

## II

## Trois beaux oiseaux du Paradis

*(Three lovely birds from Paradise)*

à PAUL PAINLEVÉ

MAURICE RAVEL

Moderato.  $\text{♩} = 76$

*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, marked 'S. Solo', with dynamics *mp* and *p*. 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 accompaniment consists of four staves (treble and bass clefs) with dynamics *p* and *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, marked 'S. Solo', with dynamics *mp*, *p*, and *mf*. 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 accompaniment consists of four staves (treble and bass clefs) with dynamics *p* and *mf*. The system concludes with a 3/4 time signature.

S. Solo

*pp*

-meil. *glow.* "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?"  
Ye love - ly birds from Paradise, What bring ye then this way?"

T. Solo

*mp*

"J'ap -

*pp*

*p*

*p*

*pp*

C. Solo

T. Solo

*p*

“Et —  
•And

- porte un regard couleur d'a-zur. (Ton a - mi z-il est à la guer-re)  
bring to thee a glance of a - sur. (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 snowwhitebrow, 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!

S. Solo *p* *très doux* *Rit.*

« 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*