

LE CALME

ROMANCE⁽¹⁾

Poésie de SCRIBE et DELAVIGNE.

№ 11.

Larghetto.

PIANO.

pp *pp*

2 Ped. ☆ 2 Ped.

p *cresc.*

☆ 2 Ped. ☆ 2 Ped. ☆

f *p*

2 Ped. ☆

p

Un jour — plus pur, — Un

pp

(1) Extrait de la Nonne Sanglante.

ciel d'azur Brille à ma vu - e! Rê - ve d'amour,

cresc. *p*

Charme en ce jour, Char - me mon âme é -

cresc.

cresc.

- mu - e, charme mon âme é - mu -

dim.

- e!

pp

p

espress.

A son fils malheu - reux, Mon père par -

- don - ne! Et le pardon des

cresc.

f cieux Au - tour de

moi rayon - ne! A son fils mal - heu -

dim.

p

- reux Mon père par -

p

- don - - - - - ne!..

dim.

p

rit.

2Ped. *

p
Un jour plus pur, Un

a Tempo.

pp

ciel d'a_zur Brille à ma vu . . e!

cresc.

cresc.

Rê - - - ve d'amour, Charme en ce jour,

p

cresc. Char - - me mon âme é - mu - - e! *dim.* Doux rê - ve d'a -

cresc. *dim.*

- mour! - - - doux rê - ve d'a - mour! - - -

dim. *cresc.*

Récit. presque parlé.

Mais la nuit s'a - vance,... la nuit!! Et bien.

dim. p *pp*

-tôt va sonner mi-nuit! Si comme à l'ordi-naire et sanglante, et ter-

p *cresc.*

Tempo moderato.

-rible... La nonne apparais-sait... si j'entendais ses

f

f 8 8

pas!... Non! non! c'est impos-si-ble!

pp *f*

8

Allegretto.

Ce soir... ce soir el-le ne viendra pas.

mf

3/4 3/4

El - le ne viendra pas!..

I - ci tout me ras - su - re!

1^o Tempo.

Et le cal - me de la na - ture A passé dans mes sens, a pas - cre - scen - do.

- sé dans mes sens!.. Un jour plus pur, un

ciel d'azur brille à ma



vu - - - e!



Rê - ve d'amour, charme en ce jour,



char - me mon âme é - mu - e! doux rê - ve d'a -

cresc. *Var.* *dim.*



p

_mour _____ Doux rê_ve d'a _mour! _____ Charme en ce

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a dotted quarter note followed by eighth notes, then a half note, and continues with a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the beginning.

jour, _____ mon âme é - mu - e! _____ Doux

sf *dim.*

The second system continues the vocal and piano parts. The vocal line has a half note followed by eighth notes, then a quarter note, and ends with a half note. The piano accompaniment features a dynamic marking of *sf* (sforzando) and a *dim.* (diminuendo) hairpin.

ritard molto.

rê - ve, doux rê_ve d'a _mour! _____ *cresc.*

colla voce. *a Tempo.* *cresc.*

The third system includes a *ritard molto.* (ritardando molto) instruction. The vocal line has a half note, eighth notes, and a quarter note. The piano accompaniment has a *colla voce.* marking and a *cresc.* (crescendo) hairpin. The system ends with *a Tempo.* and another *cresc.* marking.

dim. *p* *cresc.*

The fourth system is primarily piano accompaniment. It features a *dim.* (diminuendo) hairpin, a dynamic marking of *p* (piano), and a *cresc.* (crescendo) hairpin. The piano part consists of chords and moving lines in both hands.

dim. *tr* *p* *pp*

The fifth system is primarily piano accompaniment. It features a *dim.* (diminuendo) hairpin, a *tr* (trill) marking, and dynamic markings of *p* (piano) and *pp* (pianissimo). The piano part consists of chords and moving lines in both hands.