

SEUL.

(Menschenfeindlich.)

Pour voix de Basse-taille ou de Contralto.

Paroles allemandes de

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N° 2.

Traduction française de

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Allegro molto agitato.

(rudement)

f (rauh)

CANTO.

(1^{er} COUPLET.) Ah! je hais tout je me hais moi-

(1^{re} STROPHE.) Ge-gen mich selber in Hass ent-

PIANO.

-mê-me

-brannt

je cherche en vain i-ci bas mon pa-

von vie-len ge-mieden von al-len ver-

reil

-kannt

et je passe ain-si mes grands jours de so-

so sitz'ich den lie-ben den son-ni-gen

-leil
Tag

épiant chaque coup de mon cœur qui blas-
und lausche des Herzens un-wil-li-gem

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics include a piano (*p*) marking in the piano part.

-phé-me, oui cha-que coup cha-que coup de mon cœur qui blas-
Schlag des Herzens Schlag Lausche des Herzens un-wil-li-gem

The second system continues the musical score. The vocal line has a more active melodic line. The piano accompaniment features a dense texture with many sixteenth notes in the right hand. Dynamics include a piano (*p*) marking at the beginning of the system.

(radoucissant la voix.)
(mit sanfterer Stimme.)

-phé-me, Quand la nuit froi- de a-mè-né le som-meil
Schlag So sitz' ich bei Mon-des ver-trau-li-chem Schein

rallentando un poco.

The third system includes performance instructions: "(radoucissant la voix.)" and "(mit sanfterer Stimme.)". The vocal line is more melodic and slower. The piano accompaniment is also slower and features a prominent *f* dynamic marking. A *p* dynamic marking is also present in the piano part.

la lune pâ-le hé-las me trou-ve en-cor hé-las!
und starr' in die leuchtende Nacht li-nein bei Mon-

cresc.

The fourth system concludes the page. The vocal line has a rising melodic line. The piano accompaniment features a *cresc.* (crescendo) marking. Dynamics include piano (*p*) markings in the piano part.

10 *dolce.*

p *p* *pp*

me trou-ve en-co-re la nuit froi- - de me trouve en-co-re tout
 - des vertra-lichem Schein in die leuch- - tende Nacht hin .. ein! al-

(d'une voix suffoquée.)

(mit ersticker Stimme.)

ppp

seul! tout seul! hé- las!
 -lein! al - lein! al - lein!

pp

pp

cresc.

cresc.

dim.

molto crescendo.

jus.. qu'à l'au - ro- - - - re tout
 al - - - lein! - - - - - al..

p

p

seul! tout seul, tout seul, hé- las! tout
 -lein! al .. lein, al lein, al - lein! al -

f

ff

f

ff

seul!
-lein!

p

pp

(2^{me} COUPLET)
(2^{te} STROPHE.)

f

Oui je hais tout mon cœur est
Nie gönnt mein Herz der Lie - be

f *p*

sombre
Raum;

je hais le rêve et la ré_a-li-
ich hasse die Wirklichkeit hasse den

f *p*

-té
Traum

je hais l'hi-ver, le printems et l'é-
denSommer,den Winter, die Früh - lings-

-té
-zeit.

le chaud, le froid, le soleil et
was gestern ich hasste das hass'ich auch

l'om-bre, le chaud, le froid, le chaud, le froid, le soleil et
heut? das hass' ich heut? was gestern ich hasste das hass'ich auch

(radoucissant la voix.)
(mit sanfterer Stimme.)

l'om-bre
heut?

Quando la nuit froi - - de a - mè - ne le som -
So sitz' ich bei Mon - des ver - trau - - li - chem

rallentando un poco.

-meil la lune pâ - le hé - las me trou - ve en -
 Schein! und starr' in die leuchten - de Nacht hi -

p

-cor hé - las me trouve en - co - re la nuit
 -nein bei Mon - des vertraulichem Schein in die

cresc. dolce.

p

froi - de me trouve en - co - re tout seul! tout seul! hé -
 leuch - tende Nacht hi - nein! al - lein! al - lein! al -

(d'une voix suffoquée.)
 (mit erstückter Stimme.)

p *ppp*

-las! jus - qu'à l'au -
 -lein! al -

cresc.

pp

cresc. dim. molto crescendo.

- po - - - - - re tout
- lein! - - - - - al -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note on 'po' followed by a rest, then 'lein!' and another long note. The piano accompaniment consists of a treble and bass staff with a series of chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo). Performance markings include *cresc.* (crescendo), *dim.* (diminuendo), and *molto crescendo.*

ff

seul! tout seul, tout seul, hé-las! tout
- lein! al-lein, al-lein, al-lein! al..

The second system continues the musical score. The vocal line has a long note on 'seul!' followed by 'al-lein!' and then 'tout seul, tout seul, hé-las! tout al..'. The piano accompaniment features a treble staff with a melodic line and a bass staff with chords. Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include *ff* and *ff*.

seul!
- lein!

The third system shows the vocal line with a long note on 'seul!' and 'lein!'. The piano accompaniment continues with a treble and bass staff. Dynamics include *p* (piano) and *pp* (pianissimo). Performance markings include *p* and *pp*.

morendo. *ff*

The fourth system consists of piano accompaniment for the treble and bass staves. The music concludes with a *morendo.* (ritardando) marking and a final *ff* (fortissimo) dynamic. Performance markings include *ff* and *ff*.