

LE VŒU PENDANT L'ORAGE.

(Gebet während des Sturmes.)

N° 29.

Allegro.

PIANO.

pp

crescendo.

cresc.

f

ff

cou agitazione.

(1^{re} COUPLET.) Les vents
(1^{re} STROCHE.) Winde

loco.

pp

sempre legato.

pp

sif - - flent, le jour - - - - - ex - pi - - - - - re Sur le
to - - - - - sen, das Licht - - - - - eat - schwin - - - - - det Wol - - - - - ken

flot - - - - - qui s'est - - - - - courrou - - - - - cé - - - - - On
stei - - - - - gen zum Him - - - - - mel hin - - - - - au - - - - - den

ff

ff

a - signa - lé - le na - vi - re, qui ra -
 Noth - schuss das Schiff - mir ver - kün - det das den

pp

- mè - ne mon - fi - an - ce, le na - vi - re qui ra -
 Lieb - sten mir tra - get her - an, das den Lieb - sten, das den

- mè - ne mon - fi - an - ce.
 Lieb - sten mir tra - get her - an.

ff

ff *diminuendo.* *p* *pp*

ppp

L'istesso tempo.

molto dolce.

Sainte Vier - ge Ma - ri - e, providen - ce des
 Ma - ri - a hör mein Fle - hen heil'ge Jung - frau be -

mal - heu - reux, sur la mer en fu - ri - e, a - pai -
 ficht der Fluth, lass den Wind sanfte weh - en, zähm' der

-sez les vents, les vents o - rageux. Sain - te Vier - ge,
 Wo - gen grau - se grau - se Wuth. O Mari - a

crescendo.

Vierge Mari - e, pro - vi - den - ce des mal - heu - reux,
 O Mari - a heil' - ge Jung - frau be - ficht der Fluth

p *cresc - en - do.* *un poco ritard.*

cresc - en - do. *un poco ritard.*

ah! ——— Sainte Vier-ge Vierge Ma-ri- - - e.
o ——— Ma-ri - a o Ma-ri- - - a.

imitando la voce. *p* *dolcissimo.*

un poco meno mosso.

This system contains the vocal line and the first system of piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a fermata and the lyrics 'ah! Sainte Vierge Vierge Marie'. The piano accompaniment features chords and arpeggiated figures, with the instruction 'imitando la voce.' and dynamic markings 'p' and 'dolcissimo.'.

crescendo. *a tempo.*

pp

This system shows the piano accompaniment continuing from the first system. It includes a 'crescendo.' marking and a change to 'a tempo.' The music features a 12/8 time signature and includes a section marked 'pp' with a sixteenth-note arpeggiated pattern in the right hand.

This system continues the piano accompaniment with a steady sixteenth-note arpeggiated pattern in the right hand and a more active bass line. The dynamics remain 'pp'.

crescendo. *f*

This system shows the piano accompaniment with a 'crescendo.' marking and a dynamic shift to 'f'. The right hand continues with the arpeggiated pattern, while the left hand has a more rhythmic accompaniment.

This system continues the piano accompaniment with the 'f' dynamic. The right hand features a more complex arpeggiated pattern with some grace notes.

8^a *locu.*

This system concludes the piano accompaniment with a final arpeggiated figure in the right hand, marked '8^a' and 'locu.' (loco). The left hand provides a harmonic accompaniment.

(2^{de} COUPLET) Des bi-
(2^{de} STROPHE) Was als

pp *pp*

sempre legato.

-joux — dont je suis — pa — ré — e. Rece —
Braut — zum Al-tar — mich schmü — eket birt? ich

-vez — l'offrande — en son nom. Pour
dir — als Dank — op-fer an für

ff

lui — son amante — é-plo — ré — e. de bon
ihn — der al-lein — mich be-glü — eket geb? ich

pp *pp*

cœur en fait l'aban - don, son aman - te de bon
 ger - ne was ge - ben ich kann, geb' ich ger - ne geb' ich

cœur en fait l'aban - don.
 ger - ne was ge - ben ich kann.

ff *diminuendo.* *p* *pp*

ppp

Lo stesso tempo.

molto dolce.

Sainte Vier - ge Ma - ri - e, providen - ce des
 Ma - ri - a hür mein Fle - hen, heil'ge Jung - frau be -

mal - heu - reux, sur la mer en fu - ri - e, a - pai -
 fieh' der Fluth, lass den Wind sanfte weh - en zähm' der

_sez les vents les vents o - rageux. Sain - te Vier - ge,
 Wo - gen grau - se grau - se Wuth. O Mari - a

crescendo.

Vierge Mari - e, pro - vi - den - ce des mal - heu - reux
 o Ma - ri - a, heil' - ge Jung - frau be - fieh' der Fluth

p *cresc - en - do.* *poco ritard.*

ah! : Sainte Vier - ge Vierge Ma - ri - e.
 o Ma - ri - a o Ma - ri - a.

imitando la voce. *p* *dolcissimo.*

un poco meno mosso.

Musical notation for the first system, measures 1-4. The piece begins in G major with a treble clef. The first two measures feature a *crescendo.* marking. The third measure is marked *a tempo.* and the fourth measure is marked *pp*. The bass line includes a *pp* marking and a '6' fingering.

Musical notation for the second system, measures 5-8. The treble clef continues with a *crescendo.* marking. The bass line features a *pp* marking and a '6' fingering.

Musical notation for the third system, measures 9-12. The treble clef has a *crescendo.* marking. The bass line includes a *pp* marking and a '6' fingering.

Musical notation for the fourth system, measures 13-16. The treble clef has a *f* marking. The bass line has a *f* marking.

Musical notation for the fifth system, measures 17-20. The treble clef has a *f* marking. The bass line has a *f* marking.

Musical notation for the sixth system, measures 21-24. The treble clef has a *ff* marking. The bass line has a *ff* marking. The system concludes with a *loco.* marking and a measure number '81'.

f

(5^{me} COUPLET.) Ah! de
(5^{te} STROPHE.) Ach be -

pp

grâ - - ce calmez - - - l'o' - ra - - - ge et
sänft' - - ge das Meer - - - das wil - - - de um

tous les ans - - - à pa - reil jour, - - - nous vien -
heut' gen Tag, - - - dann je - des Jahr - - - wallen

ff

- drons - - en pé - - le - ri - na - - ge. vous por -
her - - wir zu dei - - nem Bil - - de bringen

pp

ter nos tributs d'a-mour, nous viendrons vous por-
 Dank für die Ret-tung dir dar, bringen Dank bringen

The first system consists of a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line has a melodic line with some slurs and rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

- ter nos tributs d'a-mour.
 Dank für die Ret-tung dir dar.

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *ff* (fortissimo) in both the right and left hands.

The third system shows the piano accompaniment continuing with *ff* dynamics. It includes a *diminuendo* marking with a wedge-shaped hairpin indicating a gradual decrease in volume.

pp dolce.
 Les vents s'a-pai-sent,
 Der Sturm ver-brau-set

The fourth system begins with a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano accompaniment is marked *pp* (pianissimo) and *dolce* (softly). The vocal line has a melodic line with slurs.

je — res — pi — re, le
 güt' — ger Him — mel. Schon

cal — me re naît sur ce bord et l'é — quipa — ge du na —
 wo — get — be — ru — higt das Meer, das Schiff worauf ein froh Ge —

*zäunt.
 lastig.*
crescendo.

crescendo.

— vi — re, l'é — quipa — ge du na — vire — enchantant — le ra —
 — tümmel, das Schiff worauf ein froh Ge — tüm — mel, mit Gesang — gleitet

più crescendo.

— mène — au port, enchantant, enchantant, enchantant —
 sanft — daher, mit Ge — sang mit Gesang mit Ge — sang —

dimin.

f *p*

dolcissimo.

C'est la Vier -
du hast er -

pp L'istesso tempo.

- ge Ma - ri - e, providen - ce des mal - heu - reux,
- hört mein Fle - hen heil' ge Jung - frau be - fahlst der Fluth,

qui sur l'onde en fu - ri - e a cal -
lies - sest ihn nicht un - ter - ge - hen hast be -

- me les vents, les vents o - rageux
kämpft des Sturms des Sturms grau - se Wuth.

crescendo.

cresc.

c'est la Vier - ge, la Vierge Mari - e, pro - vi - den - ce des
 Dir sag' Dank dir Dank Ma - ri - a, du er - hör - test mein

endo. un poco meno mosso

dolce.

mal - heu - reux, ah! ——— Sainte Vier - ge, Vierge Ma - ri -
 brünstig - Flehn o ——— heil'ge Jung - frau, o Ma - ri -

immitando la voce.

endo. un poco meno mosso. *p*

un poco meno mosso.

a tempo.

- e.
- a.

pp *dolcissimo.*

ppp