

LILI BOULANGER

**PSAUME CXXIX
POUR BARYTON ET ORCHESTRE**

REDUCTION POUR BARYTON ET PIANO

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PSAUME CXXIX

"Ils m'ont assez opprimé dès ma jeunesse"

pour Baryton et Orchestre

LILI BOULANGER

(21 Aout 1893-15 Mars 1918)

Grave, rude

BARYTON

PIANO

f

p

cresc.

f

expressif

mf

8^a bassa

ff intense
très soutenu

Cédez *Contenu, mais agité intérieurement*
sonore, dur
m.g.
m.d. *p*

Allarg.
m.d.
ff

a Tempo *grave et rude*
sf *sf* *sf* *martelé*
8^a b^a

Ils m'ont assez oppri - mé *dès ma jeu - nes - se*
Man ya time from my youth up *have they af - flict - ed me*

p Qu'Israël le di - se
 Let Is - ra - èl now say

f Ils m'ont assez oppri - mé dès ma jeu -
 Man - y a time from my youth up have they af -

glissando

sf p *p* *f*

8^a bassa *pp* *f*

- nes - se
 - flict - ed me

fier Mais ils ne m'ont pas - vaincu -
 Yet they have not prevailed against me

pp *ff*

8^a bassa

contenu
pl Des laboureurs ont la - bou - ré mon dos,
 The plow - ers plowed up on my back

douloureux
m. g.

p

Ils y ont tra - cé de larges sil - lons
 They made long - their fur - rows

douloureux
m. g.

rude

f

l'E-ter-nel est jus-te: Il a cou-pé les cor-des des mé-

But the Lord is right-eous He hath cut a-sun-der the cords of the

This system contains the first two measures of the piece. The vocal line is in bass clef, starting with a forte (*f*) dynamic. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with sustained chords. The lyrics are in French and English.

-chants.
wick.ed

ff *p* *expressif*

8^a bassa

This system contains the next two measures. The vocal line continues with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic and the instruction *expressif*. The piano accompaniment features a right-hand part with triplets and a left-hand part with sustained chords. The instruction *8^a bassa* is written below the bass line.

Sans presser

pesant, douloureux

8^a bassa

This system contains the final two measures. The vocal line is marked *Sans presser* and *pesant, douloureux*. The piano accompaniment features a right-hand part with triplets and a left-hand part with sustained chords. The instruction *8^a bassa* is written below the bass line.

cresc.

clamant

Qu'ils soient con - fon -
Let them be a

ff éclatant
m.g. *m.d.* *m.g.*

sf

- dus et qu'ils re - cu - - lent, Tous ceux qui ha -
-shamed and turn - ed back - ward All they, all

m.d. *m.g.* *m.d.* *m.g.* *m.d.* *m.g.* *m.d.* *m.g.*

3
 -is-sent Si-on. _____
 they that hate Zi-on.

p Qu'ils soient com-me
 Let them be as the

m.d. *m.g.* *p*

Pher-be des toits _____
 grass up-on the house tops.

qui sèche a-vant _____
 Which with er-eth

mf

8

qu'on ne l'ar- _____
 be-fore it grow- _____

eth-che.

p

p

musical score for piano introduction, featuring multiple staves with complex fingerings and dynamic markings: *molto cresc.*, *molto accel.*, and *sec*.

large, clair

f Le la_boureur n'en remplit point sa main,
 Wherewith the reap - er fil - leth not his hand

Ce_lui qui lie les ger - bes
 Nor he who bind_eth sheaves his bo_som,

musical score for the first vocal line and piano accompaniment, including dynamic markings *ff* and *pesant*.

n'en charge point son bras,
 who bind_eth sheaves his bo_som

Et les pas_sants ne di_sent point:
 Neither do they which go by say.

musical score for the second vocal line and piano accompaniment, including dynamic markings *f* and *pesant*.

très doux, recueilli

pp Que la bé - né - dic - ti - on de l'Eter - nel soit a - vec vous!
 The bless - ing of Je - ho - vah be up - on you, be up - on you

pp doux

pp *ému, voilé*
 Nous vous bé - nis - sons au nom de l'E - ter
 In Je - ho - vah's name we bless you, In the name of Je -

Plus lent *Rit. - molto*

- nel. - vah *en s'éloignant*

p

ppp
 Ah!

pp

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