



GABRIEL GROVLEZ



L'ALMANACH AUX IMAGES

pour

Piano



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**GABRIEL GROVLEZ**



**L'ALMANACH AUX IMAGES**

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## LES MARIONNETTES.

Les marionnettes de bois  
Ont des robes de papier et de satin,  
Des souliers de soie  
Et de blonds cheveux bouclés de chanvre teint.

Elles ont des façons exquises  
Pour lever la jambe ou le bras,  
Danser le menuet comme des marquises,  
Ou tirer leur révérence au roi.

Elles font un tour ou deux,  
Pendant que Polichinelle joue du fifre;  
Colombine songe à son Beau Ténébreux  
Et Pierrot reçoit une gifle.

Cendrillon remet sa pantoufle  
Et Peau d'Ane son bonnet de velours;  
Pierrot pleure, Arlequin pouffe,  
Et tout le monde rêve d'amour.

Et très cérémonieuses en leurs atours  
Et leurs jupes de chiffons,  
Les petites marionnettes font  
Et refont trois petits tours,

Et puis s'en vont.

# LES MARIONNETTES.

M  
2  
G  
V

Moderato.

GABRIEL GROVLEZ.  
(1911)

*PIANO.*

*p espressivo*

Vivo.

*leggiero e spiritoso*

*tranquillo*

*espressivo*

Tempo di minuetto.

Molto vivo.



*f*  
*p*  
*cresc.*

*ff*  
*sec*

Andante espressivo amoroso.

*mf*  
*cresc.*

*espressivo*

Lento e pomposo.

*dim. ed riten.*  
*ff*  
*ppp sans pédale*

*espressivo*  
*pp sec*

## BERCEUSE DE LA POUPÉE.

Petite poupée en bonnet de dentelle  
 Sur vos cheveux fins de filasse blonde,  
 Dormez: l'horloge sonne et tout le monde  
 A mouché les chandelles.

Pierrot se couche et la lune se lève ;  
 Au faite des toits tous les chats sont gris ;  
 Dormez et faites un beau rêve :  
 Tous les chats sont gris comme les souris.

Avec votre robe trop courte et fripée  
 Et vos bas qui tombent jusqu'aux talons,  
 Dormez et rêvez, petite poupée,  
 De quelque beau soldat de plomb.

.....  
 .....

Petite poupée au nez rose et cassé,  
 Petite poupée au bonnet de travers,  
 A quoi bon laisser  
 Vos yeux bleus ouverts,

Puisque personne ne viendra vous embrasser,  
 Que les soldats de plomb ne font jamais de ronde  
 Et que le marchand de sommeil est passé  
 Pour tout le monde ?

# BERCEUSE DE LA POUPÉE.

Mouvement de Berceuse.

GABRIEL GROVLEZ.  
(1911)

*PIANO.*

*p*

*sempre legato*

*espressivo*

*Pédale*

*pp*

*una corda*

*pp*

*una corda*

*Pédale*

First system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a rhythmic accompaniment. Performance markings include *ped.* and *\* ped.*

Second system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a rhythmic accompaniment. Performance markings include *\* ped.* and *cre*.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a rhythmic accompaniment. Performance markings include *scen*, *do*, *f*, and *\* ped.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a rhythmic accompaniment. Performance markings include *sempre legato* and *dimin.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a rhythmic accompaniment. Performance markings include *a tempo*, *rall.*, and *ppp les deux pédales*.

*mf*  
*espressivo*

*p*

*sempre legato*  
*espressivo*

*ppp* *très lointain*  
*una corda*

*pp*  
*una corda*  
*dim.*  
*pppp*

## LA SARABANDE.

Ceux qui viendront ici danser  
N'auront plus besoin de jambes légères:  
Voici votre tour, marquis et bergères,  
En fanfreluches du passé.

Les archets aux doigts des musiciens  
Pour la sarabande s'attardent assez  
Et les souliers fins vont sans se presser  
Sur le rythme de cet air ancien.  
.....

Une dernière note meurt aux violons  
Comme un aveu plus tendre;  
Les robes à falbalas sur les hauts talons  
Tournent sans plus attendre

Et par couples las,  
A pas menus, toute la bande  
Des danseurs de sarabande  
S'en va.

# LA SARABANDE.

Lent. (Mouvement de Sarabande.)

GABRIEL GROVLEZ.  
(1911)

*PIANO.* *p sempre legato ed espressivo*

*ppp*

*espressivo* *p* *très rythmé et sonore* *ff*

*p*

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic and the instruction *sempre legato ed espressivo*. The second system features a triplet in the right hand. The third system includes a *ppp* dynamic marking. The fourth system is marked *espressivo* and *p*, and includes a section marked *très rythmé et sonore* with a *ff* dynamic. The fifth system is marked *p*. The score concludes with a final chord in the right hand.

8 *sempre legato*

*p*

8

8

8

*legato* *cresc.*

*p*

8



Musical score system 1, first system. The upper staff contains a melodic line with a *dim.* marking and a *rit.* marking. The lower staff contains a bass line. The system concludes with the instruction *Tempo I.* and *ppp sempre legato ed espressivo*.

Musical score system 2, second system. The upper staff features a complex melodic passage with many sixteenth notes. The lower staff provides a bass line. A fermata is placed over the end of the system.

Musical score system 3, third system. The upper staff continues the melodic line with sixteenth-note patterns. The lower staff has a bass line. A fermata is placed over the end of the system.

Musical score system 4, fourth system. The upper staff has a melodic line with a *dimin.* marking and a *ppp* marking. The lower staff features a bass line with triplets. A fermata is placed over the end of the system.

Musical score system 5, fifth system. The upper staff has a melodic line with a *pppp* marking and a *dim.* marking. The lower staff has a bass line with a *sempre dimin.* marking. A fermata is placed over the end of the system.

## CHANSON DU CHASSEUR.

Sarcelle sauvage ou pigeon de bois,  
Oiseau de paysan ou de roi,  
    Bec rond ou bec pointu,  
Chasseur de la rivière ou du bois,  
    Que rapportes-tu ?

Lièvre de bruyère ou bécassine,  
Duvet de poil court ou de plume fine,  
Gibier de marmite ou de broche,  
L'air bredouille ou l'heureuse mine,  
    Que rapportes-tu dans ta poche ?

Noisettes de sentier ou fraises de ronces,  
Cueillette de riche ou de pauvre monde,  
    Chasseur ou braconnier,  
Tous les lapereaux dansent encore leur ronde :  
    Vide ton carnier.

# CHANSON DU CHASSEUR.

GABRIEL GROVLEZ.  
(1911)

*Allegro.*

*PIANO.*

*f et bien rythmé*

*Gai.*

*espressivo*

*p*

*dim. cédez légèrement*

*a tempo*

*una corda*

*f*

*non legato*

*mf*

*una corda p* *cédez -* *a tempo* *mf*

*espressivo* *p*

*cre -* *scen -* *do*

*p subito* *cresc.* *\* una corda*

*f* *cresc.* *\**

*(les 8ves ad lib)* *ff*

(les 8<sup>ves</sup> ad lib)

*espressivo*

*P subito*

*cédez*

*a tempo*

*cédez*

*a tempo*

*P*

*dimin.-*

*una corda*

*ppp*

*Un peu retenu*

*les deux Pédales*

*en dehors mais pp*

*ff*

*a tempo*

## LES ÂNES.

Les ânes aux oreilles de trèfle parées,  
 Les ânes qui vont au long des ruisseaux clairs entendre  
 L'angélus ou la musette dans le vent,  
 Et manger le feuillage encor tendre  
 Aux branches légères de l'oseraie,  
 Les ânes sont de vieux sorciers savants.

Ils se souviennent d'avoir mené des fées  
 Aux noces de leurs filleules,

.....  
 .....

Ils se souviennent  
 D'avoir aussi porté des sorcières,  
 Des nains, des culs-de-jatte et des bohémiennes,  
 Le soir, en croupe sur le derrière,  
 Aux carrefours où les mendiants sont en prières.

Et quand je viens à l'aube ils croient sans doute  
 Que je suis le mage à blanc collet fourré  
 Qui doit les guider par la bonne route  
 Jusqu'à l'étable de bois où sourirait  
 Jésus, la mignonne rose de Nazareth.

# LES ANES.

GABRIEL GROVLEZ.  
(1911)

Moderato. Allegretto giocoso. *mf*

*PIANO.* *p*

*cresc.* *P* *una corda*

*dimin.*

Le même mouvement.

1 4 1 3 3 5 4 2 1

*mf* scherzando e leggerissimo

This system contains the first two staves of music. The upper staff features a melodic line with several triplet markings. Below the first few measures, the numbers 1, 4, 1, 3, 3, 5, 4, 2, 1 are written, likely indicating fingerings. The lower staff provides a harmonic accompaniment. The dynamic marking *mf* and the tempo/style marking *scherzando e leggerissimo* are placed between the staves.

This system continues the musical piece with two staves. The upper staff has more triplet markings. The lower staff continues the accompaniment. The tempo/style marking *scherzando e leggerissimo* is implied from the previous system.

*f* (b) (b) *mf*

This system shows a change in dynamics and tempo. The upper staff begins with a forte (*f*) dynamic and includes two measures marked with (b). The lower staff has a mezzo-forte (*mf*) dynamic. The tempo changes to 2/4.

*sempre f* (b)

This system continues with a forte (*f*) dynamic, indicated by the marking *sempre f*. The upper staff has a triplet marking and a measure marked with (b). The lower staff continues the accompaniment. The tempo is 2/4.

*mf* *cresc.* (b) (b)

*scherzando*

This system features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The upper staff has two measures marked with (b). The lower staff continues the accompaniment. The tempo is 2/4. The marking *scherzando* is placed below the system.



Lent. Moderato.

*ff* *p* *espressivo*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The tempo starts as 'Lent.' and changes to 'Moderato.' The dynamics are marked as *ff* (fortissimo), *p* (piano), and *espressivo*. There are slurs and accents throughout the piece, and a fermata over a note in the final measure of the system.

The second system continues the musical piece with piano and bass staves. It features a long slur across the upper staff and various chordal textures in the lower staff.

The third system continues the musical piece with piano and bass staves, showing further development of the melodic and harmonic material.

Tempo I. *en diminuant*

*p*

The fourth system is marked 'Tempo I. en diminuant' and features piano and bass staves. The dynamics are marked as *p* (piano). The tempo is indicated to be decreasing.

Lent. Très vite.

*pp* *rit.* *p* *ppp*

The fifth system concludes the piece with piano and bass staves. It features dynamic markings of *pp* (pianissimo), *rit.* (ritardando), *p* (piano), and *ppp* (pianississimo). The tempo changes from 'Lent.' to 'Très vite.' (Very fast).

## LE PASTOUR.

Dans la forêt féerique à la sournoise source  
J'ai vu boire un pastour en ses deux mains en coupe;  
Entre ses doigts mal joints l'eau coulait sur la mousse  
Comme la clarté filtre aux calices qu'on coupe.

Il a coupé des fleurs aux rives de la source  
Et jouant un air triste et lent qui s'énamoure  
Aux trous des musicaux roseaux aux notes douces  
Il a pleuré d'amour pour sa douce pastoure.

Et je me suis perdu dans la forêt lointaine  
A t'écouter chanter cet air mélodieux,  
Pauvre pastour pleurant au bord de la fontaine  
Où les nymphes du soir viennent mirer leurs yeux.

# LE PASTOUR.

GABRIEL GROVLEZ.  
(1911.)

Lent.

*PIANO.*

*P*

*comme une improvisation*

*Pédale*

*pp*

*espressivo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking 'v' is present in the right-hand part of the system.

The second system continues the piece. The upper staff features a melodic line with a dotted eighth note followed by a sixteenth note, and a triplet of eighth notes. The lower staff has a bass line with chords. A dynamic marking 'mf' is placed in the left-hand part of the system.

The third system shows a change in dynamics to 'p' (piano). The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords. The system concludes with three triplet figures in the upper staff.

The fourth system concludes the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords. The system ends with a dynamic marking 'ppp rit.' and a final chord. There are some markings at the bottom of the page, including 'Led.' and a flower-like symbol.

## CHANSON DE L'ESCARPOLETTE.

Accrochez l'escarpolette aux cordes de soie:  
Voici la ronde des fous, des enfants et des fées,  
    Qui viennent avec des refrains de joie,  
De toques, de bonnets et de chaperons coiffés.

---

Voici les fillettes de Walter Crane  
Et de Kate Greenaway dans le parc;  
    Voici les bouffons de la reine,  
Les porteurs de faucons et les tireurs à l'arc.

---

Voici des chevaliers déguisés  
Et des châtelaines gardeuses d'oies;  
Voici des roses, des chansons et des baisers:  
Accrochez l'escarpolette aux cordes de soie.

# CHANSON DE L'ESCARPOLETTE.

Mouvement de Valse Viennoise.

GABRIEL GROVLEZ.  
(1911.)

*PIANO.*

*mf avec élégance*

*Pédale*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a half rest in the bass staff and a half note chord in the treble staff. The melody in the treble staff features a series of eighth and sixteenth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a dynamic marking of *p* (piano) in the middle of the system. The notation includes various musical symbols such as slurs, ties, and accidentals. The bass staff has a *Ped.* (pedal) marking with an asterisk below it.

The third system shows a continuation of the piano accompaniment. The treble staff has a complex texture with many notes, while the bass staff has a more rhythmic accompaniment. The key signature and time signature remain consistent.

The fourth system includes the dynamic marking *espressivo* and *p* (piano). The word *cédez* is written in the bass staff. The notation features a series of chords in the treble staff and a more active bass line. There are some numerical markings above the treble staff, possibly indicating fingerings or articulation.

The fifth system concludes the piece. It features a final melodic flourish in the treble staff and a sustained chord in the bass staff. The notation includes various musical symbols and accidentals.

*rubato*

*rubato* *rubato*

*rallentando* *mf*

*p*

*dim. unq. corda* *pp*

(b)

## PETITES LITANIES DE JÉSUS.

Jésus des anges et des Maries,  
Petite image peinte de bois,  
En robe d'étoiles fleurie,  
Souriez - moi.

Jésus, ma pauvre âme s'effraie  
Comme un agneau divin qui broute au bois  
Les épines des roseraies:  
Souriez - moi.

Jésus qui avez eu le doux malheur  
De la couronne de ronces des bois  
Après la couronne adorable de fleurs,  
Souriez - moi.

.....

Jésus des carrefours et des chemins,  
Pendû comme un oiseau mort aux croix de bois,  
Avec les roses des clous aux mains,  
Jésus des gueux et des rois,  
Souriez - moi.



# PETITES LITANIES DE JÉSUS.

GABRIEL GROVLEZ.  
(1911.)

Moderato.  
*naïf, tendre et fervent*

PIANO.

*Pédale*

*un peu plus fort*

*pp*

*p* *espressivo*

*plus accentué*

*cresc.* *una corda* *ff* *pp subito* *p*

*dim. rall.*

GABRIEL GROVLEZ

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