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SATB  
with piano accompaniment

U.S. \$2.95

LILI BOULANGER

DULCE

SOIR SUR LA PLAINE  
(EVENING ON THE PLAIN)

Full Chorus of Mixed Voices,  
with Soprano and Tenor Solos

G. SCHIRMER

G. SCHIRMER, *Inc.*



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# Soir Sur La Plaine

(Evening on the Plain)

Albert Samain  
English Text by  
Jane May

for Full Chorus of Mixed Voices  
with Soprano and Tenor Solos  
and Piano Accompaniment

Lili Boulanger

*p* *doux, mais vibrant*

Soprano Solo

Très calme

*pp*

Piano

Vers l'Oc-ci - dent, là - bas,  
There in the far - off west

le ciel — est tout en or!  
the sky — is all a - glow!

Le long des prés dé - serts  
A - long the emp - ty plain

où le sen - tier dé - va - le  
where e - ven tracks are stop - ing

La pé - né - trante o - deur —  
The pen - e - trat - ing scent —

— des foins cou - pés  
— of new - mown hay

s'ex - ba - le  
is float - ing.

8

8

3

3

48186c

Soprano

*pp*

Et c'est l'heure é - mou - van - te,  
It is time for re - flec - tion

Où la ter - re s'en -  
When the earth takes its

Alto

*pp*

Et c'est l'heure é - mou - van - te,  
It is time for re - flec - tion

Où la ter - re s'en -  
When the earth — takes its

Tenor

*pp*

Et c'est l'heure é - mou - van - te,  
It is time for re - flec - tion

Où la ter - re s'en -  
When the earth — takes its

Bass

*pp*

Et c'est l'heure é - mou - van - te,  
It is time for re - flec - tion

Où la ter - re s'en -  
When the earth — takes its

8 - - 7

dort, où la ter - re s'en - dort.  
rest, when the earth takes its rest.

dort, où la ter - re s'en - dort.  
rest, when the earth takes its rest.

dort, où la ter - re s'en - dort.  
rest, when the earth takes its rest.

dort, où la ter - re s'en - dort.  
rest, when the earth takes its rest.

*soutenu et expressif*

*rit.*

*pp*

*p*  
Vers l'Oc - ci -  
There in the

*pp*  
Vers l'Oc - ci -  
There in the

*pp*  
Vers l'Oc - ci -  
There in the

*pp*  
Vers l'Oc - ci -  
There in the

*cédez*

*m.g.*  
*pp canto*

dent là bas \_\_\_\_\_ le ciel \_\_\_\_\_ est tout en or!  
far - off west \_\_\_\_\_ the sky \_\_\_\_\_ is all a - glow!

dent - là bas west le ciel est tout en or!  
far - off west the sky is all a - glow!

dent là bas west le ciel est tout en or!  
far - off west the sky is all a - glow!

dent far - là bas west le ciel est tout en or!  
far - off west the sky is all a - glow!

*m.g.* *m.g.* *m.g.* *m.g.*

souplement

Le long des prés dé - serts, où le sen - tier dé -  
 A - long the emp - ty plain where e - ven tracks are

Le long des prés dé - serts, où le sen - tier dé -  
 A - long the emp - ty plain where e - ven tracks are

Le long des prés dé - serts, où le sen - tier dé -  
 A - long the emp - ty plain where e - ven tracks are

*m.g.*

*mf*  
 va - le La pé - né - trante o - deur des foins cou -  
 slop - ing The pen - e - trat - ing scent of new - mown

va - le La pé - né - trante o - deur des foins cou -  
 slop - ing The pen - e - trat - ing scent of new - mown

va - le La pé - né - trante o - deur des foins cou -  
 slop - ing The pen - e - trat - ing scent of new - mown

La pé - né - trante o - deur des foins cou -  
 The pen - e - trat - ing scent of new - mown

*cresc.*

*m.g.* *m.g.*

*mf* *expressif, tranquille*

pés s'ex-ha - le Et c'est l'heure é - mou - van - -  
 hay is float - ing. It is time for re - flec - -

pés s'ex - ha - le Et c'est l'heure é - mou -  
 hay is float - ing. It is time for re -

pés s'ex - ha - le Et c'est l'heure é - mou -  
 hay is float - ing. It is time for re -

pés s'ex - ha - le Et c'est l'heure é - mou -  
 hay is float - ing. It is time for re -

*expressif*

*m.d.*

te, où la ter - re s'en - dort.  
 tion *When* the earth takes its rest.

van - te, où la ter - re s'en - dort.  
 flec - tion *When* the earth takes its rest.

van - te, où la ter - re s'en - dort.  
 flec - tion *When* the earth takes its rest.

van - te, où la ter - re s'en - dort.  
 flec - tion *When* the earth takes its rest.

*cédez*

*m.g.*

*m.g.*

3

3

3

3

Soprano Solo

*p*

La faux des mois-sons-neurs a pas-  
The farm-er wields his scythe and has

Un peu plus vite

souple et bien chanté

8

8

*trés simplement*

sé sur les ter-res Et le re-pos suc-cè-  
cleared all the mead-ow. And a well-earned re-  
8

tr

tr

tr

Tenor Solo

de aux tra-vaux des longs jours.  
fol-lows long hours of toil.

Le re-pos suc-  
And well-earned re-

*frais et clair*

3

5

*cresc.*

cède pose aux tra - vaux des longs  
fol - lows long hours of

Soprano Solo

Sans lenteur

Par-fois u - ne char - ru - e  
At times a sin - gle plow - share

jours.             
toil.           

chanté

Sans lenteur

*f*

*P* assez effacé

*En animant légèrement*

ou - bli - ée aux la - bours sort            comme un bras le -  
all for - got - ten at work comes            like an out - stretched

*m.g.* *mf* sonore *m.d.*

vé, des sil - lons so - li - tai -  
arm *chanté* from the long, lone - ly fur

*cédez*

Assez lent

res.  
row.

Soprano 1

*pp* mystérieux et expressif

La nuit — à l'O-ri -  
The night, — out of the  
*pp* mystérieux et expressif

Soprano 2

La nuit — à l'O-ri -  
The night, — out of the  
*pp* mystérieux et expressif

Alto

La nuit — à l'O-ri -  
The night, — out of the

Assez lent

*sf pp*  
clair, en dehors

Soprano Solo *mf*

Seu -  
On -

ent east, Ver - se sa cen-dre fi - - ne.  
Show - ers its cloud-y cin - - ders.

ent east, Ver - se sa cen-dre fi - - ne.  
Show - ers its cloud-y cin - - ders.

ent east, Ver - se sa cen-dre fi - - ne.  
Show - ers its cloud-y cin - - ders.

*m.g.*

Un peu plus allant

le au cou - chant s'at-tarde u-ne bar - ré de  
 gleam-ing fire, the last of the sun as it

Ah!

ppp

Ah!

ppp

Ah!

Un peu plus allant

*sf pp*  
*mf tres clair*

feu.  
sets.

Ah!

mf

Ah!

mf

Ah!

mf

Ah!

*sf mf*

Un peu plus modéré

*mf*

Et dans l'obs - cu - ri - té qui s'ac - croit peu à  
*And* in ob - scu - ri - ty that moves in bit by

*pp*

*pp*

*pp*

Un peu plus modéré

8

*m.d.*

*doux, fondu*

*doux*

peu La blan - cheur de la rou -  
 bit One can hard - ly dis - tin -

*p expressif*

te à pei - - ne se de -  
 guish the white - - ness of the

*dim.*

vi - - - ne.  
road - - - way.

*mf*

8

*p*

*sonore*

Soprano

*pp*

Puis tout som - bre et s'en-  
Then en - fold - ed in the

Alto

*pp*

Puis tout som - bre et s'en-  
Then en - fold - ed in the

Tenor

*pp*

Puis tout som - bre et s'en-  
Then en - fold - ed in the

Bass

*pp*

Puis tout som - bre et s'en-  
Then en - fold - ed in the

fonce en la grande u - ni - té  
 deep - en - ing gloom of the dusk,

fonce en la grande u - ni - té  
 deep - en - ing gloom of the dusk,

fonce en la grande u - ni - té  
 deep - en - ing gloom of the dusk,

fonce en la grande u - ni - té  
 deep - en - ing gloom of the dusk,

*pp*

*mystérieux*

Le ciel - en - té - né -  
 The dark - ness of the

Le ciel - en - té - né -  
 The dark - ness of the

Le ciel - en - té - né -  
 The dark - ness of the

Le ciel - en - té - né -  
 The dark - ness of the

*cresc.*

bré sky re - -  
en - -

bré sky re - -  
en - -

bré sky re - -  
en - -

bré sky re - -  
en - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line has the lyrics "bré sky" and "re - - en - -". The piano accompaniment features a melodic line with a wide interval and a bass line with a similar interval, both marked with a *v* (accrescendo) and a slur.

joint gulfs la the plaine im -  
gulfs the plain in

joint gulfs la the plaine im -  
gulfs the plain in

joint gulfs la the plaine im -  
gulfs the plain in

joint gulfs la the plaine im -  
gulfs the plain in

The second system consists of four vocal staves and a piano accompaniment. The vocal parts have the lyrics "joint gulfs", "la the", "plaine plain", and "im - in". The piano accompaniment is identical to the first system, with a melodic line and a bass line, both marked with a *v* and a slur.

Chorus I

musical score for Chorus I, measures 1-4. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *f*. The vocal staves contain the lyrics "men shad" with hyphens indicating syllables across measures. The piano accompaniment staves show a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Chorus II

musical score for Chorus II, measures 5-8. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *f*. The vocal staves contain the lyrics "men shad" with hyphens indicating syllables across measures. The piano accompaniment staves show a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

piano accompaniment for the final measures. It consists of two staves: Right Hand and Left Hand. The right hand features a melodic line with a dynamic marking of *f* and a series of eighth notes. The left hand provides a rhythmic accompaniment with quarter notes. The key signature remains three sharps (F#, C#, G#).

The musical score is divided into three main sections. The first section, labeled 'I', consists of four staves. The top two staves are vocal parts with lyrics 'se. ow.' and a 'rit.' marking above them. The bottom two staves are piano accompaniment, with a 'rit.' marking above the first staff. The second section, labeled 'II', consists of four staves of piano accompaniment, with a 'rit.' marking above the first staff. The third section, at the bottom, consists of two staves of piano accompaniment, with a 'rit.' marking above the first staff. The piano part in the third section features a melodic line with a 'rit.' marking above it. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

Très calmé

*ppp*

Ahl

*ppp* comme un murmure lointain

(bouches fermées) Ahl Ahl

*ppp* comme un murmure lointain

(bouches fermées) Ahl Ahl

*ppp* comme un murmure lointain

(bouches fermées) Ahl Ahl

se.  
ow.

se.  
ow.

se.  
ow.

se.  
ow.

Très calmé

*pp*  
doux, soutenu

*m.g.* *pp* *m.d.* *m.g.*

E - cou - tel  
But lis - ten!

Tous Ahl *expressif*  
Tous Ahl *pp*  
Tous *expressif* Ahl *pp*  
Tous *expressif* Ahl *pp*  
Tous Ahl Ahl

*m.d.* *m.g.* *m.g.* *m.g.*

Soprano E - cou - tel Un grand sou - pir tra - ver - se le si -  
But lis - ten! There is a kind of sigh that breaks the

Alto

Tenor Ahl *pp*

*expressif* *m.g.* *m.g.*

(Solo)

calme et grave

*mf*

(Tenor)

len - ce,  
si - lence;

Et  
Il

vo - ci  
is thus

que le  
that the

*m.g.*

*rit.*

coeur du jour  
heart of day

s'est ar - rê - té.  
has come to rest.

*m.d.*

soutenu et grave

Tenor Solo  
*doux*

Baritone Solo

*ému*

E - cou - tel  
Just lis - ten!

E - cou - tel  
Just lis - ten!

**Soprano 1**  
*pp* *doux, lointain*  
(Bouches fermées) Ah!

**Soprano 2**  
*pp*  
(Bouches fermées) Ah!

**Alto**  
*pp*  
(Bouches fermées) Ah!

**Tenors**  
*pp* *doux, lointain*  
(Bouches fermées) Ah!

**Bass 1**  
*pp*  
(Bouches fermées) Ah!

**Bass 2**  
*pp*  
(Bouches fermées) Ah!

**Piano**  
*grave, ému* *clair*

The score is for a vocal ensemble and piano accompaniment. It features six vocal parts: Soprano 1, Soprano 2, Alto, Tenors, Bass 1, and Bass 2. The piano part is at the bottom. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts have lyrics "(Bouches fermées) Ah!". The piano part has dynamics *grave, ému* and *clair*. There are triplets in the vocal parts and piano accompaniment.

en s'effaçant

en s'effaçant

en s'effaçant

en s'effaçant

Ahl

en s'effaçant

Ahl

en s'effaçant

Ahl

p

pp

Compiègne, Mai 1913



