

# AU PAYS BLEU

Poésie de CH. FUSTER

A Monsieur POL PLANÇON

PIANO

*mf* **Allegro** ♩ - 104

*rit.* **ppp** **a tempo**

*p*

*pp* **leggiere**  
con Pedale

*più f*

C'é-tait là -  
bas, au pa-ys clair tout bai-gné d'or; Dans l'im-fi-  
- ni dé-li-ci-eux, j'erra-is en cor; Je vis sou-

-dain, de-vant mes pas, ma fi - an - cé - e, Ma fi - an -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains three triplet markings over groups of three notes. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features chords and single notes. The lyrics are: "-dain, de-vant mes pas, ma fi - an - cé - e, Ma fi - an -".

-cée, un ê - tre doux, doux de voix et de pen-sé - e. C'é-tait là -

*dim.* *poco rit. a tempo* *pp*

*poco rit. a tempo*

The second system continues the musical score. The vocal line includes a dynamic marking of *dim.* and a tempo change from *poco rit.* to *a tempo*, with a *pp* marking. The piano accompaniment features a *f* marking and a *p* marking. The lyrics are: "-cée, un ê - tre doux, doux de voix et de pen-sé - e. C'é-tait là -".

bas, au pa - ys clair, au pa - ys bleu: — A deux ge -

*cresc.*

The third system of the musical score features a *cresc.* marking. The vocal line has a triplet marking. The piano accompaniment includes a *f* marking. The lyrics are: "bas, au pa - ys clair, au pa - ys bleu: — A deux ge -".

-noux, la con-tem-plant, je fis l'a - veu, — A deux ge -

*p*

The fourth system of the musical score includes a *p* marking. The vocal line has a triplet marking. The piano accompaniment includes a *f* marking. The lyrics are: "-noux, la con-tem-plant, je fis l'a - veu, — A deux ge -".

- nous je fis l'a - veu. C'é - tait là -

*pp* *ppp*

bas au pa - ys clair, au pa - ys bleu! C'é - tait là -

*mf*

bas au pa - ys clair, au pa - ys bleu, En s'a - do -

*p* *m.g.* *pp*

- rant, on se sen - tait tout près de Dieu. Des fleurs nais.

*poco rit.* *a tempo* *mf*

*poco rit.* *a tempo* *mf*

-saient pour em\_bau-mer no\_tre pas - sa - ge, Les muguets

bleus ne mouraient pas dans son cor - sa - ge. Nous é\_cou -

-tions au fond des bois gé\_mir le cor: C'é\_tait là -

*poco rit.* *dim.* *ppp*

-bas, au pa\_ys bleu tout bai\_gné d'or, C'é\_tait là -

*rit.* *a tempo* *sempre ppp*

-bas au pa-ys bleu de mon ma - tin, Au pa-ys

*cresc.*

*cresc.*

bleu dont j'ai per-du le nom loin - tain. L'âme é-tait

*cresc.*

*cresc.*

gaie, et la beau-té cou-lait des lè - vres, L'âme é-tait

*f*

gai-e, Ni dé-ses-poirs, ni tra-hi - sons, ni lourdes fiè-vres. C'é-tait la-

*stringendo*

*poco rit.*

*dim.*

*p*

*p*

*a tempo*

*cresc.*

Three measures of a vocal line in G major. The first measure contains a triplet of eighth notes (G4, A4, B4). The second measure contains a triplet of eighth notes (B4, C5, D5). The third measure contains a triplet of eighth notes (D5, E5, F#5). The notes are beamed together and have a slur above them.

*a tempo*

*cresc.*

Piano accompaniment for the first system. The right hand has chords in the first two measures, followed by a longer chord in the third measure. The left hand has a simple bass line with a few notes. A crescendo hairpin is placed over the right hand.

-bas, jeunesse en fleurs de ma jeu - nes - se. Ce temps rê -

Three measures of a vocal line. The first measure contains a triplet of eighth notes (B4, C5, D5). The second measure contains a triplet of eighth notes (D5, E5, F#5) with a dynamic marking of *f*. The third measure contains a triplet of eighth notes (F#5, G5, A5) with a dynamic marking of *mf*. The notes are beamed together and have a slur above them.

*cresc.*

*f*

*mf*

Piano accompaniment for the second system. The right hand has chords in the first two measures, followed by a longer chord in the third measure. The left hand has a simple bass line. A crescendo hairpin is placed over the right hand.

-vé, que faire, hé - las, pour qu'il re - nais - se! L'â - me du

Three measures of a vocal line. The first measure contains a triplet of eighth notes (B4, C5, D5) with a dynamic marking of *p*. The second measure contains a triplet of eighth notes (D5, E5, F#5) with a dynamic marking of *pp*. The third measure contains a triplet of eighth notes (F#5, G5, A5) with a dynamic marking of *ppp*. The notes are beamed together and have a slur above them.

*p*

*p*

*pp*

Piano accompaniment for the third system. The right hand has chords in the first two measures, followed by a longer chord in the third measure. The left hand has a simple bass line. A crescendo hairpin is placed over the right hand.

monde en ce temps-là ri - ait en - cor! C'é - tait là -

*poco rit.*

*poco rit.*

Three measures of a vocal line. The first measure contains a triplet of eighth notes (B4, C5, D5). The second measure contains a triplet of eighth notes (D5, E5, F#5). The third measure contains a triplet of eighth notes (F#5, G5, A5). The notes are beamed together and have a slur above them.

*ppp*

Piano accompaniment for the fourth system. The right hand has chords in the first two measures, followed by a longer chord in the third measure. The left hand has a simple bass line. A crescendo hairpin is placed over the right hand.

-bas, au pa - ys bleu tout baigné d'or!