

La première audition publique de ces chansons, écrites pendant le triste hiver de 1915 dans un village en ruines qu'ébranlait sans cesse le bruit de la guerre, a été donnée à Paris, le 14 janvier 1916, par Madame Jane Engel-Bathori, en l'absence de l'auteur, qui exprime ici, à l'éminente artiste et à la camarade fidèle, sa plus affectueuse reconnaissance.

R.H.

The first public performance of these songs, written during the sad Winter of 1915 in a ruined village shaken ceaselessly by the noise of war, was given in Paris on 14 January 1916 by Madame Jane Engel-Bathori, in the absence of the author, who here expresses his most affectionate regard to that eminent artist and loyal colleague.

R.H.

FIVE LITTLE SONGS

(*Cinq petites chansons*)

Poems by
R. L. STEVENSON.

Adaptation française de
MAURICE LÉNA.

Musique
de
REYNALDO HAHN.

Printemps de 1915
Clermont-en-Argonne.

I

THE SWING.

(*LA BALANÇOIRE*)

And^{no} moderato.

PIANO.

The musical score is written for piano in G major and 2/4 time. It consists of three systems of music. The first system includes a piano introduction with a treble clef staff featuring a melodic line with five-fingered chords and a bass clef staff with a simple accompaniment. The second system continues the piano introduction. The third system introduces the vocal melody in the treble clef staff, with lyrics in English and French. The piano accompaniment continues in the bass clef staff. The score is marked 'And^{no} moderato' and 'PIANO'.

How — do you like to go up in a swing
J'aime à vo - ler tout là - haut, ba - lan - cé,

Up in the air so blue.
Haut dans le ciel si bleu.

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Up in the air so blue." and "Haut dans le ciel si bleu." The piano accompaniment consists of two staves, treble and bass, with a complex texture of chords and arpeggiated figures. The piano part includes several instances of a five-fingered chord (marked with a '5') and a first finger (marked with a '1').

p
 O I do think it the pleasan test thing
Ah! que l'on monte au des - cen - de, ber - cé,

The second system of the musical score begins with a piano dynamic marking (*p*). The vocal line continues with the lyrics "O I do think it the pleasan test thing" and "Ah! que l'on monte au des - cen - de, ber - cé,". The piano accompaniment maintains the same complex texture as the first system, with prominent five-fingered chords and first finger markings.

E - ver a Child can - do.
Non, rien ne vaut ce jeu!

The third system of the musical score features the lyrics "E - ver a Child can - do." and "Non, rien ne vaut ce jeu!". The piano accompaniment continues with its intricate chordal and arpeggiated patterns, including the characteristic five-fingered chords and first finger markings.

Up in the air and o - ver the wall,
Haut dans le ciel, pa - reil à l'oi - seau,

Till I can see so wide
Je vois au loin les champs:

mf
 Ri - vers and trees and cat - tle and all
Ar - bres, mois - sons, ri - viè - res, trou - peaux,

O - ver the coun - try side.
Et tout au fond l'é - tang...

p
 Till I look down on the gar - den green
Je vois en - cor le jar - din fleu - ri

Down on the roof so brown
Et le vieux toit, là - bas.

f

Un — in the air I go fly — ing a — gain
 Haut dans le ciel Je m'en — vo — le, je ris;

mf

dim. *p*

Up in the air and down!
 Haut, et du ciel en bas!...

p

dim.

pp *pp*

6

2ed.

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REYNALDO HAHN.

II

WINDY NIGHTS.

(NUITS DE GRAND VENT)

Allegretto molto, quasi vivace.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand provides a harmonic accompaniment with chords and single notes.

sotto voce
p

When - e - ver the moon and the stars are set, When -
 Tou - jours, quand l'é - toile au nu - a - ge meurt, Tou -

The vocal line begins with a long note on 'e' in 'ever', followed by a melodic line. The piano accompaniment continues with chords and a steady eighth-note bass line.

- e - ver the wind is high, _____ All night long in the
 - jours, quand il ven - te le soir, _____ Pas - se, passe au ga -

The vocal line continues with a melodic line that includes a trill on the final note. The piano accompaniment provides harmonic support with chords and a consistent eighth-note bass line.

dark and wet A man goes ri - ding by.
 -lop d'un noir Che - val au Hom - me Noir.

pp *d* *p*

La -
 Ah!

-te in the night when the fi - res are out Why does he gal - lop and
 - dans la nuit, quand s'é - tei - gnent les feux, Pour - quoi tou - jours ce ga -

pp *pp*

gal - lop a - bout?
 - lop fu - ri - eux?

pp

p

When - e - ver the trees are
 Tou - jours, quand les bran - ches

cresc. *f* *pp*

cry - ing a - loud And ships are tossed at sea,
 cra - quent très fort, qu'en mer les bar - ques som - - brent,

By on the high - way long and loud, By at the gal - lop goes
 Par les che - mins tou - jours ce bruit; L'Homme ga - lo - pe dans

he.
 l'om - - - bre.

d. *mf*

g.

By — at the gal - lop he -
 Ah! — le voi - la qui s'é -

pp

p
 - goes, and then By he comes back at the gal - lop a - gain
 - loigne et puis, C'est en - cor lui qui re - vient, tou - jours lui.

cresc. *f*

pp

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III

MY SHIP AND I.

(MON PETIT BATEAU)

Tranquillo ma non lento.

CHANT.

p

O it's I that am the cap tain of a
Moi je suis le ca - pi - tai - ne d'un jo -

p *pp*

ti - dy lit tle ship Of a ship that goes a sai - ling on the pond. And my
- li - pe - tit ba - teau, D'un ba - teau qui vogue aux souffles du bas - sin. Mon ba -

ship it keeps a turning all a - round and all a - bout, But when I'm a lit - tle ol - der I shall
- teau sans cesse y tourne, tourne et vire au gré du vent, Mais plus tard je veux trouver, par un sys -

find the se-cret ont How to send my ves-sel sail-ing on be - yond.
 -lè - me très sa-vant, Un se - cret pour na - vi-guer en - cor plus loin.

For I mean to grow as lit-tle as the
 Com-me le ma-rin de bois je me fe -

p

dol-ly on the helm And the dol ly I in-tend to come a - live
 -rai pe - til, pe - tit: Le ma - rin bien sa - ge-ment mo - bi - i - ra. And with
 Tous les

him be-side to help me it's a sail-ing I shall go, It's a sail-ing on the wa-ter where the
 deux, vaillants garçons, en rou-te pour les pa - ys bleus; Mon na - vire, oucrant sa voi-le tou - te

(♩ = ♩)

dim.

jo - ly breezes blow And the ves - sel goes a di - vie di - vie dive.
grande au vent joyeux. Se ba - lance et puis s'en va, s'en va, s'en va...

pp *pp*

p **Poco più animato.**

O it's then you'll see me sailing through the
Al - lous, vo - gue, beau na - vire, au chant lé -

p

rushes and the reeds And you'll hear the wa - ter sin - ging at the prow. For be -
- ger des flots a - mis, Et sans peur doublons le cap des grands ro - seaux; A - vec

cresc.

- side the dol - ly sai - lor I'm to voy - age And ex - plore To land u - pon the is - land where no
mon pe - til ma - rin je veux al - ler à lî - le d'or, A l'î - le mer - veil - leuse où nul en -

f **Tempo.** *senza rit.*

dol - ly was be - fore And I'll fire the pen - ny can - non on the
 - fant n'a - borle en - cor. Et plan - ter au bout du mon - de mon dra -

bow!
 - peu.

mf *dim.*

Calmando. **1^o Tempo.**

Pocchettino rit.

dim.

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IV

THE STARS.

(LES ÉTOILES)

Quasi adagio.

CHANT.

The lights from the par-lour and kit-chen shone out Through the
Lu-mière in sa-lon et cui-si-ne flam-ban-te, Par-

PIANO.

pp

blinds and the windows and bars; And high o-ver-head, and all mo-ving about, There were
-tout. aux fe-nê-tres, des feux; Là - haut, et si loin, et toujours scin-tillant, Les é-

thousands of millions of stars. There ne'er were such thousands of leaves on a tree Nor of
-toi-les fourmil-ent aux cieux. — Ja-mais on ne vit l'un de monde à l'é-glise Oude

pp

sempre. p

peo - ple in church or the Park, — As the crowd of the stars that looked down u - pon me And that
 fleurs dans les prés — et les bois; — Et ce peuple é - toi - lé, bou - tons d'or de la nuit, Me re -

glit - ter red and winked in the dark. —
 - gar - de et cli - guo te vers moi. —

pp

pp

The Dog and the Plough and the Hunter and all And the
 Le Chien, le Chas - seur, la Charru - e et Mars, Tout là -

star of the sailor and Mars, These shone in the sky, and the pail by the wall would be
 - bas, au des - sus du grand mur, Re - lui - sent au ciel; et le seau dans la cour Sêm - ble

Poco acceler.

crest.

half full of wa - ter and stars. They saw me at last - and they chased me with cries and They
tout plein d'é - toi - les d'or pur. Hé - las! on m'appelle! on me cou - che dé - ja! — Voi -

! Tempo tranquillo.

soon had me packed in to bed - But the glo - ry kept shining and bright in my eyes And the
- ci que bien - tôt je m'endors; - Mais le Beau ciel brillant luit tou - jours dans mes yeux, Et les

stars - going round - in my head.
as - tres y tour - neent en - cor.

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V

A GOOD BOY.

(UN BON PETIT GARÇON)

And^{te} non lento.

CHANT. *p*

I woke before the mor-ning I was hap-py all the
 Le - vé de très bonne heu - re. Et bien sa - ge et bien gen-

PIANO. *p*

day. I ne-ver said an- u - gly word, but smiled and stuck to
 - til, Je n'ai pas dit un mot vi - lain, jouant tout seul sans

play; And now, at last, the sun is go - ing down behind the
 bruit. Et main - te - nant mon - sieur So - leil se cou - che dans les

wood And I am ve - ry hap - py for I know that I've been
 mouts; Et moi je suis tout ai - se d'être au bon pe - tit gar -

good. My bed is wait - ing cool and fresh, with
 son. Mon lit est là, m'offrant, si doux, son

p cantando. *p* *legato.*

linen smooth and fair. And I must off - to sleep - sin' by and
 repos frais et blanc; Et je ré - ci - te, a - ge - nouil - lé, mon

not for - get my prayer I know that till to mor - row - I shall
 humble A - ve d'eu - fant. Sans lar - mes, sans ca - lè - re, - je me

see the sun a-rise No u-gly dream shall fright my mind no
coache u - vee le soir. Et je n'eu - dors l'un bon - som - meil, sans

u-gly sight my eyes But slumber hold me tight-ly Till I wa-ken - in the
peur de l'Homme Noir. Je ne fe - rai qu'un sommeil: C'est le jour qui m'éveil - le -

p *pp* *pp* *expr*

mf **Quasi allegro.** *senza rit.*

dawn — And hear the thru-shes sing-ing in the li-lacs round the
- ra, — Dans l'aube oû chante un mer-le, sous la feuil - le des li -

pp *giocoso.* *f*

dawn. —
- lus. —

Poco rit. *p*

6 6 6 8^{ab}...