

à Mademoiselle Rachel Neyt
ELLE S'EN EST ALLÉE!

Poem by Lucien Solvay

Music by JULES MASSENET

N° 15.

Audante.

PIANO. *p bien chanté.* *mf* *expressif.* *p*

CHANT. *rall.* *mf*
Là - bas, —

pp *rall.* *f* *p*

dim. *più f* *dim.* *a Tempo.* *p*
— là - bas, — sous d'autres

a Tempo. *p*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems. The first system is for the piano, with a tempo marking of 'Audante.' and dynamics of 'p bien chanté.', 'mf', and 'p'. The second system is for the vocal part, marked 'CHANT.', with tempo markings 'rall.' and 'mf', and the lyrics 'Là - bas, —'. The third system continues the vocal part with dynamics 'pp', 'f', and 'p', and lyrics 'là - bas, — sous d'autres'. The piano accompaniment in the third system includes dynamics 'dim.', 'più f', 'dim.', and 'a Tempo.', and a 'p' dynamic. The score includes various musical notations such as slurs, triplets, and dynamic hairpins.

en animant.

cieux, *expressif.* Loin de mes bras, loin de mes
en animant.

a Tempo.

f yeux, *p* El - le s'en est al - lé - e,
a Tempo.

en animant.

Comme une hi - ron - del - le qui fuit Ces cli -
en animant.

cresc.

meno.

- mats - brumeux dont l'ennui Gla - ce mon â - me dé - so - lé - e,
meno.

a Tempo. *p* **Lent.** *mf*

En me murmu - rant: — "au re - voir," — **Lent.** Sou - ri - an - te,

a Tempo. *mf*

pp **rall.**

sans rien savoir De ma douleur inconso - lé - e.

pp **rall.** *surez.*

Allegro appassionato. (108 = ♩.)
Très agité et sombre.

p *f* *p* *f*

Ped. ☆ Ped. ☆

f

Au — ca - pri — ce —

p *f* *p* *f*

du sort vainqueur, ————— Em - - por -

p *f* *p* *f*

- tant ————— ma vie et mon cœur, —————

f *p* *f* *p* *f*

Et toute ma joie ————— en vo -

p *f* *ff*

- lé - - - et ————— El - le s'en est al - lé - - -

p *f* *p* *f* *poco.*

Et je suis

p *f* *p* *f*

seul, seul...

p *f* *p* *f*

en animant.
et mes san - glots Sans ces - se

p *f* *p* *f*

en animant.
trou - blent les é - chos De ma plain - te

f *f* *f* *f*

VARIANTE.

f — *ff* *p*..

en vain — ex — ha —

f — *ff*

en vain — ex — ha — lé —

Più mosso.

lé — — — e.

— — — e.

Più mosso. **Même mouv! très agité.(plus vite qu'au début)**

sempre f *p* *f*

f

Et je cher — — che...

p *f* *p* *f*

mf soins su_per-flus! *più f* Et j'ap-pel - - - le...

mf je n'entends plus *avec désespérance. ff* La voix de la chère

ex - i - lé - - el.. *mf* Hé - las! el - le

s'en est al_lé - - el.. *f* Loin de mes bras!..

più f **rall.** **a Tempo, molto agitato. (più mosso ancora)**
sous d'au - tres cieux!...
rall. **a Tempo, molto agitato. (più mosso ancora)**
suivez. *p* *f*

f *mf*
Là-bas... loin de mes yeux!...

più f *mf*
Là-bas... loin-de mes bras...

cresc.
El - - - le s'en est al - lé - - - e...

f
Là - bas!

cresc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a forte (*f*) dynamic. The lyrics "Là - bas!" are written below the first few notes. The bottom staff is a piano accompaniment in G major, featuring a melodic line with a crescendo (*cresc.*) and a series of chords in the bass line.

rall. *ff* *allargando.* *All! molto agitato.*
sous d'autres cieux!

rall. *allargando.* *All! molto agitato.*
ff *ff* *ff*
sninez.

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "sous d'autres cieux!". It includes performance markings for *rall.*, *ff*, *allargando.*, and *All! molto agitato.*. The piano accompaniment features a section marked *sninez.* (snare) and continues with *ff* dynamics and *allargando.* markings. The bottom staff shows a rhythmic accompaniment with eighth notes.

Detailed description: This system contains the next two staves, which are primarily piano accompaniment. The top staff has some rests and a few notes. The middle staff features a melodic line with a long note. The bottom staff continues with a rhythmic accompaniment of eighth notes.

dim. *f* *p*

Detailed description: This system contains the final two staves of music. The piano accompaniment concludes with a *dim.* (diminuendo) marking, followed by a *f* (forte) dynamic and a *p* (piano) dynamic. The bottom staff shows a final rhythmic accompaniment.