



Chansons Lointaines

(ANDRÉ LEBEY)

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GEORGES HÜE



# Chansons lointaines

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à Madame Maurice GALLET

# LES BARQUES ÉTERNELLES

ANDRÉ LEBEY

GEORGES HÜE

Modéré sans lenteur

PIANO

Comme des barques sur la mer, — Mes es - pé -

- ran - ces sont al - lé - es Vers des in - fi - nis d'ou - tre

20 sept 1914, B. 111. 10.

*sf* *dim.*

mer Par de - là les ter - res rê -

*poco animato* *p*

-vé - es. Comme des bar - ques dans l'au -

*poco animato* *p*

*cresc.*

- ro - re, Ma - ti - na - les et pa - voi - sé - es,

*cresc.*

*f*

Sur les va - gues qu'un so - leil do - re -

*f* *dim.*

*p espress.* *poco rall.*

El les cru - rent aux tra-ver-

*Très lent* *p*

-sé - es. Comme des barques dans la

*Très lent*

*rall.* *molto* *pp*

*poco*

nuit, El les er - rè - rent in - cer - tai - nes, Re - gret -

*poco*

*cresc.* *sf* *dim.*

- tant dé - ja d'a - voir fui - La ra - de pour des cô - tes

*cresc.* *sf* *dim.*

**Beaucoup plus vite**

vai - nes Comme des bar - ques dans l'o -

**Beaucoup plus vite**

*mf* *cresc.*

- ra - ge Loin des re - fu - ges es - pé -

- rés El - les lut -

*f* *cresc.*

- tè - rent de cou - ra - - - ge...

*sf* *cresc.*

*ff*

La plu - part

*ff*

*rall.* **Tempo**

fu - rent sub - mer - gé - es.

**Tempo**

*suivez*  
*dim. molto*

*p*

*rall. molto*

**Très calme**

*p* **3**

**Très calme**

Comme des barques dans le

*très doux*

port, Les quelques u - nes retrou - vé - es, Crain - ti - ves dai -

- ler vers la mort, At - ten -

*sempre p*

- dent, voi - les re - pli - é - es.

**Tempo**

*suivez*

*perdendo*

à Madame Auguez de MONTALAND

## COMPLAINTE D'AMOUR

ANDRÉ LEBEY

GEORGES HÛE.

**Modéré** *p*

CHANT

J'au - rais vou -

**Modéré**

PIANO *p*

- lu d'autres chan - sons Pour en - dor - mir ton â - me

*espress.*

ten - dre — Mon cœur — est un a -

- mas de cen - dre Que n'il - lu - mi - nent nuls ti -

- sons! J'au - rais vou -

*poco rall.* *p*

- lu d'autres dé - cors Et des jar - dins plus merveil -

*cresc.*

- leux J'ai per - du la

*ff* *ff p subito*

clef des trésors — Et des palais mi - ra - cu -

*suivez*

**Tempo** *p*

- leux! J'au - rais vou -

**Tempo**

*très doux*

3

3 *cresc.* 3

- lu tout mon pas - sé Dâme lé - gère — et sans dou -

3 *cresc.* 3

**Plus lent**

- leurs *f* Est-il un temps pour le bon - heur? —

**Plus lent**

*f*

*rall.* **Tempo I<sup>o</sup>**

Peut on re - vi - vre — moins las - sé?

**Tempo I<sup>o</sup>**

*p* *suivez* *p*

*très expressif*

Ah!

*rall. molto* **Tempo**

— prends mon cœur dans tes mains dou - ces;

**Tempo**

*rall. molto* *col canto*

*cresc*

Songé à l'oi - seau par tout chas -

*cresc*

*sf* *cresc*

*f* *dim.* **Plus lent** *p*

..sé Qui cherche un nid par mi les mous ses \_\_\_\_\_ Où

**Plus lent**

*rall. molto* **Tempo un peu plus lent**

fuir ceux là qui l'ont bles sé.

**Tempo un peu plus lent**

*p* *suivez* *p*

## LITANIES PASSIONNÉES

ANDRÉ LEBEY

GEORGES HÜE

Assez vite

CHANT

*mf*

Sois le pas -

Assez vite

PIANO

*p*

-sé Des vo - lуп - tés, La Sa - lo - mé De mes bai -

*cresc.*

- sers Dis - moi l'a - mour Des trou.ba -

*cresc.*

*f*

-dours, Dans la fo - lie Des morts i - nou - i - es,

*p*

Les mots si bas Qu'on n'en-tend pas,

*pp*

*cresc.*

Et les en - nuis Tous é - va - nou - is,

*cresc.*

*p*

Dis moi les fleurs Que tu ef -

*pp subito*

*cresc. molto*

fleu - res, Encor, en - cor, Vers d'au tres

*cresc. molto*

bords, Toujours tou - jours Vers d'au tres tours,

*pp* Cédez un peu

Là - bas, là - bas, Vers le tré - pas,

*suivez*

**Tempo**

Par - mi l'au - rore Aux ger - bes

**Tempo**

*mf*

*cresc.*

d'or, Par - mis les jours Aux si - len - ces lourds

*cresc.*

*p subito* *rall.*

Par - mi les nuits Aux longs mi -

*pp subito* *suivez*

**Tempo** *p* *cresc.*

- nuits, Sois la voi -

**Tempo** *p* *cresc.*

*poco* *a* *poco* *f*

- lé - e Des mers rê - vé - es, Sois le pas -

*poco* *a* *poco*

- sé Des vo - lup - tés, La Sa - lo -

*sempre cresc.* *ff*

- mé De

*ff*

- mes bai - sers.

*sempre ff*

*f*

*ff*

à Emile ENGEL

## SOIR PAÏEN

avec Flûte

ANDRÉ LEBEY

GEORGES HÛE

*Assez lent et très calme*

CHANT

FLÛTE

*Assez lent et très calme*

PIANO

*p*

*p*

6

*très doux*

La lu - ne glis - se sous les bois

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains the lyrics "La lu - ne glis - se sous les bois". The middle staff is a single treble clef line, likely for a second voice or a specific instrument. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Sa pa - leur douce et o - pa - li - ne...

*sempre p*

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It contains the lyrics "Sa pa - leur douce et o - pa - li - ne...". The middle staff is a single treble clef line. The bottom staff is a grand staff for piano accompaniment. The word *sempre p* (piano) is written below the piano part.

E - cou - tes

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It contains the lyrics "E - cou - tes". The middle staff is a single treble clef line. The bottom staff is a grand staff for piano accompaniment. A fermata is placed over the final notes of the piano part.

tu - tou - tes les voix Mon - ter du

*poco cresc.*

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics 'tu - tou - tes les voix Mon - ter du' and a piano line in bass clef. The second system continues the piano accompaniment with a 'poco cresc.' marking.

fond de tou - tes les ra - vi - nes?

*mf dim.*

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in treble clef with lyrics 'fond de tou - tes les ra - vi - nes?' and a piano line in bass clef. The second system continues the piano accompaniment with 'mf dim.' markings.

Sois si - len - ci -

*pp* *p* *pp*

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The top system has a vocal line in treble clef with lyrics 'Sois si - len - ci -' and a piano line in bass clef. The second system continues the piano accompaniment with 'pp', 'p', and 'pp' markings. The third system continues the piano accompaniment with 'pp' markings.

- eu - se! E - cou - te! E - cou - te,

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line. The bottom staff is a piano accompaniment with a bass line. The key signature has one flat (B-flat).

U - ne flûte pré - lude au fond du

*poco cresc.* *poco più forte*

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line, including a sixteenth-note run and a triplet. The bottom staff is a piano accompaniment with a bass line. The key signature has one flat (B-flat).

bois ...

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a melodic line, including a triplet. The bottom staff is a piano accompaniment with a bass line. The key signature has one flat (B-flat).

*p*

Je rê - ve de for - mes sur la

*dim.* *p*

*dim.* *p*

*poco cresc.*

rou - te Qui font re - vi - vre l'au - tre -

*poco cresc.*

*poco cresc.*

- fois.

*dim.* *e* *rall.* *poco* *a* *poco*

*dim.* *e* *rall.* *poco* *a* *poco*

Tempo

*p*

Tempo

*p*

The first system of the musical score consists of four staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a melodic line starting on a half note, followed by a quarter note, and then a sixteenth-note triplet. The piano accompaniment (third and fourth staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The word 'Tempo' is written above the second and third staves. The dynamic marking '*p*' (piano) is placed below the second and third staves.

Ou\_blierons - nous que l'heure est

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) has the lyrics 'Ou\_blierons - nous que l'heure est' written below it. The piano accompaniment (third and fourth staves) maintains the rhythmic pattern from the first system. The dynamic marking '*p*' is not explicitly shown in this system but is implied from the previous system.

bre - ve Et que l'au - ro - re re\_vien -

The third system of the musical score continues the vocal and piano parts. The vocal line (top staff) has the lyrics 'bre - ve Et que l'au - ro - re re\_vien -' written below it. The piano accompaniment (third and fourth staves) maintains the rhythmic pattern from the previous systems. The dynamic marking '*p*' is not explicitly shown in this system but is implied from the previous systems.

*espress.*

-dra... Les fleurs de nuit

*espress.*

ver - sent un rê - ve

*pp*

*pp*

Mais le so - leil

*rall.* **Tempo**

les re - fer - me - ra .

*p*

**Tempo**

*suivez.* *p*

*très doux* **Cédez**

Mais le so - leil les re - fer - me -

*suivez*

*suivez*

**Tempo**

First system of musical notation. The vocal line (top staff) begins with a half note G4, followed by a dotted half note G4, and then a quarter note G4. The piano accompaniment (bottom staff) consists of a series of chords, primarily triads, in the right hand and single notes in the left hand.

**Tempo**

Second system of musical notation. The vocal line (top staff) contains a melodic phrase with a slur over it. The piano accompaniment (bottom staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Third system of musical notation. The vocal line (top staff) includes a melodic phrase with a slur and a triplet of eighth notes. The piano accompaniment (bottom staff) continues with eighth notes in the right hand and chords in the left hand. Performance markings include *dim.*, *poco rall.*, *pp e perdendo.*, *dim. suivez*, *pp*, and *rall.*

Fourth system of musical notation. The vocal line (top staff) has a half note G4 with a slur. The piano accompaniment (bottom staff) features eighth notes in the right hand and chords in the left hand. Performance markings include *ppp* in both staves.