

Soirs d'été, op. 63 – Charles-Marie Widor
Table showing the trajectory of the cycle

SONG	GENERAL SENTIMENT	POEM ALL POEMS From <i>Les Aveux</i> (1882) by Bourget/The section titled "Amour."	PIANO	LENGTH OF SONG	FORM	METER/ TEMPO	TONALITY
#1 <i>Quand j'aimais</i>	A poignant remembrance of love	<i>Analyse</i> p.7 The first 4 lines of the poem	Mostly chordal A few descending chromatic passages as impetus to new thoughts	12 measures 0'50"	Recitativo accompa- gnato; Text inspired	3/4 Moderato assai/vivace /lento	Begins in A- flat minor; moves through several minor keys, ending finally on E- flat major
#2 <i>Silence ineffable</i>	Recalling the intimate nature of love through comparisons to birdsong and intoxication	<i>Romance: Silence Ineffable</i> p.16 Verse 1 repeated between verses 2 and 3	Some melodic interplay with the vocal line	12 measures 2'37"	ABAC Coda	3/4 andante	A-flat major with brief excursion into B major
#3 <i>La brise du soir</i>	A stirring of memories – created by the evening – its breeze, the rising of the moon and the Angelus bell	<i>La brise du soir</i> p. 27 #2 from <u>Soirs d'été</u>	Continuous descending arpeggios until the coda	126 measures 1'50"	ABA' Coda	3/8 allegro	F major . . . A- flat major . . F major
#4 <i>L'âme évaporée</i>	An earnest confusion over where love has gone, recalled in the fragrance of lilies	<i>Romance: L'âme évaporée et souffrante</i> p. 51	Chordal with ascending full chord lead-in to the agitato section with ascending triplet arpeggios	30 measures 1'58"	Through- composed Recitativo secco with an agitato interior climax	4/4 Allegro, ma non troppo	C major

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#5 <i>Pres d'un étang presque sans eau</i>	A reminiscence of the passage of time and of youth	<i>Pres d'un étang presque sans eau</i> p. 37 #8 from <u>Soirs d'été</u> Repeats verse 1	Primarily supportive role but shares some melodic material with the voice	49 measures 2'30"	ABA	6/8 Moderato	G major . . . B-flat major . . . G major
#6 <i>Le Soir et la Douleur</i>	A dramatic dialogue between personified Evening and Sorrow	<i>Le Soir et la Douleur</i> p.61/2	Provides orchestral color; clear connection to Widor's romantic organ experience	103 measures 4'00"	Through-composed, delineated by the conversation	3/4 Moderato, gradually increasing	Changes keys with character voice changes A major F-sharp major D major A major F-sharp major
#7 <i>Le coeur gai</i>	Acknowledgement and tutorial on the inevitable futility of love	<i>Le Coeur gai</i> p. 25/6 #1 from <u>Soirs d'été</u> Uses only verses 1,2, &5	Chordal supportive role	36 measures 2'23"	Modified strophic	4/4	E-flat major . . . C major
Inserted melodrama	The woman enters her abandoned house and recalls: "Quand j'aimais, quand j'étais aimée" (When I loved, when I was loved)	Reciting from <i>Romance</i> #1 & #2 p. 55/6	1 st interlude – from #1 2 nd and 3 rd interludes - from #4 4 th interlude- V7	2'00"	Recitation with 4 piano interludes of music from previous songs	N/A	A-flat major
#8 <i>Pourquoi</i>	A lament that love persists long after it should have ended . . . why?	<i>Romance</i> #3 p.57	Undulating triplet figures	90 measures 4'00"	ABA Coda	3/4 Andantino	A-flat major

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