

Louis VIERNE



Stances d'Amour et de Rêve



Sully-Prudhomme

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# Stances d'Amour et de Rêve

DE

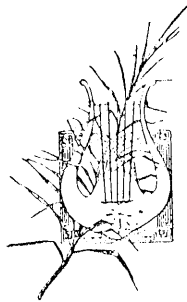
Sully-Prudhomme

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*

*mp*  
-reil: Le vrai par ses lu -

*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*

Ma

*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

*pp*

*cresc.*  
eux, Je sens - - - un peu de

*simile* *cresc.*

*f* *V*  
moi s'ar - ra - cher de moi - mè - - - me,

*f* *f*

*cédez*

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

*a Tempo*

*p* *cédez* *pp* *espressivo*

*sempre pp*

## II - Chanson de mer

Allegro *mf*

CHANT

Ton sou -

Allegro 136 =  $\bullet$

PIANO *mf* *dim.*

*V*

\_rire in - fi - ni m'est cher Com -

*V* *cresc.*

\_me le di - vin pli des on - - des 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. The piano accompaniment is highly rhythmic and complex.

L'a - -

*p*

The third system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *p* (piano). The piano accompaniment continues with its characteristic complex 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 complex texture and rhythmic patterns.



*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.

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" and "Com - - -". The piano accompaniment (middle and bottom staves) features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo).

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

Third system of the musical score. The vocal line (top staff) is mostly silent. The piano accompaniment (middle and bottom staves) concludes with a series of chords and a final cadence. Dynamics include *ff* (fortissimo).

## 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 -

*poco cresc.*

- mets, Et dans les val -

- 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 is on a single staff with a treble clef and a key signature of three flats. The lyrics "haut pour nous;" are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three flats. The right hand plays chords, and the left hand plays a melodic line with slurs and accents. Dynamic markings *f* and *sfz* are present.

*3*

This system contains measures 3 and 4. The piano accompaniment continues with complex chordal textures and melodic lines in both hands. A triplet of eighth notes is marked with a "3" in the right hand.

*sempre f*

*3* *6*

This system contains measures 5 and 6. The piano accompaniment continues. The dynamic marking *sempre f* is present. Triplet markings (*3*) and a sextuplet marking (*6*) are used for rhythmic patterns in the right hand.

*3* *6*

This system contains measures 7 and 8. The piano accompaniment continues with triplet (*3*) and sextuplet (*6*) markings in the right hand.

*dolce espressivo*

Toi qui pars au déclin des

ro - - - ses Et re - viens au

*poco cresc.*

nid prin - ta - nier, Fi -

*cresc.* V - - - - - res

de - - - - - aux deux meil - leu - - - - - res

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 sé -

*p*

- 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* *mp*

*sans presser*

*pp* *ppp*

**Più lento**

## IV - Ressemblance

Andantino moderato

CHANT *mp*

Andantino moderato 92 =  $\text{♩}$  Vous

PIANO *mf*

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

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

*mf* *Poco rit.*

*Tempo* *dolce*

Vos yeux

*cresc.*

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

*p* *cresc.*



-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.* *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*

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

*mf*

**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

**Allegro agitato 152 = ♩**

PIANO

*p cresc.*

*ff*

*p cresc.*

*ff*

*sempre f*

*dim.*

*p*

*f*  
A - gi - - - - te,

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

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

nous V se rem - plis - - se de

voix.

*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

*p*

*f*

sang.

*en diminuant*

*più f*

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

*p*

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 features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand, including a quintuplet marked with a '5'.

- sant.

Detailed description: This system contains measures 3 and 4. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern from the first system, with some harmonic changes in the right hand.

*f*

Detailed description: This system contains measures 5 and 6. It is primarily piano accompaniment. The right hand features chords and some melodic fragments, while the left hand continues with a steady eighth-note pattern.

*dim.*

Detailed description: This system contains measures 7 and 8. The piano accompaniment continues, with the right hand playing chords and the left hand playing eighth notes. A dynamic marking of 'dim.' is present.

*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.*

*3 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 bass line features a steady eighth-note accompaniment.

Second system of musical notation. The top staff contains a series of chords with a slur above them. The middle staff continues the eighth-note accompaniment from the first system.

Third system of musical notation. The top staff has a *sempre f* dynamic marking and features sixteenth-note passages. The middle staff continues the eighth-note accompaniment.

Fourth system of musical notation. The top staff has a *dim.* dynamic marking and features sixteenth-note passages. The middle staff continues the eighth-note accompaniment, ending with a double bar line.

Bri - setout, le buisson, la bar -

-rière et la bran - che; Tor -

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

tout d'un seul bond:

*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*



First system of a musical score. It features a vocal line at the top with a long note and the instruction "- fondi!". Below it is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic and includes the instruction "vlllo" in the bass line. The piano accompaniment consists of dense chords and arpeggiated figures.

Second system of the musical score, continuing the piano accompaniment from the first system. It maintains the same instrumental texture and includes the instruction "vlllo" in the bass line.

Third system of the musical score, concluding the piano accompaniment. It features a *fff* dynamic marking and ends with a double bar line. The piano part continues with complex chordal textures.