

# LE CHÊNE ET LE ROSEAU.

Sable



N<sup>o</sup> 8

à Louis Viardot

*Allegro Mod. Metron. ♩ = 100.*

*Chant*

Le chêne, un jour, dit au ro-

*Piano*

-seau: Vous a-vez bien su-jet d'accuser la na-tu-re, Un roi-te-let pour

vous est un pe-sant far-deau; Le moindre vent qui d'a-ven-tu-re

Fait ri-der la fa-ce de l'eau, Vous o-blige à bais-

*cresc.*  
 ...ser la tête; Ce pendant que mon front, au Caucase pareil, Non con-

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a rest and then a more active line. The piano accompaniment consists of chords and some moving lines. Dynamics include *cresc.* and *f*.

...tent d'arrêter les rayons du soleil, Bra-ve l'ef-fort bra-ve l'ef-

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest and then another phrase. The piano accompaniment features chords and some melodic movement. Dynamics include *p* and *cres.*

...fort l'effort de la tem-pête. Tout vous est a-qui-lon, tout me

The third system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a rest and then another phrase. The piano accompaniment features chords and some melodic movement. Dynamics include *ff* and *p*.

sem-ble zé-pher, En-cor si vous naissiez à l'a-bri du feuilla-ge

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a rest and then another phrase. The piano accompaniment features chords and some melodic movement. Dynamics include *p*.

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*crese:*

Dont je cou\_vre le voi\_si\_na\_ge, Vous n'au\_riez pas tant à souffrir,

Je vous défen.drais de l'o\_ra\_\_ge; Mais vous naissez le plus sou\_vent Sur les humi\_des

bords des royau\_mes du vent; La nature en\_vers vous me sem\_ble bien in\_jus\_\_te.

*p*

*rit:*

*un peu plus vite.*

Vo\_tre compassi\_on, lui ré\_pondit l'ar\_bus\_\_te, Part d'un bon na\_tu\_rel; mais

quitez ce sou-ci; Les vents me sont moins qu'à vous re-dou-ta-ables, Je

pli-e je pli-e je pli-e et ne romps

*pp*

Ped. \*

pas. Vous a-vez jus-qu'i-ci

Con-tre leurs coups é-pou-va-ta-

*cre* *scen*

*scen* -do *f*  
-bles Ré-sis-té sans cour-ber le dos;

*mf* *p*

Même mouvement.

Mais attendons la fin — mais attendons la fin.» Comme il di\_sait ces

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes a complex sixteenth-note figure in the right hand, marked with a '6' and a '15'.

mots, Du bout de l'ho\_ri\_zon ac\_court a\_ \_vec fu\_ \_

The second system continues the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand, with an 'acc' marking above it.

ri\_ \_ e Le plus ter\_ \_ ri\_ \_ \_ ble des en\_ \_ \_

The third system shows the vocal line and piano accompaniment. The piano part has a sixteenth-note figure in the right hand, with 'scen' and 'do' markings below it.

fans Que le nord eut por\_tés jus\_ \_ que là dans ses flancs.

The fourth system concludes the page with a vocal line and piano accompaniment. The piano part features a series of sixteenth-note figures in the right hand, marked with 'f' and '6'.

*ff*  
 Var...bre tient bon, le ro...seau pli...e;

Le vent redou...ble ses ef...forts, Et fait si bien qu'il déra...

*ff jusqu'à la fin.*  
 ...ci...ne Ce...lui de qui la tête au ciel é...tait voi...si...ne,

Et dont les pieds et dont les pieds touchaient à l'em...pi...re des morts.

