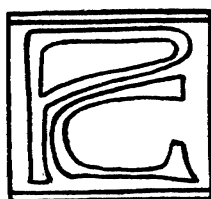


PAUL GILSON

SUITE NOCTURNE

POUR PIANO



- I. Vespée
- II. Marche du guet ivre au clair de lune
- III. Valse Nocturne
- IV. Chant dans l'ombre
- V. Chevauchée

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SUITE NOCTURNE

d'après Aloïsius BERTRAND

Et moi, pèlerin agenouillé à l'écart sous les orgues, il me semblait ouïr les anges descendre du ciel mélodieusement.

GASPARD DE LA NUIT

AL. BERTRAND.

Dans le crépuscule, à quoi rêvons-nous?

L. DIRCKX.

I Vesprée

Paul GILSON.

PIANO

Andante *p* *espress.*

Ped. Ped. Ped. Ped. Ped. etc.

N.B. Jouer la Pedale abaissée et ne la relever qu'aux changements d'harmonie.

un poco marc.

cresc. *mf* *dim.* un poco marc.

p cresc. *mf* *dim.* *p* *più dim.* *pp* *cresc.* un pochissimo string.

allarg. *mf* Tempo *mf* *un pochissimo string.* *dim.* *f*

p *pp* allarg. *un poco cresc.* Tempo *mf* *p* *un poco marc.*

allarg. *mf* *cresc.* *f* *sf expr.* *string.* *dolce* Tempo *mf dim.* *p* *mf*

pochissimo allarg. *dim.* *p* *pp* *mp* *rall.*

espress. *pp*

Marche du guet ivre au clair de lune

Ah! voici messieurs du guet...!... Et les gascons du guet racontaient sans rire les exploits de leurs arquebuses détraquées....

GASPARD DE LA NUIT
AL. BERTRAND.

Paul GILSON.

PIANO *Allegretto (pas vite!)* *pp*

mp *sempre stacc.*

mp cresc. sempre

mf *dim.* *p* *cresc.*

mf *cresc.* *f*

m.d.

più f

dim. *p* *cresc.*

più cresc. *ff pesante*

poch. allarg. ad lib. **Tempo poco più rapido**

sff *dim. molto* *mf* *poco rit.*

() (sans Ped.)

Tempo giusto

p

pp

sempre stacc.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. It includes dynamic markings of *p*, *mf*, and *dim.* across the measures.

Third system of musical notation. It features the marking *molto dim.* and *pp una corda*. Above the staff, the instruction *rester en mesure* is written.

Fourth system of musical notation. It includes the tempo marking *Andante espress.* and dynamic markings of *pp*. Pedal markings (*Ped.*) are indicated below the bass staff.

Fifth system of musical notation. It includes the marking *string: molto* and dynamic markings of *mf (poco f) dim.*, *p*, *pp perd.*, and *pp*. Performance instructions include *rit.*, *hésitant*, and *Allto*.

Sixth system of musical notation. It includes the marking *sans presser* and *poch. rit.*. Dynamic markings of *p*, *pp*, and *pp lointain* are present. A final *Ped.* marking is at the bottom right.

III

Valse Nocturne

...Je croyais entendre
 Une vague harmonie enchanter mon sommeil,
 Et près de moi s'épandre un murmure pareil
 Aux chants entre-coupés d'une voix triste et tendre.
 CH. BRUGNOT. LES DEUX GÉNIES
 cité par G. DE LA N. AL. BERTRAND
 Ecoute, écoute, c'est moi, c'est Ondine...
 G. DE LA N. - A.B.

Paul GILSON.

PIANO

Sempre tranquillo
furtif

pp

sempre Ped.

string. expr.

mf un peu plus sonore *f* *pp* *dim.*

rit. **Tempo**

p

etc. string.

mf espress.

Tempo

rit.

f *mf* *pp*

p *mf espr.* *rubato*

pp >

cresc. string. p molto dim rit. mf p

Tempo p mp cresc. string. mf pp

Calmato dim. p string. m.g. Ped. f vivo assai un poco sf

Tempo poco a poco rall. p

cresc. sempre cresc.

agitato string. allarg. dim.

f expr.

This system shows the beginning of a piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. The tempo is marked 'agitato' and 'allarg.'. Dynamics include 'f' and 'dim.'. There are also 'expr.' markings.

string: allarg. Tempo p

dim. expr. *f*

This system continues the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. The tempo is marked 'allarg.' and 'Tempo'. Dynamics include 'dim.', 'p', and 'f'. There are also 'expr.' markings.

expr. rubato

This system continues the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. The tempo is marked 'rubato'. Dynamics include 'expr.'.

string: expr. pp (sans Ped.)

expr.

This system continues the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. The tempo is marked 'pp' and '(sans Ped.)'. Dynamics include 'string: expr.' and 'expr.'.

poch. rit. Tempo mf expr. dim. molto p expr. pp

Ped. *f* poco

This system continues the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. The tempo is marked 'poch. rit.' and 'Tempo'. Dynamics include 'mf expr.', 'dim. molto', 'p', 'expr.', and 'pp'. There are also 'Ped.' and '*f* poco' markings.

pppp

pp

pppp

This system continues the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include 'pppp' and 'pp'.

Nox et solitudo plene sunt diabolo.
(LES PÈRES DE L'ÉGLISE, cités par
GASPARD DE LA NUIT. AL. BERTRAND)

Chant dans l'ombre

Paul GILSON.

All^o moderato **Tempo**

PIANO *p* *sombre, lourd*

rit. *froid*

rit. molto *pp* *la melodie très en dehors* *sombre*

string. **plus animé**

rit. *più f* *un peu angoissé marc. sombre* **anim.**

Tempo *rit.*

pp *de plus en plus tranquille* *pp* *très sombre* *lourd* *pp*

V

Chevauchée

Paul GILSON.

"Où est ton âme, que je chevauche?—
Et elle s'échappait d'effroi, mon âme,
à travers la livide toile d'araignée du cré-
puscule, par-dessus les noirs horizons
dentelés de noirs clochers gothiques..."

GASPARD DE LA NUIT, AL. BERTRAND.



Molto vivo (♩ = 144 et plus)

PIANO

ff très rude

en mesure sans presser

ff

en mesure!

ff

f

en mesure!

f

sf (15)

p

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5 1 3 3 1 3 1
 1 2 3 4 1 3 1 2 3 4
sf *cresc.*

5 4
 4 3 2 1 3 1 2 3 1 4 5
mf *dim.* *p* *mf*

pp *mp* *pp* *dolce*
 3 2

quasi tromba
marc. tenu *sf*
cresc. *(f) rapido*
 5 3 7
 1 3 2 1 4 3 1 3 4 5
 5 4 2

marc. tenu *sf* *p* *cresc.*
 4 1 4 1 3 2 3 4

5
f *dim.* *p* (1-5)
 7

The musical score consists of six systems of staves. The first system features a *cresc.* marking and a *f* dynamic. The second system includes *sfp*, *cresc.*, *f*, and *ff* markings. The third system has *poco dim.* and *p* markings. The fourth system contains *cresc. molto*, *f*, and *dim.* markings. The fifth system shows *mf*, *p*, *(m.g.)*, and *f marc.* markings. The sixth system includes *sf*, *dim. molto*, and *p* markings. Fingerings are indicated by numbers 1-5 throughout the piece.

8

5/4

4

4

5

1 2

dim.

pp

cresc.

pp

p un poco marc.

1 2 1

5 4 3 2 1 3 1 4

ppp

p

3 4 5

2 4 2

3 4 5

4 5

pp

dim.

stacc.

pp

(pp)

express.

cresc.

espr.
(sans Ped.)

cresc.

mf *dim.* *pp*

p *cresc.* *dim.*

più cresc. *mf* *dim.* *p*

pp *meno p* *più f*

marc.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a series of chords and a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *marc.* (marcato).

Second system of musical notation. Treble clef. The right hand has complex chordal textures with slurs and accents. The left hand continues with eighth notes. Dynamics include *ff*, *f*, *sf*, and *sf* *sonore*. *marc.* is also present.

Third system of musical notation. Treble clef. The right hand features melodic lines with slurs and accents. The left hand has chords and slurs. Dynamics include *dim.*, *mp*, *mf*, and *p*. *marc.* is also present.

Fourth system of musical notation. Bass clef. The right hand has a melodic line with slurs and accents. The left hand has chords and slurs. Dynamics include *dim. sempre*, *pp mezza voce*, and *cresc.* *stacc. leggiero* is also present.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents. The left hand has chords and slurs. Dynamics include *f marc.*

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents. The left hand has chords and slurs. Dynamics include *dim.*

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various dynamics such as *cresc.*, *sf*, *p*, *mf*, *pp*, and *dolce*. There are also articulation marks like accents and slurs, and some fingerings are indicated with numbers 1-5. The piece concludes with a fermata over the final notes.

quasi trombe

sf

sf

p

dim.

p

cresc.

sf

sf

mf *cresc.*

più f

sonore (f sempre)

dim. poco à poco *p*

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The first system features a five-fingered scale in the right hand and a bass line, with dynamics *ff* and *marc. molto*. The second system includes the instruction *en mesure!*. The third system also features *en mesure!*. The fourth system is marked *ff marc.*. The fifth system is marked *poco allarg.* and *ff*. The sixth system begins with a *Tempo* marking and includes dynamics *f*, *ff*, and *dim.*. The score is written in a key with two flats and a 2/4 time signature.

mf *cresc.* Bien faire résonner les 5^{tes} de la M. G. *f* *meno f* *cresc. molto*

ff string. *meno f* 16

Presto *ff* strident. *bref* *p* (écho) *f* *bref* *pp*

<< Le Coq a chanté et Saint-Pierre a renié N.S. >> murmura l'arbalétrier en se signant.

rit. (sans toutefois altérer le caractère rapide orageux, du trait inférieur.)

mf (sourd) *orageux, indistinct* 1 3-4 10

Andante riten. tranquillo *p* *orageux* 5

un peu ritard^o, mais sans altérer le caractère rapide de la M. G. *orageux* *légèrement m. d.* 1 2 3 4

pp *string. rapide* *molto cresc.* 1 2 3 4 5

Tempo vivo (trillo) **sempre vivo**
ff très clair, strident *doux*
f Chant en dehors

ff *cuivré* *doux*
p

ff *cuivré* *ff* ample de sonorité *sec*

ff *sec* *sf* *sf* *sf* *sf* *ff* **più vivo (pochissimo)** *strepitoso*
 string. 2^e 8^{ve} ad lib.

ossia m.g. *Pas en mesure, rapide*

Red. *Red. sf* *Red.* *Red.* *sfff*

un peu apesanti

11 février 1915