

QUATRE POÈMES
POUR VOIX, ALTO ET PIANO
CH. M. LOEFFLER
OP. 5



I

LA CLOCHE FÊLÉE

II

“DANSONS LA GIGUE!”

III

“LE SON DU COR S’AFFLIGE VERS LES BOIS”

IV

SÉRÉNADE



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SÉRÉNADE

*Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.*

*Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.*

*Je chanterai tes yeux d'or et d'onyx
Purs de toutes ombres,
Puis le Léthé de ton sein, puis le Styx
De tes cheveux sombres.*

*Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.*

*Puis je louerai beaucoup, comme il convient,
Cette chair bénie,
Dont le parfum opulent me revient
Les nuits d'insomnie.*

*Et pour finir, je dirai le baiser
De ta levre rouge,
Et ta douceur à me martyriser,
— Mon Ange! — Ma Gouge!*

*Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.*

PAUL VERLAINE

SERENADE

As tho' it were the voice of one that cries
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

My mandolin thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

I'll sing thine eyes that onyx are and gold,
Clear and unclouded,
Thy Lethe breasts that Stygian tresses hold
In darkness enshrouded.

As tho' it were the voice of one that cries
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

Then will I greatly praise, as is their right,
Beauties without number,
Whose mem'ries still come to me on a night
Deserted of slumber.

And then, to end, I'll tell thee of thy kiss,
All red-lipped and human,
Thy sweetness, with its agonizing bliss:
My angel—My demon!

My mandolin thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

TRANSLATED BY HENRY G. CHAPMAN

pizz. *f* *Ponticello* *arco* *pp* (à mi-voix, presque déclamé)

Ou - vre ton âme et ton o - reille au son De ma

p una corda *pp*

pizz. (près du chevalet) *f* *arco*

man - do - li - ne:

p *f*

Pour toi j'ai fait, pour toi, cet - te chan - son Cru -

pizz. *f*

el - leet câ - li - - - - ne.

p *f*

arco *poco a poco più tranquillo*

ff *p* *pp*

ff *mf* *p* *pp*

Red. * Red. * Red. Red. *

(en dehors) *molto tranquillo*

f *p* *molto tranquillo* *dolce*

Je chan - te - rai tes yeux d'or et d'o - nyx Purs de tou - tes

p una corda *p*

Red. Red. Red. Red. *

pp *p*

om - bres, Puis le Lé - thé de ton sein, puis le Styx De tes che - veux

pp una corda *p*

Red. Red. Red. Red. *

calando *f* *Tempo I.*

som - calando - bres. *Tempo I.*

suivez *f*

Red. * Red. *

sul ponticello -

Com - me la voix d'un mort qui chan - te - rait Du fond de sa

fos - se, Maî - tresse, en-tends mon - ter vers ton re - trait Ma

voix ai - - gret faus - se.

17195

(un peu en dehors)

dim. *sempre dim.* *calmando*

calmando

dim. molto

* *Ped.* * *Ped.* *Ped.* *Ped.*

p dolce *f*

p *poco f dim.*

Pédale a chaque temps *Ped.* * *Ped.*

p dolce

crese. *p una corda*

Ped. *Ped.* *Ped.*

First system of musical notation. It consists of three staves: a vocal line in soprano clef, a grand staff (treble and bass clefs), and a bass line in bass clef. The vocal line features a melodic line with slurs and accents. The grand staff contains piano accompaniment with triplets and slurs. The bass line has a steady accompaniment with slurs. The key signature has one sharp (F#).

Second system of musical notation. It consists of three staves: a vocal line in soprano clef, a grand staff, and a bass line. The vocal line includes dynamic markings *p dolce* and *dolcissimo*. The grand staff features piano accompaniment with dynamic markings *p*, *f*, *p*, *mf*, and *f*. The bass line continues the accompaniment. The key signature has one sharp.

Third system of musical notation. It consists of three staves: a vocal line in soprano clef, a grand staff, and a bass line. The vocal line includes the lyrics "Puis je lou - e - rai beau - coup, comme il con -". The grand staff features piano accompaniment with dynamic markings *mp* and *p*. The bass line continues the accompaniment. The key signature has one sharp.

vient, Cet-te chai - re bé - ni - - e Dont le par-fum o - pu -

Red.

cresc.

Red.

Red.

lent me re - vient Les nuits d'in - som - ni - - e.

cresc.

cresc.

f.

mf

cresc.

f

Red.

Red.

Red.

Red.

Pédale à chaque temps

marc.

f

Pédale sur chaque temps

rall. *p*
rall. *dolce*
 Et
poco a poco dim. - - - - *p* *una corda*

a tempo (en dehors)
a tempo *poco rall.* (en dehors)
 pour fi - nir, je di - rai le bai - ser De ta lè - vre rou - ge,
a tempo *poco rall.*
p dolce *cresc.* - - - - *f*
 Pédale sur chaque temps

a tempo *dolce* *tranquillo subito* *dolcissimo* *rall.*
 Et ta dou - ceur à me mar - ty - ri - ser,
a tempo *dolcissimo* *rall.*
p *cresc.* - - - - *f* *p* *pp* *tranquillo subito* *pp* *ppp*
 Ped. *pp*

a tempo

mf *p* *p* (presque déclamé)

Mon An-ge! Ma Gou-

a tempo

pp una corda

Red. ** Red.*

pp Ponticello (à mi-voix, presque déclamé)

-ge! Ou-vre ton âme et ton o-

senza Red. *3* *3* *pp*

** Red.* ** Red.* *Red.*

pizz. (près du chevalet) *f*

reille au son De ma man - do - li - ne:

una corda *pp* *con Red.*

** Red.* ** Red.* *Red.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment is in a bass clef and features a complex texture with many beamed sixteenth notes and chords. The word *sva* is written below the piano part at the beginning and end of the system. A dynamic marking of *p* (piano) is placed above the vocal line towards the end of the system.

The second system of the musical score includes lyrics and performance instructions. The vocal line has the lyrics: "Pour toi j'ai fait, pour toi, cet - te chan-son Cru - el-". The piano accompaniment features a *f* (forte) dynamic marking at the start, followed by *una corda* and *mf* (mezzo-forte) markings. The word *arco* is written above the vocal line. A dynamic marking of *p* (piano) is placed above the vocal line at the end of the system. The word *sva* is written below the piano part, and a *Red.* (ritardando) marking with an asterisk is placed below the piano part at the end of the system.

The third system of the musical score includes lyrics and performance instructions. The vocal line has the lyrics: "le et cà - li - ne.". The piano accompaniment features a *pp* (pianissimo) dynamic marking. The word *pizz.* (pizzicato) is written above the vocal line. The word *sva* is written below the piano part, and a *Red.* (ritardando) marking with an asterisk is placed below the piano part at the end of the system.

Sérénade.

Poco allegro.

Alto.

pizz.

f *mf*

p *f* *mf*

f *pp ponticello*

f *pizz.* *f* *près du chevalet*

arco *p*

pizz. *f*

ff

arco *p* *poco a poco più tranquillo* *molto tranquillo*
(en dehors)

Alto.

1 4 3 2 2 1 3 1 3 3 1 3

pp *p*

Tempo I.

f *mf*

p *f*

ponticello

mf

ff *dim.*

(un peu en dehors) *sempre dim.* *a tempo*

calmando *p dolce*

f *p dolce*

p dolce *dolcissimo*

Alto.

Musical staff 1: Alto part, first line. Key signature: one sharp (F#). Time signature: 12/8. Dynamics: *mp*, *p*.

Musical staff 2: Alto part, second line. Dynamics: *cresc.*, *f*, *f*, *rall.*

Musical staff 3: Alto part, third line. Dynamics: *p*, (en dehors), *poco rall.*, *a tempo*, *cresc.* (en dehors).

Musical staff 4: Alto part, fourth line. Dynamics: *p dolcissimo*, *tranquillo subito*, *rall.*, *a tempo*, *mf*.

Musical staff 5: Alto part, fifth line. Dynamics: *pp ponticello*.

Musical staff 6: Alto part, sixth line. Dynamics: *pizz. (près du chevalet)*, *f*.

Musical staff 7: Alto part, seventh line. Dynamics: *p*, *arco*.

Musical staff 8: Alto part, eighth line. Dynamics: *f*, *p*, *f*, *p*, *pizz.*