



GABRIEL GROVLEZ



L'ALMANACH AUX IMAGES

pour

Piano



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A Mesdemoiselles Jacqueline et Lucienne Rouché

GABRIEL GROVLEZ



L'ALMANACH AUX IMAGES

8 PIÈCES de PIANO
d'après des poèmes de Tristan Klingsor



prix net 3/-



TABLE



No. 1.	LES MARIONNETES	1
2.	BERCEUSE DE LA POUPÉE	5
3.	LA SARABANDE	9
4.	CHANSON DU CHASSEUR	13
5.	LES ANES.....	17
6.	LE PASTOUR.....	21
7.	CHANSON DE L'ESCARPOLETTE	24
8.	PETITES LITANIES DE JÉSUS	27



LES MARIONNETTES.

Les marionnettes de bois
Ont des robes de papier et de satin,
Des souliers de soie
Et de blonds cheveux bouclés de chanvre teint.

Elles ont des façons exquises
Pour lever la jambe ou le bras,
Danser le menuet comme des marquises,
Ou tirer leur révérence au roi.

Elles font un tour ou deux,
Pendant que Polichinelle joue du fifre;
Colombine songe à son Beau Ténébreux
Et Pierrot reçoit une gifle.

Cendrillon remet sa pantoufle
Et Peau d'Ane son bonnet de velours;
Pierrot pleure, Arlequin pouffe,
Et tout le monde rêve d'amour.

Et très cérémonieuses en leurs atours
Et leurs jupes de chiffons,
Les petites marionnettes font
Et refont trois petits tours,

Et puis s'en vont.

LES MARIONNETTES.

M
2
G
V

Moderato.

GABRIEL GROVLEZ.
(1911)

PIANO.

p espressivo

Vivo.

leggiere e spiritoso

tranquillo

espressivo

Tempo di minuetto.

Molto vivo.

f
p
cresc.

ff
sec

Andante espressivo amoroso.

mf
cresc.

espressivo

Lento e pomposo.

dim. ed riten.
ff
ppp sans pédale

espressivo
pp sec

BERCEUSE DE LA POUPÉE.

Petite poupée en bonnet de dentelle
 Sur vos cheveux fins de filasse blonde,
 Dormez: l'horloge sonne et tout le monde
 A mouché les chandelles.

Pierrot se couche et la lune se lève ;
 Au faîte des toits tous les chats sont gris ;
 Dormez et faites un beau rêve :
 Tous les chats sont gris comme les souris.

Avec votre robe trop courte et fripée
 Et vos bas qui tombent jusqu'aux talons,
 Dormez et rêvez, petite poupée,
 De quelque beau soldat de plomb.

.....

Petite poupée au nez rose et cassé,
 Petite poupée au bonnet de travers,
 A quoi bon laisser
 Vos yeux bleus ouverts,

Puisque personne ne viendra vous embrasser,
 Que les soldats de plomb ne font jamais de ronde
 Et que le marchand de sommeil est passé
 Pour tout le monde ?

BERCEUSE DE LA POUPÉE.

Mouvement de Berceuse.

GABRIEL GROVLEZ.
(1911)

PIANO. *p* *sempre legato* *espressivo*

Pédale

pp *una corda* *pp* *una corda*

First system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a rhythmic accompaniment of eighth notes. Performance markings include *ped.* and ** ped.* below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff has a simple accompaniment. Performance markings include ** ped.* and *cre* below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and the word *scen* below it. Bass staff has a simple accompaniment. Performance markings include ** ped.* and ** f* below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and the word *do* below it. Bass staff has a simple accompaniment. Performance markings include *sempre legato* and *dimin.* above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a simple accompaniment. Performance markings include *rall.* and *a tempo* above the treble staff, and *ppp les deux pédales* below the bass staff.

First system of musical notation, featuring a grand staff with two staves. The music is in a minor key. The first staff contains a melodic line with slurs and a triplet of eighth notes. The second staff contains a bass line with chords. Dynamics include *mf* and *espressivo*. A fermata is present over a chord in the second staff.

Second system of musical notation, featuring a grand staff with two staves. The music continues with a melodic line in the first staff and a bass line in the second. Dynamics include *p*. A fermata is present over a chord in the second staff.

Third system of musical notation, featuring a grand staff with two staves. The music is marked *sempre legato* and *espressivo*. The first staff has a melodic line with slurs, and the second staff has a bass line with chords.

Fourth system of musical notation, featuring a grand staff with two staves. The music is marked *ppp* *très lointain* and *una corda*. The first staff has a melodic line with a triplet of eighth notes and a slur. The second staff has a bass line with chords. A fermata is present over a chord in the second staff.

Fifth system of musical notation, featuring a grand staff with two staves. The music is marked *pp* *una corda* and *dim.*. The first staff has a melodic line with slurs. The second staff has a bass line with chords. The system ends with a fermata and the dynamic *pppp*.

LA SARABANDE.

Ceux qui viendront ici danser
N'auront plus besoin de jambes légères:
Voici votre tour, marquis et bergères,
En fanfreluches du passé.

Les archets aux doigts des musiciens
Pour la sarabande s'attardent assez
Et les souliers fins vont sans se presser
Sur le rythme de cet air ancien.
.....

Une dernière note meurt aux violons
Comme un aveu plus tendre;
Les robes à falbalas sur les hauts talons
Tournent sans plus attendre

Et par couples las,
A pas menus, toute la bande
Des danseurs de sarabande
S'en va.

LA SARABANDE.

Lent. (Mouvement de Sarabande.)

GABRIEL GROVLEZ.
(1911)

PIANO. *p sempre legato ed espressivo*

ppp

espressivo *très rythmé et sonore*

p *ff*

p

8 *sempre legato*

p

8

8

8

legato *cresc.*

p

8

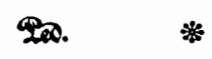
dim. *rit.* Tempo I. *ppp sempre legato ed espressivo*

8

8

dimin. *ppp* 3 3 3

pppp *dim.* *sempre dimin.*



CHANSON DU CHASSEUR.

Sarcelle sauvage ou pigeon de bois,
Oiseau de paysan ou de roi,
 Bec rond ou bec pointu,
Chasseur de la rivière ou du bois,
 Que rapportes-tu ?

Lièvre de bruyère ou bécassine,
Duvet de poil court ou de plume fine,
Gibier de marmite ou de broche,
L'air bredouille ou l'heureuse mine,
Que rapportes-tu dans ta poche ?

Noisettes de sentier ou fraises de ronces,
Cueillette de riche ou de pauvre monde,
 Chasseur ou braconnier,
Tous les lapereaux dansent encore leur ronde :
 Vide ton carnier.

CHANSON DU CHASSEUR.

GABRIEL GROVLEZ.
(1911)

Allegro.

PIANO.

f et bien rythmé

Gai.

espressivo

p

dim. cédez légèrement

a tempo

una corda

f

non legato

mf

una corda p *cédez -* *a tempo* *mf*

espressivo *p*

cre - *scen -* *do*

p subito *cresc.* ** una corda*

f *cresc.* ***

(les 8ves ad lib) *ff*

(les 8^{ves} ad lib)

espressivo

P subito

cédez

a tempo

cédez

a tempo

P

dimin.-

una corda

ppp

Un peu retenu

les deux Pédales

en dehors mais pp

ff

a tempo

LES ÂNES.

Les ânes aux oreilles de trèfle parées,
 Les ânes qui vont au long des ruisseaux clairs entendre
 L'angélus ou la musette dans le vent,
 Et manger le feuillage encor tendre
 Aux branches légères de l'oseraie,
 Les ânes sont de vieux sorciers savants.

Ils se souviennent d'avoir mené des fées
 Aux noces de leurs filleules,

.....

Ils se souviennent
 D'avoir aussi porté des sorcières,
 Des nains, des culs-de-jatte et des bohémiennes,
 Le soir, en croupe sur le derrière,
 Aux carrefours où les mendiants sont en prières.

Et quand je viens à l'aube ils croient sans doute
 Que je suis le mage à blanc collet fourré
 Qui doit les guider par la bonne route
 Jusqu'à l'étable de bois où sourirait
 Jésus, la mignonne rose de Nazareth.

LES ANES.

GABRIEL GROVLEZ.
(1911)

Moderato. Allegretto giocoso. *mf*

PIANO. *p*

The first system of the musical score is for the piano. It begins with a tempo marking of 'Moderato' and a dynamic marking of 'p'. The music is in 2/4 time and features a bass line with a steady eighth-note accompaniment and a treble line with a melodic line. The system concludes with a tempo change to 'Allegretto giocoso' and a dynamic marking of 'mf', where the treble line becomes more active with sixteenth-note patterns.

The second system continues the piano accompaniment. It features a prominent treble line with a melodic line consisting of eighth-note triplets, often beamed together. The bass line maintains a consistent eighth-note accompaniment. The dynamic marking 'p' is visible at the end of the system.

The third system continues the piano accompaniment with the same melodic and accompaniment patterns as the previous systems. It includes several triplet markings in the treble line.

The fourth system continues the piano accompaniment. It includes dynamic markings 'cresc.' and 'p' (piano), and the instruction 'una corda' (one string). The system ends with a fermata over the final notes.

The fifth system concludes the piano accompaniment. It features a 'dimin.' (diminuendo) marking and ends with a fermata. The system includes several triplet markings and dynamic markings 'p' and 'b'.

Le même mouvement.

mf *scherzando e leggierrissimo*

1 4 1 3 3 5 4 2 1

mf *f*

(b) (b)

sempre f

(b)

mf *cresc.*

scherzando

(b) (b)

Lent. Moderato.

ff *p* *espressivo*

8 8

♩

Tempo I. *en diminuant*

p

Lent. Très vite.

pp *rit.* *p* *ppp*

8 8

LE PASTOUR.

Dans la forêt féerique à la sournoise source
J'ai vu boire un pastour en ses deux mains en coupe;
Entre ses doigts mal joints l'eau coulait sur la mousse
Comme la clarté filtre aux calices qu'on coupe.

Il a coupé des fleurs aux rives de la source
Et jouant un air triste et lent qui s'énamoure
Aux trous des musicaux roseaux aux notes douces
Il a pleuré d'amour pour sa douce pastoure.

Et je me suis perdu dans la forêt lointaine
A t'écouter chanter cet air mélodieux,
Pauvre pastour pleurant au bord de la fontaine
Où les nymphes du soir viennent mirer leurs yeux.

LE PASTOUR.

GABRIEL GROVLEZ.
(1911.)

Lent.

PIANO. *P*

comme une improvisation

Pédale

The first system of music is in 3/4 time and begins with a treble clef. It features a piano introduction marked 'Lent.' and 'PIANO. P'. The melody is characterized by flowing eighth-note patterns, often beamed together. A large slur covers the first two measures, and another slur covers the last two measures, which include two triplet markings. The bass line is mostly rests, with a few notes in the final measure. A 'Pédale' instruction is written below the bass line.

pp

espressivo

The second system continues the piano introduction. It starts with a piano (*pp*) and expressive (*espressivo*) marking. The melody continues with eighth-note patterns, some beamed together. The bass line has a few notes, including a triplet in the final measure. A large slur covers the first two measures, and another slur covers the last two measures.

The third system continues the piano introduction. The melody features eighth-note patterns, some beamed together. The bass line has a few notes, including a triplet in the final measure. A large slur covers the first two measures, and another slur covers the last two measures.

The fourth system continues the piano introduction. The melody features eighth-note patterns, some beamed together. The bass line has a few notes, including a triplet in the final measure. A large slur covers the first two measures, and another slur covers the last two measures.

First system of musical notation. The treble staff contains a melodic line with a piano (*p*) dynamic marking. The bass staff provides harmonic support. A fermata is placed over the final measure of the system.

Second system of musical notation. The treble staff features a melodic line with a mezzo-forte (*mf*) dynamic marking. The bass staff continues the harmonic accompaniment. A fermata is placed over the final measure of the system.

Third system of musical notation. The treble staff contains a melodic line with a piano (*p*) dynamic marking. The bass staff features a rhythmic accompaniment with triplet markings (*3*) in the right hand.

Fourth system of musical notation. The treble staff contains a melodic line with dynamics including *dim.* and *ppp rit.*. The bass staff features a rhythmic accompaniment. A fermata is placed over the final measure of the system.

CHANSON DE L'ESCARPOLETTE.

Accrochez l'escarpolette aux cordes de soie:
Voici la ronde des fous, des enfants et des fées,
 Qui viennent avec des refrains de joie,
De toques, de bonnets et de chaperons coiffés.

Voici les fillettes de Walter Crane
Et de Kate Greenaway dans le parc;
 Voici les bouffons de la reine,
Les porteurs de faucons et les tireurs à l'arc.

Voici des chevaliers déguisés
Et des châtelaines gardeuses d'oies;
Voici des roses, des chansons et des baisers:
Accrochez l'escarpolette aux cordes de soie.

CHANSON DE L'ESCARPOLETTE.

Mouvement de Valse Viennoise.

GABRIEL GROVLEZ.
(1911.)

PIANO.

mf avec élégance

Pédale

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano introduction marked *mf avec élégance*. The first measure features a half note chord in the right hand and a half note chord in the left hand. Subsequent measures show a melodic line in the right hand with slurs and ties, and a supporting bass line in the left hand.

The second system continues the piece. It features a dynamic marking of *p* (piano) in the middle of the system. There is a fermata over a note in the right hand, with an '8' above it, indicating an eighth note. Below the system, there is a 'Ped.' marking and an asterisk symbol.

The third system continues the piece with complex chordal textures in both hands, including many accidentals (sharps and naturals). The music is characterized by dense block chords and intricate voicings.

The fourth system begins with the instruction *espressivo*. The first measure has the instruction *cédez* (cede) and a dynamic marking of *p*. The right hand features a series of sixteenth notes, while the left hand has a steady bass line. At the end of the system, there are four groups of fingering numbers: $\begin{matrix} 4 & 4 & 4 & 4 \\ 2 & 2 & 2 & 2 \end{matrix}$.

The fifth system continues the piece with a melodic line in the right hand and a supporting bass line in the left hand. The music maintains the waltz-like character with its 3/4 time signature.

rubato

rubato *rubato*

rallentando *mf*

p

dim. unq. corda *pp*

(b)

PETITES LITANIES DE JÉSUS.

Jésus des anges et des Maries,
Petite image peinte de bois,
En robe d'étoiles fleurie,
Souriez - moi.

Jésus, ma pauvre âme s'effraie
Comme un agneau divin qui broute au bois
Les épines des roseraies:
Souriez - moi.

Jésus qui avez eu le doux malheur
De la couronne de ronces des bois
Après la couronne adorable de fleurs,
Souriez - moi.

.....

Jésus des carrefours et des chemins,
Pendur comme un oiseau mort aux croix de bois,
Avec les roses des clous aux mains,
Jésus des gueux et des rois,
Souriez - moi.

PETITES LITANIES DE JÉSUS.

GABRIEL GROVLEZ.
(1911.)

Moderato.
naïf, tendre et fervent

PIANO.

Pédale

un peu plus fort

pp

p *espressivo*

plus accentué

cresc. *una corda* *ff* *pp subito* *p*

dim. rall.

GABRIEL GROVLEZ

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sur
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(London Voluntaries)
pour
Piano
●
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