UN CYGNE

From *Six Chansons*

PAUL HINDEMITH *(1939)*

Text: **Rainer Maria Rilke**

"Un Cygne" ("A Swan") is the second of six chansons for four-part unaccompanied chorus.

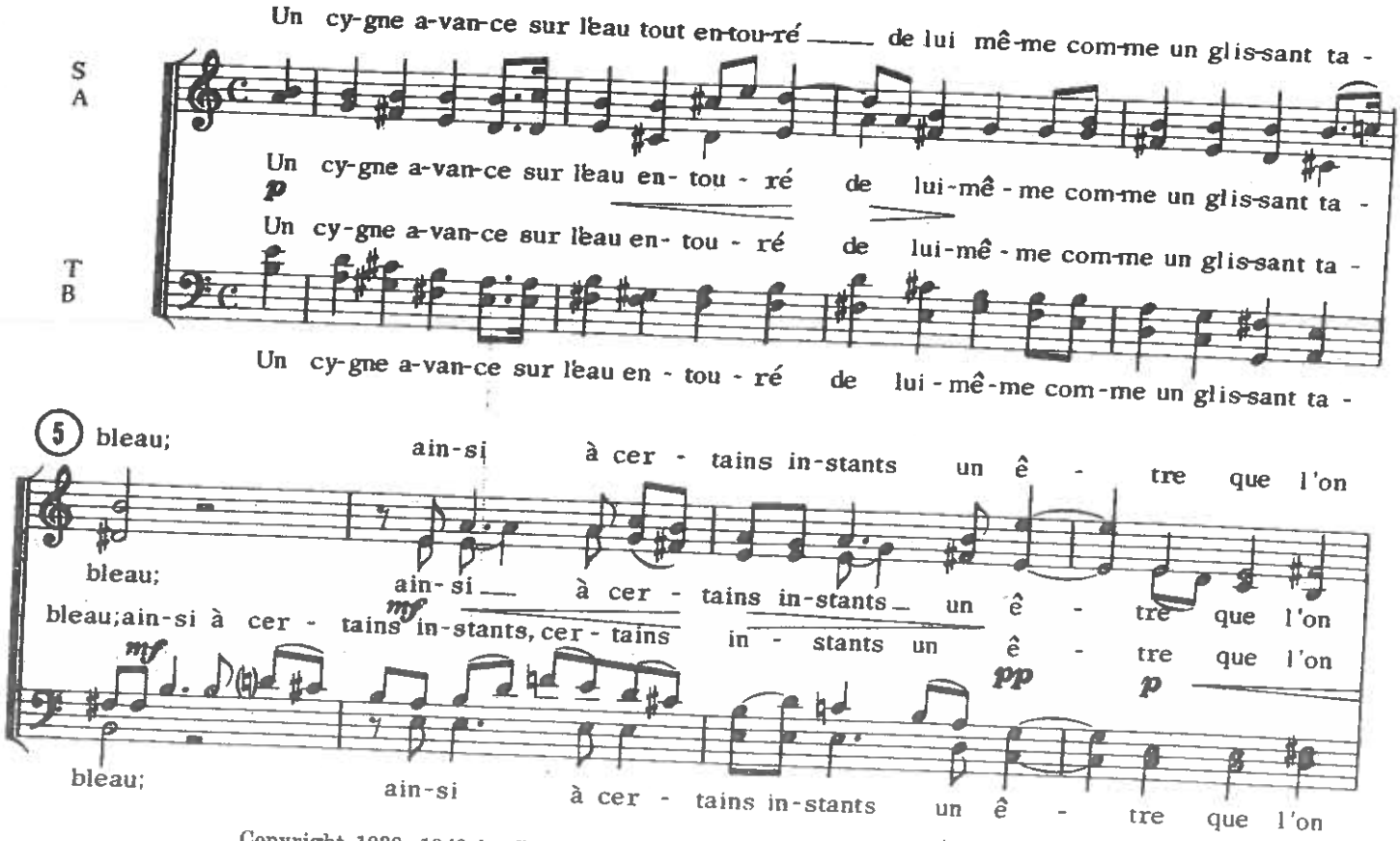
A swan advances on the water,
Quite surrounded by himself,
Like a gliding picture.

Thus, at certain moments,
A being that one loves
Is a moving space in itself.

It draws near, doubled,
Like this swan which swims
Across our troubled soul,

Which adds to this being
The trembling image
Of happiness and doubt.

What is the relation of the form of the text to the form of the music? How do harmony and tonality articulate the musical form?[9] Compare the style of this chanson with that of Bach's harmonization of *Jesu, meine Freude* on p. 65.



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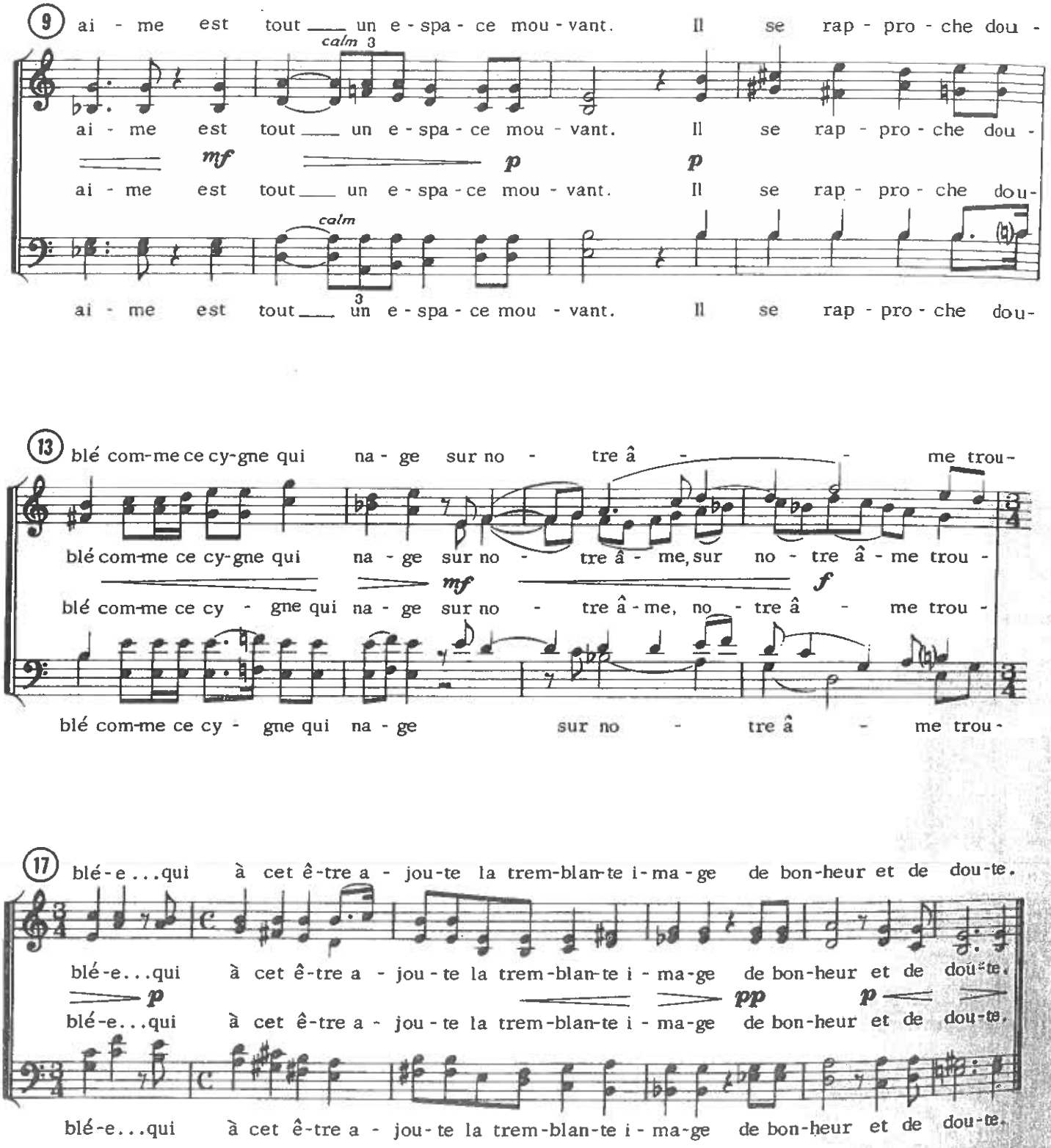
[9] *See* the references to Hindemith's theoretical writings in footnote 7 of this part.


9
ai - me est tout un e - spa - ce mou - vant. Il se rap - pro - che dou -
calm 3
ai - me est tout un e - spa - ce mou - vant. Il se rap - pro - che dou -
mf p p
ai - me est tout un e - spa - ce mou - vant. Il se rap - pro - che dou-
calm
ai - me est tout un e - spa - ce mou - vant. Il se rap - pro - che dou-
13
blé com-me ce cy-gne qui na - ge sur no - tre â - me trou-
blé com-me ce cy-gne qui na - ge sur no - tre â - me, sur no - tre â - me trou -
mf f
blé com-me ce cy - gne qui na - ge sur no - tre â - me, no - tre â - me trou -
blé com-me ce cy - gne qui na - ge sur no - tre â - me trou -
17
blé-e...qui à cet ê-tre a - jou-te la trem-blan-te i-ma-ge de bon-heur et de dou-te.
blé-e...qui à cet ê-tre a - jou-te la trem-blan-te i-ma-ge de bon-heur et de dou-te.
p pp p
blé-e...qui à cet ê-tre a - jou-te la trem-blan-te i-ma-ge de bon-heur et de dou-te.
blé-e...qui à cet ê-tre a - jou-te la trem-blan-te i-ma-ge de bon-heur et de dou-te.