

RONDALLA

Poésie de TH. GAUTIER.

à Madame GALLI-MARIÉ.

Op. 17.

Allegro (♩. = 72)

PIANO.

avec nonchalance.

En fant — aux airs d'im pé - ra - tri - ce,

Co - lombe aux re gards de fau - con,

Tu me lais, mais c'est

mon ca - pri - ce De me plan - ter sous

ton bal - con.

dim. *p*

avec élégance.

Je dé - fends à - tou - te gui - tar - re

De - bou - r - donner aux a - len - tours; Ta rue -

cresc. f est à moi, je la bar - *dim.* re - Pour y chanter,

cresc. f pour y chanter mes a - mours. *p* Dans sa gui - ne

mon cou - teau bou - ge; Al - lons, qui - vent de l'in - car -

nal? A son ja-bot qui veut du rou-

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a fermata over the word 'nal?'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *crese.* and *sf*.

gu Pour fai - re un bou - ton - de gre-

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'gu'. The piano accompaniment continues with similar chordal textures. Dynamics include *dim.* and *crese.*.

nal? Qui veut de l'in - car - nal?

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over 'nal?'. The piano accompaniment features a more active bass line in the final measure. Dynamics include *dim.* and *p*.

The fourth system consists of piano accompaniment for the right and left hands. The right hand plays chords, while the left hand plays a rhythmic bass line with eighth notes.

The fifth system continues the piano accompaniment from the previous system, maintaining the same rhythmic and harmonic patterns.

nonchalant.

En - fant aux airs d'im - pé - ra - tri - ce,

Co - lonne aux re - gards de - fau - con,

Tu me hais, mais c'est

— mon ca - pri - ce De me plan - ter sous

ton bal - con.

First system of piano introduction. Treble clef has a melodic line with eighth-note patterns. Bass clef has a rhythmic accompaniment of eighth notes.

Second system of piano introduction. Treble clef continues the melodic line. Bass clef has a sustained chord in the left hand. Dynamics include *ff* and *dim.*

élegant.

Au ruisseau qui gêne ta marche — Et pour rait sa —

Vocal line with lyrics. Piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

— lir tes pieds blancs, — Corps du Christ!.. je veux — faire une ar —

Vocal line with lyrics. Piano accompaniment continues with chords and bass line. Dynamics include *crise.* and *ff*.

— che — A — vec — les cô — tes des — ga — lants!

Vocal line with lyrics. Piano accompaniment continues with chords and bass line. There are triplets in the vocal line.

pp

Pour te prou - ver com - bien je t'ai - me, Dis - je

tue - rai qui tu vou - dras; *creso.* J'ai - ta -

f que - rai Sa - tan lui - mè - me, Si

f pour lin - ceul j'ai tes deux draps! *p* Je tue - rai

qui tu voudras.