

# EVENING HARMONY

## (HARMONIE DU SOIR)

(Composed in 1889-1890)

(Original Key, B)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

ACHILLE CLAUDE DERUSSY

(1862 - )

**Andante, tempo rubato** *p*

**VOICE**

Be - hold, the time is  
Voi - ci ve - nir les

**PIANO** *pp* *p*

come when on stem swing - ing bright - ly Ev-'ry flow'r like a  
temps où vi - brant sur sa ti - ge cha-que fleur s'é - va -

*dim.* *pp*

*dolce (doux)* *p*

cen-ser sheds its fragrance rare; \_\_\_\_\_ When sound and per-fume  
pore ain - si qu'un en - cen - soir; \_\_\_\_\_ Les sons et les par -

*piu pp*

*poco animando*  
(animes un peu)

min-gle in the eve-ning air;  
fums tour - nent dans l'air du soir;

In a lan-guor-ous  
Val - se mé - lan - co -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "min-gle in the eve-ning air; fums tour - nent dans l'air du soir; In a lan-guor-ous Val - se mé - lan - co -". The piano accompaniment consists of two staves, treble and bass clef. It includes dynamic markings such as *pp* and *p*, and performance instructions like *poco animando* and *(animes un peu)*. There are also some numerical markings like '3' and '6' above notes, possibly indicating fingerings or accents.

waltz to - geth - er sway - ing light - ly.  
lique et lan - gou - reux ver - ti - gel

*p*

*p molto dim.*

The second system continues the musical score. The vocal line lyrics are: "waltz to - geth - er sway - ing light - ly. lique et lan - gou - reux ver - ti - gel". The piano accompaniment features a *p* dynamic marking and a *p molto dim.* instruction. The musical notation includes various note values, rests, and phrasing slurs.

*a tempo*

Ev - 'ry flow'r like a cen - ser breathes its fra - grance  
Cha - que fleur s'é - va - pore ain - si qu'un en - cen -

*pp a tempo*

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line lyrics are: "Ev - 'ry flow'r like a cen - ser breathes its fra - grance Cha - que fleur s'é - va - pore ain - si qu'un en - cen -". The piano accompaniment includes a *pp a tempo* dynamic marking. The score concludes with a final cadence in the piano part.

*animando poco a poco*

rare;  
soir;

Trem- bles the vi - o - lin like a  
Le vi - o - lon fré - mit comme un

*poco string. poco cresc.*

heart that is break - ing. In the lan-guor-ous  
cœur qu'on af - fli - ge; Val - se mé - lan - co -

*poco cresc.*

waltz its sad-ness is a - wak - ing. The  
lique et lan - gou - reux ver - ti - gel Le

*tranquillo .* *molto dim.*

sky is sad and grand like a great al-tar there.  
 ciel est triste et beau comme un grand re - po - soir.

*p* *più p* *molto dim.* *pp*

*Tempo animando ma non troppo*

*p*

Trem-bles the vi - o - lin like a heart — that is break - ing:  
 Le vi - o - lon fré mit comme un coeur — qu'on af - fli - ge,

*poco rit. espress.*

Heart most ten - der that hates the dark - ness of de -  
 Un coeur ten - dre, qui hait le né - ant vaste et

*p poco rit. dim.*

*tranquillo* *p*

spair! The sky is sad and grand like a great al-tar  
noir! Le ciel est triste et beau comme un grand re-po-

*p dim.* *sempre pp*

*molto calmato*

there; Bathed in blood is the  
soir; Le so-leil s'est noy-

*molto calmato* *f<sup>pp</sup>* *pp* *p*

sun in its blood dark-ly flow-ing.  
è dans son sang qui se fi-ge.

*pp* *p* *pp*

*Tempo animato*  
*p espress.*

Heart most ten - der that hates the dark - ness to be -  
 Un coeur ten - dre, qui hait le né - ant vaste et

*sempre p*

*poco a poco string.*

hold. From the past so bright and glad, one  
 noir, Du pas - sé lu - mi - neux re -

*cresc.*

*cresc.*

ray of light be - stow - ing.  
 cueil - le tout ves - ti - ge.

*f*

*calmato*

*f*

*rit. molto dim.*

*più p*

*calmato*

*p*

Bathed in blood is the sun in its blood darkly flowing,  
Le so - leil s'est noy - é dans son sang qui se fi - ge.

*p* *più p*

This system contains a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *p* and features a triplet of eighth notes. The piano accompaniment includes a *p* marking and a *più p* marking. The key signature is two sharps (F# and C#).

*pp*

Thy mem'ry shines in my heart like cas - ket of gold. —  
Ton sou - ve - nir en moi luit comme un os - ten - soir! —

*pp*

This system continues the vocal and piano parts. The vocal line has a dynamic marking of *pp*. The piano accompaniment also features a *pp* marking. The key signature remains two sharps.

*molto rit.*  
(très retenu)

*pp* *ppp* *pppp*

This system shows the piano accompaniment concluding with a *molto rit.* (très retenu) instruction. The dynamics range from *pp* to *pppp*. The key signature is two sharps.

*lento arpeggin*  
(lentement arpegé)