

HÉLÈNE

Helen

Extrait des "TABLEAUX ANTIQUES"

Poésie de

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(Transposition)



Musique de

LOUIS AUBERT

(1904)

CHANT *Lent* *dolce*

Je suis la blon-de fleur d'a-mour qui res-plendis
 I am the peer-less flow'r of love, fair-est of fair.

PIANO *pp* *p*

Par-mi les as-tres d'or dans ma blancheur in-si-gne. Je suis la blon-de fleur
 Mid the glit-ter-ing stars fresh lus-tre I but gath-er. I am the flow'r of love,

dim. *expressif* *p₃* *pp*

aux parfums at-tié-dis, La fil-le de Lé-da dé-fail-lante et du cy-gne.
 of a per-fume so rare. The child of frail-est Le-da; the swan was my fath-er.

p

cresc. *mf*

3

p

Je suis la bion-de fleur d'a-mour que le ber-ger Sur l'I-da rayonnante, un
 I am the peer-less flow'r of love, the shepherd chose Me when shedding on I-da

pp *p*

3

mf

jour au-rait é-lu-e... Pâ-ris! mon cœur s'en-vole à toi, bel é-tranger,
 rays of ma-gic beau-ty. Pa-ris! my heart is full of thee, to thee it flies,

p *pp* *cresc.* *scen.*

cresc.

Et mon dé-sir t'ap-pelle et mon chant te sa-lu-e!
 And my de-si-re calls and my love-songs sa-lute thee.

mf *do*

3 3

f

C'est toi — l'ur - ne sé - mite et rare, aux flots gri -
 T'is thou, — the jas - per urn so fair, the price - less

- sants, gum, Trop lour - de de par - fums, de ten - dres - ses trop
 Weighed down with sweet per - fume. with ca - ress - es o'er

p

plei - - ne, Toi, la fleur a - lan - guie et pen - chée où dix
 flow - - ing; Thou, the flow - er that languished and drooped on its

mf

Cédez

ans, cre - - scen - - do
 stem, S'est a - breu - vé d'a - mour le cœur pâ - mé d'Hé -
 That set for ten long years the heart of He - len

m. d. *m. g.* *sf*

lè - glow - ne! - ing.

Rit. *sf*

sf cresc.

Largement

Tom - bez _____ murs de Per - game et toi, blan - che ci -
 Then fall, _____ oh walls of Per - gu - mus! fall to the

expressif

- té... Tom - bez sous les poi - sons gonflant ma fleur fa - ta - le, Ver -
 ground! Fall down be - neath the poi - son of my dead - ly flow - er. Tro -

- sez, Troyens, _____ Ver - sez, Grecs, prê - tres d'As - tar - té
 - jans, spill blood! _____ Spill blood, Greeks! priests, your trun - pets sound!

cresc.

Très largement

ff *sans dim.* Revenez peu

Le sang qui nour-ri - ra ma tige et mon pé - ta - le!
 For e - ver has my flow'r from blood drawn all its pow - er!

expressif *sf*

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a forte (*ff*) dynamic and a 'sans dim.' (without diminuendo) instruction. The lyrics are 'Le sang qui nour-ri - ra ma tige et mon pé - ta - le!' followed by 'For e - ver has my flow'r from blood drawn all its pow - er!'. The piano accompaniment is in bass clef, also in F# major and 7/8 time. It starts with a forte (*ff*) dynamic and features a triplet of eighth notes in the right hand. The system concludes with a dynamic shift to *sf* (sforzando) and the instruction 'expressif'.

à peu au 1er Temps

pp

Je suis la blon - de fleur d'a - mour,
 I am the peer - less flow'r of love,

m. g.

p *pp dolce*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Je suis la blon - de fleur d'a - mour,' and 'I am the peer - less flow'r of love,'. The piano accompaniment features a mezzo-gioco (*m. g.*) tempo marking. Dynamics include piano (*p*) and pianissimo (*pp dolce*). The system ends with a fermata over the final note of the vocal line.

pp *ppp*

La fleur d'a - mour...
 The flow'r of love.

pp *dim.* *ppp* *p dolce*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'La fleur d'a - mour...' and 'The flow'r of love.'. The piano accompaniment includes dynamics such as *pp*, *dim.* (diminuendo), and *ppp*. A *p dolce* section is marked in the vocal line. The system concludes with a fermata over the final note.

pp *ppp*

Detailed description: This system contains the seventh and eighth staves of music, which are piano accompaniment only. The piano part features a *pp* (piano) dynamic in the first measure and a *ppp* (pianissimo) dynamic in the final measure. The system ends with a fermata over the final chord.