

II

Trois beaux oiseaux du Paradis

(Three lovely birds from Paradise)

à PAUL PAINLEVÉ

MAURICE RAVEL

Moderato. ♩ = 76

p

SOPRANO SOLO

Trois beaux oi - seaux du Pa-ra-dis, (Mon a - mi z-il est
Three love - ly birds from Pa-radise, (My be - lov'd is to

SOPRANOS

CONTRALTOS

pp
A
Ah!

TÉNORS

BASSES

S. Solo

à la guer-re) Trois beaux oi - seaux du Pa-ra-dis Ont pas - sé par i -
the fighting gone) Three love - ly birds from Pa-ra-dise, Have flown a - long this

pp
A
Ah!

pp
A
Ah!

pp
A
Ah!

1

S. Solo

mp *p*

- ci. — Le pre.mier é.tait plus — bleu que ciel, (Mon a. — mi z-il est à la
 way. — The first was blu — er than Heaven's blue, (My be. lov'd is to the figh.

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic and ending with a piano (*p*) dynamic. The lyrics are: "- ci. — Le pre.mier é.tait plus — bleu que ciel, (Mon a. — mi z-il est à la way. — The first was blu — er than Heaven's blue, (My be. lov'd is to the figh." The piano accompaniment consists of four staves: three treble clefs and one bass clef. The piano part features a melodic line in the upper staves and a bass line in the lower staff, with dynamics of piano (*p*) and pianissimo (*pp*).

S. Solo

mp *p* *mf*

guer.re) Le se.cond é . tait cou. leur de neige, Le — troi. si . è . me rou. ge ver.
 . ting. gone) The se. cond white as the fal. len snow, The third was wrapt in bright red —

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The lyrics are: "guer.re) Le se.cond é . tait cou. leur de neige, Le — troi. si . è . me rou. ge ver. . ting. gone) The se. cond white as the fal. len snow, The third was wrapt in bright red —". The piano accompaniment consists of four staves: three treble clefs and one bass clef. The piano part features a melodic line in the upper staves and a bass line in the lower staff, with dynamics of piano (*p*) and mezzo-forte (*mf*). The system concludes with a 3/4 time signature change.

S. Solo

pp

-meil. *glor.* "Beaux oi - se lets du Pa - ra - dis, (Mona - mi z - il est
 •Ye love - ly birds from Paradise, (My be - lov'd is to

fpp

f

fpp

f

2

S. Solo

à la guerre) *the fighting gone)* Beaux oi - se lets du Paradis, qu'appor - tez par i - ci?"
 the fighting gone) Ye love - ly birds from Paradise, What bring ye then this way?"

T. Solo

mp

"J'ap -
 I

pp

p

p

pp

C. Solo

T. Solo

p

“Et —
And

- porte un regard couleur d'a-zur. (Ton a - mi z-ilest à la guer-re)»
bring to thee a glance of a - zur. (Thy be - lov'd is to the figh - ting gone).

pp

pp

pp

C. Solo

moi, sur beau front couleur de neige, Un bai - ser dois mettre, encor plus pur.
I on fai - rest snow white brow, A fond kiss must leave, — yet purer still.

pp

pp

3

S. Solo *pp*

«Oï - seau ver - meil du Pa - ra - dis, (Mon a - mi z - il est à la guerre)
 •Thou bright - red bird from Pa - radise, (My be - lov'd is to the fighting gone)

pp

pp

S. Solo

Oï - seau ver - meil du Pa - ra - dis, que por - tez-vous ain - si?»
 Thou bright - red bird from Pa - radise, What brin - gest thou to me?»

4 Poco più lento

B. Solo *mp*

«Un jo - li cœur tout cramoisi, (Ton a - mi z-il est à la guer.re)»...
 «A faith - ful heart all crimson red (Thy be - lov'd is to the fighting gone)»...

p Ah!

Rit.

S. Solo *p* *très doux*

«Ah! je sens mon cœur qui froidit... Empor - tez - le aus - si.»
 «Ah! I feel my heart growing cold... Take it al - so with thee.»

fpp bouche fermée

fpp bouche fermée

f