

Patrick Harrex

# Six chansons bas

for soprano and piano

*poésies de Stéphane Mallarmé*



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### *composer's note*

The 'vulgar songs' (songs of common people) by Mallarmé express in just a few words a variety of observations on ordinary life, sometimes quite perceptive and at others simply rather rude or even a little risqué. No doubt deliberately, they are less elegant than some of his more well known poems.

My original settings of six of the poems, composed in Paris during the autumn of 1968, were sketches for a more extended work for soprano and instrumental ensemble, to have included instrumental interludes and commentaries. The projected work never materialised - although perhaps one day it may still do so – but the original version was slightly revised in 2002 as a set of short songs for soprano and piano.

PH

Duration about 3½ minutes

The first performance of the revised version of *six chansons bas* was given on 30 March, 2004 by Debbie Bridge, soprano, with Glen Capra, piano, at Brighton Unitarian Church

# Six chansons bas



poésies de Stéphane Mallarmé

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## I. Le cantonnier

$\text{♩} = \text{c. } 60$   
 $p$   
 Ces cailloux, tu les ni-vel - les et c'est com-me trou-ba-dour, un  
 $mp$   
 $\text{♩} = \text{c. } 60$   
 $p$   
 $mf$   
 cu-be aus-si de cer - vel - les qu'il me faut ou - vrir par jour.  
 Ped.  $8^{vb}$   
 $3:2$   
 $poco \text{ rall.}$   
 $p$   
 $mf$   
 $mf$   
 $poco \text{ rall.}$

^ : short pause    ◡ : long pause

+ All clusters [  or  ] are chromatic

\* these grace notes (here and elsewhere) are outside the given tempo and are to be sung/played very freely and quite slowly. Have regard to relative values of grace notes, e.g.  $\text{♪} = 2 \times \text{♪}$

### 2. Le marchand d'ail et d'oignons

**modéré et très librement**

accel. - - - - -

*p*

L'en - nui d'al - ler en vi - si - te A - vec l'ail nous l'é - -

*p*

*tr*

*Ped.*

rall. - - - - - (a tempo)

- loi - - - - gnons; L'é - lé - gie au pleur hé -

rall. - - - - - (a tempo)

*tr*

*ppp* *f*

si - te peu si je fends des oi - gnons.

*pp*

*pp*

8vb

## 3. La femme de l'ouvrier

$\text{♩} = \text{c. } 72$

*f* *mf* *p* *mf* *f*

La fem - me, l'en - fant, la sou - pe En che - min pour le carrier

*f* *mf* *p* *mf* *f*

— Le com - pli - mentent qu'il cou - pe Dans l'us de se ma-rier.


3:2

accel. - - - \* - - - -

accel. - - - - - ↑

*p* allow sound to die away

Ped. \_\_\_\_\_

\*  
 :pitched, but as though spoken (*sprechstimme*)

 :spoken

## 4. Le vitrier

**un peu lentement et très librement**

*pp* sempre

Le pur so - leil qui re - mi - se

**un peu lentement et très librement**

*pp* sempre

*Ped.*

Trop d'é - clat pour l'y tri - er Ôte é - bloui sa che -

(P)

mi - se Sur le dos du vi - trier.

8va--- allow sound to die away

(P)

## 5. Le crieur d'imprimés

$\text{♩} = \text{c. } 120$

*mp*

Tou - jours, n'im - por - te le ti - tre,

*p* *tr*

*p* *mf* *f*

Sans mê - me s'en - rhu - mer au Dé - gel, ce gai sif - fle -

*tr* *mf* *f*

*mf* *f*

li - tre crie - un pre - mier nu - mé-ro.

*tr* *p* *f* *mf* *f* (*mf*)

*accel.* *accel.*

*depress key silently*

*ped.*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a half note rest, followed by the lyrics 'Tou - jours, n'im - por - te le ti - tre,'. The piano accompaniment features a trill in the right hand and a half note in the left hand. The second system continues the vocal line with 'Sans mê - me s'en - rhu - mer au Dé - gel, ce gai sif - fle -'. The piano accompaniment includes a trill and a dynamic shift from *mf* to *f*. The third system concludes with 'li - tre crie - un pre - mier nu - mé-ro.' and includes an 'accel.' marking and a 'depress key silently' instruction. The score ends with a 'ped.' marking and a final chord symbol.

## 6. La marchande d'habits

♩ = c. 72

*mp*

Le vif œil dont tu re - gar - des Jus-ques à

*pp* una corda

Ped.

leur con - te - nu Me sé - - pa - re de mes har - des

*mp* *tr*

accel. . . . .

3:2

3:2

**plus lentement et librement**

Et comme un dieu je vais nu.

*p*

*tr*

*tr*

tre corde *ff*