

ALBUM



MUSICA



MANUSCRIT-AUTOGRAPHE DE CAMILLE SAINT-SAENS

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Tous droits réservés par les éditeurs.
respectifs de chaque morceau pour tous
pays, y compris la Scandinavie

D'une ligne mélodique très soignée et très belle, cet air de Rhodope est un des morceaux les plus applaudis de la dernière œuvre de M. Louis Ganne.

RHODOPE

LOUIS GANNE

Andante moderato (quasi recitativo) (♩. = 69) *p*

AMASIS

Ar_rête un in - tant, charmante incon - nu - e, Et lais.se -

Andante moderato (♩. = 69)

PIANO

sf > p

(très doux et très expressif)

- moi te souhai.ter la bien ve - nu - - - - el. Ja -

Poco rit.

a Tempo

- mais à mes yeux beau.té si par - fai - te Ne pa - rut, ray - on.nant d'a - mour! Ce

pp

fut sû.rement une heure de fé - te Que celle où tu re.cus le jour! — Dans

pp *mf* *pp*

MUSICA

cresc. poco a poco

la na_ture il_lu_mi - né - e Le so - leil luisait au ciel de sa - phir, Et ro - ses et

The first system of the score features a vocal line in a soprano register and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Rit. a Tempo poco appassionato

lys qu'agitait Zé - phir Di - saient u - ne seur nous est né - - - el

The second system continues the musical piece. The vocal line includes dynamic markings of *p* and *pp*. The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line with sustained chords. The tempo and mood are indicated as *Rit. a Tempo poco appassionato*.

Poco rit. 1^o Tempo

Et ce fût là - haut par - mi les dé -

The third system shows a change in tempo and mood to *Poco rit. 1^o Tempo*. The piano accompaniment features a prominent sixteenth-note figure in the right hand, with a *dim.* (diminuendo) marking. The vocal line is sparse, with long rests.

- es - ses Un - - - - - bruit qui vint à ton ber - ceau Et - - - - -

The fourth system concludes the page. The piano accompaniment continues with the sixteenth-note figure, and the vocal line has a few notes and rests. The overall texture is light and delicate.

les Im-mortels luttent de lar-ges-se Pour te dou-er fi-rent as-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*sf*) dynamic and concludes with a pianissimo (*pp*) dynamic. The piano accompaniment consists of arpeggiated chords, with a forte (*sf*) dynamic in the middle and a *dim.* (diminuendo) marking leading to a *pp* dynamic.

-saut! — Même, à cette heu-re for-tu-né-e, Au cer-cle des Dieux — après le nec-

The second system continues the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic and includes markings for *cresc.* (crescendo), *poco a poco*, and *a poco*. The piano accompaniment features a steady arpeggiated pattern.

-tar — La blonde Cy-pris — regagnant son char, Di-sait: — "U-ne sœur nous est

The third system shows the vocal line with a *pp* dynamic at the end. The piano accompaniment continues with arpeggiated chords and includes a *p* (piano) dynamic marking.

Rit. In poco appassionato

-né — — — — — e!

Poco rit.

The fourth system is marked *Rit. In poco appassionato*. The vocal line begins with a *pp* dynamic. The piano accompaniment features a more complex texture with arpeggiated chords and includes dynamics of *pp*, *p*, and *ppp* (pianississimo). The system concludes with a *Poco rit.* marking.