

# Massenet Septembre

**Modéré** (doux et contemplatif)

Piano introduction in G major, 12/8 time. The music is marked *pp* (pianissimo) and *m.d.* (modérément doux). It features a bass line with a steady eighth-note accompaniment and a treble line with a melodic line of eighth notes. A '2 Ped' instruction is present below the bass staff.

CHANT.

Vocal line: *p* Que les  
Piano accompaniment: *pp* (pianissimo). The piano part continues with the eighth-note accompaniment and a melodic line in the treble.

*dol.*  
pre - miers jours ——— de Sep - tembre sont doux — et tiè - des!

Vocal line: *dol.* (dolce) pre - miers jours ——— de Sep - tembre sont doux — et tiè - des!  
Piano accompaniment: *m d.* (modérément doux). The piano part continues with the eighth-note accompaniment and a melodic line in the treble.

On croirait, Sous le so - leil aux pâleurs d'am - bre, Voir é -

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- clore un printemps secret.

*dol*

*pp*

The second system continues the vocal line and piano accompaniment. The vocal line is marked with a *dol* (dolente) hairpin, indicating a soft, plaintive quality. The piano accompaniment is marked *pp* (pianissimo) and features a similar eighth-note pattern in the right hand.

Nul - le fleur - en - co - re n'est

*mf*

*mf* *md*

The third system continues the vocal line and piano accompaniment. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment has a *mf* dynamic in the left hand and a *md* (mezzo-dolente) dynamic in the right hand.

mor - - - te, Les gais oi - seaux sont tou - jours là, —

*md* *md*

The fourth system concludes the vocal line and piano accompaniment. The vocal line is marked *md* (mezzo-dolente). The piano accompaniment also features a *md* dynamic. The system ends with a fermata over the final notes of the piano accompaniment.

*p* *dim*

— Comme en A\_vril, la brise ap - por - te Lo - deur fi - ne du ré - sé -

*pp* *p*

- da. \_\_\_\_\_ L'ombre des

feuil - les danse et trem - ble Sur l'her - be qu'el - les vont cou -

*pp* *pp*

*pp*  
2 Ped

*più f*

- vir; \_\_\_\_\_ La na - tu - re veut. \_\_\_\_\_ ce me

*p* *expressif* *f* *dim.*

sem - ble, E - tre plus bel - le a - vant de mou -

*p* *f*

- rir. Et comme

en animant un peu. *mf*

*p*

*expressif*

el - le, en ma - dé - tres - se, Mon cœur

tris - te sent le be - soïn D'un grand re - nou -

*più f* - veau de tendres - - - se.  
*dim*  
 toujours animé et passionné.

*più f*  
*dim.*  
*p*

*p* Pourquoi, chère à - - - me, é - - - les-vous  
*mf* *rall. e dim.*  
*p* *rall.*  
*dim.* *pp* *dim.* suivez.

2 Ped. ✱

**1<sup>er</sup> Mouv! (calme)**  
*pp* loin? Que les premiers jours de Sep-

**1<sup>er</sup> Mouv! (calme)**  
*ppp*  
*ppp* *pp* *md*

2 Ped

*mf* - tem-bre Se-raient doux - - - si vous é - - - tiez là. Quand, vers le ciel  
*f*  
*mf*

*dim.* *poco rall.*

— aux pâ-leurs d'am-bre, Mon-te Po-deur — du ré-sé-

*p* *dol.* *dim.*

*p* *suivez.* *pp*

*dol.* *p*

- da! Pour-quoi, chère

*doux et expressif.*

*p* *2 Ped.*

*très expressif.* *f.* *dimin.*

à-me, ê-tes-vous loin?..

*cresc.* *poco rall.* *1<sup>er</sup> Mouv!* *p*

*cresc.* *suivez.*

*p* *f* *p* *pp*