

## HEURE DU SOIR.

(EVENING HOUR.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

PIANO.

Con moto.

The piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Con moto'.

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. The tempo changes to 'rall. e dim.' and then returns to 'a tempo'.

TENOR.

*p*

Sur les grands bois — no - yés de bru - me, Lé - toi - le d'or —  
O'er those great trees — which grey mist cov - ers, The gold-en star -

*pp*

The piano accompaniment for the first vocal entry is marked 'pp' and features a simple, arpeggiated accompaniment in the right hand and a steady bass line in the left hand.

trem - ble et s'al - lu - me, Le gril-lon noir — dit son chant clair,  
light - faint - ly hov-ers; The crick-et chirps — its mirth-ful song,

The piano accompaniment for the second vocal entry continues with the same arpeggiated accompaniment and bass line.

Des bruits lé-gers — flot-tent dans l'air. Viens, ô ma bien ai - mé - - e.  
The breezes bear — faint songs a - long. Oh! come to me my dear - est,

Sous la som-bre ra - mé - - e, Plei - ne de fleurs, — de  
The for-est, when thou near - - est, Greets thee with per-fume, with

fleurs et de — chan - sons; — Sous les bois que ca - res - se  
per-fume and joy-ous lay — — — 'Neath the trees o'er us grow - ing,

La brise en-chan-te - res - - se, L'a - mour au cœur — — —  
The breeze comes softly blow - ing; Love's in our hearts — — —

tous deux, fu - yons! \_\_\_\_\_ *pp* Ô ma mai -  
 we'll hence a - way! \_\_\_\_\_ Sweet rap - ture

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note followed by quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *pp* at the end of the first phrase and *mf*, *dim.*, and *pp* in the piano part.

*poco rall.* \_\_\_\_\_ *a tempo.*  
 tres - - - - se! \_\_\_\_\_ Sur les grands bois \_\_\_\_\_ no - yés de bru -  
 know - - - - ing. \_\_\_\_\_ O'er those great trees \_\_\_\_\_ which grey mist cov -

The second system continues the musical piece. The vocal line starts with a half note marked *poco rall.* followed by quarter notes, then returns to *a tempo.* The piano accompaniment features a more active eighth-note pattern. Dynamic markings include *colla voce.* and *a tempo.*

me, L'é - toi - le d'or — trem - ble et s'al - lu - me, Par - tout s'é - lè - -  
 ers, The gold - en star - light faint - ly hov - ers. A gen - tle song -

The third system shows the vocal line with a mix of quarter and eighth notes. The piano accompaniment continues with a consistent eighth-note accompaniment. The lyrics describe a golden star and a gentle song.

*portare.*  
 - ve un chant bien doux, — un chant bien — doux; \_\_\_\_\_ Sous la bri - se toute  
 — comes on the breeze, comes on — the — breeze; \_\_\_\_\_ Ten - der, soft are the

The fourth system features a vocal line with a melodic line marked *portare.* The piano accompaniment includes some chordal textures in the right hand. The lyrics describe a gentle breeze and tender song.

em-bau-mé - e, Ô - bien ai - mé - e, je veux rê - ver, rê - ver à tes ge-  
 tones thou hear - est, Oh! - mine own dear - est, I fain would dream, yes, dream while at thy

*rall.* *dim.*

*cresc.* *rall.* *dim.*

noux!  
 knees!

*a tempo.*

*rall. e dim.* *a tempo.*

*p*

Sur les grands bois — la lu - ne é - pan - che, En flots d'ar - gent —  
 Up - on the trees' — dark leaf - y bow - ers, The moon its beams

*pp*

son — ur - ne blan-che,      La paix du soir ——— de-scend des cieux  
pale and sil - v'ry showers,      And from on high ——— The peace of night

Sur les che-mins — si - len - ci - eux.      Viens, ô ma bien ai - mé - - e.  
Doth on the si-lent path-ways a - light.      Oh! come to me my dear - est,

Sous la ver - te ra - mé - - e,      Plei - ne de fleurs, — de  
The for-est, when thou near - - est,      Greets thee with per-fume, with

fleurs et de — chan - sons, ———      Sous les bois que ca - res - - se  
per-fume and joy-ous lay ———      O'er the branches en - twin - ing

La lune en - chan - te - res - - se, L'a - mour au cœur — tous deux, pas -  
Behold the moon is shin - ing, Love's in our hearts — we'll hence a -

sons. ————— Ô ma mai - tres - - - se!  
way. ————— For thee I'm pin - - - ing.

*pp* *poco rall.*

*mf* *dim.* *pp* *colla voce.*

*a tempo.*

— Sur les grands bois — la lune é - pan - che, En flots d'ar - gent, son — ur - ne blanche,  
— Up - on the trees' — dark leaf - y bow - ers, The moon its beams, pale and sil - v'ry showers,

*a tempo.*

*portare.*

La paix du soir — de - scend sur nous, — de - scend sur — nous. —  
The peace of night — comes o'er us sweet, — comes o'er us — sweet. —

*rall.*

De ta lè - vre bu - vant la flam - me, Ô - ma - chè - re à - me, je veux mou -  
 All my love in one word out - pour - ing, Thus thee a - dor - ing, I fain would

*cresc.* *rall.*

*dim.* *a tempo.* *p*

rir, mou - rir à tes ge - noux, à tes  
 die, yes die, while at thy feet, while at

*dim.* *a tempo.*

ge - - - noux, à tes ge - - -  
 thy feet, while at thy

*perdendosi.*

noux.  
 feet.

*morendo.* *PPP*