

La Procession nocturne



Au ciel pendent, lourds et sombres, les nuages qui déjà semblent s'abaisser sur la forêt comme pour y regarder. La nuit est épaisse, mais l'haleine inquiète du printemps souffle avec douceur dans les bois un chaud et vivant murmure.... Faust est condamné à voyager dans les ténèbres; son morne désespoir le rend insensible aux merveilleuses émotions des voix printanières. Il laisse son cheval noir suivre en liberté, d'un pas lent, le chemin qui longe la forêt pleine de fraîcheur.... Plus le sentier s'enfonce dans le bois, plus le calme est profond....

Quelle est cette clarté qui illumine là-bas la forêt, empourprant le feuillage et le ciel de sa flamme? D'où viennent les sons suaves de ces airs religieux qui semblent faits pour consoler toutes les douleurs terrestres?... Faust arrête son cheval, et dans son étonnement, il attend que cette apparence de clarté, cette mélodie, s'effacent de son regard et de son oreille comme l'illusion d'un songe. Mais non, c'est une procession solennelle qui se dirige de son côté.... Une troupe d'enfants portant des torches deux par deux s'avance: c'est la fête nocturne de la Saint-Jean. Puis viennent, leurs mains débiles chargées de couronnes, des vierges aux voiles monastiques.... Après elles, s'avancent, portant des croix, les vieux religieux aux frocs sombres, en rangs serrés; leur tête s'incline, leur barbe et leur chevelure blanchissent du givre matinal de l'éternité.... Ecoutez comme la voix grêle des enfants présage la vie et se mêle au profond pressentiment de la mort dans la voix des vieillards.... De sa retraite d'obscur feuillage, d'où son regard suit les croyants, Faust envie avec amertume leur bonheur. Ils achèvent de défiler devant lui; avec le dernier son du chant, qui, de plus en plus lointain, s'affaiblit et finit par s'éteindre, avec le dernier éclat du dernier flambeau, la forêt s'éclaire encore d'une lueur magique qui glisse en tremblotant à travers les feuilles.

Faust reste seul, debout dans les ténèbres, il saisit avec énergie et brusquerie son fidèle cheval, et, le visage entièrement caché dans la crinière de l'animal, il y pleure de brûlantes larmes, les plus amères qu'il ait encore versées.

(Nicolas Lenau; - "Faust")

(Traduction V. Descreaux.)

LA PROCESSION NOCTURNE

POÈME SYMPHONIQUE

d'après NICOLAS LENAU



HENRI RABAUD

Op. 6

And^e tranquillo

1^{re} et 2^e FLÛTES

3^e FLÛTE

2 HAUTBOIS

2 CLARINETTES en Sib

2 BASSONS

1^{er} et 2^e CORNS en Fa
(chromatiques)

3^e et 4^e CORNS en Fa

2 TROMPETTES en Fa
(chromatiques)

1^{er} et 2^e TROMBONES

3^e TROMBONE et TUBA

TIMBALES en Mib, Sol

GROSSE CAISSE
avec des baguettes de Timb.

HARPE

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

1^o Solo

2^o Solo

ppp

pp

(avec sourdines)

re Cl.
G.C.

pp
pp
pp
pp
pp

Detailed description: This musical score is for two instruments: re Cl. (clarinet) and G.C. (guitar). The re Cl. part is in the upper system, starting with a whole note chord and a half note. The G.C. part is in the lower system, featuring a complex rhythmic pattern of eighth and sixteenth notes. The score is divided into four measures. Dynamics include *pp* and *ppp*. The key signature has two flats, and the time signature is 4/4.

larpe

1

pp
pppp
sempre pp
dolciss.
pp
pp
pp

Detailed description: This musical score is for the larpe instrument. It begins with a circled number '1' above the first measure. The score is divided into four measures. The first measure is mostly rests. The second measure has a *pp* dynamic. The third measure has a *pppp* dynamic. The fourth measure has a *dolciss.* dynamic. The score is divided into four measures. Dynamics include *pp*, *pppp*, *sempre pp*, *dolciss.*, and *pp*. The key signature has two flats, and the time signature is 4/4.

1^{er} Hb
1^{er} et 2^e Cors
Harpe
Div.
Unis.
pp dolceiss.
pp
ppp
ppp
ppp

1^{er} Hb
Cl.
2^e Cor
Harpe
sempre pp
espress. dolceiss.
ppp
sempre pp
sempre pp

poco allarg.

A tempo

1^{re} et 2^e Fl. *pp dolce*

Cl.

4^{or} Bon *p*

1^{er} et 2^e Cors

mf *poco allarg.* *A tempo* *pp*

pp *p* *pp*

ten. *ten.* *p* *pp*

⑤ Molto tranquillo

1^{re} et 2^e Fl. *p*

Cl. *p*

4^{or} Bon *pp*

1^{er} et 2^e Cors *p* *dolciss.*

Harpe *pp* (étouffez le son)

un 4^{or} Violon Solo *Molto tranquillo* (avec sourdine) *pp dolciss.*

les autres 1^{ers} Violons *pp*

(avec sourdines) *pp*

pp

2^e Cor

la moitié des 1^{ers} vons
 la moitié des 2^{ds} vons
 la moitié des Altos

express.

TUTTI
 pp
 TUTTI
 pp
 pp
 pizz.
 pp

1^{re} Cl.

Harpe

Poco più lento
 10

ppp (étouffez) (étouffez) (étouffez) ppp

Poco più lento

ppp TUTTI pppp
 ppp pppp
 ppp pppp
 ppp pppp
 ppp arco pppp

1re Fl. *sempre pp*

2^e Cl. *sempre pp*

3^e Bon *sempre pp*

Timb. *tr*

pizz. (*sans sourdines*)

pizz. (*sans sourdines*)

Div. pizz. (*sans sourdines*)

10

Fl. *sempre pp*

Cl. *pp*

Bons *pp*

Timb. *tr*

(*sans sourdines*)

la moitié des velles *pizz.*

la moitié des C.B. *ppp*

ppp

7

Fl. *à 2*

H^b

Cl.

Bons ¹⁰

1^{er} et 2^e Cors

Timb.

pp

pp

Fl. *à 2*

H^b

Cl.

Bons

Cors

1^{er} Tromb. et Tuba

Timb.

p poco a poco cresc.

p poco a poco cresc.

¹⁰ *p poco a poco cresc.*

pp

pp

(Changez Sol en Sib)

TUTTI

TUTTI *poco a poco cresc.*

poco a poco cresc.

Fl.

Hb

Cl.

Bons

Cors

1^{er} et 2^e Tromb.

3^e Tromb. Tuba

poco a poco cresc.

p

poco a poco cresc.

poco a poco cresc.

p

poco a poco cresc.

à 2

1''

Fl

Hb

Cl

Bsns

Cors

Tromp.

1st et 2^e Tromb.

3^e Tromb.

Tuba

à 2

f

sfz

40

⑧

Fl. *sempre f* à 2

Hb *sempre f* à 2

Cl. *sempre f* à 2

Bons *sempre f* à 2

Cors *sempre f* à 2

Tromp. *sempre f* 1^o

1^{er} et 2^e Tromb. *sempre f* 1^o

3^e Tromb. *sempre f* 2^o

Tuba *sempre f* 2^o

⑧

Fl. *poco a poco dim.*

Hb. *poco a poco dim.*

Cl. *poco a poco dim.*

Bons *mf*

Tromp. *poco a poco dim.* *dim.* *p* *pp*

Tromb. *pp* *sempre dim.* *pp*

Tuba *poco a poco dim.*

poco a poco dim.

poco a poco dim.

Fl. *mf* *p*

H^b *mf* *p*

Cl. *mf* *p*

Bons *mf* *p* *morendo*

Cors *p* *pp*

1^o Tromp. *pp*

2^o Tromb. *pp*

p *sempre dim.*

p *sempre dim.*

Detailed description: This system contains the first four measures of the score. It features ten staves: Flute (Fl.), Horn (H^b), Clarinet (Cl.), Bassoon (Bons), Cor Anglais (Cors), First Trumpet (1^o Tromp.), Second Trumpet (2^o Tromb.), and two Bass staves. The Flute, Horn, Clarinet, and Bassoon parts begin with a melodic line marked *mf*. The Bassoon part has a *morendo* instruction. The Cor Anglais part has a *p* dynamic. The Trumpet parts are marked *pp*. The two Bass staves play a rhythmic accompaniment marked *p* with a *sempre dim.* instruction.

Fl. *pp* *sempre più pp*

H^b *pp* *sempre più pp*

Cl. *pp* *sempre più pp* *morendo* *ppp*

pizz. *pp* *sempre più pp*

pp *sempre più pp*

pp *sempre più pp*

Detailed description: This system contains the next four measures. The Flute, Horn, and Clarinet parts continue their melodic lines, now marked *pp* and *sempre più pp*. The Clarinet part includes a *morendo* instruction and ends with a *ppp* dynamic. The Bassoon part is marked *pizz.* and *pp*. The two Bass staves continue their accompaniment, marked *pp* and *sempre più pp*.

Fl.

Bon.

ppp possibile

morendo

morendo

ppp

Div.

Unis

ppp

la moitié

la moitié

Cl.

pp possibile

morendo

TUTTI

ppp

pppp

Molto più lento

Fl.

H^b

Cl.

Bons

Cors

Tromp.

1^{er} et 2^e Tromb.

3^e Tromb. Tuba

Timb.

G. C.

Molto più lento

arco

TUTTI arco

à 2 revenez au 1^{er} mouvt -

Fl.

H^o

Cl.

B^{on}

Cors

Tromp.

1^{er} et 2^e
Tromb.

3^e Tromb.
Tuba

Div. revenez au 1^{er} mouvt

Unis.

pp cresc. f p

pp cresc. f p

pp cresc. f p

pp sempre cresc. f len. p

pp sempre cresc. f len. p

pp sempre cresc. f p

pp sempre cresc. f p

pp p poco cresc. mf p poco p

p cresc. p espres.

pp cresc. f p espres.

pp cresc. f p espres.

pp cresc. f p espres.

pp cresc. f p

⑨ 1^o Tempo (tranquillo)

Fl.

Fl^o

Cl.

Bass

Cors

Tromb.

Timb.

This section of the score includes parts for Flute (Fl.), Flute in C (Fl^o), Clarinet (Cl.), Bassoon (Bass), Horns (Corns), Trumpets (Tromb.), and Timpani (Timb.). The woodwinds and bassoon play rapid sixteenth-note passages, often with slurs and accents. The bassoon part includes the instruction "à 2 un poco marc." and "à 2". The horns play sustained notes with slurs. The timpani part includes the instruction "changez Si^b en E^a b". The dynamic marking *p* is used throughout.

⑨ 1^o Tempo (tranquillo)

This section of the score shows the string parts (Violins I, Violins II, Violas, Cellos, and Double Basses). The strings play a melodic line with slurs and accents, moving in parallel motion. The dynamic marking *p* is used.

p un poco marc.

Fl.

Hr.

Cl.

Obs.

Corn.

Trum.

The musical score is arranged in a system of staves. The top five staves are for woodwinds: Flute (Fl.), Horn (Hr.), Clarinet (Cl.), Oboe (Obs.), and Cornet (Corn.). The bottom three staves are for brass: Trumpet (Trum.) and Trombone (Trum.). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The woodwind parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The brass parts are more melodic, with long notes and some slurs. Dynamic markings include *poco cresc.* and *cresc.*. There are also some performance instructions like *à 2* for the Oboe part. The score is divided into three measures by vertical bar lines.

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

Hb *mf* *dim.* *p*

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

Bons *mf* *dim.* *p*

Cors *mf* *dim.* *p*

Tromb. *poco cresc.* *3^a* *poco cresc.*

mf *largamente* *dim.* *p* *cresc. poco a poco*

mf *largamente* *dim.* *p* *cresc. poco a poco*

mf *largamente* *dim.* *p* *cresc. poco a poco*

mf *largamente* *dim.* *p* *espress. cresc.*

mf *dim.* *p*

10

10

Fl. *cresc. poco a poco*

Hb *cresc. poco a poco*

Cl. *mf* *espress.* *cresc.*

Bons *cresc.*

Cors *cresc.*

Trump. *molto cresc.*

Tuba *p*

Div. *cresc.* Unis

Fl. *f*

Hb. *f*

Cl. *f*

Bons *f*

Cors *ff*

Tromp. *f*

Tr et 2^e Tromb. *f*

3^e Tromb. Tuba *f*

Timb. *f*

Iarpo *ff*

ff molto sostenuto

ff molto sostenuto

ff molto sostenuto

ff molto sostenuto

ff

Fl.

ob.

Cl.

cons.

ors

omp.

et 2^a
omb.

Tromb.
uba

imb.

arco

This page of a musical score, numbered 25, contains a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (ob.), Clarinet (Cl.), and Contrabassoon (cons.). The brass section consists of Horns (ors), Trombones (omp.), Trumpets (et 2^a omb.), Trombones (Tromb. uba), and Basses (imb.). The string section (arco) includes Violins, Violas, Cellos, and Double Basses. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support with sustained notes and chords. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

Fl.
H^b
Cl.
B^{as}
C^{ors}
T^{romp.}
T^{roub.}

à 2
3^o

sempre f

This page contains a musical score for a full orchestra. The instruments listed on the left are Flute (Fl.), Horn (H^b), Clarinet (Cl.), Bassoon (B^{as}), Trumpet (T^{romp.}), Trombone (T^{roub.}), and strings. The score is divided into three measures. The Flute, Horn, Clarinet, and Bassoon parts feature complex rhythmic patterns, often with slurs. The Trumpet and Trombone parts have simpler, more sustained lines. The strings play a steady accompaniment. The dynamic marking *sempre f* (always forte) is present in the right-hand column of each measure. Performance markings include 'à 2' for the Bassoon and '3^o' for the Trombone. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4.

This page of a musical score, numbered 28, features a variety of instruments. The woodwind section includes Flute I (Fl.), Clarinet I (Cl.), Bassoon (Bons), and Cor Anglais (Cors). The brass section consists of Trumpets (Tromp.), Trombones (1st and 3rd Tromb.), Tuba, and Timpani (Timb.). The percussion section includes Harp and Piano. The score is written in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *ff*, *dim.*, *p*, *pp*, *f*, *ff*, *sostenuto*, *Un 1er violon solo*, *d.lce*, and *l'espress.*. The piano part features a prominent *ff sostenuto* texture. The woodwinds and brass parts have melodic lines with dynamic changes and some articulation marks like *à 2* and *ten.*. The timpani part has a simple rhythmic pattern. The harp part has a melodic line that appears in the later measures of the page.

