

Joseph Boulmier

# Rossignol, rossignolet, BWV 1071

A Mademoiselle ~~MARTELL~~ *Marthe* ~~ETITDEMANGE~~

Ténor ou Soprano (Ton original)

Pauline Viardot

**Allegretto**

Chant Voice

Piano

*p*

4

6

9

*mf*

*p*

Red. \*

The image shows a musical score for piano. It consists of two staves. The top staff is empty. The bottom staff contains a piano accompaniment. The music is written in a 4/4 time signature. The first measure starts with a dynamic marking of *mf*. The second measure starts with a dynamic marking of *p*. The third measure starts with a dynamic marking of *dim.* and a dashed line indicating a decrescendo. There are two 'Ped.' markings (pedal) and two asterisks (\*) below the bottom staff, indicating specific performance instructions. The piano part features a rhythmic pattern of eighth notes and chords in the right hand, and a bass line in the left hand.

15

Doux vir - tu - ose au cœur

17

ten - dre, Ros - si - gnol, ros - si - gno - let

*mf* *p*

Red. \*

22

*mf*

Red. \*

4

23

Qu'il fait bon la nuit t'en - ten - dre, Ros - si - gnol, ros - si - gno -

29

- let

33

Qui

35

donc ô - se - rait pré - ten - dre, Mieux que

40

toi dire un cou - -

41

--plet Doux vir - tu - ose au cœur ten - -

*p*

46

- - - - dre,

47

Ros - si - gnol, ros - si - gno - let

*And.* \* *mf* \* *And.* \*

52

56

57

Ah! si tu vou-lais m'ap-pren - dre A tour - ner un tri - o - let

*sf p* *mf* *And.* *p* \*

63

Doux vir - tu - ose au cœur

*p*

*p*

*mf*

A single treble clef staff containing a long, continuous melisma line that spans across the two measures of the system.

ten - - - - -

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. A piano dynamic marking (*pp*) is present at the beginning.

*Ad.*

68 *ten.* **a Tempo**

- dre, Ros - si - gnol, ros - si - gno - let

*p* **a Tempo** *f*

(Red.) \*

72

73

76

78

Ne te lais - se pas sur - pren - dre, Gar - de - toi du tier - ce - let

*mf*

Red. \*

84

*p*

85

Doux vir - tu - ose au cœur ten - dre,

*mf* *p*

*Red.* \* \* \* \*

90

Ros - si -

*p*

91

--gnol, ros - si - gno - let.

*p*

*Red.* \* \* \* \* \* *Red.* \* \* \* \* \* *Red.* \* \* \* \* \*

95

*pp*

*Red.* \* \* \* \* \* *Red.* \* \* \* \* \*

97 *mf*

Qu'il fait bon la nuit t'en - ten - dre,

*pp*

*Red.* \*

102

Ros - si - gnos, ros - si - gnos - let. Va, j'ai l'â -

*p*

*Red.* \* *Red.*

107

-me à te com - pren - dre. Que ton chant d'a-mour me

*(Red.)* \*

112

plait.

*sf*

*Red.* \* *Red.* \*

Musical score for piano and voice, measures 116-117. The score is written on three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The vocal line begins with a whole note G4 in measure 116, followed by a whole rest in measure 117. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. In measure 116, the right hand plays a quarter note G4, an eighth note G4, and a quarter rest, while the left hand plays a quarter note C4, a quarter note D4 with a sharp sign, and a quarter rest. In measure 117, the right hand plays a quarter note G4, an eighth note G4, and a quarter rest, while the left hand plays a quarter note C4, a quarter note D4, and a quarter rest.

118

Ah! si tu vou-lais m'ap-pren-dre

*sf* *p*

123

A tour-ner un <sup>3</sup> tri-o-let!

*mf* *p*

Red. ❄️

127

Doux vir-

*mf*

128

-tu-ose au cœur ten-

*p* *pp*

Red.

131

- - dre, Ros - si - gnol, ros - si - gno - -

*rit.*

*pp*

(Red.) \* \* \*

133

--let.

*f*

*pp*

(Red.) \* \* \*

137