

# V. Amen des anges, des saints, du chant des oiseaux

Très modéré (♩=92)

1<sup>er</sup> PIANO *f chantant*

2<sup>e</sup> PIANO *f chantant*

1<sup>r</sup>

2<sup>e</sup>

8<sup>a</sup> bassa

Rall. molto

*f cresc.* *ff*

Rall. molto

Un peu lent (♩=66)  
*expressif et tendre*

2<sup>e</sup> seul *p*

2<sup>e</sup> *cresc.* *f* *mf* *dim.* *pp*

\* Les 2 petites notes sans hâte; *id.* aux passages similaires.

1<sup>r</sup>

*expressif*  
*p* *pp* *p* *mf* *pp* *mf*

2<sup>e</sup>

*p* *pp* *p* *mf* *f*

1<sup>r</sup>

*mf* *pp* (en laissant résonner)

2<sup>e</sup>

*mf* *pp* *p* *mf* *expressif*

1<sup>r</sup>

2<sup>e</sup>

*cresc.* *più f*

\* 2<sup>e</sup> piano: les petites notes aigues, très brèves; les petites notes graves, plus lentes.



1<sup>r</sup>

2<sup>e</sup>

*f* *dim.* *pp* *p*

*expressif* *p*

8

\*

Très modéré (♩=92)

1<sup>r</sup>

2<sup>e</sup>

*pp* *p* *f chantant*

8

Très modéré (♩=92)

1<sup>r</sup>

2<sup>e</sup>

*pp* *p* *f chantant*

1<sup>r</sup>

2<sup>e</sup>

*pp* *p* *f chantant*

8<sup>a</sup> bassa

\* Toutes les petites notes: brèves.

Modéré, presque vif,

1<sup>r</sup>

*pp* *poco cresc.* *mf*

2<sup>e</sup>

*dim.* *p*

8<sup>a</sup> bassa.

Modéré, presque vif,

ped. ped. \* ped.

1<sup>r</sup>

joyeux (♩=144)

2<sup>e</sup>

joyeux (♩=144)

ped. ped. \* ped. ped. ped. ped. ped. ped. \* molto

ped. molto

1<sup>r</sup>

*mf*

2<sup>e</sup>

*p*

ped. ped. ped. \*



1<sup>r</sup>

2<sup>e</sup>

*molto*

*ff*

*mf*

*f*

*p*

1<sup>r</sup>

2<sup>e</sup>

*cresc.*

*3*

*3*

*3*

*3*

*1 2 3*

Alourdi

*ff*

*f*

*mf*

*a Tempo*

1<sup>r</sup>

2<sup>e</sup>

*f*

*pp*

*f*

*f*

*f*

*3*

*3*

*3*

*Red.*

*Red.*

*Red.*

8<sup>a</sup> b<sup>a</sup>!

8

1<sup>r</sup>

2<sup>e</sup>

*f*

*f*

*ppp*

*Ped.*

8

1<sup>r</sup>

2<sup>e</sup>

*mf*

*cresc. molto*

*ff*

*cresc. 7*

*Ped.*

Libre

Poco rall.

Au mouvt

1<sup>r</sup>

2<sup>e</sup>

*f*

*mf*

*p*

*Ped.*

*Ped.*





1<sup>r</sup>

2<sup>e</sup>

*pp* *crese.*

1<sup>r</sup>

2<sup>e</sup>

*ff* *Alourdi*

1<sup>r</sup>

2<sup>e</sup>

*mf* *a Tempo* *mf*

*f* *pp* *f* *a Tempo*

*Red.* *Red.* *Red.*



1<sup>r</sup>  
2<sup>e</sup>

*ff*  
*f*

7 8 1 2 3 4 5

*ped.*

3

Detailed description: This system contains measures 1 through 4. The first staff (1<sup>r</sup>) features a melodic line starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The second staff (2<sup>e</sup>) provides harmonic accompaniment with a descending scale in the left hand and chords in the right hand. Fingerings are indicated with numbers 1-5. A *ped.* (pedal) marking is present in the left hand. A triplet of eighth notes is marked with a '3' in the first staff.

1<sup>r</sup>  
2<sup>e</sup>

*f*  
*ppp*

8 9

*piu ff*

7 7 7 7

Detailed description: This system contains measures 5 through 8. The first staff (1<sup>r</sup>) continues the melodic line with a forte (*f*) dynamic, followed by a section marked *piu ff* (pizzicato fortissimo). The second staff (2<sup>e</sup>) features a very piano (*ppp*) accompaniment consisting of repeated chords in the left hand and eighth-note patterns in the right hand. Fingerings are indicated with numbers 1-5.

1<sup>r</sup>  
2<sup>e</sup>

*mf*  
*cresc.*

8 5

(dessus)  
*mf*  
*ff*

*cresc.* 7 7 7 7

Detailed description: This system contains measures 9 through 12. The first staff (1<sup>r</sup>) begins with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking. It includes a section marked (dessus) *mf* and a fortissimo (*ff*) section. The second staff (2<sup>e</sup>) continues the accompaniment with a *cresc.* marking and repeated chords. Fingerings are indicated with numbers 1-5.





clair, libre et gai, comme un oiseau

The first system of the musical score consists of four measures. The first measure is marked *ff* and features a piano introduction with a dotted quarter note and an eighth rest. The second measure is marked *mf* and contains a triplet of eighth notes. The third and fourth measures are marked *ff* and feature a triplet of eighth notes. The piano accompaniment is marked *molto* and includes a triplet of eighth notes in the first measure, followed by chords in the subsequent measures. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The second system of the musical score consists of four measures. The first measure is marked *f* and features a triplet of eighth notes. The second measure is marked *p* and contains a triplet of eighth notes. The third and fourth measures are marked *pp* and feature a triplet of eighth notes. The piano accompaniment continues with chords and a triplet of eighth notes in the first measure. The key signature and time signature remain the same as in the first system.

The third system of the musical score consists of four measures. The first measure is marked *più ff* and features a triplet of eighth notes. The second measure is marked *f* and contains a triplet of eighth notes. The third and fourth measures are marked *ff* and feature a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the first measure and chords in the subsequent measures. The key signature and time signature remain the same as in the first system.

8

1<sup>r</sup>

2<sup>e</sup>

*mf* *f*

1<sup>r</sup>

2<sup>e</sup>

*pp* *p* *cresc.*

Alourdi

1<sup>r</sup>

2<sup>e</sup>

*ff* *f* *mp*



a Tempo

1<sup>r</sup>

*mf* *f* *mf*

2<sup>e</sup>

*f* *f*

3 3 3 7

5 3 1 2 5 1 4

Red. Red. Red. Red. \*

1<sup>r</sup>

*f* *mf* *f*

2<sup>e</sup>

*f*

3 3 3 7

5 5

Red. Red. Red. Red. \*

1<sup>r</sup>

*pp*

2<sup>e</sup>

*ppp*

7 7 7 7

Red. 7 7 7 7

1<sup>r</sup>

*cresc.*

2<sup>e</sup>

*cresc.*

1<sup>r</sup>

*cresc. molto*

2<sup>e</sup>

*cresc. molto*

1<sup>r</sup>

*f*

2<sup>e</sup>

*ff stacc.*

*stacc. sempre*





1<sup>r</sup>

2<sup>e</sup>

1<sup>r</sup>

2<sup>e</sup>

1<sup>r</sup>

2<sup>e</sup>



\* Percuté, sonorité de gong; flageller les touches (comme un pizzicato) en mettant en même temps la pédale forte. Dans tout ce passage, accentuer et jouer *mf* les Sol bécarré et les Fa bécarré.



8

1<sup>r</sup>

8<sup>a</sup> bassa

2<sup>e</sup>

*ppp*

*p*

*pp* *ppp*

*piùf* *f* *dim.* *p*

8

1<sup>r</sup>

*expressif*

*mf*

*p*

*mf*

2<sup>e</sup>

*p*

*pp*

*p*

*Red.* \*

8

1<sup>r</sup>

*f* *pp* *f*

*f*

*Rall.* *molto*

2<sup>e</sup>

*p*

*pp*

*pp* *Red.* \*

*Rall.* *molto*



Au mouvt

1<sup>r</sup>

*pp*

8 10

8 10

8 10

8 10

2<sup>e</sup>

*mf*

(percuté, en laissant résonner)

*mf*

*pp*

*mf*

*pp*

7

1 2 5

1<sup>a</sup> bassa

*ped.*

*ped.*

*ped.*

*ped.*

1<sup>r</sup>

8 10

8 10

8 10

8 10

2<sup>e</sup>

8<sup>a</sup> bassa

*ped.*

*ped.*

*ped.*

1<sup>r</sup>

8 10

8 10

8 10

8 10

2<sup>e</sup>

8<sup>a</sup> bassa

*ped.*

*ped.*

*ped.*

*ped.*

*ped.*

\* Percuté, sonorité de gong; flageller les touches (comme un pizzicato) en mettant en même temps la pédale forte. Dans tout ce passage, accentuer et jouer *mf* les Sol bécarré et les Fa bécarré.

1<sup>r</sup>

2<sup>e</sup>

8<sup>a</sup> bassa *pp* *ppp* *mf* *pp* *mf* *pp*

*ped.* *ped.* \* *ped.* *ped.*

1<sup>r</sup>

2<sup>e</sup>

8<sup>a</sup> bassa *piu f*

*ped.* *ped.* *ped.*

1<sup>r</sup>

2<sup>e</sup>

8<sup>a</sup> bassa *f* *dim.*

*ped.* *ped.* *ped.* *ped.*





1<sup>r</sup>

2<sup>e</sup>

1<sup>r</sup>

2<sup>e</sup>

1<sup>r</sup>

2<sup>e</sup>



8

*Poco rall.*

*p* *poco cresc.* *cresc.*

*dim.* *dim. sempre*

8<sup>a</sup> bassa

Modéré, presque vif, joyeux (♩=144)

*mf*

8

Modéré, presque vif, joyeux (♩=144)

*p*

*ped.* *ped.* \* *ped.* *ped.* *ped.* \* *ped.* *ped.*

8

*m.d.* *glissando* *ff* *m.g.* *fff*

*glissando* *m.d.* *fff*

*ped.* \* *ped.* \*

*ped.* \* *ped.* \*