

# HUMILIS

6 Mélodies pour chant et piano  
sur des poèmes de Pierre-Jean Jouve (extraits des "Noces", 1928)

## I - Le ciel est translucide

Jean Langlais  
(1907 - 1991)

♩ = 63

*f*

Le ciel est trans - lu -

*Brillant*

Ped. \* Ped. *simile*

4

ci - - de Les

6

cœurs sont hauts Les

8  
monts ont des sour - ces, les

10  
à - - - - mes des dou -

12  
leurs.

14  
L'heure est ab - sen - te Les lu - *ff*

16

miè - res sont des pas - sa - ges

18

trans - pa - rents

20 *meno forte**mp*

Son ciel n'est pas lu -

22

ci - de Son

24

coeur n'est pas Pour

26

lui, les mon - ta - gnes n'ont point de sour - - -

29

ces son heu - re s'é - cou - - -

31

le é - ter - nel - le - - ment

33

*p*

sans lu - miè - - - re et

35 *rall.**pp*

sans ab - sen - ce de lu - miè - - -

38 *A tempo*

re.

*A tempo sans ralentir*

Ten.

Ped.

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## II - Je T'aime

Adagio ♩ = 50

Chant

Piano

*Soutenu*

*p* *mf*

*p* *mf*

Je T'ai - me il n'y a rien que

5

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

j'ai - me au - cun plai - sir. Il y a le Non que j'ai - me

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

9

*mf* *dim..... pp*

Et dans la dou - ceur ou pro - fon - deur Mais le Non n'est-ce pas le Tout

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

13 *p cresc.....* *f* *mf*

(fais une au-ro-re sur ces mots au-ssi av-eug-les que des mains) Car

17 *mf* *p* *dim.*

Tout é - tant et en de-hors de Tout n'é - tant plus rien. Le Rien d'a - bord est

21 *pp* *Lento* *pp* *ppp* *rall.*

à pour-sui - vre O j'ai - me.

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## III - J'étais empêché par ces bruits

Andante ♩=88

*mf*

J'é - tais em - pê - ché par ces bruits et ces

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *simile*

4

*più forte*

yeux Ces mou - v - e - ments des fa - ces

*più forte*

The musical score is written for voice and piano. The voice part is in 3/8 time, starting with a rest followed by the lyrics 'J'é - tais em - pê - ché par ces bruits et ces'. The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present in the piano part, alternating with asterisks. The score continues with a measure rest in the voice part, followed by the lyrics 'yeux Ces mou - v - e - ments des fa - ces'. The piano part continues with a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamic markings are 'mf' and 'più forte'.



7

*p*

m'of - fen - saient J'é - tais pu - é -

10

*mf*

ril J'ai fui,

13

*p* *poco più lento*

ce fut en vain Ter - rible É -

16

*mf* *p*

poux, on ne dé pla ce pas ton mag - né - tisme On ne t'é - chap - pe

19

*rall.* *pp*

pas, on ne te nom - me pas.

22

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## IV - Je pleure, je ne peux plus parler

Adagio  $\text{♩} = 42$

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) features a vocal line starting with a piano (*pp*) dynamic, moving to mezzo-forte (*mf*) by measure 3. The piano accompaniment includes triplets and is marked *pp* with the instruction *en dehors*. The second system (measures 4-6) shows the vocal line with dynamics *f* and *p*. The piano accompaniment has a *mf* dynamic and *en dehors* instruction. The third system (measures 7-9) features a vocal line with dynamics *mf*, *dim.*, and *cresc.*. The piano accompaniment starts with *mf* and includes triplets. Pedal markings (*Ped.*) are present throughout the piano part.

Je pleu-re je ne peux plus par-ler, j'ai peur  
de men-tir O tue-moi  
pour la mé-pri-sa-ble cé-ci-té Ce bruit de

*pp* *mf* *pp* *en dehors* *Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *simile* *f* *p* *mf* *en dehors* *p* *mf* *dim.* *cresc.*

10 *dim.* *sans presser* **A tempo** *f*

vie oc-cupant la poi - tri - ne Seig - neur, il

*mf* *dim.* *rall* ..... *pp* *en dehors*

13 **Lento** *pp*

faut mou - rir d'a - bord pour T'i - ma - gi - ner.

**Lento** *pp*

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## V - Mon amour

Andante  $\text{♩} = 50$

The musical score for 'Mon amour' is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 50 beats per minute. The piano part features a consistent eighth-note accompaniment in the bass clef. The first system is marked 'p' (piano) and includes a 'Ped.' (pedal) marking. The second system is marked 'mf' (mezzo-forte) and also includes a 'Ped.' marking. The third system includes a 'Ped.' marking. Each system concludes with an asterisk (\*).

14 4

*mf*

Mon a - mour est -

*Ped. simile*

5

il une in - fi - me Lu - eur per -

6

du - e de Ton A - mour

7

*f*

Es - - sen - - ce

*f*

Noi - - - - re, le

*p*

monde a dis - pa - ru

*mf*

*pp*

Tu sem - - bles dor -

*dim.*

*rall.*

mir sa - tis - fac - tion con - -

*a tempo*

*mf a tempo*

*p*

16 <sup>12</sup> *mf*

fu - - - - - se

13 *f*

Et je suis ar - ri - vé, suis - je o -

*cresc.*

14

bé - is - sant

*f*

15

*p* **Più Lento**

"A -

*p* **Più Lento**

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



16

, rall.

17

vec hu - mi - li - té" di -

*mf* *mf* *rall.*

17

*pp*

sait le po - ê - - te dé -

*pp*

18

ment.

*dim.*

19

rall. . . . .

*p* *ppp* *laissez vibrer*

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## VI - Ayant renoncé aux yeux

Largo ♩ = 50

The musical score is written for voice and piano. It begins with a treble clef staff showing a key signature of one flat and a 3/4 time signature. The piano accompaniment starts with a *Très lié* marking and a piano (*p*) dynamic. The piano part features a complex harmonic structure with many accidentals and a steady eighth-note accompaniment in the right hand. Pedal markings (*Ped.*) are present, with some marked with an asterisk (\*). A *simile* marking is also used. The score changes to a 2/4 time signature at measure 4. The vocal line enters at measure 4 with a piano (*p*) dynamic, marked with a triplet (*3*) and a *mf* dynamic. The lyrics are: "Ay - ant re-non - cé aux yeux, nuit". The piano accompaniment continues with a similar eighth-note accompaniment. At measure 7, the vocal line begins with a *dim.* marking, followed by a *p* dynamic. The lyrics are: "plus qu'ob - scu - re Aux". The piano accompaniment continues with the same accompaniment pattern.

9

*f* *ff*

mains ces vai - nes em - ploy - é - es du mon - de Au cœur ce

12

*f*

sang, Et à la bou - che

14

*cresc.* *fff*

cou - pu - re sai - gnan - te de la beau - té

16

*fff* *dim.* *mf*

Et aux mots qui n'ont plus la ma - gi - e

18 *p*

ni l'é - ter - ni - té.

21 *Più Lento* *mf*

L'ar-bre se sauve en lais-

*Più Lento* *ppp*

*Ped.*

24 *dim.....* *p* *pp*

sant tom - ber ses feuil - les.

*pppp* *ppp*

\* *Ped.*