

Sappho Songs

Four Songs in French translation

1. Tu m'oublies

Translation Renée Vivien (1903)

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Bitter, harsh $\text{♩} = 63$

sfz *sub. pp* *mp* *sfz*

Red.

4 $\text{♩} = 84$

pp *pp* *pp*

8 *p*

L'eau trou - ble re - flè - te, ain - si qu'un vain mi -

pp *p sfz p* *pp* *pp*

11

- roir, Mes yeux sans lu - eurs, mes pau - pi - ères

mf *sub. mf*

sfz *mp* *sfz* *mp*

p

13

pâ - lies.

mp *mf*

Ped.

15

J'é - cou-le lon rire et ta voix dans le soir...

mf *sffz* *mf* *f* *sfz*

mf *Ped.* *Ped.* *Ped.*

18

Musical score for measures 18-20. The system includes a vocal line and a piano accompaniment. The piano part features triplets and dynamic markings: *f*, *sfz*, *f*, and *ff*. Pedal markings (*Ped.*) are present under the piano accompaniment. A dashed line labeled *8^{vb}* spans across the piano accompaniment. The time signature is 3/4.

21

Musical score for measures 21-25. The system includes a vocal line and a piano accompaniment. The tempo is marked $\text{♩} = 63$. The vocal line has the lyrics: "At - this, tu m'ou - bli - es." The piano part features dynamics: *sub. pp*, *p* *tendre*, and *p*. Pedal markings (*Ped.*) are present. A dashed line labeled *8^{va}* spans across the piano accompaniment. The time signature is 3/4.

26

Musical score for measures 26-30. The system includes a piano accompaniment. The piano part features dynamics: *mp* *tendre* and *mf*. A triplet is marked in the final measure. A dashed line labeled *8^{va}* spans across the piano accompaniment. The time signature is 3/4.

31 ♩ = 84

mp

Tu n'as point con - nu la

34

f

stu - peur de l'a mour. L'ef froi du bai - ser et l'or

Ped. Ped. Ped.

37

ff

quel de la haine; Tu n'as dé -

Ped. Ped.

40

- si - ré - que les ro - ses d'un jour,

mf *molto* *pp*

Ped.

43

♩ = 63

A -

sub. pp *poco rit.* *mp*

8va

Ped.

47

man - te in - cer - taine.

sub. pp *sfz* *sfz*

long *long*

Ped.

2. Je serai toujours vierge

Transient, suspended $\text{♩} = 96$

p

5:6

Je de meu-re-rai vierge com-me la nei-ge Se - rei - - ne,

pp

Ped.

5

5:6

quidort là- - bas d'un blanc som - meil, Qui dort pâle - ment,

(8)

mp

8

et que l'hi - ver pro - tè - ge Du bru-tal so-leil.

3

8^{va}

5

11

rit. - - - - - a tempo

pp

Et ji - gno - re -

(8)

8^{va}

p

pp

mp

5

5

5

5

14

cresc...

poco...

a...

poco...

rai lasou - il - lure et l'em - prein - te Com-me l'eau du

(8)

cresc...

poco...

a...

poco...

5

5

5

5

5

5

5

3

3

18 *f*

fleu - ve et l'ha - lei - ne du nord.

(8)

20 *f* increasingly impassioned

Je fui - rai l'hor - reur san - glan - te

(8)

22 *ff*

de l'é - trein - te, Du bai - ser qui mord.

(8)

8va

8vb

24

8va

8va

3

tr^b

(8)

25

sub. p

Je de - meure - rai vier - -

3

8va

sub. pp

5:6

5

5:6

27

- ge com-me la lu - ne Qui se ré - flé - chit dans le mi - -

3

5:6

8va

5

31 *p*

roir du flot, Et que le dé-sir de la mer—

(8)

mp

5:6

34 *mp* *mf*

im - por-tu - ne — De son long — san - -

mp *mf*

37

- - - - - glot. —

8^{va}

p *mp* *mp* *p*

(8) 13

40

pp

Musical score for measures 40-43. The right hand plays a continuous eighth-note melody with a slur over measures 40-43. The left hand plays a sustained chord in the first two measures, then rests. A dashed line above the staff indicates a first ending bracket from measure 40 to 43.

(8)

41

Musical score for measures 41-44. The right hand has a first ending bracket from measure 41 to 42, then continues with a melody in measure 43. The left hand plays a sustained chord in the first two measures, then rests. A dashed line above the staff indicates a first ending bracket from measure 41 to 42.

3. Ondine

Capricious, cold $\text{♩} = 88$

mf

3

5

3

sub. p

mf

9

mf

mf

Ton_ ri - re est clair, ta_ ca - re -

3

mp

12

- se est pro - fon - de,

sub. mf
15^{ma}
p

16

p

Tes_ froids bai - sers ai - - ment le mal_ qu'ils

20

mp

— font; Tes_ yeux_ sont bleus_

sub. pp *mp*

23

com - me un lo - tus sur l'on - de,

27

Et les lys d'eau sont moins purs que ton front.

32

Ta - for - me fu-it,

35 *mf*

ta dé - mar - che est flu - ide

38 *mf*

Et tes che - veux sont de lé - gers ré - seux;

42 *f*

Ta voix ruis - sel - le ain -

sub. mf

45

si qu'on flot per - fi - de; tes

48

sou - ples bras sont pa - reils aux ro -

50

seaux, Aux longs ro - seaux des

53 *ff*

fleu - ves, - dont l'é - trein - te En - la - - ce,

8va

ff

3

56

é - touf - fe, é - tran - gle sa - vam-ment,

(8) *8va*

sub. p

3

59 *sub. p*

Au - fond des flots,

8va

sub. ff

3

8vb

62 *sub. p* *poco cresc.*

u-ne a - go - ni - é - é - tein - - - le

sub. p *poco cresc.*

8^{vb}

66 *p*

dans un - noc - tur - - - ne é - va -

p *tr* *3* *3*

8^{vb}

69

- nuois - - se - ment.

3

(8)

71

ppp

8^{vb}

4. Roses du Soir

'Saturated', sultry $\text{♩} = 72$

First system of musical notation. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. The tempo is marked as $\text{♩} = 72$. The first measure is marked *mf* and features a descending eighth-note scale in the bass clef. The second measure is marked *mp* and contains a whole note chord. The third measure is marked *mp* and features a triplet of eighth notes. The system concludes with a fermata over a whole note chord.

Ped.

Second system of musical notation. The first measure is marked *mf* and features a descending eighth-note scale in the bass clef, with a fingering of 9. The second measure is marked *mp* and contains a whole note chord. The third measure is marked *mp* and features a triplet of eighth notes with a fingering of 5. The system concludes with a fermata over a whole note chord.

Third system of musical notation. The first measure is marked *f* and features a descending eighth-note scale in the bass clef, with a fingering of 10. The second measure is marked *f* and contains a whole note chord. The third measure is marked *f* and features a triplet of eighth notes with a fingering of 5. The system concludes with a fermata over a whole note chord.

Fourth system of musical notation. The first measure is marked *ff* and features a descending eighth-note scale in the bass clef. The second measure is marked *mf* and contains a whole note chord with a fingering of 3. The third measure is marked *mf* and features a triplet of eighth notes. The system concludes with a fermata over a whole note chord.

7

mp *p*

Des ro - ses sur la mer, _____ des ro - ses dans le

9

mf *sub. p*

soir, _____ Et toi qui viens de

11

ppp

loin, _____ les mains lour - des de ro - ses!

14 *ff*

J'as -

15

pi - - - re - ta

14:16 14:16

16

beau - - - té. Le

14:16 14:16

17

cou - chant fait pleu - voir Ses

18

fi - nes cend - dres d'or

19

et ses pous - siè - res ro - ses...

21 (8)

pp 3

ppp

mp 3

p

23

mp

Des ro - - ses sur la

mp

3

24

p

mer, des ro - - ses dans le

p

9

3

25 *mf* *mp*

soir. _____ Un_

mf *mp*

3

27

son-ge é - vo - ca - teur _____ tient mes pau-piè res clo - ses.

mf

3

29 *sub. p*

J'at-tends, ne sa-chant trop ce que j'at - tends _____ en vain, De -

sub. p

5

3

31

vant la mer pa -

32

molto cresc.

-reil - le aux bou - ciers d'ai - rain,

33

ff

Et te voi - ci ve - nue en m'ap - por - tant des

8^{va}

ff

rehold

ff

34

PO - - - - - SES... Ô

ff intense

This system contains measures 34 and 35. The vocal line (treble clef) features a melodic phrase starting on a whole note, followed by a triplet of eighth notes, and ending with a half note. The piano accompaniment (grand staff) is marked *ff intense* and consists of a dense, ascending sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final note of the vocal line.

35

PO - - - - -

14:16 *14:16* *14:16*

This system contains measures 35 and 36. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment features three distinct *14:16* rhythmic patterns in the right hand, each marked with a slur and a fermata. The left hand continues with a rhythmic accompaniment.

36

- ses dans le ciel et le soir!

14:16 *14:16*

This system contains measures 36 and 37. The vocal line includes the lyrics "ses dans le ciel et le soir!" and features a triplet of eighth notes. The piano accompaniment includes two *14:16* rhythmic patterns in the right hand and a complex bass line in the left hand, including a quintuplet of eighth notes. The system concludes with a change in time signature from 3/4 to 2/4.

38 *f* *molto ten.* *molto*

Ô mes ro - ses!

poco dim. *f* *molto* *mp* *8va*

41 *p* *molto ten.*

Ô mes ro - ses!

pp *p*

44 *len.*

len. *Ped.*