

Louis Vierge



Stances d'Amour et de Rêve



Sully-Prudhomme

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# Stances d'Amour et de Rêve

DE

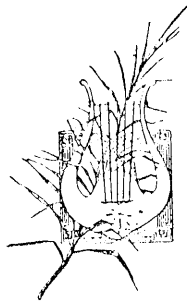
Sully-Prudhomme

Poème pour CLAVIER et ORCHESTRE

MUSIQUE DE

Louis Vierne

Op. 29



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# STANCES D'AMOUR ET DE RÊVE



## I - Les chaînes

à Jeanne MONTJOVET

Adagio non troppo lento

CHANT

PIANO

*p dolce*

*simile*

*p ben legato*

J'ai vou - lu tout ai - mer et je suis mal - heu -

*p*

*cresc.*

\_reux, Car j'ai de mes tourments mul - ti - pli -

\_é les cau - ses, D'innom -

*mf*

*p*

\_bra - bles li - ens frè - les et dou - lou - reux

*p*

*V*

Dans l'u - ni - vers en - tier vont de mon âme aux cho - ses.

*V*

*p*

*cédez*



## Tempo

*poco cresc.*

*p* *V*

Tout m'at - tire \_\_\_\_\_ à la fois et d'un at - trait pa -

*pp*

7 7

*mp*

-reil: Le vrai par ses lu -

(b) (b)

*dim.*

- eurs, l'in - con - nu par ses

voi - - - les: Un trait d'or fré - mis -

*f*

- sant joint mon cœur au so -

*f* *p*

- leil Et de longs fils soy -

*più dolce*

*f* *dim. poco a poco*

*V*

- eux l'u - nis - - - sent aux é - - - toi - - - les.

*p*

La ca - den - ce m'en - chaine à l'air mé - lo - di - eux, La dou -

*pp*

*V*

- ceur du ve - lours aux ro - - - ses que je tou - che; D'un sou -

*espressivo*

*V*

- ri - - - re j'ai fait la chaî - - - ne de mes yeux

*poco cresc.*

Et j'ai fait d'un bai - ser

*mf a piacere*

la chaî - ne de ma bou - - - - che.

*ff* *mf dolce*

*Tempo* *p*

*Poco rit.* *Tempo*

*mf*

*il basso ben marcato*

vie est suspendue à ces fra - gi - les nœuds Et je suis le cap - tif

*mf* *poco cresc.*

*molto legato*

des mille é - - - tres que j'ai - - - me.

*p*  
Au moindre é - bran - le - ment qu'un souf - fle cause en

eux, Je sens - - - un peu de

*cresc.*

*simile* *cresc.*

moi s'ar - ra - cher de moi - mè - - - me,

*f* *v*

*f* *cédez*  
s'ar.ra.cher de moi - mè - - - - mel

*p* *cédez* *pp* *espressivo*

*a Tempo*

*sempre pp*

## II - Chanson de mer

Allegro *mf*

CHANT Ton sou -

Allegro 136 = 

PIANO *mf* *dim.*



V

Com -

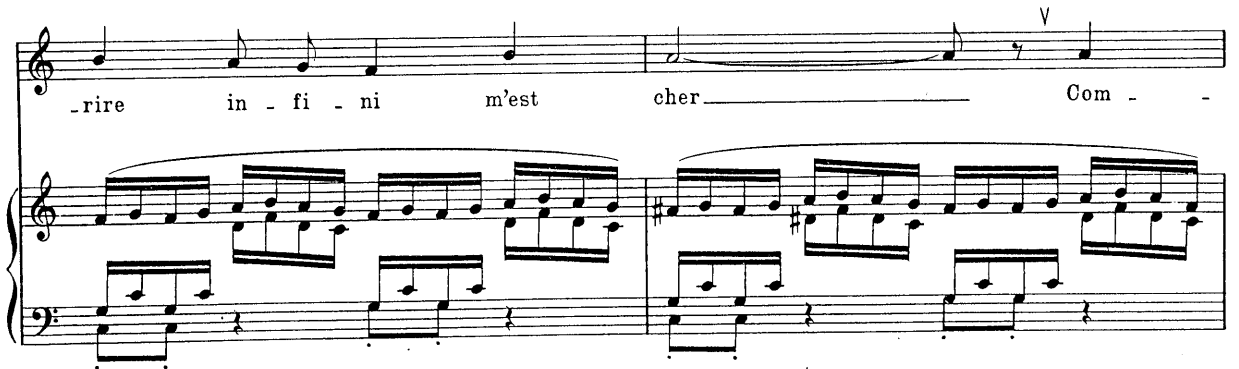
V

cresc.

Et

cresc.

Et



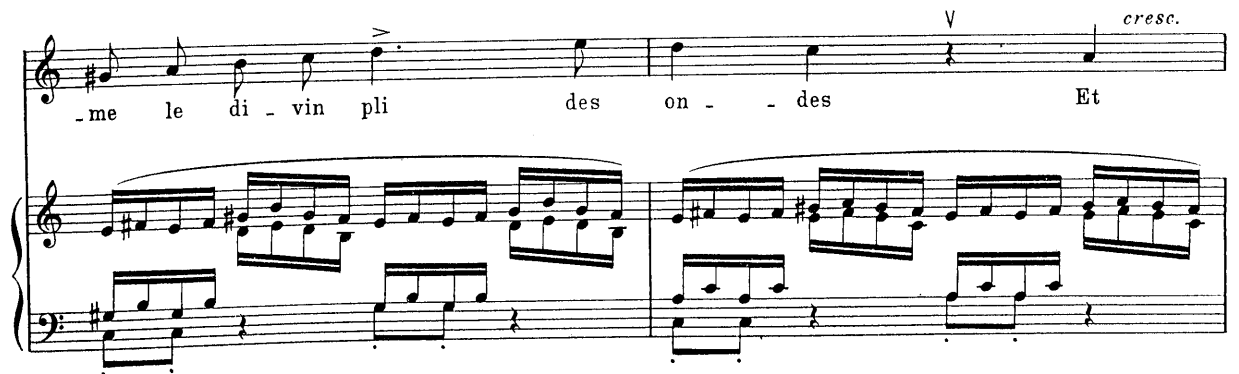
V

cresc.

Et

cresc.

Et



je te crains quand tu me gron - - - des,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with lyrics. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Com - - - me la mer.

*f*

*cresc.* *sf* *sf*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *f* at the beginning, *cresc.* (crescendo) in the middle, and *sf* (sforzando) in two places towards the end. The piano accompaniment is dense with sixteenth-note patterns.

L'a - -

*p*

The third system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *p* (piano) at the end of the system. The piano accompaniment continues with its characteristic sixteenth-note texture.

- zur de tes grands yeux m'est cher C'est

The fourth system concludes the vocal line and piano accompaniment. The piano part continues with its sixteenth-note accompaniment. The vocal line ends with the lyrics.



*cresc.*

un loin - tain que je re - gar - - - de Sans

cesse et sans y pren - dre gar - - - de,

*f* Un ciel de mer.

*mf* Ton cou -

*dim.* *pp*

- ra - - ge lé - ger m'est cher; C'est un

souf - fle vif où ma vi - - - e, S'em - plit

*cresc.*

d'aise et se for - - ti - - fi - - e,

L'air de la mer.

*f*

*sf* *dim.*

*dolce*

En - -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sf* and *p*.

Musical score for the second system, featuring a vocal line and piano accompaniment.

*cresc.*

-jours nou - veau,

tou - jours le

mê - - - me,

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a *cresc.* marking.

O

ma né - ré - i -

- de

je

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

First system of the musical score. The vocal line (top staff) contains the lyrics "t'ai - - - me" followed by a long rest and then "Com - - -". The piano accompaniment (middle and bottom staves) features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* with an accent (>) above the vocal line and *f* *cresc.* in the piano part.

Second system of the musical score. The vocal line (top staff) contains the lyrics "- - - me la mer!". The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns. Dynamics include *f* *cresc.* and *ff*.

Third system of the musical score. The vocal line (top staff) is mostly a rest. The piano accompaniment (middle and bottom staves) features a series of chords and moving lines. Dynamics include *ff* and *V* (crescendo hairpins) above the piano part.

## III - A l'hirondelle

**CHANT**

**Larghetto**

**PIANO**

**Larghetto 60 = ♩**

*mf*

*p*

*mf*

*p*

*p e cresc.*

*cresc. molto*

*f*

sempre *f*

*Poco rit.* *p* **Tempo**

*dolce*  
Toi qui peux mon - ter so - li -

- tai - - re, Au ciel sans gra - vir les som -

- mets, Et dans les val -

*poco cresc.*

*poco cresc.* (b)

- lons de la ter - - - re Des - cen - - - dre

sans tom - ber ja - - mais;

*dim.*

*dolce*  
Toi qui sans te pen - cher au

*p*

*V cresc.*

fleu - - - ve Où nous ne pui - sons qu'à ge -

*sempre cresc.*

- noux, Peux al - ler

*poco cresc.*

boire a - vant qu'il pleu - - - - ve

Au nu - a - - - - ge trop

*cresc.*



haut pour nous;

*f* *sfz*

This system contains the first two measures of the piece. The vocal line begins with a long note on 'haut' followed by 'pour nous;'. The piano accompaniment features a descending eighth-note pattern in the bass and chords in the treble. Dynamics include *f* and *sfz*.

*3*

This system contains measures 3 and 4. The piano accompaniment continues with complex rhythmic patterns, including triplets in both hands. The treble clef part features a triplet of eighth notes.

*sempre f*

*3* *6*

This system contains measures 5 and 6. The piano accompaniment continues with complex rhythmic patterns, including triplets and a sextuplet in the treble. The dynamic marking is *sempre f*.

*3* *6*

This system contains measures 7 and 8. The piano accompaniment continues with complex rhythmic patterns, including triplets and a sextuplet in the treble. The dynamic marking is *sempre f*.

*dolce espressivo*

Toi qui pars au déclin des

*p*

*V poco cresc.*

ro - - - ses Et re - viens au

*poco cresc.*

nid prin - ta - nier, Fi -

*cresc.* *V*

- dèle aux deux meil - leu - - - res

*cresc.*

cho - - - ses: *f* L'in - dé - pen -

*dim. ed a piacere*  
- dan - - ce et le foy - er.

*a piacere* **Tempo**

*dolce*  
Com - me toi mon â - - - me s'é -

- lè - - - ve Et tout - à - coup ra - se le

*cresc.*

sol Et suit a - vec

l'ai - le du rê - - - ve Les beaux mé -

- an - - - dres de ton vol.

*mf*

*poco cresc.*

S'il lui faut aus - si - - - des voy -

- a - - - ges, Il lui faut son nid cha - que

jour; Elle a tes deux be -

*cresc. molto*

- soins sau - va - ges: Li - bre vi - e, im - mu -

*f*

- able a - mour! Li - - bre vi - - e, im - - mu -

rit.

-able amour! \_\_\_\_\_

rit. Tempo

ff

mp

pp

sans presser

mp

pp

8

Più lento

ppp

## IV - Ressemblance

Andantino moderato

CHANT *mp*

Andantino moderato 92 =  $\text{♩}$

PIANO *mf*

Vous

dé - si - rez sa - voir de moi D'où me

*p*

vient pour vous ma ten - dres - se; Je vous

*v dolce*

*cresc.* *mf*

ai - - me, voi - ci pour - quoi: Vous

*p* *mf* *Poco rit.*

res - sem - blez à ma jeu - nes - - se.

*Tempo* *mf* *dolce*

Vos yeux

*cresc.* *p* *cresc.*

noirs sont mouil - lés sou - vent Par l'es - pé -



-rance et la tris - tes - se Et  
*poco dim.*  
*p*

vous al - lez tou - jours rê - vant:  
*p*  
*pp*

Vous res - sem - blez à ma jeu - nes - se.  
*mp*  
*p*  
*Poco rit.*

Vo - tre tête est de mar - bre  
*dolce*  
*Tempo*  
*p*

*poco cresc.*

pur Fai - te pour le ciel de la

Grè - - - ce Où la blan - cheur luit

*poco cresc.* *cresc.*

dans l'a - zur:

*mf* Vous res - sem - blez à ma jeu - nes - - - se.

*Poco rit.*

*Tempo* *dolce*  
Je vous tends cha-que

*cresc.*  
jour la main Vous of - frant l'a - mour qui m'op -

*f*  
- pres - - se, Mais vous pas - sez - - vo - tre che - min...

*mf*  
Vous res - sem - blez à ma jeu - nes - - se,

**Poco rit.**      *dolce*      **Tempo**

à ma jeu - nes - sel

**Poco rit.**      **Tempo**

*p espressivo*

*sempre dolcissimo*      *p*      *pp*

**Ritard. al fine**

*ppp*

# V\_Le Galop

**Allegro agitato**

CHANT

PIANO

**Allegro agitato 152 = ♩**

*p cresc.*

*ff*

*p cresc.*

*ff*

*sempre f*

dim.

*p*

*f* <sup>^</sup>  
A - gi - - - - te,

bon cheval, ta cri - niè - - - re fuy -

*V*

- an - te, Que l'air au - tour de

*V*

nous se rem - plis - - se de

*^*

voix.

*f*

*dim.*

*sempre f*

Que j'en - ten - de cra -

- quer sous ta cor - ne bruy -

- an - te Les gra - viers des ruis -

*poco cresc.*

- seaux et les dé - bris des



bois!

*dim.*

*p*  
Aux va-peurs de tes flancs mê-le ta chaude ha-

*p staccato* *cresc.*

- lei - - ne,

*dim.*

*p*

Aux é - clairs de tes pieds ton é - cume et ton

*f*

sang.

*en diminuant*

*più f*

Cours! \_\_\_\_\_ tel on voit un

aigle en ef - fleu - rant la plai - - - ne

Fouet-ter l'her - be d'un vol so - nore et fré - mis -

*cresc. poco a poco*

5

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting with a rest followed by a melodic phrase. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note bass line. A dynamic marking 'cresc. poco a poco' is placed above the piano part, and a fingering '5' is indicated for the first measure of the left hand.

- sant.

Detailed description: This system contains the next two measures. The vocal line continues with a rest followed by a melodic phrase. The piano accompaniment continues with the same rhythmic patterns as the first system. The key signature changes to two flats (B-flat and E-flat) at the beginning of this system.

*f*

Detailed description: This system contains the next two measures, which are purely instrumental for the piano. The right hand features a series of chords with a dynamic marking 'f' (forte). The left hand continues with a steady eighth-note bass line.

*dim.*

Detailed description: This system contains the final two measures of the piece. The right hand features a series of chords with a dynamic marking 'dim.' (diminuendo). The left hand continues with a steady eighth-note bass line. The piece concludes with a double bar line.

*dolce*

Nage aus - - si dans l'es - pace, ô

*p leggiero*

*simile*

*cresc.*

mon che - val ra - pi - - de,

*cresc.*

8-----

*mf*

A - breu - - ve - moi d'air pur,

*mf*

*p subito*

*cresc.*

bai - gne - moi dans le vent,

*cresc.*

8-----

*f* L'é - tri - er bat ton ventre et *V*

*sf sf sf mf p sempre staccato*

j'ai lâ - ché la bri - - - de, Mon *cresc.*

*cresc.*

corps te touche à pei - - - ne et

*cresc. poco a poco simile*

*f* vole en te sui - vant.

*f cresc. molto*

First system of musical notation. The top staff is a single treble clef line with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The bottom staff is a bass clef line with a rhythmic accompaniment of eighth notes.

Second system of musical notation. The top staff is a grand staff with a melodic line and a bass line. The bottom staff continues the rhythmic accompaniment from the first system.

Third system of musical notation. The top staff features a melodic line with a *sempre f* dynamic marking. The bottom staff continues the rhythmic accompaniment.

Fourth system of musical notation. The top staff features a melodic line with a *dim.* dynamic marking. The bottom staff continues the rhythmic accompaniment, ending with a double bar line.

*f* Bri - setout, le buisson, la bar -

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

-rière et la bran - che; Tor -

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

-rents, fos - sés, ta - lus, Fran - chis

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

tout d'un seul bond:

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

*più dolce*

Cours! je rê - ve, et sur -

*dolce*

toi, les yeux clos, je me pen - che:

*f*

Em - porte, em - por - te -

moi vers l'in - con - nu pro -

*sf*



- fondi!

First system of a musical score. It features a vocal line at the top with a long note and a slur, and a piano accompaniment below. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats, and the time signature is 4/4. The word "vlllo" is written below the piano part.

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern. The word "vlllo" is written below the piano part.

Third system of the musical score. The piano part features a prominent triplet of eighth notes in the right hand. The word "vlllo" is written below the piano part. The system concludes with a double bar line.