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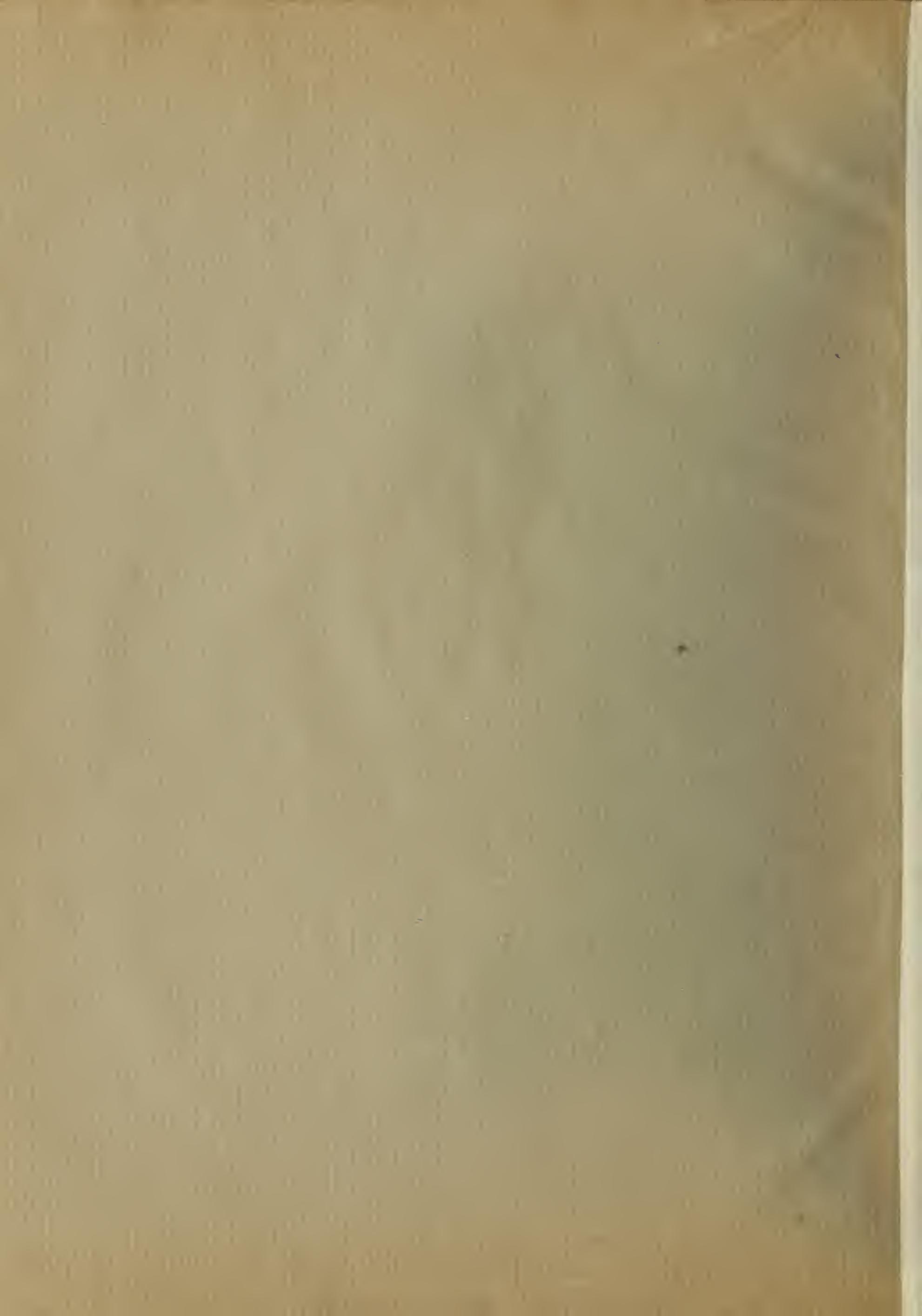


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*The Age of Debussy and Mahler:
Romanticism to Modernism*



GUSTAV MAHLER

LE CHANT DE LA TERRE

PARTITION POUR CHANT ET PIANO



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LE CHANT DE LA TERRE

UNE SYMPHONIE

POUR TÉNOR ET CONTRALTO (OU BARITON) ET ORCHESTRE
(D'APRÈS „LA FLÛTE CHINOISE“ DE HANS BETHGE)

par

GUSTAV MAHLER

Traduction française de Madeleine Marchant

Partition pour chant et piano

par

J. V. WOSS



Droits d'exécution réservés

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CONTENU:

	page
1. Chanson à boire sur la Tristesse de la Terre. (Ténor)	3
2. Le Solitaire en Automne. (Contralto ou Bariton)	24
3. Jeunesse. (Ténor)	36
4. Beauté. (Contralto ou Bariton)	43
5. Le Buveur au Printemps. (Ténor)	56
6. Le Départ. (Contralto ou Bariton)	65



LE CHANT DE LA TERRE.

Droits d'exécution réservés.

I. CHANSON À BOIRE SUR LA TRISTESSE DE LA TERRE.

Traduction française
de Madeleine Marchant.

Gustav Mahler.
(1860-1911.)

Allegro pesante. Battre à un temps, mais pas vite.

Chant.

Piano.

ff Hr.

Hlzbl. Vla.

Trille

Trp.

marc. avec Pédale

Glocksp.

VI. Vlc.

ff

Pos.

Bkl. Fag.

Hfen.

1

Hlz. Vl.

f

Trp.

2. Vl.

Ténor. Schon winkt der
rit. En pleine force.

La cou - pe

2. Vl. Vla.

tr

rit.

sf *sf* *m. s.*

Hfen.

Wein *a tempo* im gold'nen Po - ka -

dor, dé - ja ten - te vos lè -

Str. *Picc.*

sf a tempo *Hlz. Hr.* *sf*

Pos. Hfen. Vlc. Pos. Hfen. Vlc. Fag. Bkl.

- te, vres,

3

trille

sf *sf*

m. s.

Pos.

Fl. Ob. Hr.

rit. - doch trinkt noch nicht, a tempo sosten. erst

ne - bu - vez pas, d'a

Str. Hfen.

dim. - *p* *a tempo sosten.* *sf*

sing' rit. - ich euch ein Lied! -4 Tempo I.

bord je chan - te un Lied! trille

Picc. Hr. 8. Picc. 7. Hr. VI.

rit. *sf* *ff*

Das Lied vom Kummer soll

avec ampleur

Le chant de tris - tes - se com-me un

dim. *sf* Hr. gest.

Fag. Bkl. Gleksp.

auf-lachend in die See le euch

ri - re doit re - ten - tir dans VO Picc. Fl. Ob. Kl.

sf

6 klin - - - gen.

sf un peu plus soutenu

dim.

tre â - - - me.

Musical score for measures 6-7. The vocal line is in treble clef with lyrics "klin - - - gen." and "tre â - - - me." The piano accompaniment is in bass clef. The woodwind section includes parts for Pos. (Posaune), Bkl. Fag. (Bassklarinette), and Glcksp. (Glockenspieler). The score includes dynamic markings *sf* and *dim.*

Musical score for measures 8-11. The woodwind section includes parts for Glcksp. (Glockenspieler) and Hr. Trp. (Horn). The piano accompaniment continues in bass clef. The score includes dynamic markings *sf*, *dim.*, and *p*.

7 Sempre l'istesso tempo.

Wenn der Kum-mer naht,
sombre mais doux

Quand la tris - tes trille se vient,

Musical score for measures 12-15. The woodwind section includes parts for Str. Fl. (Straßenflöte), Ob. (Oboe), Fag. (Fagott), and Hfen. (Horn). The piano accompaniment continues in bass clef. The score includes dynamic markings *p* and *Picc.* (Piccolo).

8 lie - - - gen wüst die
(quoique dans la douceur, toujours avec une expression passionnée)

Musical staff with lyrics: les jar - dins de

Solo-VI. caressant

Musical staff with lyrics: Kl. Fl. espress.

Musical staff with lyrics: Hr. Fag.

Gär - ten der See - le, welkt hin

Musical staff with lyrics: l'â - me s'ef - feuil lent: flé - tris

Musical staff with lyrics: Ob. Ob. Engl. Hr.

und 9 stirbt die Freu - de, der Ge - sang

Musical staff with lyrics: et morts la joi - e et les chants!

Musical staff with lyrics: p espress.

10 Calme.

Retenu.

Musical score for measures 10-11. The top staff is a vocal line with a whole rest. The piano accompaniment consists of two staves. The right hand has a melody with a trill and a fermata. The left hand has a bass line with a trill and a fermata. Dynamics include *p* and *f*. A marking *Vlc. Bkl.* is present below the piano part.

11 Très soutenu.

Dun — — kel ist das

Som — — — — bre est la

Musical score for measures 11-12. The top staff is a vocal line with notes and rests. The piano accompaniment consists of two staves. The right hand has a melody with a trill and a fermata. The left hand has a bass line with a trill and a fermata. Dynamics include *p*. A marking *Hr.* is present below the piano part.

Le — — — — ben, ist der

vi — — — — e, som — — breest la

Musical score for measures 12-13. The top staff is a vocal line with notes and rests. The piano accompaniment consists of two staves. The right hand has a melody with a trill and a fermata. The left hand has a bass line with a trill and a fermata. Dynamics include *f*, *dim.*, and *mp*. A marking *Hfe.* is present below the piano part. The instruction *una corda* is written at the bottom right.

12 Tod. Tempo I. subito.

mort.

Musical score for measure 12. The top staff is a vocal line with a whole rest. The piano accompaniment consists of two staves. The right hand has a melody with a trill and a fermata. The left hand has a bass line with a trill and a fermata. Dynamics include *ff*. A marking *trille Picc.* is present above the piano part. A marking *tre corde* is written below the piano part. A marking *Trp.* is present below the piano part.

13

Musical score for measure 13. The score includes parts for Glocksp. (Glockenspiel), VI. Picc. (Piccolo Violin), Hr. (Horn), and Bkl. Fag. Vlc. Kb. (Bassoon, Clarinet, Violin, and Cello/Double Bass). The Glocksp. part is marked *sempre ff*. The VI. Picc. part has *trm* markings. The Hr. part has a *trm* marking. The Bkl. Fag. Vlc. Kb. part is marked *f* and *(veloce)*.

14

Musical score for measure 14. The score includes parts for Trp. Pos. (Trumpet), Hr. (Horn), and VI. Vla. (Viola). The Trp. Pos. part has a *6* marking. The Hr. part is marked *ff*. The VI. Vla. part is marked *f*.

Musical score for measure 15. The score includes parts for Hr. marcatiss. (Horn) and VI. Vla. (Viola). The Hr. marcatiss. part is marked *ff*. The VI. Vla. part is marked *f*.

Herr die-ses Hau - - - ses !

Dein
(sempre ff)

15

ff

ô toi no - tre hô te!

VI Ta

*Str. IIIz.
Trp.
Pos.*

ff

tr. marc. tiss.

Kel - - ler birgt die Fül - - -

16 A tempo.

ca - ve ca - che - la - bon - dan -

trille

sf

Str. Hfen.

cresc.

f

Hr. Fag.

- - le des gol - - - de - - - nen

ce du nec - tar do -

Picc. Ob. Kl.

p

m. s.

3

Hr.

ff

Weins !

17

ré!

trille

Fl. Es-Kl.

trun trun trun trun trun

trille

VI

ff Trp.

3

3

3

f Vlc.

Hier, die - - se Lau - - te nenn' ich

Je ne pos - sè - de que mon

sf

Str. *sf*

Pos. *f*

mein!

Die

Iuth!

Jou -

dim.

p

Pos. Fag.

18 Lau - - - - te schla--gen und die Glä - - -

très expressif

er du luth et vi - der - -

Fl. Kl. *p*

pp Hfen.

Bkl.

- - - - ser lee - - ren,

das sind die Din - - - ge,

19

- des cou - pes, sont des plai - sirs qui

VI.

Vlc.

Pos.

die zu - - sam - - - men - - pas - - - sen.

vont de com - - pa - gni - - e.

20

dim.

VI. Vla. avec sourd. *tr*

Trp. avec sourd. *pp*

Fl. Ob. *pp*

Hfen.

Ein vol - ler Ber - cher Weins

21 zur rech - ten

(p) *ardent*

U - ne cou - pe plei - - ne qui vient a

tr

trille

Picc. *f*

Solo-VI. *tr*

Kl. *tr*

dim.

Engl. Hr. *(tr)*

Vlc. Solo

Zeit ist mehr wert, ist mehr wert, ist

point, est cer - tes plus bel - le plus

tr

tr

Hr. *(tr)*

Fag.

mehr wert als 22 al - - - le Rei - che die - ser

bel - le que tous les ro - yau - mes de ce

p

Er - de !

mon - de!

rit.

Hr.

23 *a tempo, très calme*

Dun -

a tempo, très calme

Hfen. *f* *p* *f*

Kb.

Som Fl. Kl.

- - kel ist das Le - - - ben,

- - bre est la vi - - e

dim. *p* *f*

Ob. Engl. Hr.

Fag. Bkl.

ist der 24 Tod!

Som - bre est la mort.

très expressif

VI. Fl.

Kl. Bkl. Hfen. *pp*

Vlc. Kb.

Fag. Hr. avec sourd. *espress.*

Ob.

rit. - - - - - *25 a tempo*

a tempo

2. VI.

rit. - - - - - *sfp*

Str. A

p Trp.

Engl. Hr.

Fl.

f

26

1.VI. doux, mais en dehors.

sf *pp* *f*

p *ben marc.*

27

f Hfen.

Hr. Fag.

p *f* *sf* *pp* Engl. Hr.

28

2. VI. Fl. *sf* *pp* *sf* *p* *pp*

1. VI.

pp Trp. *marc.* *p* Hfen. Vlc. Vla.

29

Fl. *sempre p ma marc.* Fag.

Kl.

30

Fl. Ob. 2. VI. *sf* *f* *ff*

Kb. Bkl. *ff* Hfen. Pos. Hr. Vlc.

dim.
Fag.

Das Fir - - ma - ment
p ma appassionato 31

f
Engl. Hr.
Hfen.
sf
Fag.

blaut e - wig, und die Er - de wird lan - ge

sf pp
1. Vl.
pp
Vla.
molto espress.
sf pp

- toujours bleu - et la ter - re Long - temps en -

fest steh'n und - - auf - blüh'n

32
Fl.
Kl. Bkl.
pp

co - re re - naî - tra

im 3/3 Lenz.

(p)
au prin - temps.

2. Vl.
Engl. Hr. *pp*
1. Vl. *pp*
Fl. *sfpp*
Vla. *sfpp*

sfpp *sfpp*

34 **Passionnément** **Du** **(f) Passionnément**

Mais

2. Vl. Fl. Ob.
Kl. Trp. *f* Hfen. Hr. Vlc. Engl. Hr.

a - ber, Mensch, wie lang lebst denn du?
toi, pauvre hom - me que peut du - rer ta vi - e?

35

Es - Kl. *cresc. molto* *ff* Trp. Engl. Hr. Kb.

36

nicht hun-dert Jah - -

Pas même un siè -

Ob. I. VI. Hr. Fl. Fag. Fl.

f *f* *sf* *f*

- re darfst du dich er - göt - - zen

cle, pour bien te re - - paî - tre

p *f* *sf* *p*

an all dem mor-schen Tan - - de die - - ser

de tous les vains plai - sirs de cet - te

(I. VI.) Ob. Engl. Hr. *cresc.*

p *cresc.* *ff* *p* *cresc.* *sf* *sf*

Er - - - re!

ter - - - re! *Gleisp.* 2. VI. Kl. Es-Kl. Fl. Picc.

sf *ff* *ff*

Fag. Hr. Pos.

39

ff Seht dort hin ab!

trille

Vo - yez, là - bas!

Ob. Kl. Trp.

sf VI. Holz.

Trp.

Hr. Fag.

40

sempre ff Im Mond - - -

Au clair de

Vi. Vla.

Fl. Ob. Kl.

Pos.

Vlc. Kb. Bkl. Fag.

- schein auf den Grä - - - bern

41

lu - ne sur les tom - - - bes

Hr.

sempre ff

hochte i - ne wild - - - ge - spen - sti - ge Ge - stalt.

un noir fan - tô - - - me pa - raît se blot - tir.

Glocksp.

Vi.

Fl.

sf

ff

Pos. Fag. Kb.

C'est un sin -

Picc.

ff Ob. Kl.

Pos. Hr. gest.

Trp.

Holz. Hr.

Str. Bkl. Fag.

Pos.

ist's!

sf

Hört ihr, ⁴³ wie sein Heu - len

Tris - tes re - ten - tis - sent

Picc.

ff Glocksp.

Hr.

Trp. Trgl.

ge!

Ob.

hin - aus - gelt in den sü - - ssen Duft - - des

ses plain - tes dans le doux - - par - fum de la

Es - Kl.

44 Le - - - - - bens!

vi - - - - - e!

Ob.

Hr. Pos.

Bck.

Str.

Bkl. Fag.

Gr. Tr.

Jetzt nehmt den

Wein! A tempo.

Jetzt

Rit. - - - - - 45

Bu - vez le vin! Lins -

soupage

sf

Fl. Kl.

Hfen.

ist es Zeit, — Ge - nos - - - - sen!

tant est fa - vo - ra - - - - ble!

3

Ob.

Hr.

dim.

Leert eu-re

46 gold' Soutenu.

nen Be - - - - cher zu

Rit.

Vi - dez vos cou - - - - pes d'or jusqu'au

espress.

p Bkl. Fag.

3

Grund! A tempo. à l'aise. 1.

47 Dun-ke! ist

fond! Som - - - - bre est

VI. Fl.

m

Bkl. Fag.

Ob. Kl. Hr.

espress.

das Le - ben ist der Rit.

la vi - e, som - bre est la

Hfen. 2.Vl.

L.Vl.

Fl.

pp

Hfe.

Hlz.

f

ff

Hr.

48 Tod!
Tempo I.

mort!

Hlz.

1.2.Vl. Vla.

Gleksp.

Trp.

f

ff

49

Fl. Ob. Kl.

Bkl.

Fag.

sempre ff

Hr.

Pos.

Vlc. Kb. pizz.

II. LE SOLITAIRE EN AUTOMNE.

Un peu traînant, comme lassé.

Chant.

Piano.

1.VI. avec sourdine.
pp
una corda
Ob.
molto espress.

1
Hr.
2.VI.
Kl.

pp
ppp

2

pp

p

Vla. Bkl.

3

pp

Vlc. *pp*

2.Vl. *ppp*

(ppp)

espress.

Ob. *espress.*

pp 2.Vl.

avec sourdine

Un peu retenu.

Contralto (peut, eventuellement être chanté par un Baryton).

pp

Un fin brouil-lard d'au - tom - ne est sur le Lac;

Kl.
Hr.

4

Le gi-vrea re-cou - vert la froi-de Ter - re;

avec beaucoup d'expression

f

Ob.

Hr. offen

Bkl. Fag.

1. VI.

Fl. Kl.

Allant.

molto espress.

Hr.

p Vic.

Bkl. Fag.

tre corde

5

1. VI. Fl. Ob. Kl.

Ob. *chaudemment*

Kl.

Vo -

Tempo I. subito. (Un peu trainant.)

pp subito

yez, de fi - ne pous - siè - re de Ja - de

p Kl.
pp 1.VI.
sempre pp

6 *sans presser.*
les bel - les fleurs ont l'air pou - dré - es.

tr. gest. sf Fl. Kl.
Fag. Bkl. Vla.

très en dehors
Ob.
Kl. *ppp*
pp
Vla. 3 3 3

7 *pp* très soutenu (frissonnant).

La dou-ce o - deur des fleurs s'est en - vo - lè - e; un vent gla -

8

cé fait in - cli - ner leurs ti - ges.

Allant.

9 *Tempo I. subito. (hésitant) avec une douce expression*

Bien - tôt du blanco - tus les feuil - les rous - ses,

doucement pressant

au fil de l'eau com-me à re-gret vont fuir.

Ob. *sf* *espress.* *p* 1. 2. Vl.

Fag. *pp* *passionnément*

10

Hr. *p* Ob. Fl. *cresc.* *molto*

Vla. *3* *3* *3*

Vlc. Bkl. Fag. Kl.

De nouveau retenu.

cresc. *ff* *pp* *sf* *sf*

f *pp* *3* *3* *3*

11

Tempo I. *p* sans expression

Mon â-me est

Vlc. Vla. *sf* *pp*

sf *sf* *pp* *pppp*

dim. *3* *3* *3*

las - se.

(sans presser) 1. Vl.

pp

Fag.

Ob.

Hr.

Fl.

pp

m.s.

Vla. Kl.

Ma pe - ti - te lam - pe va s'é - tein - dre, et m'in

pp

Kl.

Fl.

espress.

Fag.

1. Vl.

12

vi - te au som - meil.

pp

Fl.

Ob.

Fl.

Hr.

Kl. b

Bkl.

pp

Vlc. Vla.

13

profondement senti

Je viens à

pp

Kl.

molto espress.

Vlc.

f

R

Sans traîner.

toi, cher et calme a - si - le! A moi la paix,

1.2.Vl. *pp* VI. Solo *mf* 1. Vl. Hr. Bkl.

m. g. 2. Vl.

14

à moi le doux re - pos!

2. Vl. Vla. Kl. Fag. Bkl. Hr.

Rit. 15 Tempo I.

1. Vl. *pp* Fag. una corda *p*

Ob. *espress.*

Je

p

sf

Fag.

16

pleu - - re tant, dans ma

molto espress.

Fl. *senza legato*

pp Fag. Hr.

so - - - - - li - tu - - de.

Fl.

Bkl.

p.

Fl. *mf*

morendo

17 Allant. Avec beau-

Lau -
molto espress.

p *mp* *pp*

Str. *pp*

Hr. Fag.
tre corde

coup de sentiment, passionnément.

tom - ne dans mon tris - te cœur est-il sans ter - me?

Fl. *p cresc.* *molto cresc.*

Ob. Kl.

Bkl.

18 Avec beaucoup d'envolée.

As - - tre - - da - -

f *pp*

ff Hfen.

Kb. *p*

mour, ne

Avec élan
Fl. Ob. Kl. *cresc. molto*

espress.

Vla.

Vlc. Bkl. Fag. Kb.

très passionnément

veux tu plus pa - raî - tre,

passionnément
1. & VI

sf

sf

sf

Bkl.

Pressant.

et sé - cher ten - dre - ment

sf

Fl.

Fag. Hr.

sf Kl. Hr. gest.

sf

- - - - - 19 *Tempo I. subito.*

p sans expression

mes pleurs a - mers?

dim.

Vla.

pp

Vlc.

sf *pp*

2. Vl. Vla.

pp

Hr.

Fag.

Hr. Kl.

Ob. *molto espress.*

1. Vl.

una corda

20

sempre *mp* *f*

This system contains the first two measures of the piece. It features a treble clef with a key signature of one flat and a 4/2 time signature. The music includes a piano introduction with a melodic line in the right hand and a bass line in the left hand. A double bar line is present after the first measure. The dynamic markings *sempre mp* and *f* are indicated.

Hr. Fag.

This system contains measures 3 and 4. It features a treble clef with a key signature of one flat and a 4/2 time signature. The music includes a piano introduction with a melodic line in the right hand and a bass line in the left hand. A double bar line is present after the first measure. The dynamic marking *mp* is indicated. The instrument markings Hr. and Fag. are present.

mp Hr. Fag. Kl.

This system contains measures 5 and 6. It features a treble clef with a key signature of one flat and a 4/2 time signature. The music includes a piano introduction with a melodic line in the right hand and a bass line in the left hand. A double bar line is present after the first measure. The dynamic marking *mp* is indicated. The instrument markings Hr., Fag., and Kl. are present.

dim. rit. *mp* *mp* *mp* morendo Hr.

This system contains measures 7 and 8. It features a treble clef with a key signature of one flat and a 4/2 time signature. The music includes a piano introduction with a melodic line in the right hand and a bass line in the left hand. A double bar line is present after the first measure. The dynamic markings *dim.*, *mp*, *mp*, *mp*, and *morendo* are indicated. The instrument marking Hr. is present.

III. JEUNESSE.

A l'aise. Gaiement.

1

Chant.

Piano.

The musical score is arranged in systems. The top system includes the vocal line (Chant) and the piano accompaniment (Piano). The piano part features staves for Flute (Fl. Picc.), Flute (Fl. Ob.), Horn (Hr. Trgl.), and Clarinet (Cl.). Dynamics include *p*, *fp*, and *tr*. The second system continues the piano accompaniment with *fp* dynamics and trills. The third system introduces the Tenor (Ténor) vocal line with lyrics in German and French. The piano accompaniment includes parts for Piccolo (Picc.), Violin (1. 2. Vl.), and Viola (Vla.). Dynamics include *mf*, *pp*, and *dim.*. The fourth system continues the vocal lines and piano accompaniment with *tr* and *cresc.* dynamics. The fifth system includes the Oboe (Ob. Kl.) part with *p* dynamics.

Wie der Rück-ken ei-nes Ti-gers

3

Tel un dos vou-té de ti-gre on

p Fl. Ob. *sfp* *sf. p.* Kl. *f*

wölbt die Brück-ke sich aus Ja-de zu dem

voit un jo-li pont de ja-de qui au

tr *f* *tr* *p subito* *tr* *tr*

sf Pa-vil-*sf* lon hin-*sf* ü-*sf* ber.

4

pa-vil-lon sé-lan-ce.

f *tr* *tr* *Ob.* *f* *Fag.* *Vlc. pizz.* *dim.*

tr *tr* *Picc.* *f* *dim.* *pp* *Vlc.* *sf*

5

Ob.
Fl. Trp.
Kl. Trgl.
Fag. tr
Hr.

6

In dem Häuschen sit-zen Freun - de, schön ge-klei-det,
Là, en - ri - ches vê - te - ments les com - pa - gnons de -
doux, mais avec sentiment
1. 2. Vl.
Vla. Kl.
Vlc. Kb.
Hr. gr. Tr. u. Bck.

trin - ken, plan - dern, man - che schreiben Ver-se
vi - sent, boi - vent par - mi eux sont des po -
Fag.
Hr.

7

nie - der.
e - tes.
Ob. Picc.
Fl. Trp.
Kl. Vlc.
Trgl.

Ih - re seid - nen Är - mel glei - ten rückwärts, ih - re ³⁹

Leurs so - yeu - ses man - ches glis - sent et leurs pe - ti - tes

1. 2. Vl. *espress.*

Vla. Kl. Fag.

Vlc. Kb. Hr. gr. Tr. u. Bck.

seid - nen Müt - zen hok - ken lustig tief im

to - ques ron - des pen - chent gaie - ment sur leur

Hr.

Nak - ken.

nu - que.

Fl. Picc.

Ob. Kl.

Trgl.

Vi. Solo.

Ob.

Kl.

Vla. Vlc.

Fag.

Fl.
1. VI. *espress.*
2. VI.
Vla.
Hr.
gr. Tr. u. Bck.
Kb.

10 *Auf Plus calme.* des klei - nen, klei - nen Tei - ches

Sur le lac en mi - nia - tu - re, sur
Fl. Ob.
pp
Picc.
f *dim.*
pp
sf

stil - ler, stil - ler Was - ser - flä - che zeigt sich
Lentement.

l'eau du lac tran - quil - le, tout pa - raît é -
pp
Ob.
pp
Fag. Kl. Hr.
Kb. Hr.
gr. Tr. u. Bck.

ai les wun - der - lich im Spie - gel bil -
Poco rit. Rit. molto.

tran - geet re - flè - te com - me un mi - ra -
espress.
Fl.
cresc. f p subito *sfp*

de.
12 Tempo (un peu modéré).

ge.
2. Vl. Fl.
pp
sf pp
Kb.
Vlc. Vla.
una corda

Rit. - - - 13 A tempo (modéré).

1. Vl.
pp Kl.
f
Kb.
sf tre corde

Rit. - - - Molto rit. 14 Tempo I. subito.

sf p Ob. Hr.
pp
dim. Fl.
pp
Fl. Ob.
Hr. sf pp
gr. Tr. u. Bck.

Al - les auf dem Kopfe ste - hend

Tout se - voit com - me à l'en - vers dans

1. 2. Vl.
Fag.
Vla.

in dem Pa - vil - lon aus grün - nem und aus wei - ssem Porzel - lan;

le gra - ci - eux pa - vil - lon de ver - teet blan - che Por - ce - lai - ne.

15 wie ein Halbmond steht die Brück - ke , um - ge - kehrt der

Le pont com - me u - ne de - mi Lu - ne lar - che est ren - ver -

16 Bo - gen. Freun - de , schön ge - klei - det ,

se - e. Les jo - yeux a - mis de - vi - sent,

trin - ken, blau - dern.

boi - vent, chan - tent.

IV. BEAUTÉ.

Comodo. *Dolcissimo.*

Chant.

Piano.

1. VI.
Fl.
pp tr.
una corda
Hr.

tr.
Hr.

1 *Rit.* *Contralto.* - - *A tempo.* *Un peu allant.*

De gra - cieu - ses jeu - nes fil - les vont cueil -

sempre pp
f Fl. Ob. Kl.
Hfe.
p
tre corde

Fag. Vla.

lir les - fleurs de lo - tus, près de la - ri - viè - re.

pp dim.

2 Plus calme.

Et par-mi lesbuissons, d'au-tressontas-si-ses, qui ras-semblent les

1. Vl. *pp* *una corda pp* Vla. Hr. Glcksp. Picc.

3

fleurs, tou-tes les bel-les fleurs, et se font l'u-ne à lau-tre mil-le

8 *tr* Vl.

ta-qui-ne-ries. Le so-

Picc. *tr* 2. Vl. *pp* Hr. *f* Ob. Kl.

Kl. Glcksp.

4

leil e-clai-re les sil-houet-tes ren-voie leur i-ma-gedans leau trans-pa-

Fl. Hfe. *p* 2. Vl. *tr* *tr* Fag. Vla.

Rit. - - -

ren - te.

Picc. 1.Vl.

Gleksp. doux

Hr.

Fag. Vlc.

5 A tempo (plus calme).

Fl.

tr tr tr

pp Kl.

Ob. Hfe. tre corde

Hr.

L'eau re - flè - te leur jeu - ne grâ - ce, leur re - gard plein

tr

1. Vl.

2. Vl.

1. Vl. espr.

Hfe.

Fag.

Vla. pizz.

Vlc.

Kb.

Hfe. Vla.

6

d'in - no - cen - ce, la ca - res - se du zé - phyr sou - lè - ve

1. Vl.

Ob. (tr)

Hr.

Kl.

Hfe.

tr tr

sf

8

Musical score for measures 8-10. The score is in 4/4 time and G major. It features a variety of instruments including Piccolo (Picc.), Violins (1.2.Vl.), Viola (Vla.), Horns (Hr.), Trumpets (Trp.), Piano (Pbs.), Bassoon (Bss.), and Percussion (Kb., kl.Tr., Bck., Pk., gr.Tr.). Dynamics range from *ff* to *dim.* and *tr*. A section of 8 measures is indicated by a dotted line.

Più mosso. (Mouvement de marche.)

Musical score for measures 11-14, marked *Più mosso. (Mouvement de marche.)*. The score is in 4/4 time and G major. It features Violin (Vl.), Viola (Vla.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Horns (Hr.), Flute (Fl.), Piccolo (Picc.), and Percussion (Tamburin., Hfen., Mand., gr.Tr. u. Bck.). Dynamics include *p*, *f*, *dim.*, and *sfz*. A section of 8 measures is indicated by a dotted line.

9

Musical score for measures 15-18. The score is in 4/4 time and G major. It features Trumpet with mutes (Trp. avec sourd.), Flute (Fl.), Piccolo in 8va (Picc. in 8va), Horns (Hr.), and Percussion (Glecks.). Dynamics include *sfz* and *f*. A section of 8 measures is indicated by a dotted line.

Trp.
f
sf
sf
sf
f
sf
p

10 Encore plus d'entrain.

Vo - yez, quels beaux a - do - les -
ff Picc. in 8va
ff
p subito Ob. Kl.
 Str.
sf Kb.
 Fag.

cents là - bas s'ap - pro - chent au trot de leurs vail - lants et fiers cour -
sf Fl.
 Ob. Kl. *sf* *p*
 Hr.
 Pk. *p*
 Pk. *p*
 2.Vl. Vla. *f*

11

siers bril-lants com-meun ra - yon de clair so - leil et vo - yez dé - jà s'ap -

Ob.
Vlc.
Hr.
Fag. Vlc.
Kb.

dim.
p
f
p
f
dim.

Toujours plus allant.

pro - chent sous les sau - les tous ces au - da - ci - eux!

Fl. Ob.
Kl.
Fl. Ob.
Picc. in 8va
Es-Kl.
Trp.
Hr. *f marc.*
Fag. Hr. gest.
Pk.

sf
sf
sf
sf
f
f
mf
f
f
f

Holz.
Fl. Picc.
ff
fp
fp
fp
fp

12 Allegro.

VI. Holz.

ff

sf

sf

sf

Pos. Btb.

Es Kl. Picc. in 8va

sf

sf

ff Ob. Kl. Str.

Fag.

Kb.

tr

13

VI. Vla.

f Trp. ged.

sf

Pos.

marc.

(tr)

Holz. Hfen. Mandol.
 Hr. Fag. Trp.
 Pk.

sf *sf* *sf* *ff* *sf* *sf* *f*

1. 2. Vl.
 Vla. Vlc.

sf *sf* *sf*

Toujours allant. 14

Lar - dent coursier de l'indentre eux hen-nit gaiement sou-dain s'ef-

Fl. Ob.
 Hr.
 Fag. Kfag. Kb.
 Str.
 Vla. Vlc.

p *sf* *p* *sf* *p* *sf*

fraie et sur l'herbe et sur les fleurs bien-tôt sé - ga - re son ga -

Kl. Es-Kl.
 Vla. Vlc.
 Hr.

f *sf* *p* *f* *sf*

Toujours plus pressant.

15

lop, puis il les foule aux pieds les bel - les fleurs jou - chant le

Op. Kl. Fl. 1. Vl.

p

sol, com - me sa cri - niè - re vo - le, et ses na - seaux fu - ment!

sf *cresc. molto* *f*

16

Tempo I. subito. (Andante.)

Le so - leil é - clai - re les sil -

1. 2. Vl. Picc. Fl. Kl. Hfe. Vla. Kl. *tre corde*

espress. *pp* *tr* *tr* *tr* *tr* *p*

una corda

houet - tes ren - voie leur i - ma - gedans leau transpa - ren - te. Vl. solo. Hr.

tr

17

KL. Picc. in 8^{va} Ob. *tr* *p sempre* *tr* *tr* *tr*

morendo

Hfe. Glcksp. Fag.

La plus bel - le des vier - ges lan - ce vers - Lui de longs re -

1.2.Vl. *dolciss.* *tr* *ppp* *pp* *sfp* *sfp* *sfp*

Hfe. Vla. Vlc.

18

gards - d'a - mour, et sa mi - ne fiè - re

Hfe. Kl. Hr.Vla. *tr* *tr* *sfp* *sempre pp*

Hfe. Vlc.

19

Tout à fait calme.

n'est - qu'ap - pa - ren - ce.

Kl. Hr. VI. *pp* *dim.*

Dans la flam - me de ses - grands yeux som - bres, dans l'é -

Kl.

Fl. Ob. Hfe.

Picc.

20

clat de son brû - lant re - gard, se tra - hit en - co - re le

1. Vl.

tr

Vlc.

una corda

trou - ble de son jeu - ne coeur.

Fag.

Vlc.

Fl. Ob.

Fag.

21

Hr. Hfe.

pp

System 1: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *pp*, *mf*, *pp*. Instruments: Kl. (Klarinet), 2.Vl. (Violin II), Vlc. (Viola).

System 2: Treble clef, 3/4 time signature. Measures 5-8. Dynamics: *pp*, *mf*, *sf*, *p*. Instruments: Vla. (Viola), Ob. (Oboe), 1.Vl. (Violin I), Fag. (Bassoon), m.s. (Mezzosoprano), 2.Vl. (Violin II), Kl. (Klarinet), Vlc. (Viola), *tre corde*.

22

System 3: Treble clef, 3/4 time signature. Measures 9-12. Dynamics: *sf*, *f*, *pp*, *sf*, *p*. Instruments: Fl. (Flute), Kl. (Klarinet), Hr. (Horn), Hfe. (Harp).

System 4: Treble clef, 3/4 time signature. Measures 13-16. Dynamics: *ppp*, *p*, *sf*, *pp*, *pp*, *morendo*, *pppp*. Instruments: Ob. (Oboe), Vla. (Viola), Fag. (Bassoon), Hfe. (Harp), Vlc. (Viola), *una corda*, Fl. (Flute), Hfe. Vlc. Flag. (Harp/Viola/Flag).

V. LE BUEUR AU PRINTEMPS.

Allegro. *Hardiment, mais pas trop vite.*

Chant.

*) Toutes les appoggiatures avant le temps, et aussi brèves que possible.

Wenn nur ein Traum das Leben ist,
Pesante. *a tempo*
(retenu) *sf*

Ténor.

war - um denn Müh' und Plag' !?

pour - quoi donc tra - vail - ler!?

Ich *f*

Je *p*

trin-ke, bis ich nicht mehr kann, ———

Rit. den ganzen lie - ben

bois au-tant que je le puis, et tout le long du

fp *fp cresc.* *p cresc.* *f*

2 Tag! a tempo

Unsol Retenu.

jour!

Ob. Kl. Trp. 1.Vl.

Hr. 2.Vl. Vla. Fag.

Trgl.

Vlc.

Et

wenn ich nicht mehr trin - - - ken kann,

haltend.

a tempo

quand da-voir trop bu je n'en puis plus,

Fl. Es-Kl.

Ob.

Hr.

cresc. *f* *tr*

weil Kehl und See p- le voll

le corps et l'a - me en fê - - - te

Fl. Kl. 1.Vl.

Vla. Vlc. f Kb. p

- chen?

Horch!
Encore plus calme.

Ein Vogel singt im 59

le. Quoi! J'en - tends un chant doi -

Picc. Ob. 3 3 Hr. VI.solo.

sempre p Holz. tr tr tr tr

Baum.

6 Retenu.

Rit.

Ich frag' ihn, ob schon

p (pensif) Lent.

seau. Dis - moi si c'est dé -

espress. Hfe.Str. dim. Fl. pp

Früh - ling sei,

mir ist,

mir pp

ja Prin-temps, je crois, en

Picc. espress. Kl. Fag. Hr. 3 3

Rit.

ist als wie im

Tempo I. subito.

7 Traum (ppp)

co-re que c'est un rê - ve

Trp. ged. 3 3 p Holz. (tr) (tr) Trgl.

m. s. m. d.

der Vo-gel zwitschert:
(dolce)

Poi - seau ga - zouil - le

3 3 3 3

tr

VI. solo.

sf

2.VI. pizz.

Hr. sf

p

Ja! Ja!

Der

oui! oui!

Prin -

tr

Picc.

f Picc.

p

sf

p cresc.

Lenz,

pp

der

espress.

temps,

1.VI. f tr

Fl. Picc.

mf

tr

Hfe. f

Ob. Kl. (tr)

Hr. p

1.VI. p

Vla. f

Trgl.

Lenz

ist da,

sei kommen ü - ber

Nacht!

temps est là, ve - nu pen - dant la nuit!

Picc. tr

tr

tr

tr

2.VI. m. g.

Ob. m. g. tr

m. g. tr

Fag. Kfag. p

Vlc. Kb.

Hésitant.

9

Aus

tief-stem Schanen
Tout à fait lent.

Du lourd som-meil je

Fl. *pp*

Hr. *f*

Kfag. *f*

Kl. Vla. *pp*

Str. Hfe.

lauscht'ich auf,

der Vo - gel singt

und lacht!

sors en-fin, loi - seau ha - bil - le et rit

Picc. in 8^{va}

2. Vla. Hr. Fag. *espress.*

Ob.

Kl.

und lacht!
(*pp*)

Un peu plus allant.

et rit

Fl. *(tr)*

Fag. *tr*

Ich 10 fül - - le mir den tr-Becher neu und
Tempo I. subito.

Ma cou - peestlà, je la rem-plis, la

1. Vla. *p*

Str. *f molto espress*

Hfe. vlc. pizz. *p*

leer' ihn bis zum Grund

und sin - ge, bis der
(en renforçant l'expression)

vi - de jusqu' au fond et chan - te en - co - re

f *p* *f* *f*

Fag. Kb.

Mond erglänzt

am schwarzen Fir - - - ma - - -

11

Molto rit.

ff

quand la lu - ne se lève au fir - - ma - -

f *tr* *f* *tr* *ff* *tr*

Fl. Picc. Picc. Fl. Picc.

Fl. Ob. Vla. *m.g.* *f* *kl.* *cresc.* *m.g.* *ff*

Kfag.

ment!
a tempo

ment!

8. Picc. 7 6 6 7

Es-Kl. *ff* Fl. Es-Kl. 6 6

Fag. Ob. Kl. VI. *tr* *tr*

Trp. *ff* Hr. 3 3 3 3

Hfe. gliss. Trgl. 3 3 3 3

Quand de chan - ter je nen puis plus

8 Picc. Fl. 1. Vl. *f*

Ob. 2. Vl. *p*

Kl. *sf*

Vla. Kl. Fag. *f*

1. 2. Vl. *p*

Vlc. Hr. *f* *p*

dim.

tr

Picc. *sf*

Fl. Ob. Kl. Vla. *f*

quand de chan - ter je

Picc. Es-Kl. *sf*

(tr) *sf* *sf*

mp *f*

Fag. *p*

n'en puis plus, en - co - re je - som - meil - le

1. Vl. Fl. Kl. *p* *sempre tr*

Ob. *(tr)* *(tr)* *(tr)*

Str. *(tr)* *(tr)* *(tr)*

cresc.

Fag.

Was geht mich denn der Früh - ling an!?

Le beau prin - temps mim - por - te peu!

f *m. g.* *sp* *molto cresc.* *f* *sf* *ff*

2.Vl. Fl. Picc. Vlc.Hr.

f *Rit.* *14* *Allegro.*

Lässt mich betrunken sein!

Lais-sez moi men - i - vrer!

Es-Kl. Fl. 2.Vl. 1.Vl. Fag. Ob.Kl. Trp. Hr. Kb. Trgl.

p *pp* *molto cresc.* *ff*

Ob.Kl. Trp. Hr.

VI. LE DÉPART.

Grave.

Chant.

Piano.

Woodwinds: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hfe.).
 Dynamics: *sf*, *f*, *tr*, *sf*, *p*, *dim.*, *pp*.

Allant. (en mesure.)
 Contralto. (Comme un récit; sans expression.)
 sempre *p* 3

Vocal: *sempre p*
 Lyrics: Le so-leil fuit der-riè-re les mon - ta - gnes. Dans la val -
 Instruments: Flute (Fl.), Violoncelle (Vle.).
 Dynamics: *pp*, *pp*, *pp*.

Vocal: lée le soir é - tend ses voi - les tout de-vient som - bre
 Dynamics: *sempre pp*

Vocal: la frai-keur des - cend.
 Dynamics: *pp*, *morendo*

4 Tempo I.

Fl. Kl. tr. Hr. sf

Hfen. Kfag. sf

(p) doux
O vois!

ff p espress.

Hr. Kb. Vlc.

comme u - ne bar - que d'ar - gent glis - se la

cresc. f

Vla. Hfe. Fag. Vlc.

Lu - ne dans la mer bleue du fir - ma -

f

Vla. Fl. Ob. Vlc. Kb.

Poco accel.

ment.

f
p

Hfen.

pp - a tempo

Le souf - fle d'un vent frais dé - jà me

f
p

Hr.
Hfen.
Kl.

6

vient de ces sa - pins si

p Fl. *sf* *p*

Engl. Hr. Kfag.

som - bres!

sf *p*

Musical score for Hr. 1.Vl., Fag., Vcl., and Kb. The score features a first violin part with a long melodic line marked *sf*. The bassoon (Fag.) and cello (Vcl.) parts have dynamic markings *p* and *pp*. The double bass (Kb.) part includes a triplet and is marked *pp*. The section concludes with a *lunga sf* marking and a *morendo* instruction.

Très modéré. (♩ comme antérieurement ♩)

Musical score for Kl. Hfe. and Ob. The clarinet in E-flat (Kl. Hfe.) part features a triplet and is marked *p*. The oboe (Ob.) part has a triplet and is marked *sf p*. The section includes a trill (*tr*) and another triplet.

Musical score for Vla. The viola part features a triplet and is marked *sf*. The section includes a trill (*tr*) and another triplet. The dynamic marking *sempre p* is indicated at the end of the section.

Musical score for Kl. Hfen. The clarinet in F (Kl. Hfen.) part features a triplet and is marked *sf*. The section includes a trill (*tr*) and another triplet. The dynamic marking *pp* is indicated at the end of the section.

pp très doux, sans couvrir la Flute-solo.*sempre pp*

La sour - ce fait en - ten - dre son re -

Fl. *sf* *p* *3* *tr* *3* *3*

10

frain si doux. Les fleurs pâ - lis - sent car la nuit

cresc.

Vla. *sempre pp*

Un peu plus de mouvement.

11

vient.

2.Vl. *sf* *p* *sf* *3* *3* 1.Vl. *f* *p*

sf Hr. Vla. Kl. Hfen. *3* *3*

Vlc. Kb. *sf* *p* Vlc.

Un peu pressé.

cresc. Kb. *sf* *3* *5* *sf*

12

Pesante.

Musical score for measures 12-15. The piano part features a melodic line with dynamics *sf*, *p*, *sf*, *sfpp*, and *cresc.* (crescendo). The bass part includes a triplet of eighth notes and a five-measure rest. A *Fag.* (Bassoon) part is indicated with a *sf* dynamic.

Poco rit.

a tempo

Musical score for measures 16-19. The woodwind section includes Flute (Fl.), Horns (Hfen.), and Bassoon (Fag.). The string section includes Violins (Vl.), Violas (Vla.), Cellos (Cb.), and Double Basses (Kb.). Dynamics include *sf*, *p*, *ff*, and *cresc.*. A *Pos.* (Posaune) part is also present.

13

Musical score for measures 20-23. The piano part starts with *p* and *dim.* (diminuendo), followed by *pp* (pianissimo) for the Klavier (Kl.) and Horns (Hfen.) parts. The bass part begins with *sf* (sforzando) and *dim.*.

pp sempre

Tout se re - po - se dans le doux som

Musical score for measures 24-27. The vocal line (Soprano) is marked *pp sempre*. The piano accompaniment includes dynamics *sf*, *p*, *tr* (trill), *espress.* (espressivo), and *cresc.*. The bass part features triplet markings.

14

meil. Tout dé - sir n'est que rê - ve,

doux, passionné

sf *pp* *sfp* *pp*

1. Vl. *f* *p* *sf* *p*

2. Vl. Vla. *sf* *p* Kl. Fag. *sf* *p*

Allant.

sfp *sfp* *sf* *f*

2. Vl. *sf* *p*

Hr. *sf* *p*

sf *sfp* *f* *p*

15 Poco rit. - - - A tempo.

à bout de

p *cresc.* *sf* *pp subito* *p*

2. Vl. *sf* *pp*

Vlc. *sf* *p* *molto espress.* *sf* *pp*

Fag. *sf* *p* *sf* *pp* Vla. *sf* *p*

16 Sans presser.

for - ces, les hom - mes en dor -

Vlc. solo. *pp doux*

f *pp* *f* *pp*

Kl. Hr. *f* *pp*

Vla. *p* *f* *pp* *f*

Bkl. *p* *f*

mant vou - draient re - trou - ver la

pp Vla.
p Fag.
Kl. Bkl.

espress. 17
joie - et la jeu - nes - se!

espress. *doux, passionné*
1. Vl.
Str.
pp Kl. Fag.

pp Fl.
sfpp

Kl. *f*
sf Bkl.
pp
cresc.

18

pp

Les

Hr.

Kl.

Hfe.

sf *pp*

f

Fag.

Ob.

p

Hfe.

sfpp

Bkl.

sf *pp*

19

oi - seaux sont blot - tis dans le feuil -

sf *p*

Hfe.

sf *pp*

Fl.

Picc.

Hr.

sf *p*

Fag.

f *p*

Engl. Hr.

sfpp

Ob.

Vlc.

Hfe.

sf *pp*

Bkl.

Hfe.

la - ge. (trille)

sfpp

Fl.

sf

Ob.

Kl.

sf

Fl. 1. VI.

Kl. Hfe. gliss.

Ob.

sf

sf *pp*

Kb.

20 Lent.

Le mon - de dort!

Hr. gest.

sf *p*

Fag.

p

Bkl.

sf

Lent.

sempre pp

morendo

pp

Hr.

Hr.

21

Hfen. mf

dim.

ppp Kl.

sf Bkl.

pp

Hfe.

ppp

Très égal.
 Sans presser.
 pp 22

Le vent est frais à l'ont-bre des grands arbres. Mais qui j'at -

Sans presser.

Fl.

ppp

tends, c'est mon ami fi - dè - le; et je l'at -

ppp

tends pour un der-nier a - dieu.

rit.

23 Allant.

rit. - - - - -

morendo

pp Mandoline.

Hfen.

Fl. p

VI. 2.

Vla.

24 Arriver progressivement à

pp avec l'expression la plus profonde

VI. 1.

Vlc. pp

Hfen.

battre à 1 temps.

Hfe.

25

Musical score for measures 25-26, piano part. The score is in G major (one flat) and 4/4 time. It features a complex texture with multiple voices in both hands. Measure 25 includes a 2-measure rest in the upper voice, followed by a 5-measure phrase. Measure 26 continues with a 4-measure phrase. Dynamics include *pp*. Fingerings are indicated with numbers 2, 4, and 5. The instrument is labeled 'Kb.' (Klavier).

26

Musical score for measures 26-27, piano part. Measure 26 features a 4-measure phrase marked '4 m. g.' and a 3-measure phrase. Measure 27 includes a 3-measure phrase. Dynamics include *pp leggiero* and *pp*. The instrument is labeled 'Kl.' (Klavier). Other instruments are indicated as 'Fl. Kl.' and 'Bkl.'.

Musical score for measures 27-30, orchestral part. The score is in G major and 4/4 time. It features a complex texture with multiple voices in both hands. Measure 27 includes a 7-measure phrase. Measure 28 includes a 7-measure phrase. Measure 29 includes a 7-measure phrase. Measure 30 includes a 7-measure phrase. Dynamics include *cresc.*. The instruments are labeled 'Vcl. Hfen.', 'Kb.', and 'Hr.'.

27 À 1 temps, mais très calme.

Musical score for measures 27-30, vocal and piano parts. The vocal line is in G major and 4/4 time. The lyrics are 'Si tu - - - ve - nais'. The piano part is in G major and 4/4 time. Measure 27 includes a 4-measure phrase. Measure 28 includes a 4-measure phrase. Measure 29 includes a 4-measure phrase. Measure 30 includes a 4-measure phrase. Dynamics include *molto cresc.*, *pp subito ma molto espress.*, and *pp*. The instruments are labeled 'Vla.', 'Str. Hfe.', and '1. Vl.'.

Sans traîner.

u - nies se - raient nos â - mes

28 *p* Allant. Doucement

au sein - de la na - tu - re

p subito Kl. *Vlc. Hr.* *f* *p subito*

pressant. Pesante.

é - ter - nel - le.

f *Hfen. p* *f* *cresc.*

29 a tempo

Tu tar - des, pour - quoi me

ff *p* *ff* *m. g.* *p* *cresc.*

Pos.

Poco rit. 30 a tempo, très allant.

lais - - - ser seul!

pp subito

Mand. Hfen. Fl. Kl. *p m. d.*

molto cresc. *pp* Vla. 2.Vl. 3

Se calmant.

Je

m.g. *m.d.* *m.g.* *m.d.*

mar - che

par le mon - -

sempre pp

Fag. Hr. *pp* Vla. Hfen. Vla.

31 De nouveau très calme. (3/4)

de a - vec - - - mon

Luth avec beaucoup de sentiment, mais doux et tendre

pp

Hfen. Kb.

32 *(pp)*

sur des che - mins ta - pis - sés d'her -

VI.1. *pp*

sempre pp

Sans presser. 33

- - be fraî - che.

sf pp

cresc.

pp Hr. Pos. Fag. Gr. Tr. tr

passionné

cresc. molto veloce

ô beau-

m.d. *cresc. m.g.* *p subito* *cresc.*

Kl. Bkl.

Sans presser. 34

té - - - - - ô Mon-de fré-mis - sant de vi - e et -

fp *cresc.* *m.d.* *m.g.* *ff* *cresc.* *fp*

p Gr. Tr. tr *cresc.* *p* Kb. in 8va *fp*

Vla. *p* *fp*

sempre ff

35

dé - ter - nel a - mour!

sf *p* *veloce* *ff* *p* *pp* *sf* Bkl. Fag.

p subito *p* *pp* *p* *pp* *p* *Kl. Bkl.* *Vlc.* *Kb.*

36 Modéré.

Engl. Hr. *1.VI.* *Hfe.* *pp* *sf* *p* *3* *3* *3* *6.* *Fag.* *Hr.* *3* *sf* *Vlc. Hfe.*

Engl. Hr. *sf* *p* *Pos.* *sf* *p* *mf* *3* *Vlc. solo.* *espress.* *3* *3* *p espress.* *sf* *Kb.* *Hfe.*

37

sf *pp*

Kfag. Hfe.

Engl. Hr. Kb.

sf *p* *pp*

pp *sempre pp*

38 Grave. (♩ = ♩)

Vlc. Kb.

sf *pp* *pp*

Vla. Hfen.

sf *pp* *pp*

Hr. Hfen.

pp *pp* *pp*

Tamtam

Kfag. Tamtam

39

Engl. Hr.

f *pp* *f* *pp* *f* *pp*

mf Hr. Fag. Pos. Vlc. solo. Kb. solo.

pp *pp* *pp*

Kl. Vla. Hfen.

Bkl.

Kb. Tamtam.

Ob. 1. Vl.

sf *pp* *f* *espress.* *p*

f *dim.* *pp* *pp*

Kl. Vla. Kl.

Hr. Kfag. Kb.

pp *pp* *pp*

*) NB. Tenir longtemps les pauses; les motifs, très allants.

Vlc. solo.

f *mf* *f* *cresc.* *(bref.) f*

Vallée Vallée

40

Molto rit.

Vl. Vlc. Hr.

f *ff* *p*

Vla. Kl. Bkl. Fag.

Pos. Vlc. Kb. (Solo) Kb. Kfag. Hr.

- 41 A tempo subito.

Fl. Ob.

dim. pp *p* *cresc.* *sf* *p* *sf*

Kl. Hr.

Vlc. *espress.*

Kb. *ppp* *sf* *(pizz.)*

p *f* *sf* *p* *f* *sf*

Vlc. Bkl. Fag. Kfag.

sf sf ff

Kl.

Hr.

sfp sp

42

p sff p ff ff sf p subito VI.

VI. Vla. sf sf ff Hr. p

Pos. sf Kb. sf

Tamtam

p subito (pizz.) Str. Hfen.

43

f sf

les basses toujours pp

f sf

44

Musical score for measures 44-46. The system includes a grand staff with treble and bass clefs. The top staff is for strings (Str.), starting with a forte (f) dynamic and a crescendo leading to sf. The middle staff is for woodwinds (Kl.), starting with a piano (p) dynamic and a crescendo leading to sf. The bottom staff is for brass (Bkl., Kfag., Hfen.), starting with a piano (p) dynamic and a crescendo leading to sf. A *dim.* marking is present in the bass line of the first system.

Musical score for measures 47-50. The system includes a grand staff with treble and bass clefs. The top staff is for woodwinds (Kl.), starting with a piano (p) dynamic and a crescendo leading to sf. The bottom staff is for strings (Str.), starting with a piano (p) dynamic and a crescendo leading to sf. A *cresc. molto* marking is present in the bass line of the second system.

45

Musical score for measures 45-48. The system includes a grand staff with treble and bass clefs. The top staff is for woodwinds (Fl. Ob., VI. 1. 2.), starting with a piano (p) dynamic and a crescendo leading to f. The middle staff is for woodwinds (Vla. Kl., Hr.), starting with a piano (p) dynamic and a crescendo leading to f. The bottom staff is for strings (Str.), starting with a piano (p) dynamic and a crescendo leading to ff. A *molto cresc.* marking is present in the middle staff, and a *p subito* marking is present in the bottom staff.

Musical score for measures 49-52. The system includes a grand staff with treble and bass clefs. The top staff is for woodwinds (Fl. Ob.), starting with a piano (p) dynamic and a crescendo leading to f. The middle staff is for woodwinds (Kl.), starting with a piano (p) dynamic and a crescendo leading to f. The bottom staff is for strings (Str.), starting with a piano (p) dynamic and a crescendo leading to f. A *cresc.* marking is present in the top staff, and a *p espress.* marking is present in the middle staff.

Kl. Bkl. Fag. Kfag. Hfen.
Tamtam.

46

musical score for measures 46-49, piano part. The score is in G major (two flats) and 4/4 time. It features a complex texture with multiple voices. Dynamics include *molto cresc.*, *ff*, *f*, *sf*, *sp*, and *dim.*. The piano part includes a prominent bass line with chords and moving lines.

musical score for measures 46-49, strings and woodwinds. The score includes parts for Violin I (VI. Vlc.), Horns (Hfen.), Trumpets (Pos.), and Tam-tam. Dynamics range from *ff* to *p*. Trills (tr) are indicated for the strings. The woodwinds play sustained chords and melodic fragments.

47

musical score for measures 47-50, piano part. The piano part continues with complex textures, including trills (tr) and dynamic markings such as *ff dim.*, *p*, and *ff*. The bass line is particularly active with chords and moving lines.

musical score for measures 47-50, woodwinds and strings. The score includes parts for Flute, Oboe, and Clarinet (Fl. Ob. Kl.), Horns (Hfen.), Trumpets (Hr.), and Tam-tam. Dynamics include *pp*, *ff*, and *p*. Trills (tr) are also present in the piano part.

Sans presser.

p (Comme un récit; sans expression.)

48

En - fin il vint, et me ten-dit la

Kl. Bkl.

f

Hfen.

Vlc. Kb.

ppp

Tantam

cou-pe si - gne d'a - dieu. „A - mi, ta route est el - le lon - gue, et pour-quoi

49 A tempo.

donc, pour-quoi dois tu par - tir?"

Fag.

f

Vlc.

pp

Ob.

pp

sp Kb. Hr. Kfag. Hfen.

Kl.

f

Fl.

f

Hr.

sp

sf
cresc.
Hr. dim.

toujours sans voix 50

Il dit,

pp

Ob. f

Fag. f

Kl. f

Vlc. sempre pp

et sa voix pa - rut voi - lé - e:

Fl. Ob. p

Kl. f

VI.Hr. sf

espress.

ppp

Vlc.

Hr. Hfen. Kl. Tamtam. sfpp

51

Picc. mf

tr

tr

Vla. p

f

p

f

p

Kl. f

VI. p

Vlc. p

Vlc. Hr. Hfen.

53

p
Ou je m'en vic.
Hfe. *dim.* *pp*
morendo *ppp*
Hfe. *pp*
dim. *morendo*
pp
Rit. *Lentement.*
très expressif

vais? *espress.* Je pars, je fuis sur la mon - ta - gne.
Vla. Kl. Engl. Hr. *molto espress.* Kl. *p*
Hr.

Je cher - che le re - pos - pour - mon -
Fl. *espress.*
pp
una corda
Bkl. Kb.

54

coeur so - li - tai re.
Kl. *p* *pp* *Ob.*
Vi. *molto espress.*
pp

mf
1.VI.
Fl. Fag. Hr.
Bkl. tre corde
sf
Ob.
Fl.
Engl. Hr.
p
Hr.

Kl.
sf
ff
Engl. Hr. Kl.
pp
pp
Bkl. Fag.
sf
dim.

morendo
pp
sf
pp
Fl.
sf
Fag.
Engl. Hr.
ppp

55
Très modéré.

Très tendre et très doux.

Je cher - che ma de -
doux
Fl.
pp
1.VI.
sf
pp
flottant, léger
m g.
sf
pp sempre
Kl. 1. Hfe.

56

meu - re! Mon pa - ys na - tal!

et ne veux plus ê - tre

2. Vl.
Vla. Fl.
Vlc. Kl. Fag.
Hr. ged.

57

loin de la pa - tri - e. Cal-me est mon cœur car

Fl. Ob.
Vlc.
pp
sempre pp
m.g.
m.d.

Rit.

il at-tend son heu - re!

Kl.
Hr. ged
p
m.g.
molto espress.

Riten. molto

pp 2.VI. *ppp* 1.VI. *ppp* La
Cor. ouvert *m.g.* KI. *cresc.*
pp Fag.

58 Lent! *ppp!* Sans augmenter. NB.

ter - re ai - mé - e
Str. Hfen. *ppp* *dolciss.*

NB Note pour le chef d'orchestre:
Battre à 1 temps, très lentement.

Hfe.

59

dans un é - lan d'a - mour
1. Hfe. 2. Hfe. 2.VI. *ppp* *cresc.*

ossia:

sé - pa - nouit au Prin - temps et

sé - pa - nouit au Prin - temps et

p. (etc. col VI.1.)

2. Hfe. *sf*

Vla. Vlc. Kb.

Pos.

Kb.

pp

Fag. Kfag.
Gr. Tr. *tr*

re - fleu -

re - fleu - rit tou - jours

60

Allant.

2. Vl.

Vlc.

Fl. Ob.

Engl. Hr.

Kl.

Bkl.

Kb. Fag. Kfag.

(Pos.)

par - tout

sf

Hfen.

par - - - tout

61

et pour tou - - -

p *sf* *pp* *fpp*

Hr. *p* *espress.*

Bcl. Fag. Hr.

Hfen. *p*

1. Vl. *sf*

Pesante.

a tempo

jours tou - jours

2. Vl. *sf*

Engl. Hr. Vla. Hfe. *sf*

Kl. *m.d. sf*

Celesta.

62

sempre pp

Et Iho - ri - zon loin -

63

tain sé - clai - re

Fl. Ob. *pp*

Kl. Fag.

pp sempre

2 1. VI. 2

64

à ja - - mais

1. Vl. Hfe. Flag.

ppp Str. *p* Fl Ob.

Celesta. *FPP*

Mand. (*à peine perceptible*)

Kl Fag.

Hfe.

Cel.

Hfe. Flag.

65

à ja - - mais

ppp Str.

Musical score for page 66, measures 1-5. The score includes a vocal line and piano accompaniment. Instrument labels include Hr. ged., Kl. Fag., 1.2. Vl., Pos. Hr., and Cel. The piano part features a complex texture with multiple staves.

Musical score for page 66, measures 6-10. The score includes a vocal line with lyrics "tou" and piano accompaniment. Instrument labels include Mand., Hfen., Vla., and Vlc. The piano part features a complex texture with multiple staves.

Musical score for page 67, measures 1-5. The score includes a vocal line with lyrics "jours" and "tou" and piano accompaniment. Instrument labels include Fl. Ob., Hr. ged., and Pos. The piano part features a complex texture with multiple staves.

jours

Retenu jusqu' à la fin.

ppp

tu - - jours.

Fl. Ob. Hr.

1.2.Vl.

Vla.

Pos. *una corda*

Vlc.

69
en seteignant complètement.

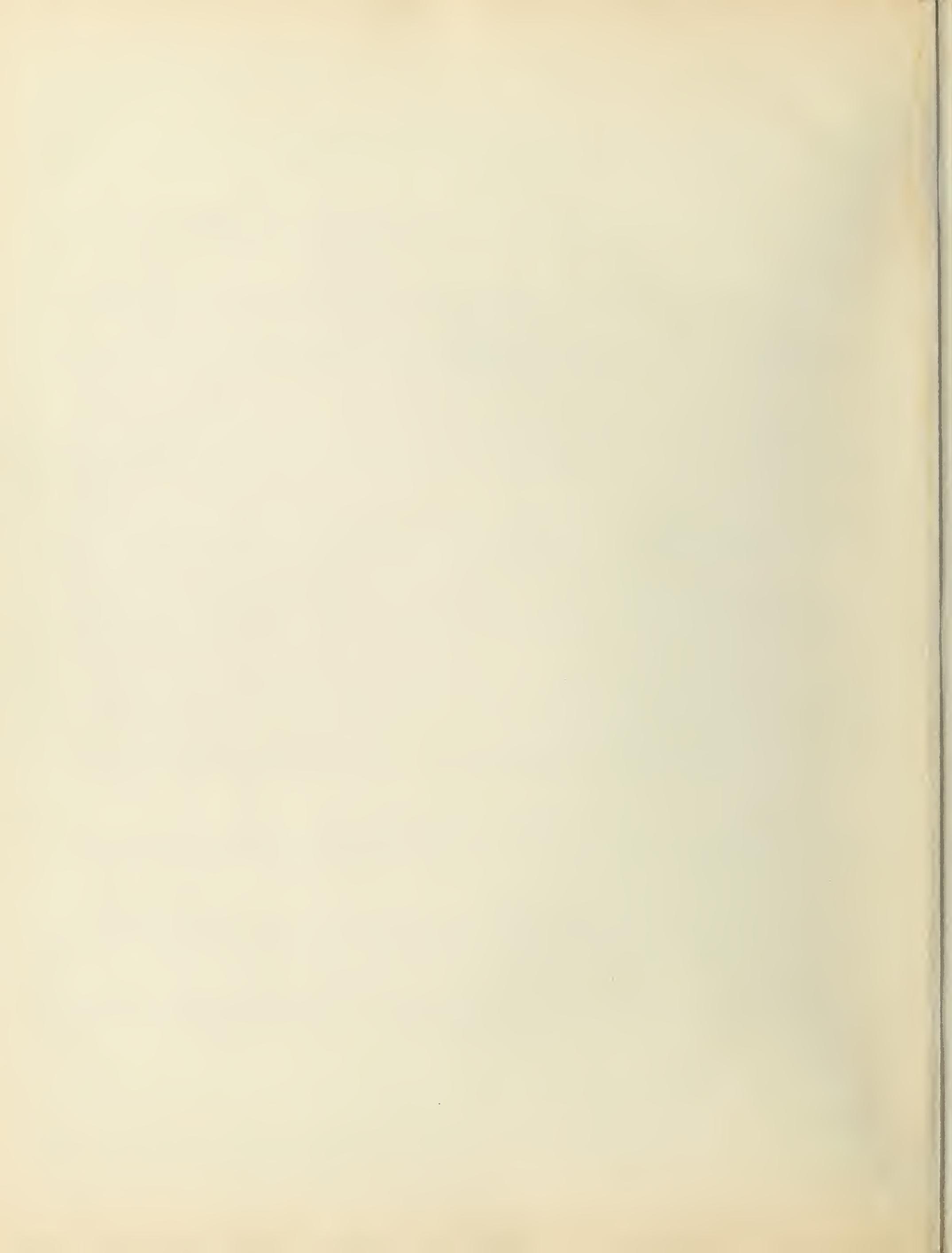
Fl. Ob.

pppp

Vla.

Pos.

Vlc.



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