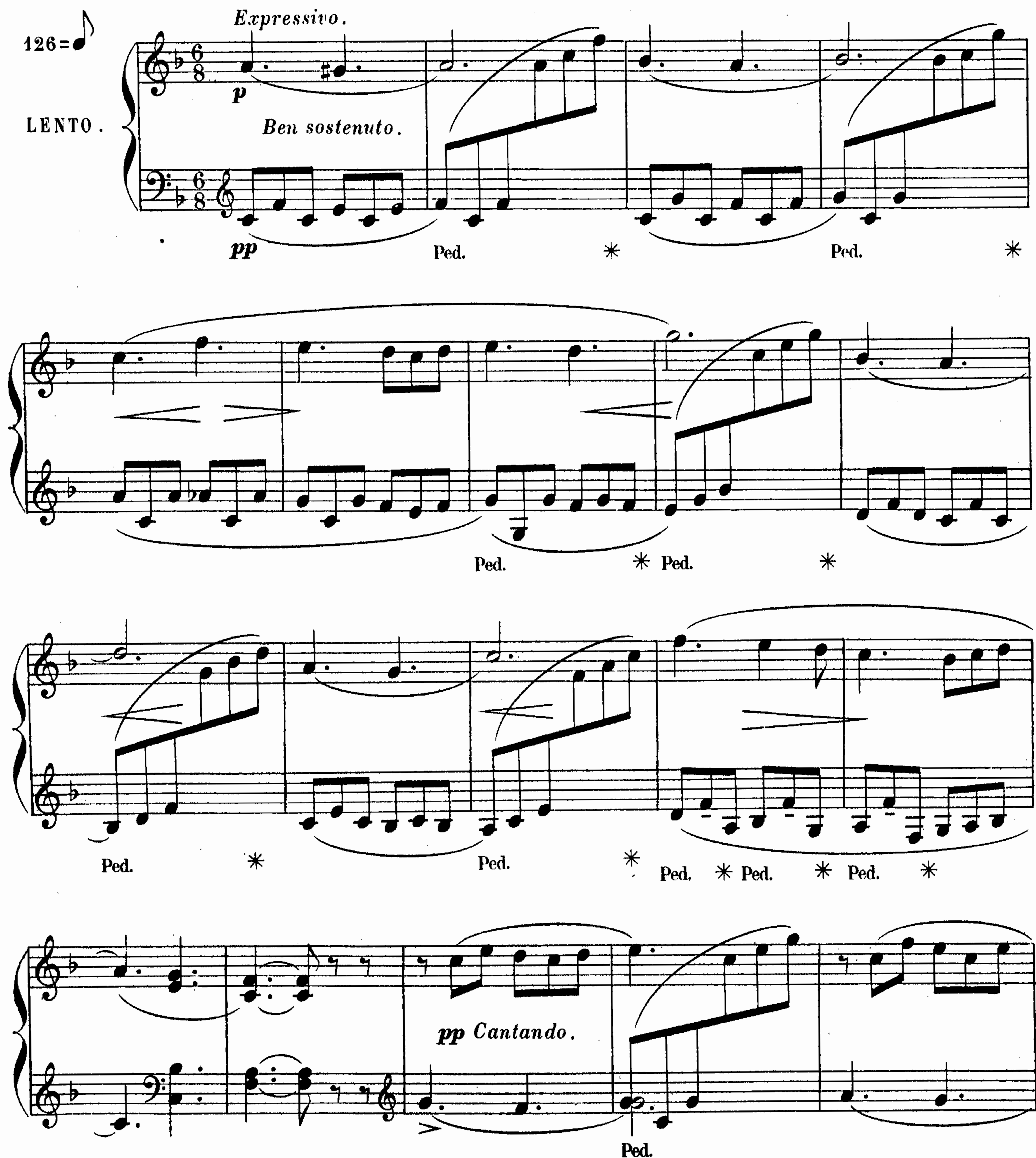
*Ped.* \*

*Ped.* \*

*Ped.* \*

*pp Cantando.*

*Ped.*





*Più mosso.*

First system of music. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics: *mf*. Tempo marking: *Ral - len - tando.* Pedal markings: *Ped.* and an asterisk.

**Tempo.***p**Ben sostenuto**pp**Ped.**Ped.*

Second system of music. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *Ben sostenuto*, *pp*. Pedal markings: *Ped.* and an asterisk.

Third system of music. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a rhythmic accompaniment. Pedal markings: *Ped.* and an asterisk.

Fourth system of music. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a rhythmic accompaniment. Pedal markings: *Ped.* and an asterisk.

**Tempo.***Al - lar gan - do.*

Fifth system of music. Treble and bass staves. Treble staff has a long melodic line with a slur. Bass staff has a rhythmic accompaniment. Tempo marking: *Al - lar gan - do.*



# BOÎTE A MUSIQUE

à Jeanne Armand GOUZIEN.

Notes de fin métal, fantasque serinette,  
Enfantillage exquis, vieillot et suranné,  
On dirait la chanson d'une marionnette  
Où le rêve d'Hoffmann un soir s'est incarné.

84 = .

ALLEGRO.

*pp* Una corda sempre

Ped. \* Ped. \*

Ped. \* Ped.

*pp*

Ped. \* Ped.

Poco cre scen

Ped.

do.

*pp* (1) Toc.

FIN

(1) Frapper un coup sec avec l'ongle  
sur le bois du piano



**Poco più lento. 72 =  $\text{♩}$ .**

8-

First system of musical notation for piano, measures 1-8. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a melody in the right hand with a slur over measures 1-4 and a crescendo hairpin. The left hand provides a harmonic accompaniment. Pedal markings are present at the end of measures 4 and 6.

*pp* *e* *grazioso.*

Ped. \* Ped.

8-

Second system of musical notation for piano, measures 9-16. The melody continues with slurs and crescendos. Pedal markings are at the end of measures 10, 12, and 14.

\* Ped. \* Ped. \*

8-

Third system of musical notation for piano, measures 17-24. The music includes slurs and crescendos. Pedal markings are at the end of measures 18, 20, 22, and 24.

Ped. \* Ped. \* Ped. \*

8-

Fourth system of musical notation for piano, measures 25-32. The melody features slurs and crescendos. Pedal markings are at the end of measures 26, 28, and 30.

Ped. \* Ped. \* Ped.

8-

Fifth system of musical notation for piano, measures 33-40. The system concludes with a triplet in measure 37 and a final cadence marked with a double bar line and a repeat sign. Pedal markings are at the end of measures 34, 36, 38, and 40.

\* Ped. \* Ped. \* Ped. \*

Toc. D.C.



# CONTE DE LA GRAND' MÈRE

à Théophile et Herminie BERGERAT.

Il était une fois une petite fille.  
Un beau soir, sa grand'mère au logis s'endormant,  
Elle alla seule au bois. Elle était si gentille  
Que le loup la croqua. Le loup, c'est très gourmand.

84 =  *Con semplicità.*

ANDANTE. *p*




*Cresc ed accelerando.*

*Con spirito.*

*f p Subito.*

7



**Tempo.**

*p*

*Riten.*





First system of musical notation. Treble and bass staves. Dynamics: *pp*, *ff* >, *sf* > *p*, *ff* >, *sf* >. Pedal markings: Ped. \* Ped. \* Ped. \*

Second system of musical notation. Treble and bass staves. Dynamics: *fp*. Markings: *Sostenuto.*, *Leggiero molto.*, *Cantando.*, Ped.

Third system of musical notation. Treble and bass staves. Markings: *Dolente.*, Ped.

Fourth system of musical notation. Treble and bass staves. Markings: *Cresc*, *ed*, *accele*, *ran*.

Fifth system of musical notation. Treble and bass staves. Markings: *do.*, *Con spirito.*, *f. p Subito.*, *5*.



## DANSE AU CLAIR DE LUNE

à Justine Auguste BALUFFE.

Au fond du bois baigné de clair de lune bleu,  
Légère comme un rêve, adorablement douce,  
Devant son berger blond qui dort plus beau qu'un dieu,  
La Naïade sourit et danse sur la mousse

84 = 

ANDANTE.

*pp*  
*Cantando.*

*p* Una corda.

*Dolce.*

*Accelerando.*

**Tempo.**

*Poco rallent.*

*pp*

*Accelerando*

*mf*

*Vif et sec.*





# SUR LES LAGUNES

à Charles BOUDOURESQUE.

*O Veniselô nuit clairelô silence amical!  
Sur l'eau molle de la lagune  
La gondole, dans un murmure musical,  
Semble voguer droit vers la lune!*

80 =  .

ANDANTINO.

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

*pp*

*mf*

Ped. \* Ped. \* Ped. \*

*sf* *sf* *p* *pp*

Poco riten. Tempo.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Dimi* *nu* *en* *do.* *pp*

8938 . H .





# RÉCIT D'UN VIEUX GRENADIER

à Roger et Bernard BOUTET de MONVEL.

Quel beau combat! Plus d'un y gagna des béquilles.  
La neige au loin couvrait les champs d'un blanc linceul;  
Mais ça chauffait. Nos gens tombaient comme des quilles;  
Et quand on fut vainqueur enfin, je restais seul!

108 =  MODERATO.

*pp e ben staccato.*

*mf*

*Marcato il canto.*

*Poco riten.*

**Tempo.**

*Molto accelerando.*

**Tempo**

*mf Riten.*

*p*

*mf Riten.*



*Più mosso.*

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplet markings (3). The bass clef staff provides harmonic support with sustained notes and a pedal point. Dynamics include *f* (forte) and *Misurato.* (measured). A *M.G.* (Messa di Gioia) marking is present. A *Ped.* (pedal) instruction is written below the bass staff.

*Eroicamente.*

Second system of musical notation. The treble clef staff features a more active melody with slurs and accents. The bass clef staff has a steady accompaniment with accents. Dynamics include *ff* (fortissimo). A *M.G.* marking is at the beginning. A *\** (star) symbol is placed below the bass staff.

Third system of musical notation. Continuation of the piece with similar melodic and harmonic patterns in both staves.

Fourth system of musical notation. Continuation of the piece with similar melodic and harmonic patterns in both staves.

Fifth system of musical notation. Continuation of the piece with similar melodic and harmonic patterns in both staves.

Sixth system of musical notation. The tempo marking *Poco allargando.* (slowing down a little) is present. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a steady accompaniment. Dynamics include *fff* (fortississimo) and *M.G.* markings.