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# REGRETS

SCÈNE-MÉLODIE

POUR *Mezzo-Soprano*

PAR M<sup>ME</sup> LA

## VSSE de GRANDVAL

PRIX: 6<sup>f</sup>



MÉLODIES du même Auteur publiées AU MÉNESTREL:

- |                                |                                    |
|--------------------------------|------------------------------------|
| 1 Les clochettes.....          | 7 Rosette, <i>Villanelle</i> ..... |
| 2 Chanson.....                 | 8 Mignonne.....                    |
| 3 Chrysa, <i>Réverie</i> ..... | 9 La jeune fille et le Lys.....    |
| 4 Dieu seul peut tout savoir.  | 10 Rappelle-toi.....               |
| 5 Si tu m'aimais.....          | 11 Trilby, <i>Chanson</i> .....    |
| 6 Ne le dis pas.....           | 12 L'absence.....                  |

SCÈNES-MÉLODIES :

Jeanne d'Arc.— Regrets.— Le Bohémien.  
Ave verum.— Pater Noster.

*Duos : Rose et Violette. — Le Bal Valse à 1 et 2 voix  
Valse à M<sup>ME</sup> Carvalho*

PARIS

AU MÉNESTREL, 2<sup>bis</sup> rue Vivienne, HEUGEL & C<sup>ie</sup> Editeurs  
France et Etranger.



# REGRETS

Paroles de  
X<sup>XXX</sup>

STANCES

pour

MEZZO SOPRANO

Musique de

M<sup>me</sup> LA V<sup>o</sup> DE GRANDVAL



Moderato.

*espress*

PIANO.

*p espress: e sostenuto*

Sur ce ri - va - - ge,

Tris - te et sau - va - - ge, Mou â - - me exha - le

sa dou - - leur! Ma voix fi - de - - le,

En vain ap - pel - le, Ce - lui qui n'en - tend

plus mon - cœur. A - dieu douce es - pé - ran - ce,

Je garde en ma souf - fran - ce, Mon a - mour, mon a - mour et

son sou - ve - nir! Prin - temps, pour - quoi fleu - rir, Sil

ne doit plus ve - nir?

*rit.*

*tempo. douc.*

Te voir en - co - re, Toi, que ja - do - re,

*douc.*

Et puis — rien - dor - mir — pour ja - mais!

Reuls - moi ma vi - e, Par toi flé - tri - e,

*cresc.* *ad lib.* *f* *rit.*

Re - viens! re - viens hé - las! toi que j'ai -

*cresc.* *colla voce.* *f* *rit.*

*tempo.* *rit.*

- mais! La

*tempo.*

*même mouv!*

va - gue mu - git sur la

*sempre* *cresc.*

grè - vo, Lé -

*cresc.*

- clair - an - non - ce la tem -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "- clair - an - non - ce la tem -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic lines, with an 8-measure rest indicated above the right hand staff.

*sempre* - - - - -  
 pé - tel L'oi -

*sempre*

The second system continues the vocal line with the lyrics "pé - tel L'oi -". The piano accompaniment remains in the same key and time signature, with an 8-measure rest indicated above the right hand staff. The word "sempre" is written above the piano part.

- seu seul - tremblant de - froid... Seul je brase la tour -

The third system features a vocal line with the lyrics "- seu seul - tremblant de - froid... Seul je brase la tour -". The piano accompaniment includes a section with a 2/4 time signature. An 8-measure rest is indicated above the right hand staff.

- men - te, Mon - te, mon te, mer é - cu - mau - te! Dans ton a -

*ff*

The fourth system features a vocal line with the lyrics "- men - te, Mon - te, mon te, mer é - cu - mau - te! Dans ton a -". The piano accompaniment includes a section with a 2/4 time signature. An 8-measure rest is indicated above the right hand staff. The dynamic marking "ff" is present at the end of the system.

*ff*

bi - me, Daustou a - bi - me,

8 b. 8 bassa

em - por - te - moi

*p*

*espress.*

*rit:*

6/8

*T<sup>o</sup> 1<sup>o</sup> espress e sostenuto.*

*p*

Mais de l'o - ra - ge, Som - bre nu -

6/8

- a - ge, Ne trou - ble plus l'a - zur du

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

ciel. Et la na - tu - re, Re - naît plu -

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The lyrics describe the rebirth of nature.

pu - re, Sous les ca - res - ses du so -

The third system of music follows the same structure. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics mention the softness of the sun.

- leil! O mes tristes pen - sé - es, O pauvres fleurs bri -

The fourth and final system on this page. The vocal line and piano accompaniment conclude the phrase. The lyrics express sadness and sympathy for the flowers.



*cresc.*

- sé - es, Rien ne peut ra - ni - mer ra - ni - mer vos

jours, J'ai per - du mes a - mours, de pleu - re pour tou -

*Tempo doux...*

jours!

*rit.*

To voir en -

*doux Tempo.*

- co - re, Toi que j'a - do - re, Et puis

m'en dor-mir pour ja-mais! Rends - moi ma

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'm'en dor-mir pour ja-mais! Rends - moi ma'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

vi - e, Par toi flé - tri - e, Re - viens

*ritard.*

*ritard.*

The second system continues the musical score. The vocal line has lyrics 'vi - e, Par toi flé - tri - e, Re - viens'. The piano accompaniment maintains its rhythmic pattern. There are two 'ritard.' markings above the piano part, indicating a gradual deceleration of the tempo.

re - viens hé - las! Re - viens!

*sempre*

*sempre*

The third system features the vocal line with lyrics 're - viens hé - las! Re - viens!'. The piano accompaniment continues with a similar rhythmic pattern. There are two 'sempre' markings, one above the vocal line and one above the piano part, indicating that the tempo should remain constant.

re - viens toi que j'ai - mais! Toi

*appass: ff*

*ad lib.*

*colla voce.*

*8 batta.*

The fourth system concludes the musical score. The vocal line has lyrics 're - viens toi que j'ai - mais! Toi'. The piano accompaniment features a more complex rhythmic pattern. There are four dynamic markings: 'appass: ff' (passionately fortissimo), 'ad lib.' (ad libitum), 'colla voce.' (colla voce), and '8 batta.' (8 battenti).

*p* tempo. *cresc.*

que j'ai - mais! Re - viens

*rit.* *f* *largo.*

hé - las! Re

*ff*

viens!

