

à Madame P. Chalandon

# LE VIN PERDU

PAUL VALÉRY

PIERRE-OCTAVE FERROUD

CHANT

Moderato (♩=76-80)

PIANO

*mp* *p*

*p*

J'ai, quelque jour, dans l'Océ-

-an, (Mais je ne sais plus sous quels cieux), Je-té, comme of-frande au né-ant,

*(poco)*

Tout un peu de vin pré-ci-eux...

Qui vou-lut ta perte, ô li-

*(poco)* *mf* *(h)* *mf* *p*

-queur? J'o-bé-is peut-être au de-vin? Peut-être au

sou-ci de mon cœur, Songeant au sang, ver-sant le vin?

*p* *mp* *pp* **// a Tempo** **Pocch. rit. -**

Sa transpa-rence ac - cou - tu mée — A - près u - ne ro - se fu - mée — Re -

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note on 'Sa transpa-rence' followed by a melodic phrase. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. A *poco* marking is placed above the piano part.

- prit aus - si pu - re la mer... Per - du ce vin, — i - vres les on - des!...

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its arpeggiated texture. There are some dynamic markings like *mf* and *pp* in the piano part.

J'ai vu bon - dir dans l'air a - mer — Les fi - gu - res les plus pro - fôn - des...

**Poco più lento**

The third system introduces a tempo change to **Poco più lento**. The vocal line continues with a similar melodic style. The piano accompaniment becomes more spacious, with longer note values and a more prominent bass line. Dynamic markings include *mf* and *pp*.

**a Tempo I°** **Poco allarg.**

The fourth system features a tempo change to **a Tempo I°** and a **Poco allarg.** marking. The vocal line has a more pronounced melodic line. The piano accompaniment is more rhythmic and includes some triplets. Dynamic markings include *pp* and *mf*.

# LES PAS

Andante (♩=66)

8<sub>♭</sub>-7

PIANO

*mf*

*p ben legato*

*espressivo*

The piano introduction consists of two staves. The right hand starts with a melodic line in G major, marked *mf* and *p ben legato*. The left hand provides a harmonic accompaniment. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The key signature has one flat (F major/C minor).

The piano introduction continues with more complex rhythmic patterns in both hands, including some triplets and sixteenth notes. The dynamics remain *mf* and *p*.

*mf* *p*

Tes pas, en - fants de mon si - len - ce, —

**// Poco rit. - - - - - // a Tempo**

*mf* *p*

The vocal line begins with the lyrics 'Tes pas, enfants de mon silence,'. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The tempo changes from 'Andante' to 'Poco rit.' and then back to 'a Tempo'.

Sain.te - ment, len - te - ment pla - cés, — Vers le lit de ma vi - gi - lan - ce

The vocal line continues with the lyrics 'Saintement, lentement placés, Vers le lit de ma vigilance'. The piano accompaniment continues with the same melodic and harmonic patterns as in the previous system.

Pro-cè - - dent mu - ets et gla-cés. — Personne pu - re,

om - bre di - vi - ne, Qu'ils sont doux, tes pas re - te - nus! — Dieux!...

tous les dons que je de - vi - ne Viennent à moi sur ces pieds nus! —

Si, — de tes lè - vres a - van - cées, — Tu pré - pa - res, pour  
**Pocch. più mosso** (♩=72)

*poco cresc.*

l'a-pai-ser, A l'ha-bi-tant de mes pen-sées La nour-ri-tu-re d'un bai-ser,

*//Rit. m.g.* Ne hà-te pas cet ac-te tendre, Douceur d'être et de n'être pas, Car j'ai vé-cu

*a Tempo I<sup>o</sup>*

de vous at-ten-dre, Et mon cœur n'é-tait que vos pas.

*(poco)* *p*

*Poco allarg.*

*mf*

# L' ABEILLE

Con moto (♩.=160-168)

PIANO

8

*mf* *mf* *sfp* *mf*

(h)

Detailed description: This system shows the first two measures of the piano introduction. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides harmonic support with chords and moving lines. Dynamics range from mezzo-forte to sforzando.

*sfp* *mf* *mf* *f*

(h)

Detailed description: This system continues the piano introduction. The right hand has a more active melodic line, and the left hand features a steady eighth-note accompaniment. Dynamics include sforzando, mezzo-forte, and forte.

*p* (b) (b) (b) *poco*

Quel.le, et si fi - ne, et si mor.tel - - - le, Que soit ta

*p* (b) (b) (h)

Detailed description: This system contains the first line of the vocal melody. The piano accompaniment is in the bass clef, featuring chords and moving lines. The vocal line is in the treble clef with lyrics. Dynamics include piano and a poco marking.

poin - - - te, blonde a - beil.le, Je n'ai, sur ma ten.dre cor.beil.le, Je -

*sf* *sf* *p*

(h)

Detailed description: This system contains the second line of the vocal melody. The piano accompaniment continues in the bass clef. The vocal line is in the treble clef with lyrics. Dynamics include sforzando and piano.

-té qu'un son - - ge de den - tel - le.

*pp* *(poco)* *sf* *sf*

**Pocch. rit. . . . //a Tempo**

Pi - que du sein la gour - de bel - le, Sur qui l'Amour meurt ou sommeil - le,

*p*

*mp* *mf*

*mp*

Qu'un peu de moi-mê - me ver - meil - le Vienne

*p ben legato*



à la chair ronde et re-bel-le! J'ai grand

be- soin d'un prompt tour-ment: Un mal vif et

bien ter-mi-né Vaut mieux qu'un sup-pli-ce dor-mant!

Soit donc mon

sens il - lu - mi - né Par cette in - fine a - ler - te d'or

*pp*

(b) (b) (b) (b)

(b) (h)

Sans qui l'A - mour meurt ou s'en - dort!

*p*

*mp* *mf* *f* *p*

(h) (h) (h) (b)

*pp*

(h) (b)

8