

## PHIDYLÉ

LECONTE DE L'ISLE

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à Ernest CHAUSSON

*Lent et calme*      *doux et sans nuances*

*Lent et calme*      L'herbe est molle au sommeil — sous les frais peupliers, —

PIANO *p*

— Aux pen\_tes des sour\_ces moussu - es, Qui dans les prés en

fleur germant — par mille is - su - es, Se perdent sous les noirs hal -

*dim.*

*dim.*

*rall.* **A tempo**  
*très doux*

- liers. — Re - po - - - - se,

**A tempo**

ô Phidy - lé.

*expressif et soutenu*

Mi - di sur les feuil - la - ges Ray - onne et t'in -

- vite au som - meil.

Un peu plus vite

*sempre p*

Par le

*sempre p*

trèfle et le thym, — seu — les, en

plein so-leil, — chantent les a-beil-les vo-

*poco più f*

- la - ges; *soutenu* Un chaud par -

*poco più f*

\_ fum cir - cule au dé - tour des sen -

- tiers, La rou - ge fleur des blés s'in -

*dim.*  
- cli - ne, Et les oi - seaux, ra - sant de l'ai - le la col -

*sempre dim.* *poco rall.*  
- li - ne, cherchent l'om - bre des é - glan -

a Tempo

- tiers.

a Tempo

*poco a poco rall.*

*très doux* 1<sup>o</sup> Tempo

Re - po - - - se,

1<sup>o</sup> Tempo

*pp*

ô Phidy - lé,

*cantabile*

Re-po - - - se, ô Phidy -

*poco riten.*

*poco riten.*

**a Tempo** *pp*

- lé, Re - po - - se,

**a Tempo** *expressif* *dim.*

*riten* **a Tempo**

ô Phidy - lé!

**a Tempo** *pp* *poco a poco cresc.*

*riten.*

*f avec chaleur*

Mais, quand

*cresc. molto* *f*

l'Astre, in - cli - -

- né sur sa courbe é - cla -

- tan - - - - te, Ver -

*meno f* *cresc.*

- ra ses ardeurs s'a - pai - ser, Que

*dim.* *dim.*

ton plus beau sourire et ton meilleur bai -

*dim.* *dim.*

- ser *più f* Me ré - com -

*poco a poco cresc.*

- pen - - - sent, *più p* me ré - com -

*poco a poco cresc.*

- pen - - - sent de l'at -

*più p* *poco a poco cresc.*

- ten - - - - - *poco cresc.*

*cresc.* *cresc.*



- te!

8

*f*

*poco a poco dim.*

The first system of music features a vocal line at the top with a dash and the syllable '- te!' followed by a measure rest. Below it, a piano accompaniment is shown in two staves. The right hand has a melodic line with a slur and a fermata over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include a forte 'f' marking and a 'poco a poco dim.' instruction.

*sempre dim.*

The second system continues the piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment. A 'sempre dim.' instruction is present.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment.

*sempre dim.*

*poco marcato*

The fourth system features a piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand has a more active accompaniment. Dynamics include 'sempre dim.' and 'poco marcato'.

*pp*

The fifth system concludes the piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand has a more active accompaniment. A 'pp' (pianissimo) marking is present.