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Vingt mélodies pour chant et piano

4e recueil. Edition pour contralto ou basse

Gounod, Charles

Paris [u.a.], [ca. 1890]

19. Prière do soir

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PRIÈRE DU SOIR

Poésie d'EUGÈNE MANUEL.

№ 19.

Adagio.

PIANO.

mf

The piano introduction consists of two staves. The right hand plays a series of chords and dyads in a slow, steady rhythm. The left hand plays a more active accompaniment with eighth and sixteenth notes. The tempo is marked 'Adagio' and the dynamics range from mezzo-forte to piano.

p

Je veux pri-

The first system shows the vocal line starting with 'Je veux pri-' and the piano accompaniment. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The dynamics are marked 'p'.

- er: l'heure est pro - pi - ce; Dé -

The second system continues the vocal line with '- er: l'heure est pro - pi - ce; Dé -'. The piano accompaniment continues with similar textures. A 'Ped.' (pedal) marking is present at the end of the system, along with an asterisk.

-jà le voi - le de la nuit — De l'hor - zon re - mon -

The third system shows the vocal line with '-jà le voi - le de la nuit — De l'hor - zon re - mon -'. The piano accompaniment continues with a consistent accompaniment. The system ends with a fermata over the final note of the vocal line.

A.C. 5800.

- te et glis - se Sur la vil - le, sur la

Ped. ☆ Ped. ☆ Ped. ☆

ville où meurt cha_que bruit, Et glis - se sur la

Ped. ☆ Ped. ☆

vil - le, Sur la ville où meurt chaque bruit. Je

veux reporter ma pen - sé - e Vers l'i - ma - ge trop ef - fa -

cresc. cresc.

- scen - do. *f*

- cé - e D'un Dieu qui n'a pas de ri - gueur, — Et ral - lu -

dim. *p* *f* *dim.*

- mer, — par la pri - è - re, Et ral - lu - mer, — par la pri -

dim. *p* *f* *dim.*

p *resc.* *dim.* *p*

è - re, Quelques rayons — d'u - ne lu - miè - re Qui s'éteint presque dans mon

p *resc.* *dim.*

pp *resc.* *f* *ff*

cour. — Hé - las! — hé - las! — hé - las! — prends ton

resc. *f* *ff*

Ped. * Ped. * Ped. * Ped. *

A.G. 3800.

vol, ô mon à - - me, entr' -

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of triplets in the right hand and chords in the left hand.

- ou - vre tes deux ai - les! Tout

p

dim.

The second system continues the vocal line and piano accompaniment. The piano part includes a *dim.* (diminuendo) marking over the final measures.

sem - ble t'in - vi - ter, — le temps, — l'heure et le

cresc.

p *cre - scen - do.*

The third system continues the vocal line and piano accompaniment. The piano part includes a *cre - scen - do.* (crescendo) marking.

lieu. — Sou - la - ge les en - nuis — qu'en se.

f

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *f* (forte) marking.

- cret tu re - cè - les: Les hom - mes ont le

jour, — le soir est fait pour

Dieu! — le soir est fait pour Dieu! — le soir est fait pour

ppp **Molto adagio, et très recueilli.**
Dieu! — le soir est fait pour Dieu! —

Molto adagio.