

SIX CHANSONS GALANTES

1769-1814

DU RÉPERTOIRE DE
MAGGIE TEYTE



G. SCHIRMER

NEW YORK : 3 EAST 43d ST. · LONDON, W. : 18, BERNERS ST.

BOSTON : THE BOSTON MUSIC CO.

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75 cents net

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«On dit qu'à quinze ans»
 "I have heard, at fifteen years"

English version by
 Sigmund Spaeth

Air from the opera "Lucile"
 (1769)

A.- E.- M. Grétry

Piano

On dit qu'à quinze ans on plaît, on aime, on se ma - ri - e...
 I have heard, at fif - teen years 'tis time to love and mar - ry,

Je n'ai que dix ans, c'est en - cor bien loin de quinze ans.
 But it seems so long till then, For I am on - ly ten.

Di - tes - moi, je vous pri - e, Com - ment on a - brè - ge le temps,
 Tell me, there - fore, I pray, How to keep the time from be - ing so great,

Car j'au-rai bonne en - vi - - e De pres - ser les ins - tans. —
 For I must find a way, That I'll not have so long to wait. —

On dit qu'à quinze ans on plaît, on aime, on se ma - ri - - e...
 I have heard, at fif - teen years 'tis time to love and mar - ry,

Je n'ai que dix ans, c'est en - cor bien loin de quinze ans.
 But it seems so long till then, For I am on - ly ten.

«Vous étiez ce que vous n'êtes plus»

“You were once that which you are no more”

Arietta from the opera “Le Tableau parlant”

(1769)

A.- E.- M. Grétry

English version by
Sigmund Spaeth

Andantino (♩ = 60)

Piano

dolce

cresc. *f* *trill*

p *Colombine*

Vous é - tiez ce que vous n'ê - - tes plus, ce que vous n'ê - tes
You were once that which you are no more, that which you are no -

pp

plus; — Vous n'é - tiez pas ce que vous ê - tes,
more, — You were not then that which you are now,

sf

rinf.

Vous n'é - tiez pas ce que vous ê - tes,
 You were not then that which you are— now.

rinf. *mf*

pp

Et vous a - viez, — pour fai - re des con - quê - tes,
 You then pos - sess'd, — as aid to ev - 'ry con - quest,

pp

rinf.

Et vous a - viez... et vous a - viez... et vous a -
 you then pos-sess'd, you then pos-sess'd, you then pos -

dolce *rinf.*

(Avec effronterie)
 (impudently)

f

viez Ce que — vous — n'a - - vez — plus.
 sess'd That which you — have no — more.

mf *pp*

(Avec une mélancolie comique)
(with comical dejection)

p

Ils sont pas - sés, ces jours de fêtes, Ils sont pas -
Those hap - py days of youth are past now, Their time is

* *And.* * *And.* *

p

sés, ils ne re - vien - dront plus. Ils sont pas - sés, ils sont pas -
o'er, they will re - turn no - more, their time is o'er, their time is

dolce

And. *

rinf. *f*

sés, ils sont pas - sés, ils ne re - vien - dront plus, Ils sont pas -
o'er, their time is o'er, they will re - turn no - more, their time is

rinf. *mf* *p*

ils ne re - vien - dront plus.
they will re - turn no more.

sés, ils ne re - vien - dront plus.
o'er, they will re - turn no more.

mf *f*

Allegretto vivace (♩ = 92)

Ren-dez-vous donc plus de jus-ti-ce; Et si l'a-mour vous est pro-
Then you must try to be more ju-di-cious; If per-chance love to you is pro-

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto vivace' with a quarter note equal to 92 beats per minute. The vocal line begins with a dynamic marking of *p* (piano). The piano accompaniment starts with a dynamic marking of *pp* (pianissimo).

pi-ce, Goû-tez en paix Ses doux bien-faits. N'en cherchez pas la quin-tes-
pi-tious, Taste of its joy With-out al-loy. But do not seek its in-most

The second system continues the musical score. The vocal line has a dynamic marking of *p* and includes the instruction *rinf.* (ritardando). The piano accompaniment features a *cresc.* (crescendo) marking in the first measure, followed by *mf* (mezzo-forte) and *pp* (pianissimo) markings.

sen-ce, Con-ten-tez-vous de l'ap-pa-ren-ce; Qui veut trop voir, Et trop sa-
treasure, Let the ap-pear-ance be your plea-sure; He who would know All things just

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line includes a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking.

voir, Trou-ve sou-vent plus qu'il ne pen-se, Trou-ve sou-vent plus qu'il ne pen-
so, Finds man-y things be-yond all mea-sure, finds man-y things be-yond all mea-

The fourth system concludes the musical score. The vocal line has a dynamic marking of *p* and includes a *mf* (mezzo-forte) marking. The piano accompaniment features a *pp* (pianissimo) marking and a *rinf.* (ritardando) marking.

pp

se. N'en cher-chez pas la quin - tes - sen - ce, Con-ten-tez - vous de l'ap - pa -
sure. Then do not seek its in - most trea - sure, Let the ap - pear - ance be your

p

ren - ce; Qui veut trop voir, Et trop sa - voir, Trou - ve sou - vent plus qu'il ne
plea - sure; He who would know All things just so, Finds man - y things be - yond all

, riten. un poco

pen - se, Trou - ve sou - vent plus qu'il ne pen - - - se.
mea - sure, finds man - y things be - yond all mea - - - sure.

Tempo I^o

Vous é - tiez ce que vous n'ê - tes plus, ce que vous
You were once that which you are no more, that which you

n'ê - - tes plus; Vous n'é - tiez pas
are no more, You were not then

ce que vous ê - tes; Vous n'é - tiez pas ce que vous
that which you are now, you were not then that which you

rinf. *f*

rinf.

ê - tes, Et vous a - vriez, pour fai - re des con - quê - tes,
are now. You then pos - sess'd, as aid to ev - 'ry con - quest,

f *p* *crese.*

Et vous a - vriez ce que vous n'a - - vez plus.
you then pos - sess'd That which you have no more.

mf *smorz.*

(Avec une gravité comique)
(with comical gravity)

Ils sont pas - sés, ces jours de fête,
Those hap - py days of youth are past now,

pp

And. * *And.* * *And.*

, dolce
Ils sont pas - sés, ils ne re - vien - dront plus; Ils sont pas -
Their time is o'er, they will re - turn no more, their time is

pp sempre

* *And.* *

sés,
o'er, ils sont pas - sés,
their time is o'er, ils sont pas - sés, ils
their time is o'er, they

p sempre

ne - re - - vien - dront plus, Ils sont pas - sés, ils ne - re - -
will - re - - turn no - more their time is o'er, they will - re - -

ne - re - - vien - dront plus, Ils sont pas - sés, ils ne - re - -
will re - - turn no - more, their time is o'er, they will - re - -

mf

vien - dront plus, ils ne re - vien - dront plus, ils ne re -
turn no more, they will re - turn no - more, they will re -

vien - dront plus, ils ne re - vien - dront plus, ils ne re -
turn no more, they will re - turn no more, they will re -

p *cresc.* *f*

p *cresc.* *mf*

vien - dront plus.
turn no more.

vien - dront plus.
turn no more.

f

«Dans le Bosquet» "Within the grove"

Air from the opera "La Dot"

(1785)

English version by
Sigmund Spaeth

Nicholas Dalayrac

Allegretto grazioso

Piano *f*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a forte (f) dynamic. The melody is characterized by grace notes and slurs, while the bass line provides a steady accompaniment.

Colette

Dans le Bos-quet, l'au-tre ma-tin Je cher-chois la Ro - se - nou-vel - le, Mais
With-in the grove, the oth-er day, A mod-est fresh-blown rose I - sought me, But

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part starts with a piano (p) dynamic. The lyrics are written below the vocal line.

v'là-qu'en pas-sant son che - min l'm'fait pré - sent de la plus bel - le. Qu'il
some one pass-ing by the way A most en - chant-ing pres-ent brought me. He

pp

The second line continues the vocal melody and piano accompaniment. The piano part begins with a pianissimo (pp) dynamic. The lyrics are written below the vocal line.

vien - ne en - cor dans le Bos - quet, - Qu'il
may come once more to that same bower, - He

fp

The third line concludes the vocal melody and piano accompaniment. The piano part features a forte-piano (fp) dynamic. The lyrics are written below the vocal line.

vien - ne, qu'il vienne en - cor dans le Bos - quet, J'au - rai le
 may come, he may come once more to that same bower, And then I'll

fp *fz* *p* *p*

cœur et le Bou - quet. Qu'il vien - ne, qu'il vienne en - cor dans le Bos -
 have both heart and flow'r. He may come, he may come once more to that same

fz *p* *fz* *p*

quet, J'au - rai le cœur et le Bou - quet, J'au - rai le
 bower, And then I'll have both heart and flow'r, and then I'll

p *f*

cœur et le Bou - quet.
 have both heart and flow'r.

f

«Où porter ma douleur mortelle?»

“How can I bear this grief appalling?”

Air from the opera “Alexis et Justine”

English version by
Sigmund Spaeth

(1785)

N. Dezède

Andante

Voice

Piano

p *poco f* *dim.*

p

p espress.

p *p* *p* *p* *p*

p *f* *p*

p *p* *p*

Où por - ter ma dou - leur mor - tel - le,
How can I bear this grief ap - pal - ling,

ma dou - leur mor - tel - le? Vois ce que je souff - re pour
bear this grief ap - pal - ling? Lo! what I am suf - f'ring for

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of three systems. The first system shows the piano introduction with dynamics *p*, *poco f*, and *dim.*. The second system begins with the vocal entry, marked *p*, with lyrics in French and English. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with rests. The third system continues the vocal line with dynamics *p*, *f*, and *p*, and the piano accompaniment with dynamics *p*, *p*, and *p*.

toi, ce que je souffre pour toi! Cher A - le -
 thee, what I am suf - f'ring for thee! Ah, dear A -

xis, en vain je t'ap - pel - le; Cher A - le -
 lex - is, in vain I am call - ing, Ah, dear A -

xis, en vain je t'ap - pelle, A - le - - xis
 lex - is, in vain I am call - ing, A - lex -

est per - du, Mon A - le - xis est per -
 - is is lost, My dear A - lex - is is

poco f

du pour moi, mon A - le - xis est per - du pour moi, mon A - le -
lost to me, my dear A - lex - is is lost to me, my dear A -

poco f *fp*

ff

xis est per - du pour moi.
lex - is is lost to me.

f *dim.*

p

Hé -
A -

p *f*

las! de - main, dès l'grand ma - tin, Tu t'en - i - ras,
las! to - mor-row, at break of day, Thou from my side

p

tu par-ti - ras! Hé - las! de - main, ma voix en vain T'ap -
wilt go a - way! A - las! to - mor-row, my voice in vain Will

pel - le - ra et te di - ra: — Je te se - rai tou -
call to thee and tell a - gain — That I am true to

mf *senza respirare*
p

jours fi - dè - le, — Je te se - rai tou - jours fi -
thee for ev - er, — that I am true to thee for

senza respirare

dè - le, Je ten donne à ja - mais ma foy,
ev - er, That I pledge thee my faith and heart,

p

Je t'en donne à ja-mais ma foy,
that I pledge thee my faith and heart,

poco f

à ja-mais, à ja-mais ma foy.
that I pledge thee my faith and heart.

f *ff*

Peut-être une a-man te nou-vel-le, Peut-per-
Per-chance a new-found love will please thee bet-ter, per-

p *poco f* *p*

être une a-man te nou-vel-le Te plai-ra bien-tôt
chance a new-found love will please thee bet-ter Than a sim-ple maid,

poco f *senza respirare*

Recit.

mieux que moi. A - le - xis, A - le -
lack - ing skill or art. Dear A - lex - is, dear A -

Horns
poco f *f* *f*

xis, tu m'ou - bli - rais, tu me tra - hi - rais!
lex - is, couldst thou for - get, or couldst thou be - tray?

f *pp* *p*

Allegro

Où por - ter ma dou - leur mor - telle, Où por -
How can I bear this grief ap - pal - ling, how can

f *f* *f*

ter ma dou - leur mor - tel - le? Vois ce que je
I bear this grief ap - pal - ling? Lo! what I am

f *f*

pp *cresc.* *f*

souf - fre pour toi, ce que je souf - fre pour toi!
 suf - f'ring for thee, what I am suf - f'ring for thee!

p

A - le - xis est per - du pour moi, A - le - xis
 My A - lex - is is lost to me, my A - lex -

p

f

est per - du pour moi. C'est en vain que
 is is lost to me. 'Tis in vain that

poco fp *f* *f*

je l'a - pel - le, C'est en vain que
 I am call - ing, 'tis in vain that

f *f* *f*

je l'ap - pelle: A - le - xis, A - le - xis
I am call - ing, in vain! My A - lex -

est per - du pour moi, A - le - xis est per -
is is lost to me, my A - lex - is is

du pour moi. C'est en vain que je l'ap - pelle, en
lost to me! 'Tis in vain that I am call - ing, in

vain je l'ap - pelle, A - le - xis, mon A - le - xis est per - du - pour
vain that I call; My A - lex - is, my A - lex - is is lost to -

moi. C'est en vain que je l'ap - pelle, en vain je l'ap -
me! 'Tis in vain that I am call - ing, in vain that I

p
pelle, A - le - xis, mon A - le - xis est per - du pour -
call; My A - lex - is, my A - lex - is is lost to -

moi, A - le - xis, mon A - le - xis est per - du pour -
me, my A - lex - is, my A - lex - is is lost to -

f *poco f* *mf* *f*

ff

moi, A - le - xis est
me, my A - lex - is is

ff

Detailed description: This system contains the first musical phrase. The vocal line is in a soprano register, starting with a half note 'moi,' followed by a quarter note 'me,' and then a long melisma 'A - le - xis' with a slur over it, ending with a half note 'est'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex chordal texture in the right hand, with a forte (*ff*) dynamic marking.

per - - du pour
lost to

Detailed description: This system contains the second musical phrase. The vocal line continues with a long melisma 'per - - du' followed by a quarter note 'pour', and then another long melisma 'lost to' with a slur over it. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment, maintaining the forte (*ff*) dynamic.

moi.
me.

Detailed description: This system contains the final musical phrase. The vocal line has a half note 'moi.' followed by a quarter note 'me.' and then a final cadence. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

«Voilà le mal»

"Tis love itself"

Romance from the opera "Le Trésor supposé"

English version by
Sigmund Spaeth

(1803)

É. N. Méhul

Andante

Voice

N'a - voir ja - mais qu'u - ne pen - sé - e
One thought a - lone ev - er ex - press - ing,

Piano

fp

Et né - prou - ver qu'un sen - ti - ment, A - voir tou - jours
On - ly of one im - pulse a - ware; Ev - er a pain

l'âme op - pres - sé - e Par un cha - grin plein d'a - gré - ment;
the soul op - press - ing, All full of woe, yet seem - ing fair;

Voir et sen - tir _____ tou - jours _____ de mê - me Ma - tin et
 Ev - er the same _____ in mind _____ and feel - ing, Morn - ing and

soir et nuit et jour: Voi - là comme on est quand on
 eve - ning, night and day, This mal - a - dy bears no con -

ai - - me, Voi - là le mal qu'on nomme a - mour,
 ceal - - ing, 'Tis love it - self, 'tis love, I say,

Voi - là le mal qu'on nomme a - mour.
 'tis love it - self, 'tis love, I - say.

Se sé - pa - rer a - vec tris - tes - se, Et vou - loir être
To sep - a - rate with tear - ful sad - ness, And of the mor - row

au len - de - main, Se — re - voir a - vec douce i - vres - se,
make de - mands; To meet a - gain with rap - ture's glad - ness,

Trem - - bler en pre - nant la main; Pleu - rer, ri - re, es - pé -
Trem - bling to clasp two ea - ger hands; Weep - ing and laugh - ing,

rer et crain - dre, Souf - frir et jou - ir tour à tour: Si
hop - ing, fear - ing, Bur - den'd with doubt, yet keen to dare! Such

c'est un mal, faut-il s'en plain - dre? C'est le doux mal qu'on nomme a -
mal - a - dy still may be cheer - ing, 'Tis sweet af - flic - tion to love, I

mour, c'est le doux mal qu'on nomme a - mour.
swear, 'tis sweet af - flic - tion to love, I swear!

«Ah! pour moi quelle peine extrême!»

“Ah! the torture that fills me with sorrow!”

Air from the comedy-opera “Jeannot et Colin”

(1814)

S'il est vrai, comme le disaient les Anciens, que l'accent spontané du sentiment est la source de toute belle musique, on peut affirmer que cette cantilène est, dans son cadre modeste, un chef-d'œuvre musical. Aucun compositeur, même parmi les maîtres de premier ordre, n'a exprimé avec plus de candeur et de vérité les regrets d'un cœur trahi, l'espoir d'un retour de tendresse.

If it be true, as the ancients declared, that the spontaneous expression of feeling is the source of all beautiful music, we may assert that this cantilena, within its modest limits, is a musical masterwork. No other composer, even among masters of the first rank, has expressed more ingenuously and truthfully the sorrows of a heart betrayed, the hope for a renewal of love.

English version by
Sigmund Spaeth

Adagio (♩ = 72)

dolce espressivo

Nicolò Isouard

Piano

The musical score is presented in three systems. The first system shows the piano accompaniment in 2/4 time, with a treble and bass clef. The second system introduces the vocal line for Thérèse, with lyrics in French and English. The third system continues the vocal line and piano accompaniment, including a *rinf.* (ritardando) marking.

Thérèse

Ah! pour
Ah, the

moi quel - le pei - ne ex - trê - me! J'ai per - du l'a - mi de mon
tor - ture that fills me with sor - row! For an ab - sent lov - er I

rinf.

au - tant que j'ai - me,
not loved as I love,

cœur; Il faut ai - mer au - tant que j'ai - me, Pour bien ju - ger de ma dou -
grieve; No one, that has not loved as I love, My depth of pain can e'er con -

leur, Il faut ai - mer au - tant que j'ai - me, Pour bien ju - ger de ma dou -
ceive, No one, that has not loved as I love, My depth of pain can e'er con -

rin. f.

leur. Co - lin, quel - le souf - fran - ce! La gran -
ceive. Co - lin, hear my en - treat - y! Nei - ther

cresc. *mf*

dolce amoroso

deur et l'o - pu - len - ce É - taient pour moi sans at - traits; Je dé -
wealth nor worldly trea - sure I count as wor - thy to gain; Thou a -

rinf.

si - re ta pré - sen - ce, Seul tu cau - ses mes re - grets; Je dé -
 lone canst give me plea - sure, Thou a - lone wilt cause me pain, Thou a -

f *dolce*

si - re ta pré - sen - ce, Seul tu cau - ses mes re - grets. Ah! pour
 lone canst give me plea - sure, Thou a - lone wilt cause me pain. Ah, the

vibrato *mf*

moi quel - le pei - ne ex - trê - me! J'ai per - du l'a - mi de mon cœur; Il faut ai -
 tor - ture that fills me with sor - row! For an ab - sent lov - er I grieve; No one, that

pp *rinf.*

au - tant que j'ai - me,
 not loved as I love,

mer au - tant que j'ai - me, Pour bien ju - ger de ma dou - leur; Il faut ai -
 has not loved as I love, My depth of pain can e'er con - ceive; No one, that

Pour bien ju - ger de ma dou -
My depth of pain can e'er con -

mer au - tant que j'ai - - - me, Pour bien ju - ger de ma dou -
has not loved as I love, My depth of pain can e'er con -

col canto

Allegro agitato (♩ = 132)

leur. Il re - vien - dra, ma voix l'ap - pel - le, Il re - vien -
ceive. He will re - turn, my voice shall call him, He will re -

pp *rinf.*

dra tou - jours fi - dè - le, Il vou - dra fai - re mon bon -
turn, what - e'er be - fall him, He would not wish to make me

heur. Il re - vien - dra, ma voix l'ap - pel - le, Il re - vien -
sad. He will re - turn, my voice shall call him, He will re -

pp

dra toujours fi - dè - le, Il vou - dra fai - re mon bon - heur; Cet es -
 turn, what-e'er be - fall him; He would not wish to make me sad; Then in

poir, oui, cet es - poir en - i - vre mon cœur; Cet es -
 this fond hope my heart, my heart will be glad, then in

dim. *pp* *f* *sf*

poir, oui, cet es - poir en - i - vre mon cœur.
 this fond hope my heart, my heart will be glad.

dim. *p* *sf* *f*

La gran - deur et l'o - pu - len - ce É - -
 Nei - ther wealth nor world - ly trea - sure I

p *f*

taient pour moi sans at - traits; Je dé - si - re ta pré -
count as wor - thy to gain; Thou a - lone canst give me

sen - ce, Je dé - si - re ta pré - sen - ce, Seul tu cau - ses mes re -
pleasure, thou a - lone canst give me plea - sure, Thou a - lone wilt cause me

grets. Re - - viens, cher a - mant! Re - viens, cher a -
pain! Ah, come, dear - est love! Ah, come, dear - est

mant! Ah! Je dé - si - re ta pré - sen - ce, Je dé -
love! Ah! Thou a - lone canst give me pleasure, thou a -

f riten. col canto dolce sostenuto

a tempo

si - re ta — pré - sen - ce, Seul tu cau - ses mes re - grets; Je dé -
lone canst give — me plea - sure, Thou a - lone wilt cause me pain; Thou a -

a tempo

pp *sf p*

Je dé -
Thou a -

si - re ta pré - sen - ce, Seul tu cau - ses mes re - grets; Je dé -
lone canst give me plea - sure, Thou a - lone wilt cause me pain; Thou a -

sf p *sf p* *sf p* *sf p*

allargando

si - re ta pré - sen - ce, Seul tu cau - ses mes re - grets,
lone canst give me plea - sure, Thou a - lone wilt cause me pain,

poco più animato

si - re ta pré - sen - ce, Seul tu cau - ses mes re - grets,
lone canst give me plea - sure, Thou a - lone wilt cause me pain,

sf p col canto *poco più animato*

Seul tu cau - - - ses mes re -
 thou a - lone wilt cause me

cresc.

grets, Seul tu
 pain, thou a - -

mf *cresc.*

cau - - - ses mes re - grets.
 lone - - - wilt cause me pain.

ff