

Ernest Chausson: Transcribing Needed Works for Voice, Oboe and Piano
in the Late Romantic Period

By

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 Allison Kelley
 Doctor of Musical Arts: Oboe Performance

ABSTRACT

The Doctoral Performance and Research submitted by Allison Kelley, under the direction of Marc Vallon at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree Doctor of Musical Arts consists of the following:

I. Written Project:

“Ernest Chausson: Transcribing Needed Works for Voice, Oboe and Piano in the Late Romantic Period”

This project includes transcriptions of Ernest Chausson’s *Printemps Triste*, *Sérenade*, *L’Aveu*, and *La Caravane* as well as an essay describing the research process and findings concerning the lack of oboe repertoire in the 19th century. Text, translations and program notes for the chosen pieces along with a video recording of a performance of the transcriptions have been provided.

II. Chamber Recital, 11/17/2013, Morphy Hall

Oboe Trio in B-Flat Major – Josef Triebensee
 Summer Music for Wind Quintet, Op. 31 – Samuel Barber
 Trio for Oboe, Bassoon and Piano, Op. 43 – Francis Poulenc
 Oboe Quartet in F Major, K. 370 – W. A. Mozart

III. Solo Recital, 4/27/2014, Capitol Lakes

Sonata in G Minor – C.P. E. Bach
 Mit Schwarzem Bogen – Michael Denhoff
 Concertino – Nikos Skalkottas
 Nocturne No. 2, Op. 50 – Robert N. C. Bochsa
 Ricordo Di Napoli – Antonio Pasculli

IV. Chamber Recital, 10/11/2015, Morphy Hall

Quintet in D Major Op.11/6 – J. C. Bach
 Phantasy Quartet Op.2 – Benjamin Britten
 Quintet in E-flat Major KV 452 – W. A. Mozart

V. Lecture Recital, Oboe Within Vocal Chamber Music, 12/7/2014, Morphy Hall

Suite Liturgique – André Jolivet
 Abeja Blanca – Dan Welcher

VI. Solo Recital, 10/4/2015, Capitol Lakes

Fantasy No. 8 in E Minor – Georg Philipp Telemann
 Adagio and Allegro, Op. 70 – Robert Schumann
 Folk Cadenza No. 5 – Minas Alexiadis
 Sonata for Oboe and Piano – Francis Poulenc
 Morceau de Salon, Op. 228 – Jan Kalivoda

Ernest Chausson: Transcribing Needed Works for Voice, Oboe and Piano in the Late Romantic Period

Prior to the advent of the modern oboe at the end of the nineteenth century, the majority of music for voice, oboe and piano was from the 18th century or earlier. Aside from a handful of pieces written between 1800-1900, which are unperformed and lacking in quality, there are no representatives of the romantic oboe with voice and piano. This doctoral project aims to fill in the gap of repertoire of the romantic period by providing four pieces by Ernest Chausson, originally for voice and piano, transcribed to include the oboe. I have researched the causes of this lack of repertoire for the romantic oboe, as well as the lack of works for oboe with voice in this period. I have specified what few examples are in existence of the romantic ensemble of voice, oboe and piano. I have also outlined details concerning the transcribing process itself and have included issues that have occurred and how they have been resolved. Ernest Chausson's works have provided suitable material for a voice, oboe and piano ensemble and have made it possible for this addition to the oboe's romantic repertoire.

As I studied voice during the process of my doctoral degree, I was exposed to a considerable amount of solo vocal material written in the romantic period. I began to notice additional melody lines in the piano during interludes where the voice part was resting and began to wonder if this could be an opportunity to create a trio setting. I then attended a concert where Marc Vallon and Elizabeth Hagedorn performed a piece by Chabrier that was for bassoon, voice and piano. This is the first time I had heard of such an arrangement and as I began my research I realized that this combination was even rarer than the already scarce ensemble of oboe, voice and piano. It was a stunning presentation and convinced me to begin my own project. I have always enjoyed small ensemble playing and had already noticed the shortage of repertoire for voice,

oboe and piano from 1800-1900. My goal is to contribute to available repertoire of this particular ensemble, and to aid in filling the gap of music from the romantic period for the oboe.

This ensemble was simply not in existence in the 19th century, and apparently it was not a combination that was even considered by composers of the time. It was more common to find the oboe playing alongside other instruments, such as in a wind quintet. Of Schubert's songs for solo voice and piano, numbering over six hundred, only two were written for voice, piano and a wind instrument. "Auf dem Strom" was written for voice, horn and piano and "Der Hirt auf dem Felsen" was written for voice, clarinet and piano. Later on in the romantic period, Debussy, Fauré and Duparc wrote prodigiously for voice and piano, yet none of them considered adding a wind instrument to the ensemble. The oboe in particular was generally avoided in the 19th century because of the challenges associated with the instrument in small ensemble.

In the early 18th century, when small ensemble pieces were first written out for oboe with voice, the oboe was equated to having a similar level of volume in relation to the voice. Even so, "hautboys were regularly muted by putting a piece of cloth, paper, damp sponge, cotton wool or wood in the bell."¹ The modern day oboe is considerably more brilliant in tone and blends less easily with vocalists than the hautboy. Another issue which contributed to the lack of repertoire in the 19th century was the tuning compromises inherent to the hautboy. Evenness of tone had become an important part of the Romantic musical aesthetic and composers of the time gravitated towards instruments that had this stability. The hautboy, at times, would have a different timbre depending on the note that was played making it extremely difficult for the

¹Page, Janet K., et al. (n.d.) Oboe. Retrieved from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40450>

singer to be grounded in the music. Today, the modern oboe is better equipped to compensate for changes in tone from note to note.

The earliest solo use of the hautboy was in the 1690s, when Agostino Steffani, Johann Kuser and Reinhard Keiser began writing obligatos for the instrument in opera. Shortly after, the period 1700-30 contained the greatest quantity as well as some of the most profound and varied solo music of any period in the hautboy's history. It was rich in solo sonatas and suites with basso continuo, concertos, and obligato solos for oboe with voice. Italian composers did not feature the obligato hautboy in vocal scores as much as Handel or J. S. Bach. Bach made constant use of the oboe with a vocalist in small chamber groups, using the oboe as an obligato voice. In this case, this meant that the oboe played a similar yet complimentary line to the voice that would echo and improve upon the initial melody. Unfortunately, France produced almost no concertos or vocal works with solo hautboy and by 1750, solo genres such as sonatas and obligatos with voice were used less frequently.

The Classical oboe replaced the hautboy in the 1770s. The exterior of the instrument changed as it came to be built with a smaller bore, thinner walls and diminutive tone holes. The oboes of this period were built for virtuosic pieces, to be agile rather than focusing on fullness and depth of tone. From the 1780s additional keys began to appear on the oboe. For over a century, the oboe had only relied on two keys and although the technology for adding key work was available, it was rarely implemented. Many adjustments were made to the oboe for the next hundred years, and it wasn't until 1881 that the oboe used today was officially taken as the instrument of the Paris Conservatoire. It was created by Frédéric Triebert, a well-established French oboe maker at the time, and became the international standard. However, in the 19th century, the oboe did not become prevalent as an amateur instrument because of the difficulties

associated with reeds and the patience required to produce an acceptable tone quality. “In the 20th century the oboe re-emerged as a solo instrument, stimulating composers to write concertos, solos and ensemble chamber music for it. This development was largely inspired by the playing of a number of fine oboists.”¹

In my research I wished to inspect if there were any already existing pieces available for the ensemble of wind instrument, voice, and piano, and found only one piece with a publishing date between 1804 and 1884 written by Eduoard Lalo, a French composer. He wrote his Op. 31, *Chant Breton* for voice, oboe or flute, and piano in 1884. Upon further inspection, I found that the piece could be substituted with flute, a much more prevalent combination of the romantic period. Another important note is that, when looking at the score, the oboe (or flute) only plays when the vocalist is resting, eliminating concerns about sound balance. Two pieces which preceded *Chant Breton* were written by German composers. Johann Hiller’s *Die Muse* is the last written work from the previous music period. Though a publication date is unavailable, Hiller lived from 1728-1804. The piece is written much like Bach’s works, with the oboe used as an obbligato instrument. The oboe plays nearly every time the vocalist is singing and either plays the line with the vocalist or improvises upon it. Another composer, Joseph Heinrich Wassermann, who lived from 1791-1838, also wrote a piece for voice, oboe and piano. *Des Wanderers Nachtlid* is similar to *Chant Breton*, with the oboe only playing when the vocalist is resting. This is an interesting discovery for me, demonstrating that what was written in the romantic period was a very different style from that of Baroque or Classical chamber playing with voice, oboe and piano.

Since there were virtually no pieces originally for voice, oboe, and piano in the romantic period, I searched the International Music Score Library Project (IMSLP) database and began

previewing scores of voice and piano works from hundreds of composers who wrote between 1800 and 1900. Many of the early romantic works were not suited for adding a third musician. In Mendelssohn's Op. 57, No. 2, the piano line would often duplicate the singer's line and the left hand would provide the chords for the measure. This left no room for a line to be removed and given to another instrument. This writing style was very common for the time and can be found in many other pieces. In the same opus, No. 3, another common issue was for the piano to continuously play block chords in a sixteenth note rhythm. It would not benefit a wind instrument to play this line nor would it add much to the piece. Another common problem with other pieces, such as Grieg's *Was soll ich sagen?* Op. 2, No. 4, was that the piano part was simply too sparse to add or subtract anything from the existing parts. I began to look into later romantic works, and the accompanying counter melody line began to appear more frequently.

In considering this project, I had found one or two suitable pieces by Debussy and Fauré, but I wished to make a collection of several pieces by the same composer. Ernest Chausson was a French composer who wrote over forty *mélodies* for voice and piano in the late 19th century. I sang Chausson's piece *Le Colibri* for my voice recital and, as I prepared it for performance, I realized that the piece contained material that was close to what I was looking for in terms of melodic lines that would suit another instrument. This inspired me to look into more of his works. I was able to find four pieces by Chausson that had the heavily set piano line for which I had been searching. In *Printemps Triste*, *L'Aveu*, *Sérénade*, and *La Caravane*, the piano had a separately stemmed part for a possible third voice. The range was also well suited to the oboe, in that it rarely fell below low B3 and it only went as high as G7. These lines are in longer note values with a sweeping melody which was already dominant in the piano part. A major reason that I chose these pieces is that, by looking at the score alone, these musical lines looked like

traditional oboe melodies that I had played in the past. Upon further work, it became clear that Chausson's composing style was surprisingly idiomatic for the oboe. By giving these lines to a separate instrument, a new dimension of the piece can be heard. With the oboe, the additional line is brought out enough to be appreciated without overwhelming the main line of the voice. My aim has been to keep the music as close to the originals as possible.

Working with singers in a smaller setting has been extremely beneficial to my growth as an oboist and I believe that others would benefit from this experience as well. Instrumentalists are often told to 'sing' phrases or to play as if they are singing through their instrument. This has always been a helpful idea for me, but it is amplified when I am able to work with and hear a singer that has a similar line to me. This experience has aided me greatly in the transcribing process. The oboe has fit naturally into the already written piano part in each piece, and has created an organic dialogue between the oboe and voice where I am able to play both with the singer and alone as a soloist. Today's oboe does have a piercing timbre and I have had to make a conscience effort balance with the vocalist. I have tried to closely match the breathing pattern of the vocalist when possible, so that our phrases are similar. Sometimes, for proper balance, I have moved the oboe up an octave for emphasis and ease of playing. The oboe is naturally a soprano instrument and is able to 'sing' more in the upper register. In *La Caravane*, I made this change in measures 60 to 69. In other instances, it created a more interesting color to change the ensemble back and forth from having all three musicians active to sometimes returning to just piano with the singer alone. It has also been helpful in terms of stamina for the oboist.

Printemps Triste, L'Aveu, Sérénade, and La Caravane are perfectly suited to the transcription of voice, oboe and piano. The reason that this ensemble was not previously used is simply that the ensemble of oboe, voice and piano was not often considered and the oboe had

only just started rising as a stable solo instrument at the end of Chausson's composing time. Now that the modern oboe is able blend more easily with others, it is only a matter of finding the right material for this type of setting. The performance of the pieces was successful, and was able to sound natural, as though it had been written for oboe from the beginning. It is my intention that these works will be performed and hopefully inspire further work on transcriptions as well as lead to continued ensemble work between vocalists and oboists.

Program Notes for Transcriptions of Ernest Chausson

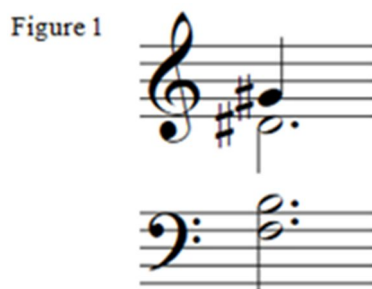
Each of the chosen pieces was written in Chausson's first period of *mélodie* composition, before the year 1888. Chausson's personal style omitted much of the traditional classical form, but did not bring heightened emotional demand in the manner of Debussy or Fauré. Nor did he share these composers' continual wish to be exceedingly original.

“There is a turbulence and vagueness in Chausson's scores, and incompleteness that serves both to obfuscate his deep lyricism and to permit the listener at all times the gratifying intercalation of his personal emotions. And in the mild agitation that accompanies in definitiveness, there is a continuous upward movement, an aspiration towards an ideal which, by definition, never becoming an achievement, infuses into the composition as a whole a soft feeling of resignation. The idiom ... of Chausson is “expressed in minor tonalities enriched by dissonances”.²

The most interesting thing to note in these pieces is that they are heavily influenced by Wagnerism. Each transcribed piece either has a reference to Tristan or Parsifal making Wagner's influence on Chausson abundantly clear. Chausson was one of many composers at the time who struggled with differentiating themselves from Wagner, in good company with d'Indy, Chabrier, and Debussy. The harmony of Tristan is too distinctive to be ignored and appeared often in other composers' works after the premier of *Tristan und Isolde*. The chord in the second measure of the Tristan Prelude is the most frequently encountered and obvious harmonic reference to Wagner in Chausson's music. The Tristan Chord, shown in Figure 1, is “made up of

² Barricelli, Jean Pierre, and Leo Weinstein (1955). *Ernest Chausson; the Composer's Life and Works*. Norman: University of Oklahoma. p. 114

a minor 3rd, a diminished 5th and a minor 7th, reckoned upward from the lowest note; a generic term sometimes used for this chord is half-diminished seventh chord.” The Tristan chord is much debated, “for although it can be explained in ordinary functional harmony as an augmented (French) 6th (f–b–d♯–a′) with the g♯′ as a long appoggiatura to the a′, or alternatively as an added 6th chord in first inversion with chromatic alterations (e.g. d–f–a + b, inverted to f–a–b–d′ with lowered 3rd and raised 6th = f–a ♭ –b–d♯′), it seems to have its own harmonic significance in this work and later operas of Wagner (especially Parsifal).”³ Chausson clearly favored this chord, using it in the majority of his mélodies in twenty-seven of thirty-two published songs. This is surprising, especially in consideration of Chausson’s own awareness of Wagner’s influence on him. There are letters written about his concern with sounding too Wagnerian. Despite this, Chausson apparently did not realize that the sound of the Tristan Chord is one of the most recognizable characteristics of Wagner’s style. It should be noted that the harmonic context of the chord is its most notable feature, making the chord more or less obvious depending on its use within the piece.⁴ Figure 2 shows examples of the Tristan Chord found in *Printemps Triste*. The chords are placed in measures 5, 7, and 9 on the third beat. Originally, the full chord was placed in the piano part. With my transcriptions, the oboe plays the top most part of the chord in each instance.



³ Kurth, E., et al (n.d.) Tristan Chord. Retrieved from <http://www.oxfordmusiconline.com.ezproxy.library.wisc.edu/subscriber/article/grove/music/28398>

⁴ Grover, Ralph Scott (1980) . Ernest Chausson, the Man and His Music. London: Athlone. p. 77-80

Figure 2 Chausson; Printemps Triste, mm. 5-9

The image displays a musical score for the first system (measures 5-9) of Chausson's 'Printemps Triste'. It features two staves: Oboe and Piano. The Oboe part is written in a single line with a treble clef and a key signature of two flats (B-flat and E-flat). The Piano part is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The key signature is consistent with the Oboe part. The score includes dynamic markings such as *p* (piano) and *f* (forte). The music is characterized by a slow, melancholic mood, with the Oboe playing a simple, expressive melody and the Piano providing a complex, rhythmic accompaniment. The score is divided into three systems, with measure numbers 7 and 9 indicated at the beginning of the second and third systems, respectively.

Printemps Triste (1883) is a poem by Maurice Bouchor who was Chausson's direct contemporary, though he was much less successful as a poet than Chausson was as a composer. They were good friends and Chausson set several of Bouchor's poems. It is interesting to know that Bouchor spoke openly of his great dislike of Wagner and, at one point, went on to say to

Chausson, “your chromaticism fills me with horror”.⁵ This piece was Chausson’s most expanded effort in *mélodie* at the time. It is continuously written to sound grief-stricken, even in the middle consoling section of the poetry. Since Schubert’s compositions, others have used this part of a poem, where the narrator remembers their lost love in a lighter mood and in most cases, to switch to a major key. Chausson has chosen to remain in a minor key and to become more frenzied at the end for musical variety.⁶ The version of *Printemps Triste* used for this transcription is the E. Baudoux edition of Op.8 published in 1897.

Sérénade (1887) is the second *mélodie* of Chausson’s Op. 13. It is set to a poem by the Parnassian poet Jean Lahor under the pen-name of Henri Cazalis. *Sérénade* is a combination of two elements that seem to clash against one another. The accompaniment contains abrupt, unprepared modulations and several instances of the Tristan Chord, combined with an indisputable modality in both the vocal line and the accompaniment. It is also worth mentioning the constant eight-note motion, which is constantly present, producing a soothing and flowing character. The consistent use of appoggiaturas on the first half of several of the second beats in the right-hand part is another distinctive pattern which contributes greatly to the expressive qualities of the song. *Sérénade* becomes more satisfying with each hearing on account of these elements that combine so harmoniously.

L’Aveu (1887) is set to a poem by Villiers de l’Isle-Adam and dedicated to Chausson’s close friend Paul Poujaud. Regardless of lengthy sections and endings in major mode, this song sounds somber from beginning to end. When the piece begins, one is immediately aware of a heavy, chromatic texture, not as consistent as that of *Printemps Triste* but with similar references

⁵ Grover p. 82-83

⁶ Meister, Barbara (1980). *Nineteenth-Century French Song*. Bloomington: IUP.p. 100

to Wagner. There are two Wagnerian passages in *L'Aveu*, both of which begin with the Tristan Chord. The first one occurs in measures 7-9 with a strong reference to the Tristan Prelude. The second passage, although less direct, is reminiscent of the third act transformation scene in Parsifal – when the temple grounds gradually change to the interior of the Grail Temple. The pieces from Op. 13 and 14 have been transcribed from the Hamelle editions which were published circa 1890.

La Caravane (1887), Op. 14, though it is no longer than some of Chausson's other mélodies, is assigned its own opus number. Chausson also arranged *La Caravane* for voice and orchestra. The Wagnerian references in *La Caravane* refer to two instrumental sections in Parsifal which act as a transition for characters in the opera moving from one scene to another. In these sections of Parsifal, the music is subtly changed from a diatonic to a chromatic texture. This same chromaticism is found in *La Caravane* and, based on the text, it is likely that this was done with purpose. Both Chausson's mélodie and the chromatic passages in these sections of Parsifal are concerned with suffering. *La Caravane* is about traveling through the desert "of the world" and how those who journey have little hope. The first reference found in the first few measure of *La Caravane* is inspired by the second transformation scene in Parsifal. In Figure 2, where a passage of Parsifal is shown against the similar passage of the transcription, it can be seen that Chausson has employed a triplet figure on the fourth beat of the measure just as Wagner has in his work. Other passages in *La Caravane* are not as direct, but the recurrent use of the triplet figure, along with the kind of chromaticism displayed in Figure 3, creates an unremitting Wagnerian sound for two thirds of the piece.

Figure 3 Wagner; Parsifal, 3, p. 255, mm. 19-21

Piano

The musical score for Wagner's Parsifal, measures 19-21, is written for Piano. It is in 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many accidentals and a triplet of eighth notes in the second measure. The bass staff contains a simpler line of quarter notes. A forte (*ff*) dynamic marking is present in the third measure. The piece concludes with a triplet of eighth notes in the final measure.

Oboe

Chausson; La Caravane, mm. 2-4

The musical score for Chausson's La Caravane, measures 2-4, is written for Oboe and Piano. It is in 4/4 time. The Oboe part is on a single staff with a treble clef, featuring a melodic line with triplets and slurs. The Piano part is on two staves (treble and bass clefs) and provides harmonic support with chords and single notes. The piece concludes with a final chord in the Piano part.

Printemps triste [prɛ̃.tã trist] (Sad spring)Text by *Maurice Bouchor* (1855-1929)Set by *Ernest Amédée Chausson* (1855-1899), op. 8, # 3

Nos	sentiers	aimés	s'en	vont	refleurir
[no	sã.tje.	ze.me	sã	võ	rø.fløe.rir]
Our	paths	beloved	are	to	bloom-again

Et	mon	cœur	brisé	ne	peut	pas	renaître.
[e	mõ	køer	bri.ze	nø	pøe	pø	rø.nø.trø]
and	my	heart	broken	not	can	ever	be-revived.

Aussi	chaque	soir	me	voit	accourir
[o.si	ʃa.kø	swar	mø	vwa.	ta.ku.ri.]
Therefore	each	evening	me	finds	hurrying-to

Et	longuement	pleurer	sous	ta	fenêtre.
[re	lø.gø.mã	pløe.re	su	ta	fø.nø.trø]
and	for-a-longtime	weeping	under	your	window.

Ta	fenêtre	vide	où	ne	brille	plus
[ta	fø.nø.trø	vi.	du	nø	bri.jø	ply]
Your	window	empty	where	not	shines	anymore

Ta	tête	charmante	 et	ton	doux	sourire;
[ta	tø.tø	ʃar.mã.tø	e	tõ	du	su.ri.rø]
your	head	lovely	and	you	sweet	smile;

Et	comme	je	pense	à	nos	jours	perdus,
[e	kø.mø	ʒø	pã.	sa	no	ʒur	pø.r.dy]
and	how-much	I	think	on	our	days	lost

Je	me	lamente,	 et	je	ne	sais	que	dire.
[ʒø	mø	la.mã.tø	e	ʒø	nø	sø	kø	di.rø]
I	myself	lament,	and	I	not	know	what	to-say.

(*I morn,*)

Et	toujours	les	fleurs,	 et	toujours	le	ciel,
[e	tu.ʒur	le	fløer	e	tu.ʒur	lø	sjø]
And	still/always	the	flowers,	and	always	the	sky,

(*And there are still the flowers and the sky,*)

Et	l'âme	des	bois	dans	leur	ombre	épaisse
[e	la.mø	dø	bwa	dã	lø.	rø.	brø.pø.sø]
and	the-soul	of-the	woods	in	its	shade	dense

Murmurant	en	chœur	un	chant	 éternel		
[myr.my.rã.	tũ	kœ.	rœ	ʃã	e.tɛr.nɛl]		
murmurs	in	chorus	a	song	eternal		
Qui	se	répond	dans	l'air	chargé	d'ivresse!	
[ki	sə	re.põ	dã	lɛr	ʃar.ʒe	di.vrɛ.sə]	
which	is	echoed	in	the-air	charged	with-intoxication!	
Et	la	mer	qui	roule	au	soleil	levant,
[e	la	mɛr	ki	ru.	lo	sɔ.lɛj	lɛ.vã]
And	the	sea	which	rolls	under-the	sun	rising,
Emportant	bien	loin	toutes	mes	pensées...		
[ã.pɔr.tã	bjɛ	lwɛ	tu.tɛ	mɛ	pã.sɛ]		
carries-off	very	far	all	my	thoughts...		
Qu'elles	aillent	donc	sur	l'aile	du	vent	
[kɛ.lɛ.	za.jɛ	dõ	syr	lɛ.lɛ	dy	vã]	
that-they	could-fly	but	on	the-wings	of-the	wind	
<i>(if only they could fly on the wings of the wind)</i>							
Jusques	à	toi,	ces	colombes	blesées!		
[ʒys.kɛ.	za	twa	sɛ	kɔ.lõ.bɛ	ble.sɛ]		
as-far-as	to	you,	these	doves	wounded!		
<i>(to you, these wounded doves!)</i>							

(Literal translation and IPA transcription © by Bard Suverkrop—IPA Source, LLC)

Sérénade [se.re.nad]Text by *Jean Lahor (Henri Cazalis)* (1840-1909)Set by *Ernest Amédée Chausson* (1855-1899), op. 13, #2

Tes	grands	yeux	doux	semblent	des	îles
[tɛ	grɑ̃.	zjø	du	sɑ̃.bø	dø.	zi.lø]
Your	large	eyes	gentle	seem-like	some	islands

Qui	nagent	dans	un	lac	d'azur;
[ki	na.ʒø	dɑ̃.	zø	lak	da.zyr]
that	swim	in	a	lake	of-azure-blue;

Aux	fraîcheurs	de	tes	yeux	tranquilles,
[o	frɛ.ʃœr	dø	tɛ.	zjø	trɑ̃.ki.lø]
with-the	coolness	of	your	eyes	peaceful,

Fais-moi	tranquille	et	fais-moi	pur.
[fɛ.mwa	trɑ̃.ki.	le	fɛ.mwa	pyr]
give-me	calm	and	make-me	pure.

Ton	corps	à	l'adorable	enfance
[tø	kør	a	la.dø.ra.	blɑ̃.fɑ̃.sø]
Your	body	has	the-adorable	youth

Des	clairs	paradis	de	jadis;
[dø	kler	pa.ra.di	dø	ʒɑ̃.dis]
of-the	bright	paradise	of	the-past;

Enveloppe-moi	de	silence,
[ɑ̃.vø.lø.pø.mwa	dø	si.lɑ̃.sø]
envelop-me	in	silence,

Du	silence	argenté	des	lys.
[dy	si.lɑ̃.	sɑ̃.r.ʒɑ̃.te	dø	lis]
in-the	silence	silver	of	lilies.

(the silver silence of lilies.)

Alangui	par	les	yeux	tranquilles
[a.lɑ̃.gi	par	lɛ.	zjø	trɑ̃.ki.lø]
Made-languid	by	your	eyes	peaceful

Des	étoiles	caressant	l'air,
[dø.	zø.twa.lø	ka.rɛ.sɑ̃	lɛr]
of-the	stars	caressing	the-sky,

J'ai tant rêvé la paix des îles,
 [ʒe tã re.ve la pɛ de. zi.lø]
 I-have much dreamed of-the peace of islands,
(I have dreamed of the peace of islands.)

Sous un soir frissonnant |et clair!
 [su. zœ swar fri.sɔ.nã e kler]
 on an evening shimmering and bright!

(Literal translation and IPA transcription © by Bard Suverkrop—IPA Source, LLC)

L'aveu [la.vø] (The Vow)

Text by *Auguste, Comte de Villiers de l'Isle-Adam* (1838-1889)
 Set by *Ernest Amédée Chausson* (1855-1899), op. 13, #3

J'ai perdu la forêt, la plaine,
 [ʒe pɛr.dy la fɔ.rɛ la plɛ.]
 I-have lost the forest, the plain,

Et les frais avrils d'autrefois...
 [ne lɛ frɛ. za.vil do.trɛ.fwa]
 and the fresh Aprils of-another-time...

Donne tes lèvres, leur haleine
 [dɔ.nɛ tɛ lɛ.vrɛ lœ. ra.lɛ.nɛ]
 give your lips, their breath
(give me your lips, their breath)

Ce sera le souffle des bois.
 [sə sə.ra lə su.flɛ dɛ bwa]
 it will-be the breeze of-the woods.

J'ai perdu l'océan morose,
 [ʒe pɛr.dy lɔ.se.ɑ̃ mɔ.rɔ.zɛ]
 I-have lost the-ocean sullen,
(I have lost the sullen ocean,)

Son deuil, ses vagues, ses échos;
 [sɔ̃ døɛj sɛ va.gɛ se. zɛ.ko]
 its mourning, its waves, its echoes;

Dis-moi n'importe quelle chose,
 [di.mwa nɛ.pɔr.tɛ kɛ.lə ʃo.zɛ]
 tell-me unimportant any thing,
(tell me what you will,)

Ce sera la rumeur des flots.
 [sə sə.ra la ry.mœr dɛ flo]
 it shall-be the murmur of-the waves.

Lourd d'une tristesse royale
 [lur dy.nɛ tris.tɛ.sɛ rwa.ja.lɛ]
 Heavy with-a sadness regal
(Heavy with regal sadness)

Mon front songe aux soleils enfuis.
 [mõ frõ sõ. ʒo so.lej. zã.fuj]
 my brow dreams of suns vanished.
(my brow dreams of vanished suns.)

Oh! cache-moi dans ton sein pâle!
 [o ka.ʃə.mwa dã tõ sɛ pa.lə]
 Oh! conceal-me in your bosom pale!
(Oh! conceal me in your pale bosom!)

Ce sera le calme des nuits.
 [sə sə.ra lə kal.mə de nuj]
 It will-be the calm of-the night.

(Literal translation and IPA transcription © 2008 by Bard Suverkrop—IPA Source, LLC)

La caravane [la ka.ra.van] (The caravan)Text by *Théophile Gautier* (1811-1872)Set by *Ernest Amédée Chausson* (1855-1899), op. 14

La caravane humaine, au Sahara du monde,
 [la ka.ra.va. ny.mɛ.nə o sa.a.ra dy mɔ̃.də]
 The caravan human in-the Sahara of-the world,
 (*The human caravan in the Sahara of the world.*)

Par ce chemin des ans qui n'a plus de retour,
 [par sɛ ʃə.mɛ̃ de. zɑ̃ ki na ply də rə.tur]
 by this road of years which not-has more of return,
 (*along this road of years which has no return.*)

S'en va, traînant le pied, brûlée aux feux du jour,
 [sɑ̃ va tʁe.nɑ̃ lə pje bʁy.le o fø dy ʒur]
 on-it goes, dragging the feet, burned by-the fire of-the day,
 (*marches on with dragging feet, burned by the heat of the day.*)

Et buvant sur ses bras la sueur qui l'inonde.
 [e by.vɑ̃ syr sɛ bra la sɥœr ki li.nɔ̃.də]
 and drinking from its arms the sweat which it-drenches.
 (*the people drink the sweat from their arms that drenches them.*)

Le grand lion rugit, et la tempête gronde:
 [lə grɑ̃ li.ɔ̃ ry.ʒi e la tɑ̃.pe.tə grɔ̃.də]
 The great lion roars, and the tempest rumbles;

À l'horizon fuyard, ni minaret, ni tour.
 [a lɔ.ri.zɔ̃ fu.jɑ̃r ni mi.na.rɛ ni tur]
 on the-horizon retreating, no minaret, no tower.
 (*on the retreating horizon are neither minaret nor tower.*)

La seule ombre qu'on ait c'est l'ombre du vautour
 [la sœ. lɔ̃.brə kɔ̃. nɛ sɛ lɔ̃.brə dy vo.tur]
 The only shadow that-one has it-is the-shadow of-the vulture
 (*The only shade that one has, is the shadow of the vulture*)

Qui traverse le ciel, cherchant sa proie immonde.
 [ki tra.vɛr.sə lə sjɛl ʃɛr.ʃɑ̃ sa prɔwa im.mɔ̃.də]
 who crosses the sky, searching its prey filthy.
 (*flying across the sky in search of its filthy prey.*)

L'on avance toujours, et voici que l'on voit
 [lɔ̃. na.vɑ̃.sə tu.ʒur e vva.si kə lɔ̃ vva]
 (They) advances always, and here that one sees
 (*They continue to move forward, and now they see*)

Quelque chose de vert que l'on se montre au doigt!
 [kɛl.kə ʃo.zə də vɛr kə lɔ̃ sɛ mɔ̃. tʁo dwa]
 some thing of green that one itself shows from-the finger!
(something green and they point it out with a finger!)

C'est un bois de cyprès semé de blanches pierres.
 [sɛ. tœ̃ bwa də si.pʁɛ sɛ.me də blɑ̃.ʃɛ pjɛ.rɛ]
 It-is a wood of cypress sown with white stones.
(It is a cypress grove sown with white stones.)

Dieu, pour vous reposer, dans le désert du temps,
 [djø pur vu rə.po.zɛ dɑ̃ lə de.zɛr dy tɑ̃]
 God, for you to-rest, in the desert of-the time,
(God, for your rest, in the desert of time.)

Comme des oasis |a mis les cimetières.
 [kɔ̃.mɛ də. zɔ̃.a.zis a mi le si.mɛ.tjɛ.rɛ]
 Like some oasis has put the cemeteries.
(has placed, like an oases, cemeteries.)

Couchez-vous, et dormez, voyageurs haletants!
 [ku.ʃɛ.vu e dɔ̃r.me vwa.ja.ʒœr |a.lø.tɑ̃]
 Lie-down-you, and sleep, travelers breathless!
(Lie down and sleep, breathless travelers!)

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Printemps triste

Ernest Chausson

Tres Lent

Voice

Oboe

p

Tres Lent

Piano

p

This system of music is for the first two measures of the piece. It features three staves: Voice, Oboe, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Tres Lent'. The Voice part consists of two whole rests. The Oboe part begins with a piano (*p*) dynamic and plays a melodic line with a slur over the first two measures. The Piano part is divided into two staves (treble and bass clef) and features a complex accompaniment with slurs and a piano (*p*) dynamic.

3

Voice

Ob.

Pno.

This system of music covers measures 3 through 5. It features three staves: Voice, Oboe, and Piano. The Voice part begins with a fermata over a whole note, followed by two whole rests. The Oboe part continues its melodic line with a slur over the first two measures. The Piano part continues its accompaniment with slurs and a piano (*p*) dynamic. A measure rest '3' is indicated at the beginning of the system.

5

Voice

Nos sen - tiers ai - més s'en vont re - fleu - rir

Ob.

p

Pno.

p

3

7

Voice

Et mon coeur bri - sé ne peut pas re - naî - tre..

Ob.

Pno.

9

Voice

Ob.

Pno.

Au-ssi cha-que

9

Voice

Ob.

Pno.

Au-ssi cha-que

11

Voice

Ob.

Pno.

soir me voit ac-cou rir_____ Et lon-gue-ment pleu-rer_____ sous ta fe-

11

Voice

Ob.

Pno.

soir me voit ac-cou rir_____ Et lon-gue-ment pleu-rer_____ sous ta fe-

13

Voice

nê - tre, Ta fe-nê - tre vide

Ob.

mf

Pno.

mf

15

Voice

— où-ne bril - le plus Ta tête char-mante et ton doux sou-ri -

Ob.

Pno.

p

18

Voice

- re; Et com-me je pense à nos jours per- dus, _____

Ob.

Pno.

mf



21

Voice

Je me la-men - te, et je ne sais que di - re.

Ob.

Pno.

en *di p* *mi*



24

Voice

Ob.

Pno.

nu - ant

6

26

Voice

Ob.

Pno.

Et tou - jours les fleurs,

6

27

Voice

et tou - jours le ciel, Et

Ob.

Pno.

28

Voice

lâ - me des bois dans leur ombre é - pais - se Mur - mu -

Ob.

Pno.

29

Voice

rant en chœur un chant é - ter-nel Qui se ré -

Ob.

Pno.

30

Voice

pand dans l'air char - gé d'i - vres - - se!

Ob.

Pno.

en aug - - men - - 6 - - 6 - tant

31 9

Voice

Et la mer qui roule au so -

Ob.

Pno.

32

Voice

leil le - vant, Em - por - tant bien

Ob.

Pno.

en *aug*

10
Voice

33

l o i n t o u - t e s m e s p e n - s é e s . . .

Ob.

Pno.

- m e n - - t a n t

f

34

Voice

Ob.

Pno.

35

Voice

Ob. *moins f*

Pno.

> p

36

Voice

Ob.

Pno.

37

Voice *sfz*

Ob. *mp*

Pno.

38

Voice

Qu'el-les ail - lent donc sur l'ai - le du vent

Ob.

p

Pno.

p

40

Voice

Jus-ques à toi, _____ ces co - lom - bes bles sées! _____

Ob.

retenu *p*

Pno.

retenu *p*

Sérénade

Jean Lahor

Ernest Chausson, Op. 13 No. 2

Modéré

Voice

Oboe

p

Modéré

Piano

6 *p*

Tes grands yeux doux sem - blent des î - les Qui na - gent

11

dans un lac d'a - zur; Aux fraîcheurs de tes yeux tran-

16

poco cresc.

quil - - les, Fais - moi tran - quille

20

Et fais - moi pur.

p

24

Ton corps a l'a-dora-ble en - fan - ce Des clairs pa - ra -

pp.

28

dis de ja - dis; _____ En-ve-lop - pe - moi de si

pp

pp

33

len - ce, *pp* Du si - lence ar - gen - té des

pp

38

lys. _____ A-lan - gui par les yeux tran-quil - les des é-

This musical system covers measures 38 to 41. It features a vocal line, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#). The vocal line begins with a fermata over the word 'lys.' and continues with the lyrics 'A-lan - gui par les yeux tran-quil - les des é-'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. The bass line features a repeating eighth-note pattern.

42

toi - les caessant l'air, _____ J'ai tant rê -

p *f*

p *mf*

This musical system covers measures 42 to 45. It features a vocal line, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#). The vocal line begins with a triplet of eighth notes and continues with the lyrics 'toi - les caessant l'air, _____ J'ai tant rê -'. The piano accompaniment features a complex, flowing eighth-note melody in the right hand and a bass line with a repeating eighth-note pattern. Dynamic markings include *p* (piano) and *f* (forte) in the vocal line, and *p* and *mf* (mezzo-forte) in the piano accompaniment.

47

vé la paix des î - les, Sous un soir

pp

p très également

p très également

52

fris-son-nant et clair!

p

en - re - - - - te - - -

pp

55

The image shows a musical score for three staves, likely a vocal line and a piano accompaniment. The key signature is A major (three sharps: F#, C#, G#). The score consists of four measures. The top staff is a vocal line with a whole rest in each measure. The middle staff is a vocal line with a melodic line starting on G4, moving to F#4, E4, D4, and C4. The bottom staff is a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line starting on G4, moving to F#4, E4, D4, and C4. The bass clef part has a bass line starting on G3, moving to F#3, E3, D3, and C3. The dynamic marking *pp* (pianissimo) is present in the middle and bottom staves. The score ends with a double bar line.

L' Aveu

Villiers de L'Isle-Adam

Ernest Chausson, Op. 13 No. 3

Très lent.

Voice

Oboe

Piano

8 *mf*

Voice

Ob.

Pno.

J'ai per - du la fo - rêt, la plaine, Et les frais a - vrils

15 **Plus vite.** *mf*

Voice

d'au-tre - fois... Don - ne tes

Ob.

mf

Pno.

Plus vite. *mf*

21

Voice

lè_____ vres,_____ Leur ha - lei - ne

Ob.

Pno.

25

Voice

Ce se - ra le

Ob.

Pno.

28

Voice

souf - fle des bois

Ob.

Pno.

f

m.g.

p

33 **Très lent.** *mf*

Voice

J'ai per - du l'o-cé-an mo - ro - se, Son deuil, ses

Ob.

p *sf*

Très lent.

Pno.

p *sf*

39 *poco rit.* *a tempo*

Voice

va - gues, ses é - chos;

Ob.

poco rit. *p* *cresc.*

Pno.

poco rit. *p* *cresc.*

44 *rit.* ***p*** **Plus vite.**

Voice *Dis - moi*

Ob. *p*

Pno. *p* *rit.* **Plus vite.**

48 *rit. molto* **2** *a tempo*

Voice *n'im-por-te quel - le cho - se, Ce se - ra la ru-*

Ob. *rit. molto* *a tempo*

Pno. *rit. molto* *a tempo*

52

Voice

meur des flots. *p* Lourd d'u-ne tris

Ob.

mf

Pno.

mf *p*

57

Voice

tes - se roy - a - le *mf* Mon front songe aux so-

Ob.

mf

Pno.

mf

62

Voice

leils en - fuis.

Ob.

p *sf* *p* *sf* *p* *sf*

Pno.

p. *p.* *p.* *p.*

66

Voice

Oh! ca - che - moi dans ton sein pâ -

Ob.

p

Pno.

p *cresc.* *p*

71 *a tempo* *piu f poco rit.* *a tempo*

Voice
le! _____ Ce se - ra le _____ cal - me

Ob. *a tempo*

Pno. *a tempo* *piu f poco rit.* *a tempo*

76

Voice
des _____ nuits. _____

Ob. *mf* *piu p*

Pno. *mf* *piu p*

81

Voice

Ob.

Pno.

p

This musical score page features three staves: Voice, Oboe (Ob.), and Piano (Pno.). The Voice staff is a single treble clef staff with five measures of whole rests. The Oboe staff is a single treble clef staff with five measures of music, starting with a half note G4, followed by quarter notes A4, B4, and C5, and ending with a half note C5. A dynamic marking of *p* is placed below the staff between the second and third measures. The Piano staff consists of two staves (treble and bass clefs) with five measures of music. The right hand plays chords and moving lines, while the left hand provides a bass line. A dynamic marking of *p* is placed above the right hand between the second and third measures. The key signature has one flat (B-flat), and the time signature is 4/4. The page is numbered 81 at the top left and 9 at the top right.

La Caravane.

Theophile Gautier

Ernest Chausson, Op. 14.

Andante con moto.

Voice

Oboe

Keyboard

The first system of the musical score is for measures 1-5. It features three staves: Voice, Oboe, and Keyboard. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante con moto'. The Voice staff contains five whole rests. The Oboe staff begins with a whole rest, followed by four measures of eighth-note triplets. The Keyboard part consists of a right-hand staff with chords and a left-hand staff with a single bass note per measure, marked with a piano (*p*) dynamic.

Andante con moto.

6

p

La ca-ra-vane hu - mai - ne, au Sa-ha-ra du mon - de,

The second system of the musical score is for measures 6-9. It features three staves: Voice, Oboe, and Keyboard. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante con moto'. The Voice staff begins with a fermata over measure 6, followed by notes for the lyrics. The Oboe staff continues with eighth-note triplets. The Keyboard part continues with chords in the right hand and bass notes in the left hand.

10

Par ce chemin des ans qui n'a plus de re - tour, S'en

rit.

14

a tempo

va, traî-nant le pied, brû - lée

a tempo

piu f

18

— aux feux du jour. Et bu-vant dur ses bras la su

f *dim.* *3*

3 *3* *dim.*

dim.

22

eur qui li - non - de.

p *3*

3

3 *3* *a tempo* *3*

dim. *p*

26

Plus vite.*mf*

Le grand li - on ru - git.

en pressant

3

*mf***Plus vite.***en pressant**mf*

30

f

et la tem - pê - te gron - - de;

f

3

cre - scen - - do

f

3

33

A l'ho-ri - zon fu- yard, ni mi-na-

37

ret, ni tour. La seule om-bre qu'on ait c'est

cresc. molto

42

l'om - bre du vau-tour qui tra-ver-se le ciel, cher - chant sa

cresc. molto

f

47

proie im - mon - de.

f *cresc.*

52

*mf rit.**a tempo*

L'on a-van - ce tou jours,

f rit.

a tempo

f rit.

a tempo

f

cresc.

cresc.

56

Et voi-ci que l'on voit quel-que cho - se de vert_____ que l'on se

p subito

59

f

montre au doigt!

Musical score for measures 59-62. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *f* *cresc.* and *ff*. The piano accompaniment consists of chords in the left hand and melodic lines with triplets in the right hand. A dashed line labeled *8va* indicates an octave shift in the upper right portion of the piano part. The vocal line has a few notes in measures 59 and 60, followed by rests.

63

Musical score for measures 63-66. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part is characterized by a rhythmic pattern of eighth notes with triplets, often beamed together. The vocal line is mostly silent, with a few notes in measure 63 and rests in measures 64, 65, and 66.

67

Large.

p 

C'est un bois de cy-

Large.

ff > pp

71

Très lent.

près se - mé de blan-ches pier - res.

Très lent.

rit.

pp

76

p
Dieu, pour vous re-po- ser, dans le de-sért du temps,

80

Co-mme des o-a-sis a mis les ci-me-tiè - res. Cou-chez -

85

vous, et dor - mez, Voy - a - geurs ha - le - tants!

pp

90

Musical score for measures 90-92. The score is in G major (one sharp) and consists of three systems. The first system (measures 90-91) is in 2/4 time, and the second system (measures 91-92) is in 4/4 time. The top staff is a vocal line with rests. The middle staff is a vocal line with notes and slurs. The bottom staff is a piano accompaniment with a treble clef and bass clef, featuring a piano (*p*) dynamic marking and a complex rhythmic pattern.

93

Musical score for measures 93-95. The score is in G major (one sharp) and consists of three systems. The top staff is a vocal line with rests. The middle staff is a vocal line with notes and slurs. The bottom staff is a piano accompaniment with a treble clef and bass clef, featuring a complex rhythmic pattern.

96

Musical score for measures 96-97. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 96 consists of rests in both staves. Measure 97 features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a dynamic marking of *pp*. The bass clef has a dynamic marking of *pp*. The time signature changes from 4/4 to 3/4 in the middle of measure 97 and returns to 4/4 at the end.

98

Musical score for measures 98-100. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 98 consists of rests in both staves. Measure 99 features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a dynamic marking of *p*. The bass clef has a dynamic marking of *p*. The time signature changes from 4/4 to 3/4 in the middle of measure 99 and returns to 4/4 at the end. Measure 100 features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a dynamic marking of *pp*. The bass clef has a dynamic marking of *pp*. The time signature changes from 4/4 to 3/4 in the middle of measure 100 and returns to 4/4 at the end. The piece concludes with a double bar line.