

PASTORALE D'ÉTÉ

J'ai embrassé l'aube d'été
J.A. Rimbaud

Calme (♩ = 66)
Tranquillo

A. Honegger
(* 1892)

Flauto

Oboe

Clarinetto in [B Sib]

Fagotto

Corno in [F Fa]

Violino I

Violino II

Viola

Violoncello

Contrabasso

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In die „Philharmonia“ Partiturenammlung aufgenommen
W.Ph.V. 287 E.M.S. 667

94564

1

1922

1

Cor. *p*

Vl.I

Vl.II

Vla.

Vlc.

Cb. *segue*

5

1-4

Detailed description: This system contains measures 1 through 4. The Cor Anglais part begins with a *p* dynamic. The Violin I and II parts have rests until measure 3, where they enter with a *p* dynamic. The Viola, Violoncello, and Contrabasso parts play a steady eighth-note accompaniment. A *segue* marking is placed above the Cb. staff in measure 3. A rehearsal mark with the number 5 is located below the Cb. staff. A section marker with the number 1-4 is placed above the Cor. staff.

Cor.

Vl.I

Vl.II

Vla.

Vlc.

Cb.

10

Detailed description: This system contains measures 5 through 8. The Cor Anglais part continues with a melodic line. The Violin I and II parts continue their rhythmic pattern. The Viola, Violoncello, and Contrabasso parts continue their accompaniment. A rehearsal mark with the number 10 is located below the Cb. staff.

Fl. *pp*

Ob. *p*

Cl. *pp*

Vl.I

Vl.II

Vla.

Vlc.

Cb.

Detailed description: This system contains measures 9 through 12. The Flute part begins with a *pp* dynamic. The Oboe part begins with a *p* dynamic. The Clarinet part begins with a *pp* dynamic. The Violin I and II parts continue their rhythmic pattern. The Viola, Violoncello, and Contrabasso parts continue their accompaniment.

1-4

Fl.

Ob.

Cl.

V.I

V.II

Vla.

Vlc.

Cb.

15

=

1-3

1

Fl.

Ob.

Cl.

Fg.

Cor.

V.I

V.II

Vla.

Vlc.

Cb.

20

1

Handwritten scribble and number "1-4" with a wavy line above it.

Cl.

Fg.

Cor.

VLI

VII

Vla.

Vlc.

Cb.

pp

p

pp

pp

pp

pp

==

Fg.

Cor.

VLI

VII

Vla.

Vlc.

Cb.

segue

25

1-4

Musical score for strings: Fg., Cor., V.I., V.I.II, Vla., Vlc., Cb.

The string section consists of seven staves. The Fagotto (Fg.) and Coro (Cor.) parts play a melodic line with a slur over the first two measures. The Violini (V.I. and V.I.II) play a rhythmic pattern of eighth notes. The Viola (Vla.) and Violoncello (Vlc.) parts play a similar rhythmic pattern. The Contrabbasso (Cb.) part plays a steady eighth-note accompaniment.

=

1-4

Musical score for woodwinds and strings: Fl., Ob., Cl., Fg., Cor., V.I., V.I.II, Vla., Vlc., Cb.

This section includes woodwinds and strings. The Flute (Fl.) and Oboe (Ob.) parts enter in the second measure with a melodic line marked *p*. The Clarinet (Cl.) part enters in the third measure with a melodic line marked *p*. The Fagotto (Fg.) part continues its melodic line. The string section (Cor., V.I., V.I.II, Vla., Vlc., Cb.) continues with their respective parts. Dynamic markings include *poco a poco cresc.* for the Flute, Oboe, Clarinet, and Fagotto, and *poco cresc.* for the Violini. The Viola and Violoncello parts also have *poco a poco cresc.* markings.

Fl. Ob. Cl. Fg. Vl.I Vl.II Vla. Vlc. Cb.

cresc.

35



2 Animez, mais très peu un poco animando

Fl. Ob. Cl. Fg. Cor.

pp subito

pp subito

pp subito *p*

pp

Animez, mais très peu

Vl.I Vl.II Vla. Vlc. Cb.

pp subito

pp subito

pp subito

pp subito

Fl. *p*

Cl.

Fg. *pp*

Cor.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

40

Cl. *p*

Fg.

Cor.

Vl. I *cresc.*

Vl. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

1-4

X

Fl.
Cl. *cresc.*
Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

45

Vif et gai $\text{♩} = \text{♩}$ précédente
Vivo e gaio

Fl.
Cl.
Fg. *p*
Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb. *pp subito*

Vif et gai $\text{♩} = \text{♩}$ précédente

pp subito
pp subito
pp subito
pp subito

Cl. *p*

Fg.

V.I *mf* *pp*

V.II *mf* *pp*

Vla. *mf* *pp*

Vlc. *mf* *pp*

Cb. *mf* *pizz.* *pp*

50 55

Fl. *p*

Cl. *p*

Fg.

V.I

V.II

Vla.

Vlc.

60

3

Musical score for measures 64-65. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello (Vlc.). The key signature has two flats. The Flute part has a handwritten 'X' above it. The Oboe part starts with a *p* dynamic and a *cresc.* marking. The Violin I part has a *f* dynamic. The Viola part has a *f* dynamic. The Violoncello part has a *f* dynamic. The number 65 is printed at the bottom right of the system.

=

X 1-9

Musical score for measures 66-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello (Vlc.). The key signature has two flats. The Flute part has a *f* dynamic. The Oboe part has a *f* dynamic. The Clarinet part has a *f* dynamic. The Bassoon part has a *f* dynamic. The Violin I part has a *f* dynamic. The Violin II part has a *f* dynamic. The Viola part has a *f* dynamic. The Violoncello part has a *f* dynamic. The text *f non troppo* is written above the Violin I part. The number 65 is printed at the bottom right of the system.

X 1-4
4

Musical score for measures 70-74. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 12/8. Measure 70 is marked with a double bar line. Measure 74 contains the instruction *f mais leger* for the strings. A boxed number '4' is present at the bottom of the system.

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Musical score for measures 75-79. The score includes parts for Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 12/8. Measure 75 is marked with a double bar line. Measure 79 contains the instruction *arco* for the strings. A boxed number '4' is present at the bottom of the system.

12

x 1-4

X

Cl. *pp*

Fg. *pp*

VI.I *pp subito*

VI.II *pp subito*

Vla. *pp subito*

Vlc. *pp*

Cb. *pp subito*

x 1-3

x 1-3

5

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

VI.I *pp*

VI.II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

80

5

Fl.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

85

Cl.
Fg.
Cor.
Vlc.
Cb.

cl 1-2

86

Cl.
Fg.
Cor.
Vlc.
Cb.

cl 1-3

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

90 *poco a poco cresc.*

14

Fl. *mf*

Ob. *cresc.*

Cl.

Fg.

Cor.

Vl.I *mf*

Vl.II *mf*

Vla. *mf* *cresc.*

Vlc.

Cb.

Fl. **[6] x/ - y**

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Vl.I *ff*

Vl.II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

95

[6]

15

Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

100

Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.

dim.
dim.
molto dim.
p lontano lontano

y 1-4

16

rit.
lontano

7

Tempo I (calme)
Tranquillo

x 1/4

Fl. *pp*
lontain

Cl. *pp*

Fg.

rit.

Tempo I (calme) *p*

VI.I *pp*

VI.II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp* *segue*

Fl. *pp*

Fg. *pp*

VI.I

VI.II

Vla.

Vlc.

Cb.

110

7

2

Fg.

Cor. *p*

VI.I

VI.II

Vla.

Vlc.

Cb.

8

Fl. *p*

Ob. *p*

Cl. *p*

Fg.

Cor.

Vl. I

Vl. II

Vla. *V-la*

Vlc.

Cb.

8

W.C. BARTOK

~~3006~~

Fl.

Cl.

Fg.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

94564

Fl. *mp*

Ob.

Cor.

V.I. *poco cresc.*

V.II. *poco cresc.*

Vla.

Vlc. *poco cresc.*

Cb.

120

Fl.

Ob.

Cl.

Cor.

V.I.

V.II.

Vla.

Vlc.

Cb.

9

Fl. *rit.*

Ob.

Cl. *p*

Fg. *p*

Cor. *p*

Vl.I *p* *rit.*

Vl.II *p*

Vla. *p*

Vlc. *p*

Cb.

125

9

Tempo (très calme)
Molto tranquillo

Cl. *p*

Fg.

Cor. *pp*

Vl.II *pp* Tempo (très calme)

Vla. *pp*

Vlc.

Cb.

130

10

Fl.
 Cl.
 Cor.
 Vl.I
 Vl.II
 Vla.
 Vlc.

10

Fl.
 Cl.
 Vl.I
 Vl.II
 Vla.
 Vlc.
 Cb.

X 1-2

Fl.
 Cl.
 Vl.I
 Vla.
 Vlc.
 Cb.

lontano
lointain

3

pizz.

PHILHARMONIA
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ИНВЕНТАРНИ ПРОБАНО
B.P.K.

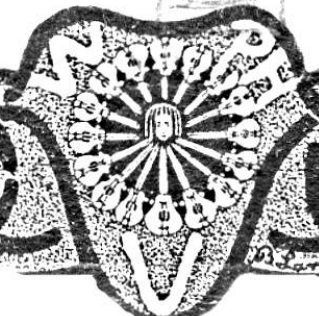
A. HONEGGER

PASTORALE D'ÉTÉ



No. 287

WIENER PHILHARMONISCHER VERLAG

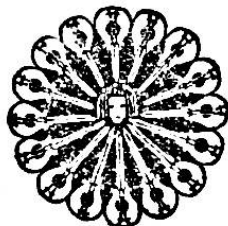


PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

ARTHUR HONEGGER

PASTORALE D'ÉTÉ

Poème Symphonique



Eigentum des Verlages
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No. 287

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN 1924

Arthur Honegger, am 10. März 1892 in Le Havre als Sohn schweizerischer, in Frankreich ansässiger Eltern geboren, genoß den ersten Musikunterricht in seiner Heimatstadt. In den Jahren 1907–1909 besuchte er das Konservatorium in Zürich, 1913 wurde er Schüler am Konservatorium zu Paris, studierte bei Gédalge und Widor Kontrapunkt und Harmonielehre und bei Vincent d'Indy Instrumentationslehre. Er schloß sich jenen jungen Komponisten an, welche man »die Gruppe der Sechs« nennt und von denen er selbst auch sagt, daß sie keine ästhetische Gesellschaft bilden, sondern daß nur freundschaftliche Beziehungen diese durchaus verschieden gerichteten Künstler verbinden.

Arthur Honegger hat auf allen Gebieten der Musik Bedeutendes geschaffen, vor allem aber in der symphonischen und Kammermusik. »Pastorale d'Été«, das zu seinen symphonischen Werken zählt, trägt den Vermerk: »Wengen August 1920«. Es steht im Schaffen des jungen Meisters zwischen der Violasonate (Jänner-März 1920) und der Violoncellosone (September 1920). Von einem Epigraph Rimbauds »J'ai embrassé l'aube d'été« (»Ich habe des Sommers Morgenröte umschlungen«) und den landschaftlichen Eindrücken angeregt, die der junge Komponist in der Schweiz während des Sommers 1920 empfangen hat, bewegt sich das Werk auf rein musikalischem Gebiet und enthält, dem Prinzip Honeggers entsprechend, keinerlei literarische oder bildhafte Andeutungen.

Das Werk ist sehr tonal und äußerst einfach in der Komposition. Zuerst wird auf der Dominante (E) in ziemlich langsamer

Arthur Honegger was born at Le Havre, France, on March 10, 1892, of Swiss parents who were making their home in France. Having received some musical instruction in his native city, he pursued his studies at the Conservatory of Zurich, from 1907 till 1909. In 1913 he went to the Paris Conservatory where he studied counterpoint and harmony with Gédalge and Widor, and orchestration with Vincent d'Indy. Subsequently he joined the society of young composers known as the »Group of the six« — an organization which he himself described as not being an »aesthetic companionship«; friendship alone is the bond which unites a number of artists of whom each pursues his own artistic path.

Honegger's work comprises important compositions in all realms of music, but principally in the field of chamber music and symphonic poems. The »Pastorale d'Été« which ranks in the latter class, is dated »Wengen, August 1920. Chronologically, therefore, it ranges between Honegger's »Viola Sonata« (January-March, 1920) and the »Cello Sonata« (September 1920). The work was inspired by Rimbaud's epigraph »J'ai embrassé l'aube d'été« (»I have embraced the summer's red of morn«) and by impressions gathered from nature in Switzerland during the composer's vacation trip in 1920. The piece is strictly »absolute music« and, in accordance with Honegger's principles, steers clear from literary or descriptive tendencies.

The work is decidedly »tonal« and exceedingly simple in its composition. It opens with a quiet theme in the dominant (E), calmly

Arthur Honegger est né au Havre, le 10 Mars 1892, de parents suisses résidant en France. Après avoir reçu quelques leçons d'un professeur local, il suivit des cours au Conservatoire de Zürich (1907—1909) et devint enfin (1913) l'élève, au Conservatoire de Paris, de MM. Gédalge et Widor, pour le contrepoint, l'harmonie et la fugue, de M. Vincent d'Indy pour l'orchestre. Il appartint ensuite à cette réunion de jeunes compositeurs, nommée »Groupe des Six«, dont il a dit fort exactement lui-même qu'elle n'était pas »une association esthétique«. L'amitié, seule, a lié et lie des artistes très dissemblables et qui suivent chacun son chemin propre.

Arthur Honegger est à la tête d'un oeuvre important, en tous domaines musicaux, particulièrement dans la musique de chambre et les compositions symphoniques. La »Pastorale d'Été«, qui appartient à ce dernier genre, porte la marque »Wengen, Août 1920«. Elle s'insère donc, dans la production du jeune maître, entre la »Sonate d'Alto« (Janvier-Mars 1920) et la »Sonate de Violoncelle« (Septembre 1920). Inspirée d'une épigraphe de Rimbaud »J'ai embrassé l'aube d'été«, puis des spectacles pastoraux de la Suisse, contemplés par l'auteur durant ces vacances de 1920, l'oeuvre se meut sur un terrain proprement musical, et, selon le principe d'A. Honegger, sans allusion littéraire ou pittoresque.

De composition fort simple, très tonale, la »Pastorale« expose d'abord, sur une pédale de dominante (mi) et en mouvement assez lent, une calme phrase au cor (puis aux hautbois, enfin aux violons), et des lignes légères

Bewegung ein ruhiges Thema im Horn, dann im Holz und schließlich in den Violinen gebracht. Darüber schweben leichte Rhythmen in den Bläsern. Wachsende Belebung führt zum 2. Satz »lebhaft und fröhlich« (B dur), in dem die Klarinette ein zweites Thema bringt, in der Art eines volkstümlichen Rundgesangs, dessen Fröhlichkeit die übrigen Blasinstrumente mitreißt. Nach einem Übergang »molto diminuendo« bringt die Flöte pp die Reprise des 1. Satzes in der Anfangstonart (A dur). Von nun an sind beide Themen vereinigt. Die Seitengedanken des 1. Satzes erscheinen andeutungsweise in den Holzbläsern und wechseln mit dem ursprünglichen Gesangsthema. In einem Schlußpianissimo in E dur verklingt das Stück.

»Pastorale d'Été« ist dem Komponisten Roland-Manuel gewidmet. Das Werk erhielt 1921 den Verley-Preis, wobei die Zuhörer selbst als Preisrichter fungierten.

André George

pronounced by the horn and taken up by the woodwinds and finally by the strings. It is accompanied by gracefully soaring rhythms in the wind instruments. The music grows more animated and leads to the second movement (»briskly and gaily«) (B flat major). The clarinet forwards a second theme, in the vein of a popular roundelay, with the other wind instruments joining in its merriness. After an intermediate passage »molto diminuendo« the flute brings the Recapitulation of the first movement, in the opening key (A major). Hereafter both themes remain united. The Subsidiary themes of the first movement again recur in the woodwinds, and alternate with the original Cantabile theme. The piece dies away in a final pp, in E major.

»Pastorale d'Été« is dedicated to Roland-Manuel, the composer. In 1921, it was awarded the Verley prize at a competition in which the audience themselves acted as jurors.

André George

scintillent, au dessus, lancés par les instruments à vent. Une animation croissante conduit au second mouvement, »vif et gai« (si b majeur) où la clarinette expose un second thème, à allure de ronde populaire, et dont les ébats gagnent les autres instruments à vent. Après un passage »molto diminuendo«, la flûte pp ranime le premier mouvement, dans le ton du début (la majeur). Les deux thèmes principaux sont désormais associés. Les dessus secondaires du premier temps reparaissent, effrités, aux bois, et alternent avec le chant original, altéré. Tout s'évapore sur un »pianissimo« final, en mi majeur.

La »Pastorale d'Été« est dédiée au compositeur Roland-Manuel. Elle a obtenu, en 1921, le Prix Verley, décerné pas les auditeurs eux-mêmes.

André George

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Aufführungsdauer:
6½ Minuten

Total time required for performance: 6½ minutes

Durée d'exécution:
6½ minutes



Studio G.I. Manuel Frères, Paris.

Arthur Honegger