

AMOUR ET DOUTE

ROMANCE

PAROLES DE ÉMILE KAUFFMANN.

Moderato.

rall.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It features a series of eighth and sixteenth notes, with a trill-like figure in the final measure. The left hand starts with a bass clef and a common time signature, playing a simple accompaniment of quarter notes and half notes.

N'ou - tra - ge pas dans tes mur - mu - res Les

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic line with a triplet of eighth notes. The piano accompaniment is on two staves (treble and bass clefs), with a mezzo-forte (*mf*) dynamic. The piano part consists of chords and simple rhythmic patterns.

crain - tes de mon cœur ja - lous, Et cet a - mour que tu me

The second system of the vocal and piano accompaniment. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

ju - res Se - ra-t-il é - ter - nel pour

The third system of the vocal and piano accompaniment. The vocal line ends with a half note. The piano accompaniment features a right hand with sixteenth-note patterns and a bass line with a crescendo (*cresc.*) marking. The system concludes with a key signature change to one sharp (F#).

nous ? Se - ra-t-il é - ter - nel pour
 nous ? Qui bé - nit peut aus - si mau -
 - di - re, Et l'heu - reux un jour est mar -
 - tyr; Je crois en toi, mais puis - je

rall:
rall:
mf a tempo
p
rit:
cresc. *p*

cresc:

di - - - re Que ton a - mour - - - - - ue peut men-

cresc:

- tir? Je crois en toi - - - - - mais puis - je

ten.

suivez le chant

di - - - re Que ton a - mour - - - - - ue peut men-

rall:

rfz

- tir?

f un poco agitato.

rall.

The piano introduction consists of two systems. The first system features a treble clef with a whole rest, a bass clef with a whole rest, and a grand staff with a complex arpeggiated accompaniment. The second system continues the arpeggiated accompaniment in the grand staff, with a 'rall.' marking above the treble clef.

Tu sais d'où vien-nent mes tris-tes - ses, Hé-

The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a whole rest, then provides a harmonic accompaniment. A *mf* dynamic marking is present. A triplet of eighth notes is marked with a '3' above it.

-las! par-fois un vent cru-el Qui change et ta-rit nos i-

The vocal line continues with a melodic phrase. The piano accompaniment continues with a harmonic accompaniment. A triplet of eighth notes is marked with a '3' above it.

-vres - ses D'une om--bre voi--le no--tre

The vocal line concludes with a melodic phrase. The piano accompaniment continues with a harmonic accompaniment. The piece ends with a *p* dynamic marking and a final chord marked with a sharp sign.

rall:

ciel, D'une om - - bre voi - le no - tre

rall:

p

mf a tempo.

ciel! Je l'ai - me trop - - - pour sa - voir

p

p

rit:

li - - - re Le des - tin qu'il faut pressen -

p

cresc:

-tir; Je n'o - se - rai - - - ja - mais pré -

p

cresc:

- di - - - re Que ton a - mour - - - pour rait men -

cresc:

- tir, Je n'o - se - rai - - - ja - mais pré -

ten:

suivez le chant.

- di - - - re Que ton a - mour - - - pour rait men -

rfz

tir!

f un poco agitato.

rall.

Mais, non! que mes fa-ta - les crain - tes S'a-

mf

- pai - sent dans mon fai - ble cœur; Tu n'en tendras jamais mes

plain - tes, Je ne croi - rai qu'à mon bon -

cresc.

rall. *mf*

- heur. Je ne croirai — qu'à mon bonheur. On peut ai-

a tempo.

- mer — qui vous dé-chi - re Et par don-

rit. *cresc.*

- ner au re-pen-tir; Oui, j'ou-ble-

p *cresc.*

- rai dans un sou-ri - - re Que ton a -

- mour a pu - men - tir, Oui, j'ou - bie -

- rai dans ton sou - ri - re Que ton a -

ten

suivez le chant.

- mour a pu men - tir.

rall.

sfz *f un poco agitato.*

rall.