

I. NOCTURNE

à Madame Jane BATHORI


Molto tranquillo e quasi misterioso

CHANT


Lestè - nes plei - nes derê - ves et de

PIANO


p molto legato sempre

Ped.  *

cho - ses qui ne sont pas Mon â - me jeu - ne

Ped.  * Ped. 

qui s'achè - ve ne cher - che que ce qui n'est pas

* Ped.  * 2 Ped.  *

Sous les con - fi - den - ces lu - nai - res le

M.D.

M.G.

sf poco *simile*

p

6

Ped. * Ped. *

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) begins with a rest, followed by a melodic phrase with a triplet of eighth notes. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line with a sixteenth-note triplet in the left hand. Dynamics include piano (*p*) and a fortissimo crescendo (*sf poco*) leading to a *simile* marking. Pedal markings are present at the end of each measure.

bois sa - cré s'emplit de chants Et de

M.D.

M.G.

6

Ped. * Ped. *

Detailed description: This system contains the next two measures. The vocal line continues with a melodic phrase and a triplet. The piano accompaniment maintains the rhythmic pattern from the first system. The dynamic remains piano (*p*). Pedal markings are present at the end of each measure.

har - pes i - ma - gi - nai - res qui

molto pp e legato

12

2 Ped.

Detailed description: This system contains the final two measures. The vocal line concludes with a melodic phrase and a triplet. The piano accompaniment features a dense texture with repeated chords in the right hand and a bass line. The dynamic is *molto pp e legato*. The number '12' is written below the piano part. A double pedal marking (*2 Ped.*) is present at the end of the system.

ber - cent mon pas tré - bu - chant

12 12 *

D'a - voir ceuil - li cet - te fleur mor - te,

J'ai per - du la main qui guidait ma fui - te vers la

p

Ped. *

seu - le por - te, Le bon gui - de qui me per - dait.

meno p *poco cresc.*

3

Ped. *

poco a poco crescen - do

Et dans la fo - rêt sans is - sue, Je vais, sui -

molto *sf*

-vant la vieille ar - deur De vou - loir sai - sir ce qui mue

molto *fff*

Et d'é - pou - ser tout ce qui meurt.

sf *decrescendo*

molto *p*

1^o Tempo Les té - nè - bres plei -

Ped.

nes de rê - ves et de cho - ses — qui ne sont

* Ped.

pas. Mon â - me jeu - ne

* Ped.

qui s'a - chè - ve ne cher - che que ce

ppp poco a poco

* Ped. * Ped. *

qui n'est pas.

perdendosi

Ped. * Ped. * Ped. *

II. DÉROUTE

à Mademoiselle Jane MORLET

CHANT *Lento e pesante* *con molto dolore* 3

Mon âme en pleine dé -

PIANO *p*

2 Ped. à chaque temps

-rou - te. Je ne sais plus les jours ni la vie.

Il y a des voix dans le brouillard et je ne comprend

sf *>* *pp* *molto legato*

f

plus Je ne sais pas s'il y

sf *pp* *mf*

a quel - qu'un sur la rou - te qui che - mine a - vec moi.

sf *ppp*

42/8

P

Peut ê - tre que le carre - four

Poco più lento

pp 5 5 5 5

Sempre legato

cache une em - bus - ca - de.

Più tranquillo Je l'ai vue _____ et ne

m.g. *m.g.*

meno p

lui ai dit qu'un mot.

m.g. *m.g.*

El - le m'a em - bras - sé puis elle

3 *3* *5* *5*

a pleu - ré.

5 *5* *5* *5*

Ped. *

f *molto appassionato*

Elle a chanté des mélo - dies an - cien - nes et passion.

f *appassionato*

Ped. * Ped. *

ff *sempre ff* *furioso e animato*

- nées, et moi je pen -

animato

molto animato

- sais à un cygne en fu - reur.

molto animato

fff

1^o Tempo

ppp

sf poco

2 Ped. à chaque temps

Ped. *

sf poco

2 Ped. à chaque temps

Ped. *

Molto tranquillo e tristamente

Je n'a.vais ja - mais pen - sé, jus - qu'i - ci, au vrai bon -

sf poco

sf poco

sf poco

Ped. à chaque mesure

- heur si tris - te - ment!

sf poco

sf poco
morendo

ppp

Ped. * 7

III. CONVALESCENCE

à Mademoiselle Elise COLAS

Ben moderato

CHANT

PIANO

P molto dolce e legato

p

Vous m'en a - vez dit tant, de cho - ses é-ton-

- nan - tes, — en ce jour que j'a -

- vais de - puis long - temps vou - lu,

que ma pauvre âme en - cor fri -

poco cresc.

Ped. *

- leuse et chan - ce - lan - te, se

de - scen - do

quasi riten.

Ped. *

cherche en vain se cherche et ne se trou - ve

a Tempo

plus . Qu'ai - je com -

Ped. *

- pris? mon rêve a - t'il à son ré -

- veil trou - vé près de son

Ped. *

front où sè - che quel - que

Ped.

lar - me l'ê - tre qu'il crut sai -

- sir en son som - meil?

Ped.

Mais que vais - je cher - cher de nou -

Istesso Tempo

- velles a lar - mes? Des mots que je voudrais sécher

poco a poco *appassionato*

cresc.

en-tre deux pa - ges, comme ü - ne fleur que j'ai conser - vée d'un beau soir,

cresc.

p

sont ve - nus s'é - chou - er, je crois, sur mon ri - va - ge;

f

p e dolce molto

Mais si can - di - de - ment que je n'ai pu les

pp dolce e legato

2 Ped. * 2 Ped. * 2 Ped. * 2 Ped. *

voir.

2 Ped. * 2 Ped.

Quasi recitativo

Je sais que je les ai très mal in-ter-pré-tés;

*

Ped.

Quasi recitativo

Mais il faut par-don-ner ces cho-ses aux ma-

*

1^o Tempo

- la - - - - - dec qu'un peu de

1^o Tempo

p

fiè-vre en-cor, vers le soir fait chan-

- ter

riten.

Più lento

p

Mon cœur so_nore et las bat souvent la cha_ma -

p

Più lento

pp

de.

Ped. * Ped. * Ped. *

1° Tempo

p

Si je fai -

1° Tempo

molto decresc. e ritard.

Ped. Ped. sourd *

-sais mes pre - miers pas un jour d'au -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with eighth and quarter notes, including two-measure rests. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature, featuring a steady eighth-note bass line and chords in the right hand.

-tom - ne, Je ne me sou - cie -

The second system continues the musical score. The vocal line maintains the same melodic style with eighth and quarter notes. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

-rais a - près d'au - cun hi - ver.

The third system of the musical score. The vocal line concludes the phrase with a final note and a fermata. The piano accompaniment also concludes the phrase with a final chord and a fermata. The system ends with a double bar line.

Le sou - ve - nir se - rait u - ne tom - be très

The fourth system of the musical score. The vocal line begins a new phrase with a melody of eighth and quarter notes. The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment in the right hand.

bon - - - ne, et

quasi riten.

This system shows the first two measures of the piece. The vocal line begins with a half note 'bon' followed by a dotted half note 'ne,' and a quarter note 'et'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with eighth and sixteenth notes. A fermata is placed over the final note of the piano part. The tempo marking *quasi riten.* is written below the piano part.

je mour - rais ber - -

a Tempo

This system contains the next two measures. The vocal line continues with a quarter note 'je', a dotted half note 'mour -', a quarter note 'rais', and a dotted half note 'ber -'. The piano accompaniment maintains the eighth-note bass line. The tempo marking *a Tempo* is written below the piano part.

- cé chas - te - ment dans hi - er

Ped.

This system covers the next two measures. The vocal line has a quarter note '- cé', a dotted half note 'chas -', a quarter note 'te -', a dotted half note 'ment dans', and a quarter note 'hi - er'. The piano accompaniment continues with the eighth-note bass line. A *Ped.* marking is placed below the piano part.

molto rallent.

lento molto e morendo

* 2 . Ped.

This system contains the final two measures. The vocal line has a quarter note, a dotted half note, and a quarter note. The piano accompaniment features a wide interval in the bass line. The tempo markings *molto rallent.* and *lento molto e morendo* are written below the piano part. A ** 2 . Ped.* marking is at the bottom.