

For constant heart

I

As an unperfect actor - Sonnet XXIII

dedicated to Frédéric Albou and Orlando Bass
who have commissioned the piece

Words: William Shakespeare
Music: Jean-Christophe Rosaz

$\text{♩} = 120$

sottovoce
pas plus qu'un souffle
p

apparaît dans la résonance

cluster chromatique la-do **pp** *oscillation inégale* L.V.

poco sf *8va* L.V.

B

As an un - per - fect ac - tor

Pno

5

on the stage Who with his fear is put be - sides his

B

poco accel. rall. **mp**

part, L.V. Or some fierce thing re - plete with too much

Pno

9

L.V. **mp**

cluster chromatique mi-sol *8va* *cl. ch. do# - mi*

clust. chrom. ré-fa

12 *mf* *rall.* -----

B

rage, -----

Pno

12 *liberamente*

mf

(8^{va})
cl. ch.
la - do:

13 *a tempo*

B

subito p

3

Whose strength's a - bun - dance wea - kens his own

Pno

p

espress.

15 *generoso*

B

p

poco rit. *a tempo*

heart. So I, for fear of trust, for - get to say

Pno

15

8^{va}-----

L.V.

p

8^{va}-----

19 *cantando*
mf

B
The per - fect ce - re - mo - ny of love's

Pno
mp
(8^{va})

21

B
rite, And in mine own love's strength seem to de - cay,

Pno
Gliss. touches noires L.V.
(8^{va})

24 *mp* *oscuro*

B
O'er - charged with bur - den of mine

Pno
p
(8^{va})

26

B
own love's might, O, let my books be then the

Pno
f L.V.
p Tenir les notes
(8^{va})

28 *mp*

B e - lo - quence And dumb pre - sa - gers of my spea - king

Pno L.V. *leggiero*

31 *d'une autre couleur*

B breast, Who plead for love and

Pno *d'une autre couleur*
dans une grande fluidité
dans la pédale

33

B look for re - com - pense More than that tongue that

Pno

35

B more hath more ex - press'd.

Pno *legato* *mp* (8va)

37 *p* speaking singing

B

O, learn to read what si - lent love hath press'd.

Pno

p cluster chromatique la-do

poco

8^{va}

41 *mp* *cresc.*

B

To hear with eyes be - longs to

Pno

p Tenir les notes *dolce* simile

45 *mf* *leggiero*

B

love's fine wit.

Pno

L.V.

49 durée: env. 2'

B

Pno

poco sfp *molto*

8^{va}

* articuler les doigts de plus en plus imperceptiblement jusqu'à se fondre dans le son

As an unperfect actor on the stage
 Who with his fear is put besides his part,
 Or some fierce thing replete with too much rage,
 Whose strength's abundance weakens his own heart.

So I, for fear of trust, forget to say
 The perfect ceremony of love's rite,
 And in mine own love's strength seem to decay,
 O'ercharged with burden of mine own love's might.

O, let my books be then the eloquence
 And dumb presagers of my speaking breast,
 Who plead for love and look for recompense
 More than that tongue that more hath more express'd.

O, learn to read what silent love hath writ:
 To hear with eyes belongs to love's fine wit.

--

Tel un acteur imparfait sur scène
 qui par la peur est mis hors jeu
 ou une chose féroce emplie de trop de rage
 dont l'abondance de force affaiblit son propre cœur

Ainsi, par crainte de la confiance, j'oublie
 de dire la cérémonie parfaite de rite d'amour
 et dans ma propre force d'aimer, je semble défaillir
 accablé du poids de ma propre puissance d'amour

O laisse mes livres être l'éloquence
 et les présages muets de mon cœur parlant
 qui plaide pour l'amour et attend la récompense
 plus que cette langue qui l'a tant et tant exprimé

O apprend à lire ce que silencieux amour a écrit :
 entendre avec les yeux appartient au bel esprit de l'amour.

trad. J.C. Rosaz

For constant heart

II

From you have I been absent -Sonnet XCVIII

Words: William Shakespeare

Music: Jean-Christophe Rosaz

♩ = 120

Basse

Piano

schierzando

p

4

p caloroso

From you

T.I.N.

T.I.N.

L.V.

legatissimo

*pp***

T.I.N.

T.I.N.

8

have I been ab - sent in the spring,

Pno

* les notes écrites le sont à titre indicatif,
jouer approximativement dans ces zones

** oscillation des mains
en basculant des quatre doigts au pouce

12 *mp*
 B When
 Pno *p*
 T.I.N. 7 T.I.N. 7
 T.I.N. T.I.N.
 8^{va}-
 Leo.

15 *be*
 B proud-pied A - pril dress'd in all his trim
 Pno *pp*
 8^{va}-
 (8^{va})-

19
 B
 Pno *mf dim. rapidamente* *mp*
 8^{va}-

23 *mp*
 B Hath put a spi -
 Pno *mp*
 8^{va}-
 Leo.

25

B

rit of youth in e - very

Pno

27

B

thing,

Pno

ppp *pp*

8^{va}

30

B

comme se rapprochant That

Pno

più presente with a touch of humor

8^{va}

34

B

hea - vy Sa - turn laugh'd and leap'd with

Pno

12 10 14 13

36 *rall. poco a poco* -----

B *f* *him.*

Pno *f*

39 *a tempo* $\text{♪} = \text{♪}$

B *mp* *in a great tenderness*

Pno *p* *un "nuage" de son*

pp

Yet nor the lays of birds nor the sweet smell

42

B *mp*

Pno *p*

Of dif - fe - rent flo - wers in o - dour and in hue

44 *mp* *with delicacy*

B *mp* *with delicacy*

Pno *p* *sempre legato*

Could make me a - ny sum - mer's sto - ry tell, Or from their proud

48 *liberamente*

B
lap pluck them where they grew;

Pno
8va tremolo irregolare
p
pp dans la pédale

52

B

Pno
8va trem. 5
L.V. loco
mp
leg.

58 *liberamente*

B

Pno
p loco
pp * *leg.* *

63 *ossia: 8va bassa*

B
Nor did I wonder at the

Pno
poco loco
mp L.V.
leg. * *leg.*

poco rit. *a tempo*

67
B
li - ly's white, *mf* Nor praise the deep ver - mi - lion in the

Pno
mf L.V.

71
B
rose; They were but sweet, but fi-gures of de-light, of de-light, Drawn af - ter

Pno
mp

77
B
you, you pat-tern of all those. *p* Yet seem'd it win - ter still, and, you a -

Pno
simile *p* *glacial*

84
B
way, As with your sha - dow I with these did play.

Pno
mp *15^{ma}* *8^{va}* *Gliss. touches noires* *ne pas s'arrêter aux mêmes notes* L.V.

cl. ch. la - do⁴ *8^{va}* *cl. ch. la - do⁴* *quasi parlando glacial* *p* *più f* *sostenuto* *p* *poco* *perdendosi lungo* *3* *durée: env. 3'*

The musical score is presented in three systems. Each system includes a vocal line (Bass clef) and a piano accompaniment (Piano clef). The vocal line contains lyrics in English and French. The piano accompaniment includes performance instructions such as dynamics (mf, mp, p, più f), articulation (accents, slurs), and specific techniques like 'tremolo irregolare' and 'Gliss. touches noires'. The score is marked with 'poco rit.' and 'a tempo' at the beginning. Measure numbers 67, 71, 77, and 84 are indicated at the start of each system. The piece concludes with a 'L.V.' (Fine) marking and a duration of approximately 3 minutes.

From you have I been absent in the spring,
 When proud-pied April dress'd in all his trim
 Hath put a spirit of youth in every thing,
 That heavy Saturn laugh'd and leap'd with him.

Yet nor the lays of birds nor the sweet smell
 Of different flowers in odour and in hue
 Could make me any summer's story tell,
 Or from their proud lap pluck them where they grew;

Nor did I wonder at the lily's white,
 Nor praise the deep vermilion in the rose;
 They were but sweet, but figures of delight,
 Drawn after you, you pattern of all those.

Yet seem'd it winter still, and, you away,
 As with your shadow I with these did play.

C'est au printemps que j'étais éloigné de vous,
 alors qu'Avril aux éclatantes couleurs, paré de tous ses atours,
 animait toute chose d'un tel esprit de jeunesse
 que le lourd Saturne riait et dansait avec lui.

Et pourtant, ni les chants des oiseaux, ni les suaves parfums
 des fleurs les plus diverses en odeur et en nuance,
 ne pouvaient me faire dire un conte d'été,
 ou cueillir un seul bouton au giron coquet qui l'offrait ;

Je ne m'extasiais pas sur la blancheur des lis,
 et je n'admirais pas le vermillon profond des roses ;
 je ne les aimais que comme des formes charmantes
 dessinées d'après vous, leur modèle à toutes.

Mais je me croyais toujours en hiver, et, vous absent,
 j'ai joué avec elles comme avec votre ombre.

For constant heart

III

What is your substance, whereof are you made? - Sonnet LIII

Words: William Shakespeare
Music: Jean-Christophe Rosaz

$\text{♩} = 54$

Basse

p interrogativo

What is your substance, where - of are you

Piano

irregolare

legato

dolce *And.*

poco

B

6

a tempo *pp*

made, —

That mil-lions of

con ombra nella voce

Pno

6

simile

And.

poco più

B

11

più cantando

p voce di testa

$\text{♩} = 120$ *poco più mosso*

strange sha-dows on you tend? —

Pno

11

p

And.

dans la

* * *

15 *generoso*

B Since e-very one hath, e - very one, — one

Pno *mp*

* dans la *And.*

20 *p*

B shade, — And you, — but one, can e - very sha - dow

Pno

24 *mf* *poco a poco molto rall.*

B lend. — e - very

Pno *mf* *p*

Tenir les notes

dans la *And.*

29 *pp* *a tempo* *mf* *più p* *d'une voix blanche*

B
sha - dow Des-cribe A-do-nis, and the coun-ter -

Pno
pp *mp* *p legato* Tenir les notes
cluster chromatique la-mi

34 *coloré* *perdendosi*

B
fait Is poor - ly i - mi - ta - ted af - ter you;

Pno
mp *Leg.*

38 *lungo* *mf* *amoroso*

B
On He -

Pno
mp *lirico* *simile* *mf*

42 *giocososo* *caloroso* *mf*

B
- len's cheek all art of beau - ty set, And you in Gre - cian

Pno
mf

46 *f*

B
tires are pain - ted new: _____ Speak of the

Pno
f Gliss. touches noires
f *8va* loco
cluster chromatique la-do

50 *subito più p* *molto rall.*

B
spring and foi - son of the year; _____

Pno
subito più p *mp*

54 *a tempo* *dolce*

B

54 *rubato (accel. rall.)*
p legato *simile* *simile* *simile*

5 6 5 6 5

8va

The one doth

59

B

— sha - dow — of your beau - ty show, The o -

59

Pno

63

B

- ther as your boun - ty doth ap - pear;

63 *8va* *8va* *8va*

Pno

9

67 *mf*

B

And you in e - very bles - sed shape we know. _____

poco a poco cresc. - - - - -

Pno

mf

8^{va}

5

72

B

2/4 + 5/8

4/4

72

8^{va}

più p

5

trm

5

trm

dans la *Red.*

Pno

76

con tenerezza

B

4/4

In all ex - ter - nal grace you have some part, _____

8^{va}

76

dolce

legato

3

8^{va}

poco Red.

Pno

79

rall. - - - - -

B

3/2

79

irregolare

più lontano come da sopra

3

3

3

3

3

3

Pno

The musical score consists of two systems. The first system (measures 82-86) features a Bassoon (B) and Piano (Pno). The Bassoon part begins with a melodic line in 3/4 time, marked *mp*, with lyrics: "But you like none, none you, for con-stant heart." The Piano accompaniment includes arpeggiated chords in the right hand (marked *sempre arp. mp*) and a bass line with triplets (marked *non arp. mp*). The second system (measures 87-90) continues the Bassoon part, which is mostly silent, and the Piano part, which becomes more complex with triplets and a *molto espressivo* section. The score includes various musical notations such as dynamics, articulation, and time signatures.

What is your substance, whereof are you made,
 That millions of strange shadows on you tend?
 Since every one hath, every one, one shade,
 And you, but one, can every shadow lend.
 Describe Adonis, and the counterfeit
 Is poorly imitated after you;
 On Helen's cheek all art of beauty set,
 And you in Grecian tires are painted new:
 Speak of the spring and foison of the year;
 The one doth shadow of your beauty show,
 The other as your bounty doth appear;
 And you in every blessed shape we know.
 In all external grace you have some part,
 But you like none, none you, for constant heart.

De quelle substance êtes-vous donc fait,
 vous qu'escortent des millions d'ombres étranges ?
 Chaque être n'a qu'une ombre unique,
 et vous, qui n'êtes qu'un pourtant, vous prêtez votre ombre à tout.
 Qu'on décrive Adonis, et le portrait
 n'est qu'une pauvre imitation de vous-même ;
 qu'on déploie toutes les beautés de l'art sur la joue d'Hélène,
 et vous voilà peint à nouveau sous le costume grec ;
 Qu'on parle du printemps et de la saison féconde,
 l'un n'est qu'une ombre de votre beauté,
 l'autre que le reflet de votre bonté ;
 et nous vous reconnaissons sous toute forme bénie.
 Il n'est pas de grâce extérieure où vous n'ayez quelque part ;
 mais nul ne vous ressemble et vous ne ressemblez à nul par la constance du cœur.