

à Emmanuel Chabrier

# Poème des Montagnes.

SUITE

pour

PIANO

par

VINCENT D'INDY.

Op. 15.

Propriété pour tous pays.  
PARIS. J. HAMELLE, ÉDITEUR  
Anc<sup>te</sup> M<sup>son</sup> J. Maho  
22, Boulevard Malesherbes. 22.  
J. 2516. H.

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## POÈME DES MONTAGNES.

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Vincent d'Indy, Op. 15

Harmonie.

**1.** Le Chant des Bruyères.

Le Chant des Bruyères.— Brouillard.— Weber.— La Bien-aimée.— Lointain.

**2.** Danses rythmiques.

Danse.— Valse grotesque.— La Bien-aimée.— Danse.

**3.** Plein Air.

Promenade.— Hêtres et pins.— La Bien-aimée.— Calme.— Coup de vent.— A deux.— Amour.

Harmonie. Souvenir ?

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# Poème des Montagnes.

Vincent d'Indy, Op. 15.

## Harmonie.

**Large.**

Piano. *p*

The musical score is written for piano and consists of four systems. The first system begins with a piano (*p*) dynamic and includes a crescendo hairpin. The second system features a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system concludes with a piano (*p*) dynamic. The score is marked with 'Ped.' and asterisks to indicate pedal points. A fermata is present at the end of the piece.

# I. Le Chant des Bruyères.

*Andante tranquillo.*

*très-doux et expressif.*

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is characterized by a slow, expressive tempo. The upper staff features a melodic line with a long, sweeping slur across the first two measures, followed by more rhythmic movement. The lower staff provides a harmonic accompaniment with sustained chords and moving bass lines.

*espr.*

The second system continues the piece. The upper staff shows a melodic line with a slur and a fermata over the final note of the first measure. The lower staff continues with a steady accompaniment. The tempo remains *Andante tranquillo*. The marking *espr.* (espressivo) is placed above the upper staff in the third measure, indicating a more intense and focused performance.

*poco sf*

*p*

The third system features a melodic line in the upper staff with a slur and a fermata. The lower staff has a more active accompaniment. The marking *poco sf* (poco sforzando) is placed above the upper staff in the second measure, and *p* (piano) is placed above the lower staff in the third measure. The tempo remains *Andante tranquillo*.

*en s'éloignant*

*poco rall.*

*(sourdine)*

The final system of the piece. The upper staff has a melodic line with a slur and a fermata. The lower staff has a simple accompaniment. The tempo is *Andante tranquillo*. The marking *en s'éloignant* (diminuendo) is placed above the upper staff in the second measure, and *poco rall.* (poco rallentando) is placed above the upper staff in the third measure. The marking *(sourdine)* is placed below the lower staff in the third measure, indicating that the piano should be played with a sustain pedal. The piece concludes with a final chord in the upper staff.

BROUILLARD.)

Un peu plus vite.

marqué et toujours soutenu

*ppp* très-lié et tout à fait estompé

comme en écho

plus fort



*poco rit. -  
più p pp*

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff features a rhythmic accompaniment with slurs and ties. The key signature has two flats. The system concludes with a double bar line.

*Pa.*

*\* Pa.*

*\* Pa.*

*\* Pa.*

*\* Pa.*

*\* Pa.*

*a tempo*

*ppp*

*cresc.*

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The system concludes with a double bar line.

*Pa.*

*soutenu*

*\* Pa.*

Third system of musical notation. The treble staff features a 'soutenu' marking over a note. The bass staff continues the rhythmic accompaniment. The system concludes with a double bar line.

*Pa.*

*\* Pa.*

*\* Pa.*

*\* Pa.*

*\* Pa.*

*\* Pa.*

*dimin.*

*sempre ppp e legato*

Fourth system of musical notation. The treble staff features a 'dimin.' marking. The bass staff features the instruction 'sempre ppp e legato'. The system concludes with a double bar line.

*Pa.*

*\* Pa.*

Fifth system of musical notation. The treble staff features dynamic markings 'mf' and 'più f'. The bass staff continues the rhythmic accompaniment. The system concludes with a double bar line.

(WEBER.)

Le signe  $\text{m}$  indique un léger arrêt beaucoup moins important que celui du  $\text{c}$ .

marqué

più f pp

doux cresc. più f (sans sourd.)

rubato cresc. sempre p f con fuoco

Lent. rallent. molto e dimin. doux et expressif

sf. dimin. e poco rallent. a tempo

(LA BIEN-AIMÉE.)

*cresc. sempre*

*dim. e rallent. molto*

(LOINTAIN.)  
Andante tranquillo come I<sup>o</sup>

*pp (sourdine)*  
toujours très-lié

*più f e espr.* *pp subito*

*poco rit.*

*a tempo*

*sempre* *più dim.*

*La.* \*

*rallent.*

## II.

### Danses rythmiques.

Gaiement.

*f*  
*sempre legato*

*Pa.* \* *Pa.* \* *Pa.* \* *Pa.* \*

*Pa.* \* *Pa.* \*

*Pa.* \* *Pa.* \*

*molto cresc.* *poco rall.*

(VALSE GROTESQUE)

Allegro moderato

ten. *ff*

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a tenuto (ten.) marking. The first measure is marked *ff* (fortissimo).

*f* *poco slent.*

The second system continues the piece. It features a dynamic marking of *f* (forte) and a tempo change to *poco slent.* (poco rallentando). The notation includes various articulations and phrasing slurs.

*pp et très fondu*  
*(sourdine)*

The third system is marked *pp et très fondu* (pianissimo and very faded) and includes the instruction *(sourdine)* (with mutes). The music is characterized by dense, sustained chords and a slower feel.

*poco a poco cres - cen - do*

The fourth system features a dynamic crescendo marked *poco a poco cres - cen - do*. The music builds in intensity through the system.

*p subito e smorzando*  
*poco rit. cresc.*

The fifth system concludes the piece with dynamic markings *p subito e smorzando* (piano subito and then fading) and *poco rit. cresc.* (poco ritardando and crescendo).

*a tempo*

*ff et tout détaché*

(sans sourdine)

*expressif.*

*dimin. e rallent. - - - molto*

(LA BIEN-AIMÉE.)  
Lent.

*tres-doux*

*sfz*

*poco sfz*

*rallent.*

Gaïment.

*p*  
*sempre legato*

*f*

*cresc.*  
*dim.*

*rit.* - - - *a tempo*  
*cresc.*

*dim.*  
*p*



16

*Allegretto moderato.*

*cresc.* *poco rit.* - *fff*

*sf* *Ped.*

*sf* *dim.* *pp*

*poco a poco*

*cres - cen - do*

*molto*

*fff*

*molto slargando*

*a tempo*

*pp subito.*

*quasi trillo*

*rallent.*

14  
16

14  
16

ped. \* ped. \* ped. \* ped. \*

J. 2516 H.

Detailed description: This is a page of a musical score for piano, numbered 16. It features a vocal line with lyrics and a piano accompaniment. The score is divided into six systems. The first system shows the vocal line with lyrics 'cres - cen - do' and the piano accompaniment. The second system continues the piano accompaniment with a dynamic marking of *fff*. The third system shows the vocal line with a dynamic marking of *molto slargando*. The fourth system shows the vocal line with a dynamic marking of *pp subito.* and the piano accompaniment. The fifth system shows the piano accompaniment with a dynamic marking of *quasi trillo*. The sixth system shows the piano accompaniment with a dynamic marking of *rallent.* and a double bar line with the number 14 above and 16 below. The page ends with the publisher's name 'J. 2516 H.' and several 'ped.' markings with asterisks.

Gaiement.

mf  
legato

14/16 8/16

12/16 8/16 10/16

10/16 8/16

poco cresc.

p scherzando

Dec.

Adagio.

molto rallent. espr.

10/8

Dec.

### III. Plein Air.

(PROMENADE.)  
Andantino pas trop lent.

The musical score is written for piano in a key with two flats (B-flat major or D minor) and a 12/8 time signature. It consists of five systems of music, each with a treble and bass staff. The first system includes the tempo marking 'Andantino pas trop lent' and the instruction 'doux et lié'. The second system continues the piece. The third system features a dynamic marking 'p' (piano). The fourth system includes 'cresc.' (crescendo) and 'poco rit.' (poco ritardando). The fifth system is marked 'a tempo' and 'espr.' (espressivo). The score concludes with a final cadence in the fifth system.

*piu cresc.*  
*dimin. e poco rit.*  
*p*  
 Ped.

(HÊTRES ET PINS.)  
 Allegro con fuoco.  
*molto cresc.*  
*f*  
 Ped.

*strepitoso*

*allargando*  
 Ped.

20 (LA BIEN-AIMÉE.)  
Plus lent.

*f et expressif.*

*sf* *sostenuto*

*cresc.* *e string.*

*ff con fuoco*

*dim.* *molto* *rall.*

(CALME.)  
Andantino come I<sup>o</sup> (la ♩ vaut la ♩ du rallent. précédent.)

*p.* *soutenu*

First system of musical notation, consisting of a treble staff and a bass staff. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features intricate rhythmic patterns with many accidentals and slurs.

Second system of musical notation, starting with the instruction *espr. molto*. It continues the complex rhythmic and melodic lines from the first system.

Third system of musical notation, including dynamic markings *più cresc.*, *sf*, and *pp subito poco rit.*. It shows a change in tempo and dynamics, with a *rit.* marking above the staff.

Fourth system of musical notation, including the instruction *poco riten.* and *ten.* markings. The music continues with complex textures and slurs.

Fifth system of musical notation, including the instruction *pp a tempo* and *ten.* markings. The tempo returns to the original pace.

Sixth system of musical notation, including the instruction *molto cresc.* and *ten.* markings. The music builds in intensity towards the end of the page.

(COUP DE VENT.)  
Allegro con fuoco.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes a piano (*ped.*) instruction. The second system continues the melodic and harmonic development. The third system is marked *strepitoso* and features a complex, rapid melodic line in the treble clef with fingering numbers (1, 4, 1) and a piano (*ped.*) instruction. The fourth system includes a fortissimo (*sf*) dynamic and a piano (*ped.*) instruction. The fifth system concludes the piece with a final cadence and a piano (*ped.*) instruction.



7 9 1 2 4 5

**Plus lent.**

*dim. e molto rit. p*

*assez marqué*

**1<sup>mo</sup> Tempo. (Allegro.)**

*ped.* \*

*poco a poco cres.*

*ped.* \*

*cen - do molto - f slargando molto*

*ped.* \*

Beaucoup plus lent.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system features a treble staff with a complex melodic line containing sixteenth-note runs and slurs, marked with *ff* *très marqué* and a '6' indicating a sextuplet. The bass staff provides a simple accompaniment with long notes and rests. The second system continues the melodic development in the treble staff, with the bass staff playing sustained chords. The third system introduces a more dramatic section with a treble staff marked *sfz con fuoco*, featuring a descending melodic line with fingering numbers (2, 1, 4, 1, 1) and a bass staff with a *sfz con fuoco* accompaniment. The fourth system concludes with a treble staff marked *ff* and a bass staff with sustained chords. The score includes various musical notations such as slurs, ties, and dynamic markings.

5

First system of musical notation, featuring treble, middle, and bass staves with various notes and rests.

5

*sempre ff e appassionato*

*dimin. e espr.*

Second system of musical notation with dynamic markings and performance instructions.

*poco sfz dolce poco riten.*

Third system of musical notation with dynamic markings and performance instructions.

(AMOUR.)  
Andantino calmato.

*mf très-lié*

Fourth system of musical notation, starting with the tempo marking *Andantino calmato* and dynamic marking *mf très-lié*.

Fifth system of musical notation, continuing the piece with various notes and rests.





# VINCENT D'INDY

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