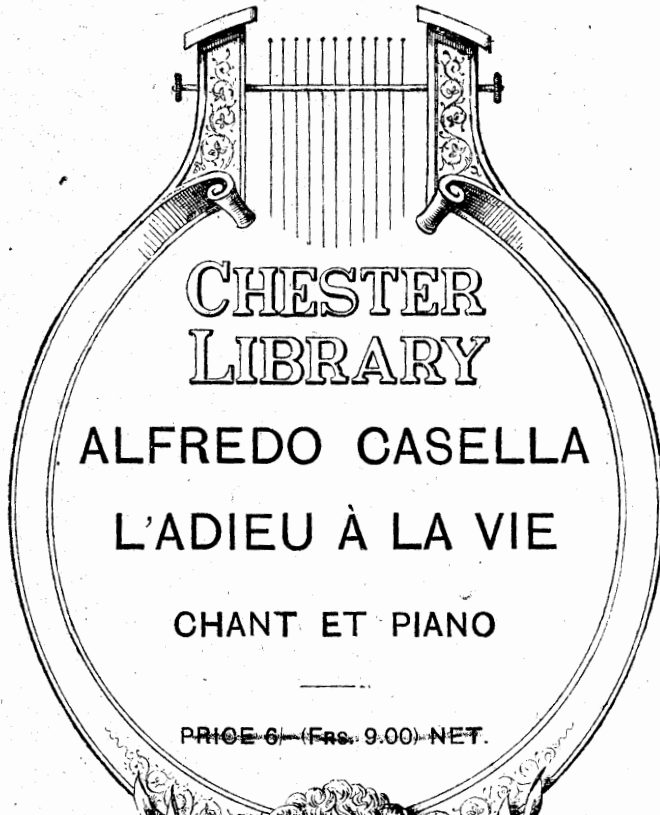


Chester Series No. 50.



J & W. CHESTER LTD



NET 4/-

145226

À MADAME CLAIRE CROIZA.

L'ADIEU À LA VIE

Quatre lyriques funèbres extraites du
"GITANJALI" DE RABINDRANATH TAGORE

TRADUITES EN FRANÇAIS PAR

ANDRÉ GIDE

ET MISES EN MUSIQUE PAR

ALFREDO CASELLA

(1915.)

J. & W. CHESTER, LTD.

LONDON :

11, GREAT MARLBOROUGH STREET, W.-1.

GENÈVE :

9-11, PLACE DE LA FUSTERIE.

Déposé selon les traités internationaux. Propriété pour tous les pays.
Tous droits de traduction, de reproduction, et d'arrangement réservés.

Seuls Dépositaires pour la France :

ROUART, LEROLLE ET CIE.,

29, RUE D'ASTORG, PARIS.

Seuls Dépositaires pour la Belgique :

MAISON CHESTER,

86, RUE DE LA MONTAGNE, BRUXELLES.

Engraved and Printed in England.

Copyright, MCMXXI., by J. & W. Chester, Ltd.

M
1621
C337a

C

L'ADIEU À LA VIE.

L'ADIEU À LA VIE.

I. O toi, suprême accomplissement de la vie...

Alfredo Casella.
(1915)

Grave, molto lento.

VOIX.

PIANO.

N.B. Tutto il pezzo "una corda,,
poco rall. - a tempo legatissimo e misterioso

pp dolce

(N.B. la m.d. sopra)

f marc. dim.

ten.

3

5

ten.

3

p dim.

8va bassa.....

Ancora assai più lento. Misterioso.

ppp senza arpeggiare

m.s.

ppp

perdendosi

(Ped. ten. sino a *)

mp *poco cresc.*

O toi, su-prê-me a-ccom-plisse-ment de la vie, Mort,

sempre ppp

dim.

ô ma mort, a-ccours et par-le-moi tout bas!

ten.

Poco più mosso. Tranquillo. *sempre misterioso*

pp

* (Ad lib.)

p *senza affrettare*

Jour a - près jour j'ai veil - lé pour t'at -

- ten - - dre; pour toi j'ai sup - por - té les

joies et les an - gois - ses de la vi - - - e.

sempre pp

The first system of the piano introduction consists of two staves. The upper staff (treble clef) features a series of chords and sixteenth-note runs, with a '6' marking above a section. The lower staff (bass clef) also contains complex chordal textures and sixteenth-note patterns, with '6' markings above two sections. A dynamic marking 'p' (piano) is placed between the staves on the right side.

Pochissimo animando

mp

The second system includes a vocal line and piano accompaniment. The vocal line (treble clef) has the lyrics "Tout ce que je suis, tout ce que j'ai,". The piano accompaniment (bass clef) features sixteenth-note runs and chords, with '6' markings above two sections. A dynamic marking 'mp' is above the vocal line. The system concludes with a time signature change to 3/4 and a marking 'espress.' (espressivo) above the piano accompaniment.

The third system continues the vocal and piano accompaniment. The vocal line (treble clef) has the lyrics "et mon e - spoir et mon a - mour, tout a tou -". The piano accompaniment (bass clef) features sixteenth-note runs and chords, with '9' markings above two sections. A dynamic marking 'mf' (mezzo-forte) is above the vocal line. The system concludes with a time signature change to 3/4 and a marking 'calmando' (calmante) above the piano accompaniment, followed by a 'diminuendo' marking.

(9)
- jours cou - lé vers toi _____ dans le mys - -
9 *6* *6*
morendo
-espress.

pp *dolcissimo*
- té - - - re.
ppp
armonioso
m.s. ppp
(*ped.*) (*ped.*) (*ped. simile*)

perdendosi

teneramente appassionato

mp *poco cresc.*

Un der-nier é - clair de tes yeux et ma

p sostenuto

mf

vie se-ra tienne à ja-mais...

mf *dim.* *p*

come lontano

On a tres-sé les fleurs

ppp *pp*

(m.d.) (m.s.)

et la cou - ronne est prê - te pour l'é - poux.

(pp)

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. The dynamic marking (pp) is placed in the left hand.

Sempre molto lento e grave.

più p

pp sotto voce

Detailed description: This system continues the vocal line and piano accompaniment. The tempo instruction 'Sempre molto lento e grave.' is placed above the vocal line. The dynamic marking 'più p' is in the left hand, and 'pp sotto voce' is in the right hand. The piano accompaniment features complex chordal textures and arpeggiated figures.

p

A - près les é - poux - all - les

pp

senza arpeggiare

Detailed description: This system contains the final vocal line and piano accompaniment. The dynamic marking 'p' is above the vocal line. The piano accompaniment is marked 'pp' and 'senza arpeggiare'. The right hand features a complex, arpeggiated texture, while the left hand provides a harmonic foundation.

p 3

l'e - pous - ée ——— quit - te - ra sa de - - meu - re

sempre più piano

et, seu - - le, i - ra dans la nuit so - li - tai - - re

pp

à la ren-con-tre de son Sei - gneur.

ppp

ppp

pppp

8^{va} bassa.....

II. Mort, ta servante, est à ma porte.

Poco lento (Andante, ma non troppo). Seriamente.

legatissimo

pp tranquillo

espr. (♪ = ♩)

espr. *sempre pianissimo*

(♪ *sempre* = ♩)

(*p*) *crescendo ed agitando* *p* *mp*

mf
Mort,

accelerando - - - *3* - - - *a tempo*

crescendo molto *sf (ten.)*

ta ser - van - te, *lunga* est à ma por - te. *sempre lento. (♩ = ♩)*

p (ten.) *pp misterioso*

(*ped.*) (*ped.*) (*ped.*)

p El-le a franchi la mer incon nue; *più p* El-le m'apporte ton appel.

(*ped. simile*)

mp
La nuit est som - bre et mon

Lento sempre.
Lugubre. (♩ = ♩)

ppp *sforando* *sforando* *(ppp)* *sforando* *(ppp)* *(ppp)*

m. d. *ppp* (senza arpeggiare) *(ppp)* *(ppp)*

sf poco *sforando* *mp* *sf poco* *mp*

m. s. *ppp* (senza arpeggiare) *(ppp)* *(ppp)* *(ppp)*

sf poco *mp* *sf poco* *mp*

ped. ten. * *ped.* * *ped. simile*

coeur est peureux -
pourtant je sai-si-rai la lam - pe; j'ou-vre-rai les van-

(ppp) *(sempre sost.)* *(sempre ppp)*

mp *sf poco*

(ppp) *(sempre sost.)* *(sempre ppp)*

mp *sf poco* *mp* *sf poco*

-taux et j'in - cli - ne - rai mon ac - cueil.

sf poco

sf poco

Detailed description: This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment consists of two staves: the right hand has chords and some melodic fragments, while the left hand has a steady bass line. Dynamics include *sf poco* (sforzando poco) and a triplet marking.

sempre lo stesso tempo. Grave e pesante.

p sotto voce e misterioso

8va bassa

Detailed description: This system shows the piano accompaniment for the second part of the piece. It is marked *sempre lo stesso tempo. Grave e pesante.* and *p sotto voce e misterioso*. The right hand features a series of chords and some melodic lines, while the left hand has a consistent bass line. The dynamic is *p* (piano). A marking *8va bassa* (8th octave bass) is present at the bottom.

p dolce *poco* *mp*

Car c'est ta mes - sa - gè - - - re

8va bassa

Detailed description: This system contains the vocal line and piano accompaniment for the second part of the piece. The vocal line is in a soprano clef and includes the lyrics "Car c'est ta mes - sa - gè - - - re". The piano accompaniment consists of two staves: the right hand has chords and melodic lines, while the left hand has a steady bass line. Dynamics include *p dolce*, *poco*, and *mp*. A marking *8va bassa* (8th octave bass) is present at the bottom.

più p

qui se tient de - vant ma por - - - te.

diminuendo e perdendosi, ma senza rallentare

8va bassa.....

mp

Mains join - tes,

Lo stesso tempo per cominciare.

pp *ppp* *p* (♩ = ♩)

8va bassa.....
(*ped. ten.*.....*)

ppp (*ped.*.....*)

mf

je l'ho - no - re - rai de mes lar - mes. Je ré - pan - drai le tré -

crescendo ed un poco animando

- sor de mon coeur à ses pieds. —

f

molto espressivo e doloroso

f

diminuendo e calmando poco a poco
espr.

dim.

p

p dolce

Et el-le s'en retour-ne-

Tempo I^o

pp tranquillo

- ra, son message accom - pli, lais - sant sur mon ma - tin son om - bre

sempre pianissimo

som - - bre;

perdendosi

pp morendo

poco rall.

p et dans la mai - - son dé - so - léé

sf (non troppo)

rien ne res - te - ra plus, mon Seigneur, que moi - mè - -

f (non molto)

mf *f* (non molto)

- - me à t'of - frir en su - prême don.

dim. *senza rall.*

dim. *mp*

Poco più lento.

ppp

m.d. *f marcato* *m.d. (* arm.)* *ten.*

ppp *f marcato* *ten.*

ppp

* { Abbassare a fondo i tre tasti senza suonare, e tenerli.
 * { Abaisser à fond les trois touches sans jouer, et tenir.

III. A cette heure du départ...

Allegro impetuoso.

The first system of the musical score is for the piano accompaniment. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand starts with a *strisciando* (sliding) effect, marked *a veloce* and *f* (forte). The left hand has a triplet of eighth notes. The second system continues with a *stridente* (shrill) effect, marked *ff* (fortissimo), and includes sixteenth-note runs in both hands. The third system is marked *velocissimo* and features a rapid sixteenth-note passage in the right hand and a similar passage in the left hand. The section concludes with the instruction *(sempre fortissimo)*.

Più mosso; allegro molto vivace.

The second system of the musical score is for the piano accompaniment. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand has a steady eighth-note accompaniment. The left hand has a similar eighth-note accompaniment. The section concludes with the instruction *sf* (sforzando).

f con voce robusta e giocosa

A cette heu-re du dé-part, sou-hai-tez-moi bonne

meno forte

chan-ce, mes a-mis!

simile

con slancio

sempre molto vivace. Le ciel est

rou - gis - sant d'au - - ro - - re;

mf *simile*

le sen - tier s'ouv - re mer - veil - leux .

sf *sempre forte*

Ne me de - man - dez pas

ce que j'em - - por - - te . Je pars en vo -

mf *non leg.*

ya - - - ge les mains vi - - des et le coeur plein d'at -

ten - - - te. *stringendo*

molto f

sf sf

Più mosso.

mf subito ff

(sotto) sf

mf

poco forte, ma ben sost.

f espress

Je met - trai ma cou - ron-ne nup-ti -

- a - le.

f meno
Ancora più mosso. *Quasi scherzando.* Je n'ai pas re - - vè - tu la ro - be

staccatissimo
p subito
p sempre

bru - - ne des pé - le - rins;

stringendo molto
p

Presto assai. (in uno)

fff
sf
f ma non troppo

f

sans crainte est mon es -

meno forte

- prit bien qu'il y ait des dan - gers en

diminuendo

rou - te.

senza rallentare

poco sf

Ped.

G.P.

p *lunga* *mp* G.P.

*Ped. ecc.

Lento, ma andante. *Dolcissimo.*

una corda sino alla fine

pp dolcissimo e senza arpeggiare

m.s. senza arpeggiare

m.d.

p dolce

Au ter - me de mon vo - ya - ge pa - raî - tra l'é - toi - le du soir,

ancora più piano

3

(♩ = ♩ préc.)
sempre piano

et les plain - tifs ac - - cents des chants

sempre dolcissimo

de la ves - - prée s'e - chap - pe - - ront sou - dain - - de des - sous

l'ar - che ro - ya - le.

ppp Ben in tempo *perdendosi* *ppp*

ppp *ppp* *ppp*

senza arpeggiare

Prascorsano, il 23.VII. 1913.

IV. Dans une salutation suprême...

Lento, estremamente lento.

N.B. Tutto il pezzo "una corda,,

ppp (senza arpeggiare) (ten. col Ped.)

m.s. m.d.

ppp (sordamente)

Ped. *Ped.

sempre ppp

espr.

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

Sempre molto lento e grave.

più Pancora espressivo molto

sf poco p sostenuto assai mf

*Ped. *Ped. *Ped. ecc. =

p a voce bassa

Dans u - ne sa - lu - ta - tion su - pré - me,

p

This system contains the first two staves of music. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment consists of two staves in bass clef. The key signature has two flats (B-flat and E-flat). The piano part begins with a dynamic marking of *p* (piano) and features a crescendo hairpin.

mon Dieu, que tous mes sens se ten - - dent et tou - chent ce mon -

mf

This system contains the next two staves of music. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. The dynamic marking changes to *mf* (mezzo-forte) in the vocal line. The piano part features a crescendo hairpin.

- de à tes pieds.

mf molto sost. ed espr. *p* *pp*

This system contains the final two staves of music. The vocal line concludes in treble clef. The piano accompaniment concludes in bass clef. The dynamic markings for the piano part are *mf molto sost. ed espr.*, *p*, and *pp* (pianissimo), with corresponding hairpins.

Sempre l'istesso tempo.

ppp *dolcissimo ed armonioso*

(*Ped. ten. pendant chaque mesure*)

p

Pa - reil au nu - a - ge de juil - let traî - nant

bas sa charge d'aver - ses,

dolce sempre

que mon es - prit sin -

- cli - - ne de - vant ta por - - te

più piano

dans u - ne su - prê - me sa - lu - ta - tion.

ppp

m.s.

ppp

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accidentals. The lower staff is in bass clef and contains a bass line with chords and some slurs. The key signature has one flat (B-flat) and the time signature is 4/4.

Senza affrettare!

The second system begins with the instruction "Senza affrettare!" and a piano dynamic marking "pp". The upper staff features a melodic line with the instruction "egualmente" above it. The lower staff contains a bass line with chords. The key signature has one flat and the time signature is 4/4.

marcato il canto ed espressivo

The third system begins with the instruction "marcato il canto ed espressivo" and a piano dynamic marking "p". The upper staff features a melodic line with slurs. The lower staff contains a bass line with chords. The key signature has one flat and the time signature is 4/4.

mp

Que les ca - den - - - ces

The fourth system features a vocal line in the upper staff with the lyrics "Que les ca - den - - - ces" and a mezzo-piano dynamic marking "mp". The lower staff contains the piano accompaniment with chords and slurs. The key signature has one flat and the time signature is 4/4.

de mes chants con - fluent

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "de mes chants con - fluent". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a 4/4 time signature.

poco f
en un ac - cord u - ni - que,

The second system continues the musical score. It begins with the dynamic marking *poco f*. The vocal line has the lyrics "en un ac - cord u - ni - que,". The piano accompaniment maintains the eighth-note accompaniment in the right hand and continues with a similar bass line. The system concludes with a 4/4 time signature.

et re - joi-gnent l'o - cé - an de si - len - ce,

The third system concludes the musical score. The vocal line has the lyrics "et re - joi-gnent l'o - cé - an de si - len - ce,". The piano accompaniment continues with the eighth-note accompaniment in the right hand and a similar bass line. The system concludes with a 4/4 time signature and a double bar line.

145226

più piano

dans u - ne su - prè - - - me sa - lu - tà - tion.

(les accords graves bien marqués et soutenus) *perdendosi*

dim.

And.

senza rallentare! *Sempre lento molto. Misterioso e come lontano.*

pp *ppp senza arpeggiare!* *p*

8 *8* *8*

3

.....*

mp *poco* *p*

8 *8* *8*

8

Lento molto e sempre dolcissimo. *sereno, quasi estatico*

pp Pa-reil au trou-

rall. molto *lunga* (*quasi mormorio confuso*)

pp *mf* *p* *pp sempre più*

-peau mi-gra-teur d'oiseaux qui, — nuit et jour, re - vo - -

- - lent im - pa - ti - ents vers les nids qu'ils ont lais - sés dans

sempre pp

la mon-ta - gne, que ma vie, *mp* mon Dieu,

sempre pianissimo

p

s'es - so - re tou - te vers son gîte é - ter - nel dans

sempre più piano

u - ne su pré - - me sa - lu - ta - tion.

ppp senza rallentare e ben misurato

sempre più piano e confuso

appena sfiorato

Svanendo totalmente.

pppp

senza rall.

lunga

ppp

(ten.)