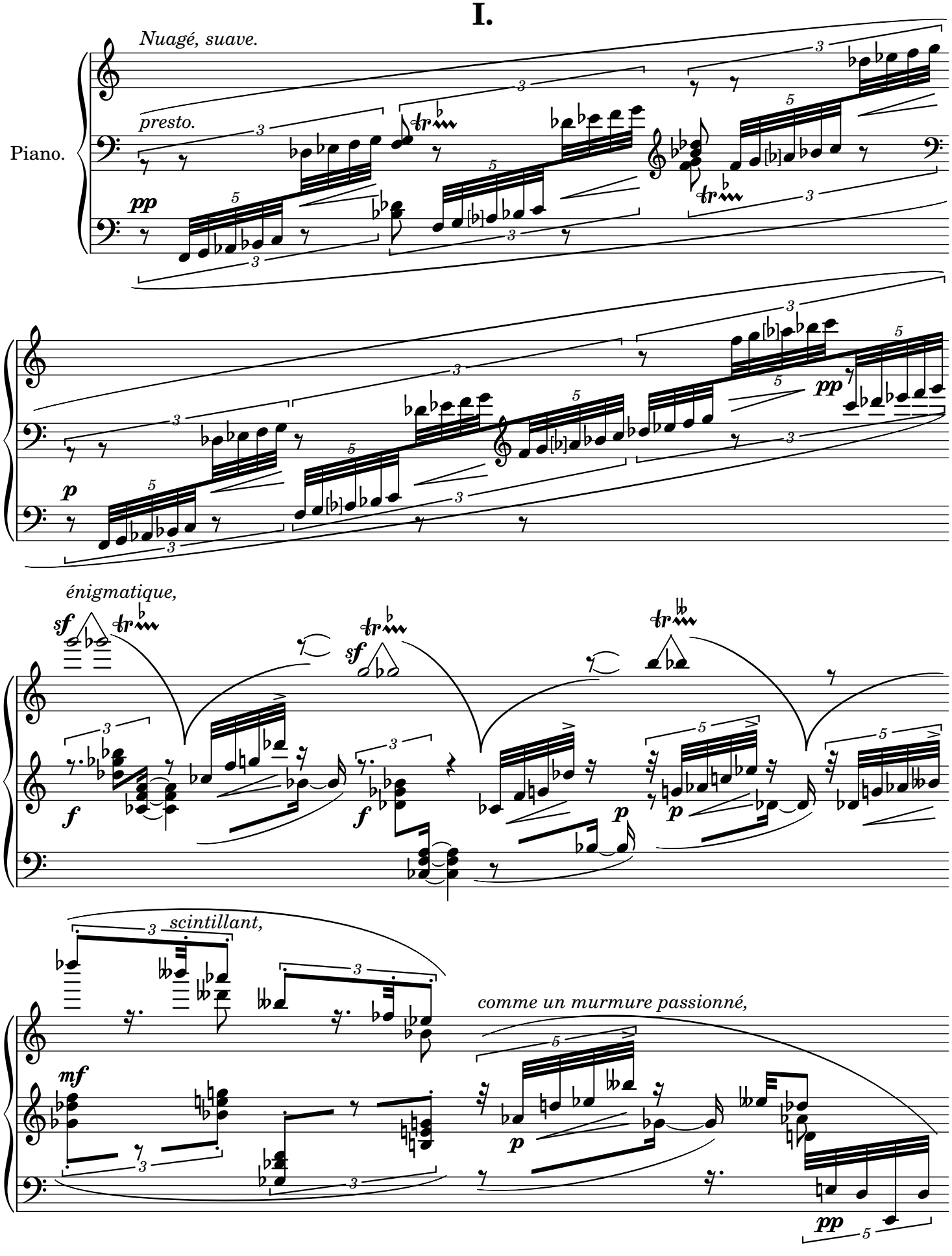
a mon cher ami Dr. Nicolas Koulbin

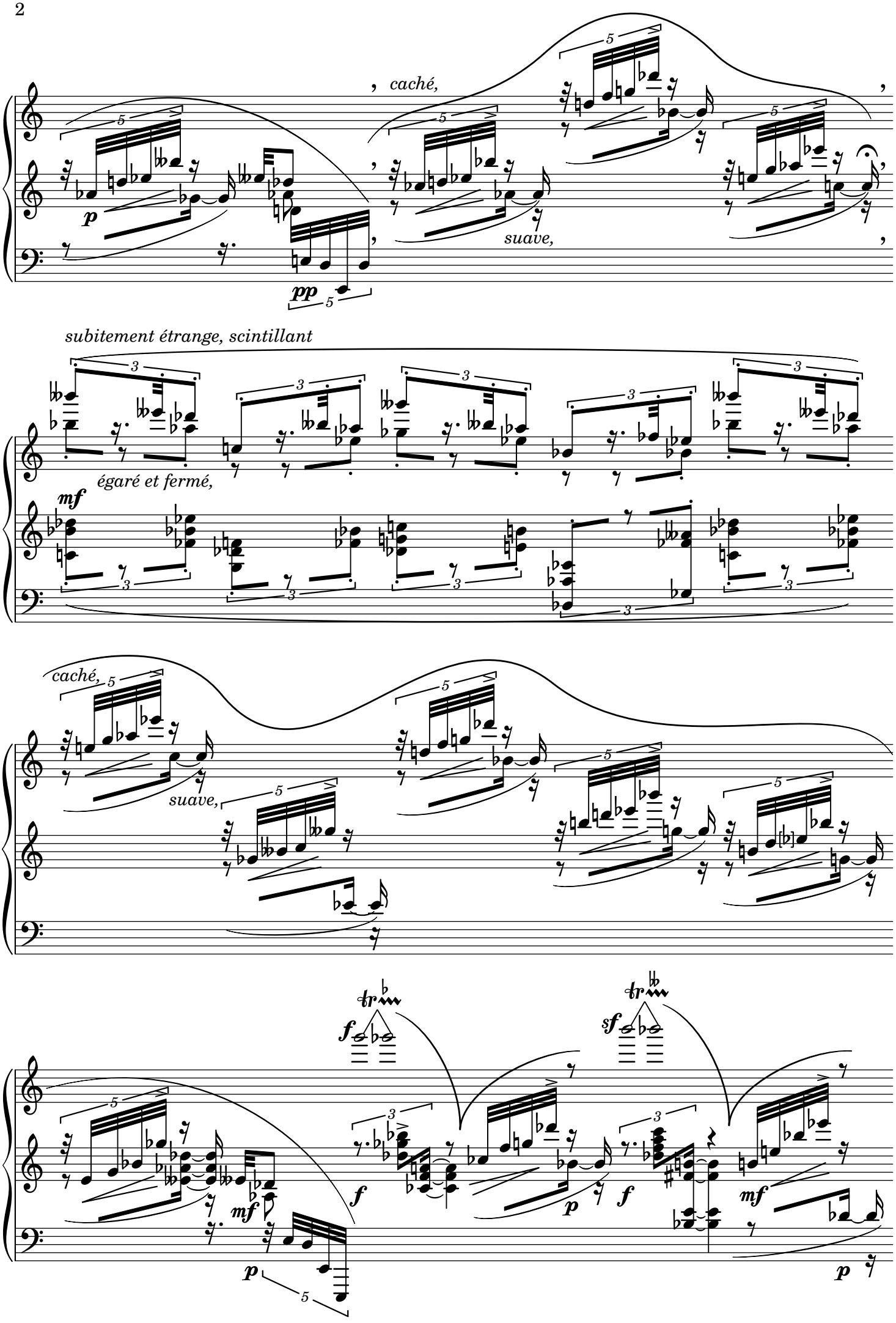
Masques.

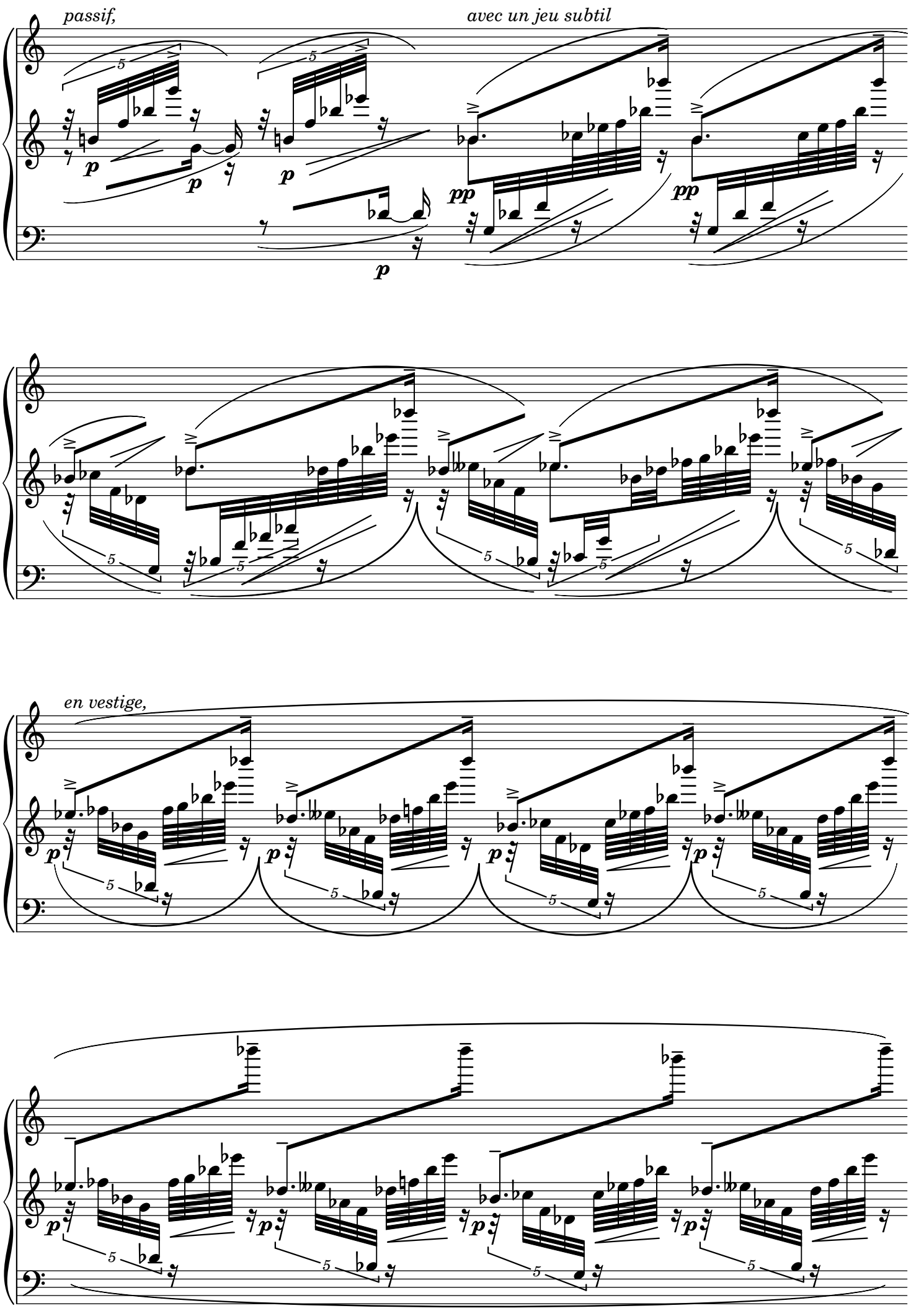
(Tentations.)

Arthur Lourié
op. 13, 1913

I.

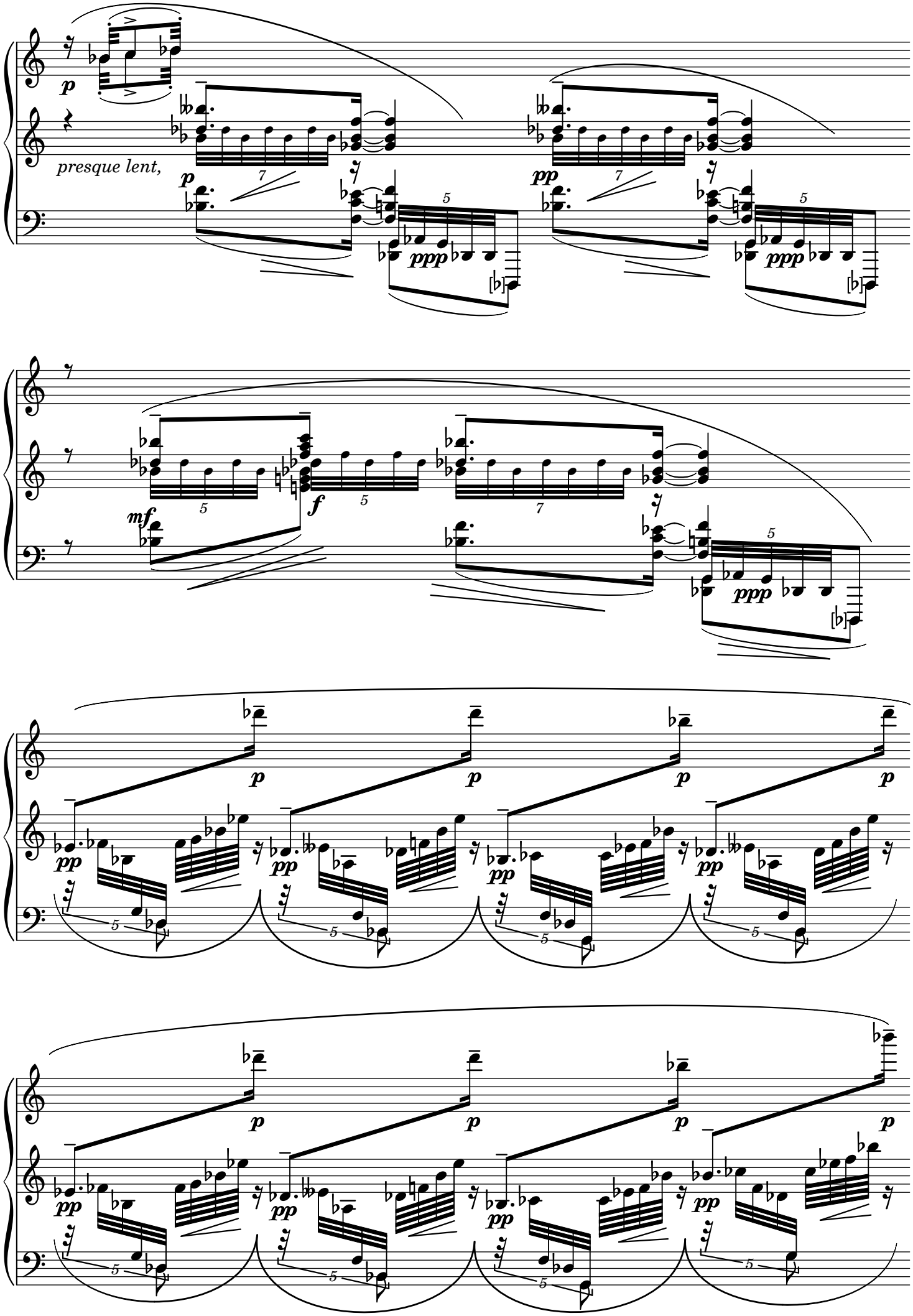


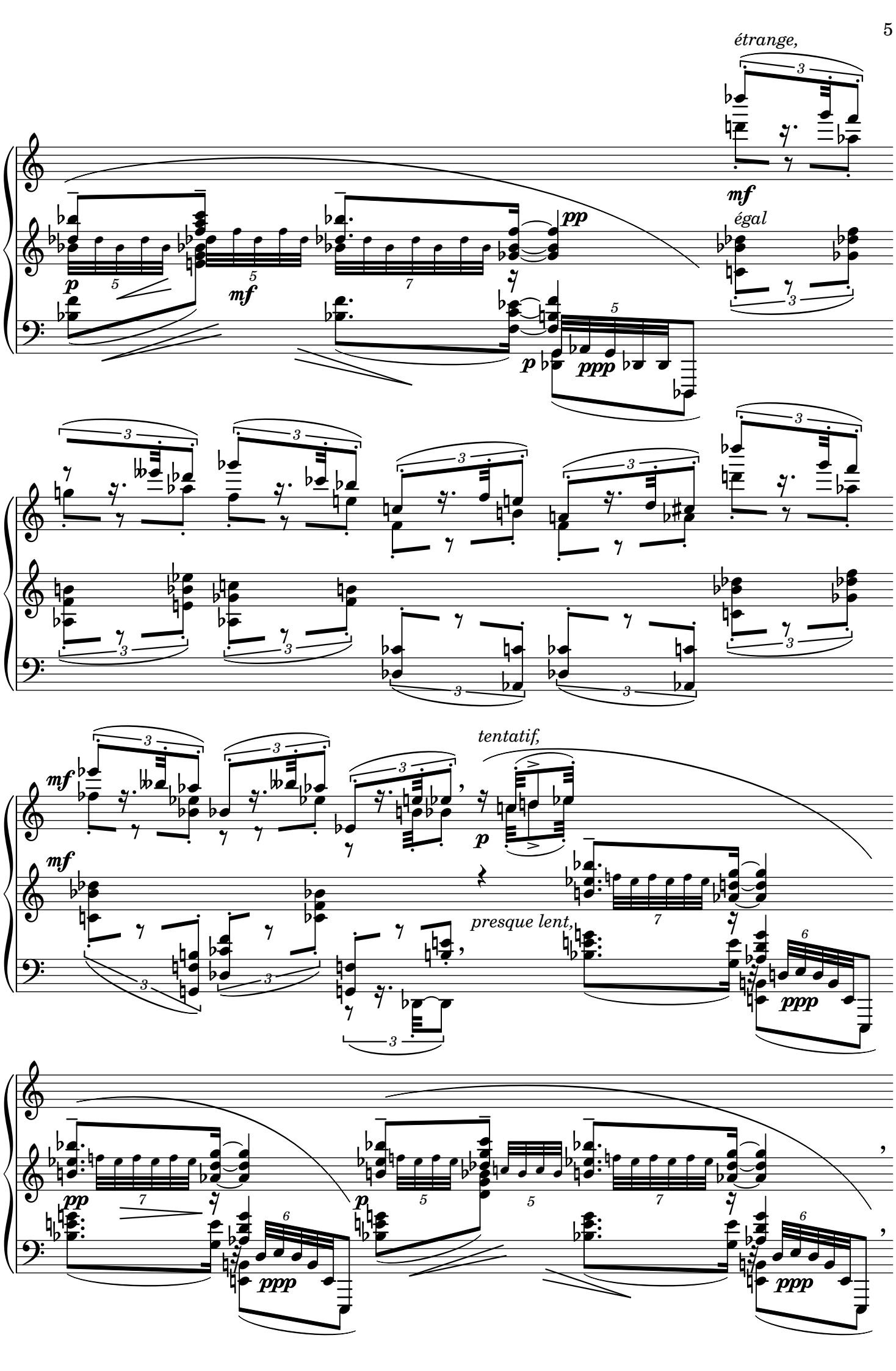

caché,
suave,
subitement étrange, scintillant
égaré et fermé,
caché,
suave,

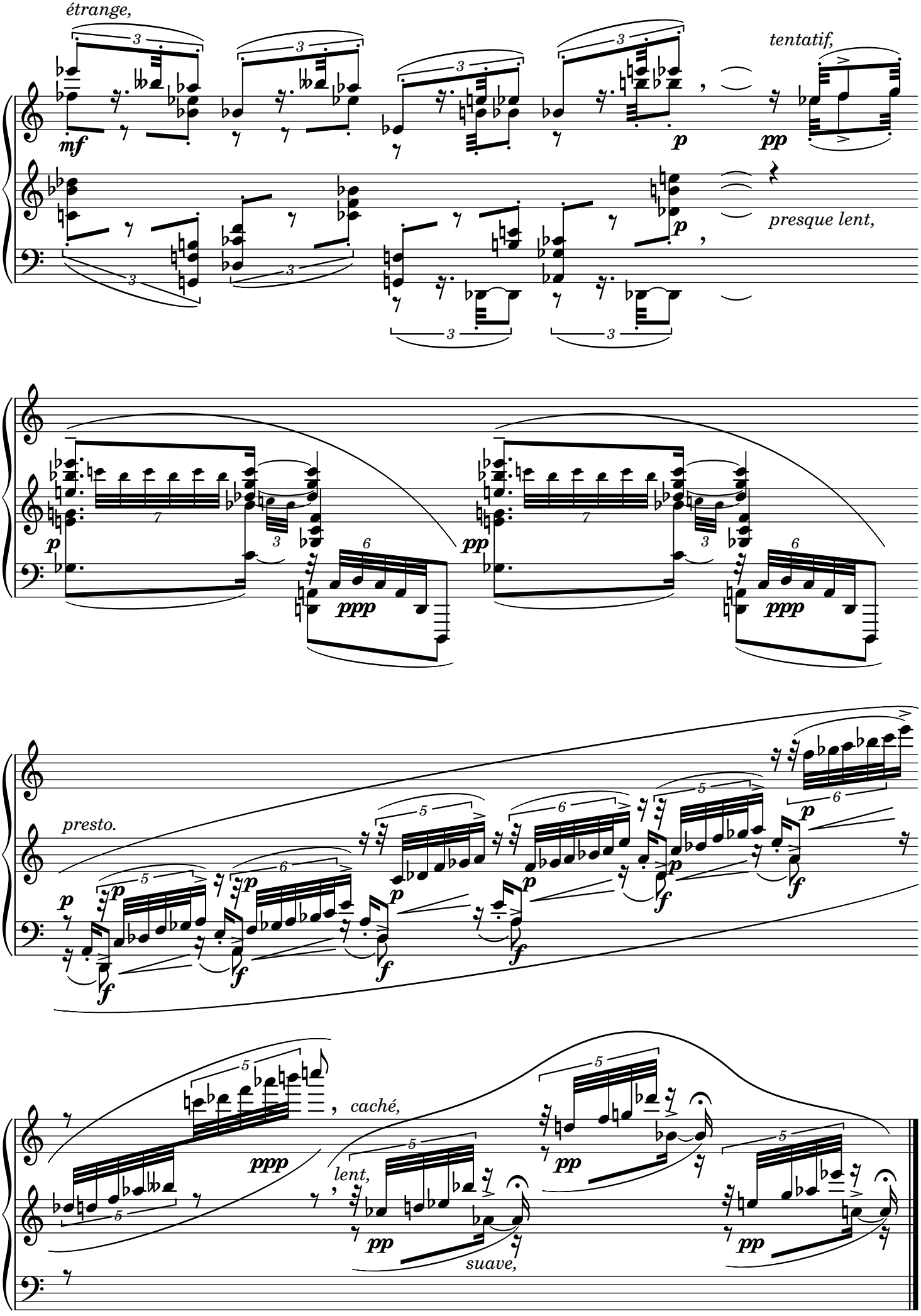

passif,
avec un jeu subtil
en vestige,

tentatif, avec mystère,

presque lent,



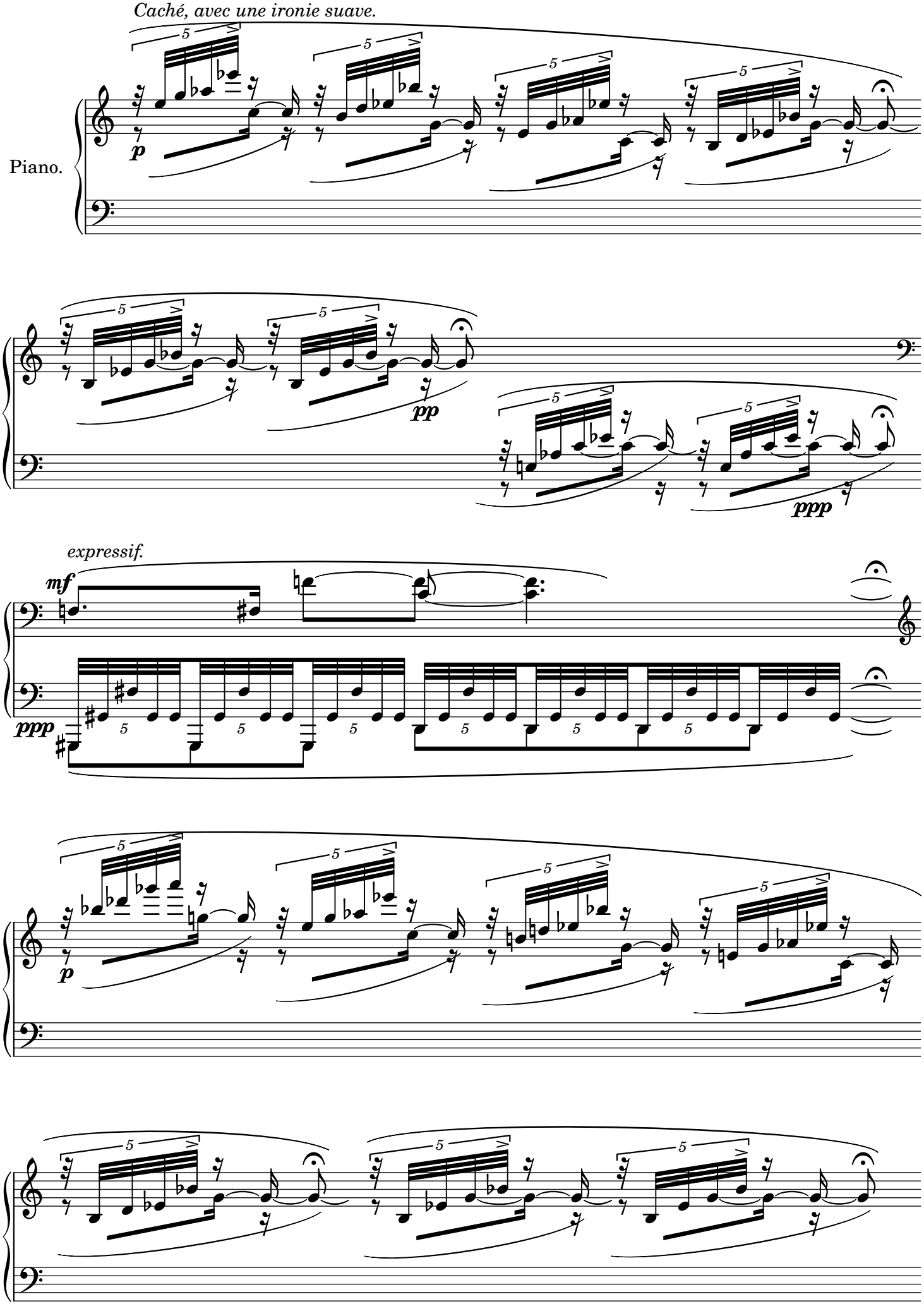

étrange,
mf
égal
p
mf
pp
p
ppp
tentatif,
mf
p
presque lent,
ppp
pp
p
ppp


étrange,
tentatif,
presque lent,
presto.
caché,
lent,
suave,

II.

Caché, avec une ironie suave.

Piano.

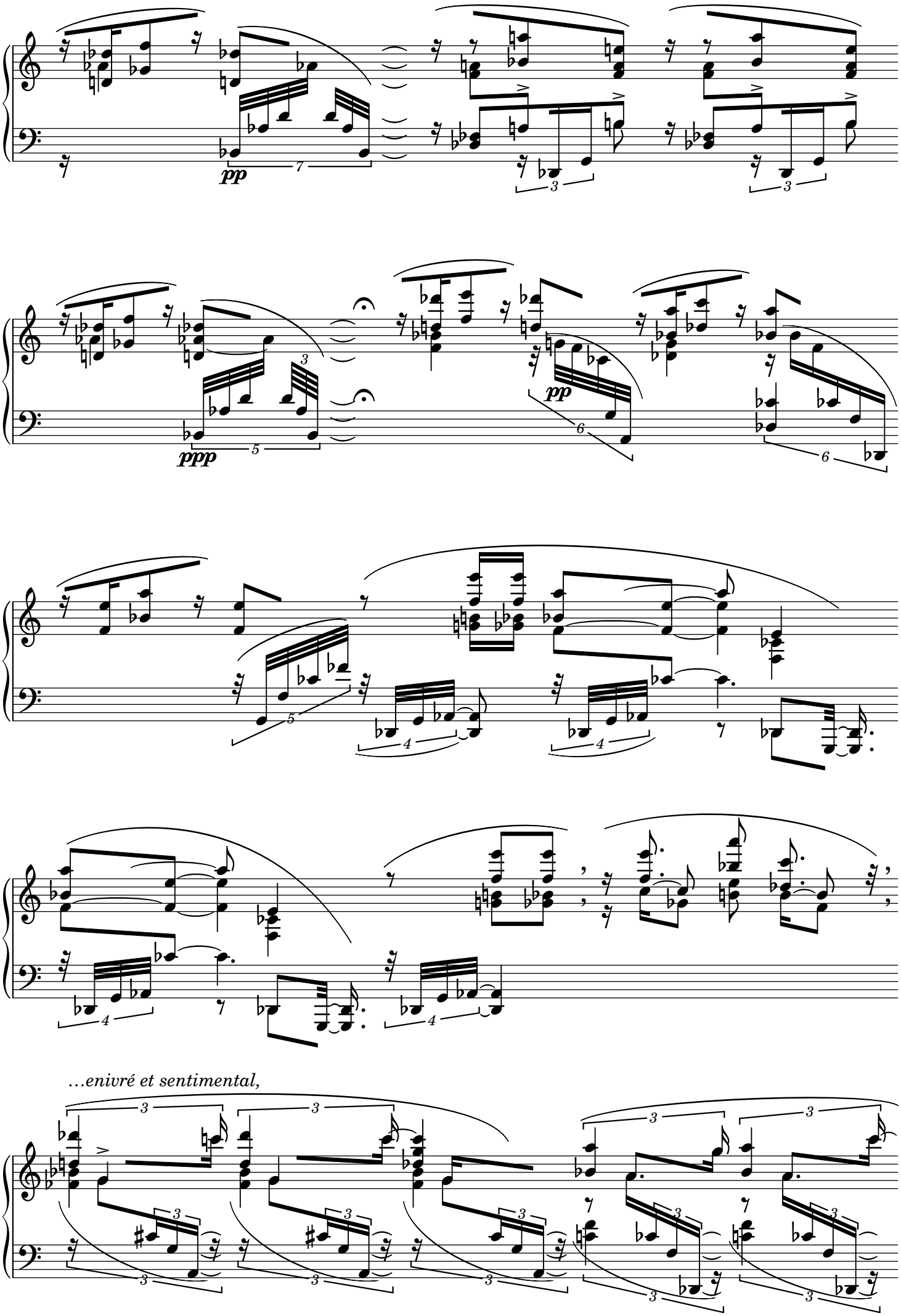


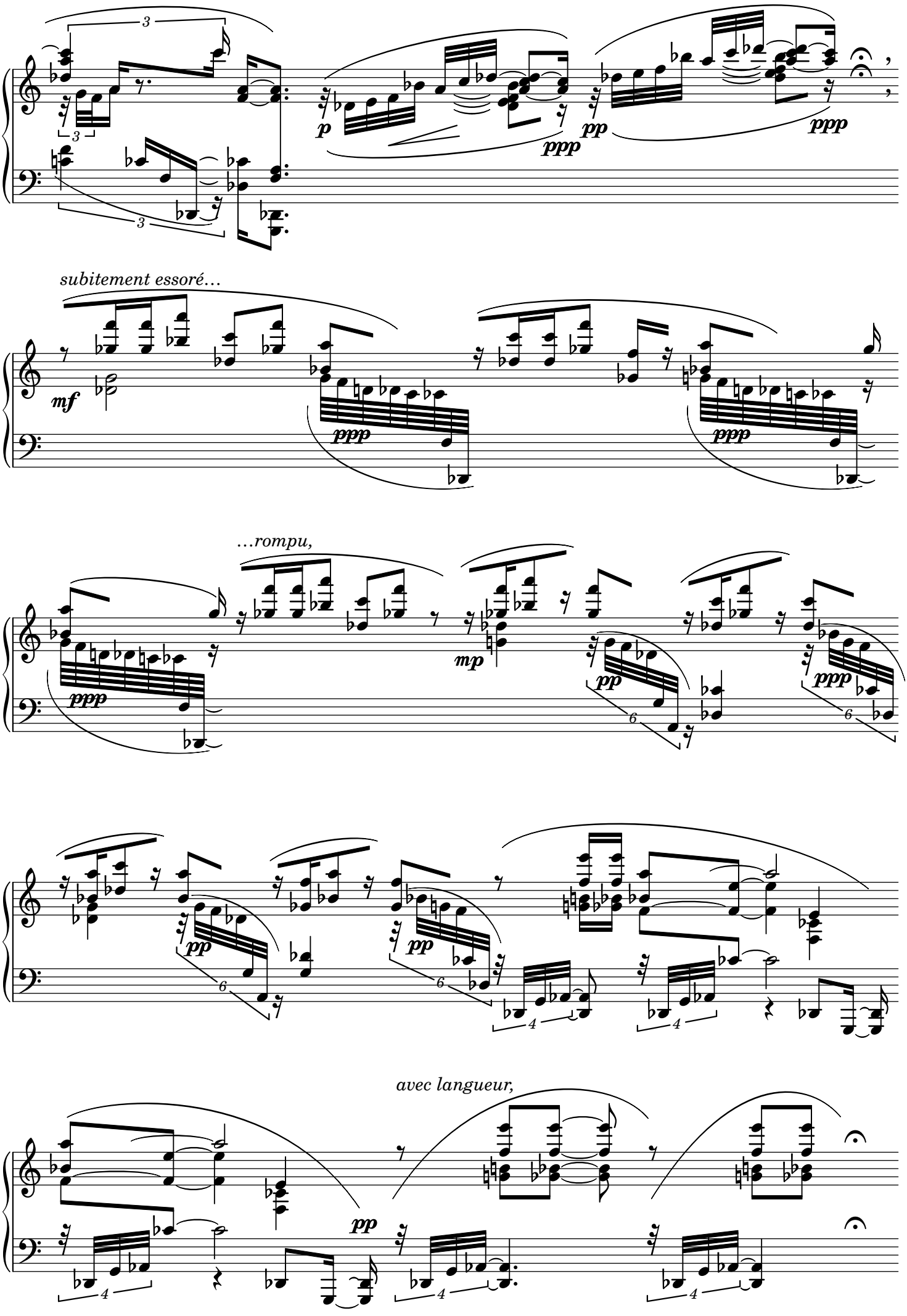
expressif.

III.

Avec une grâce fragile.

Piano.


pp
ppp
pp
…enivré et sentimental,


subitement essoré…
…rompu,
avec langueur,

enivré,

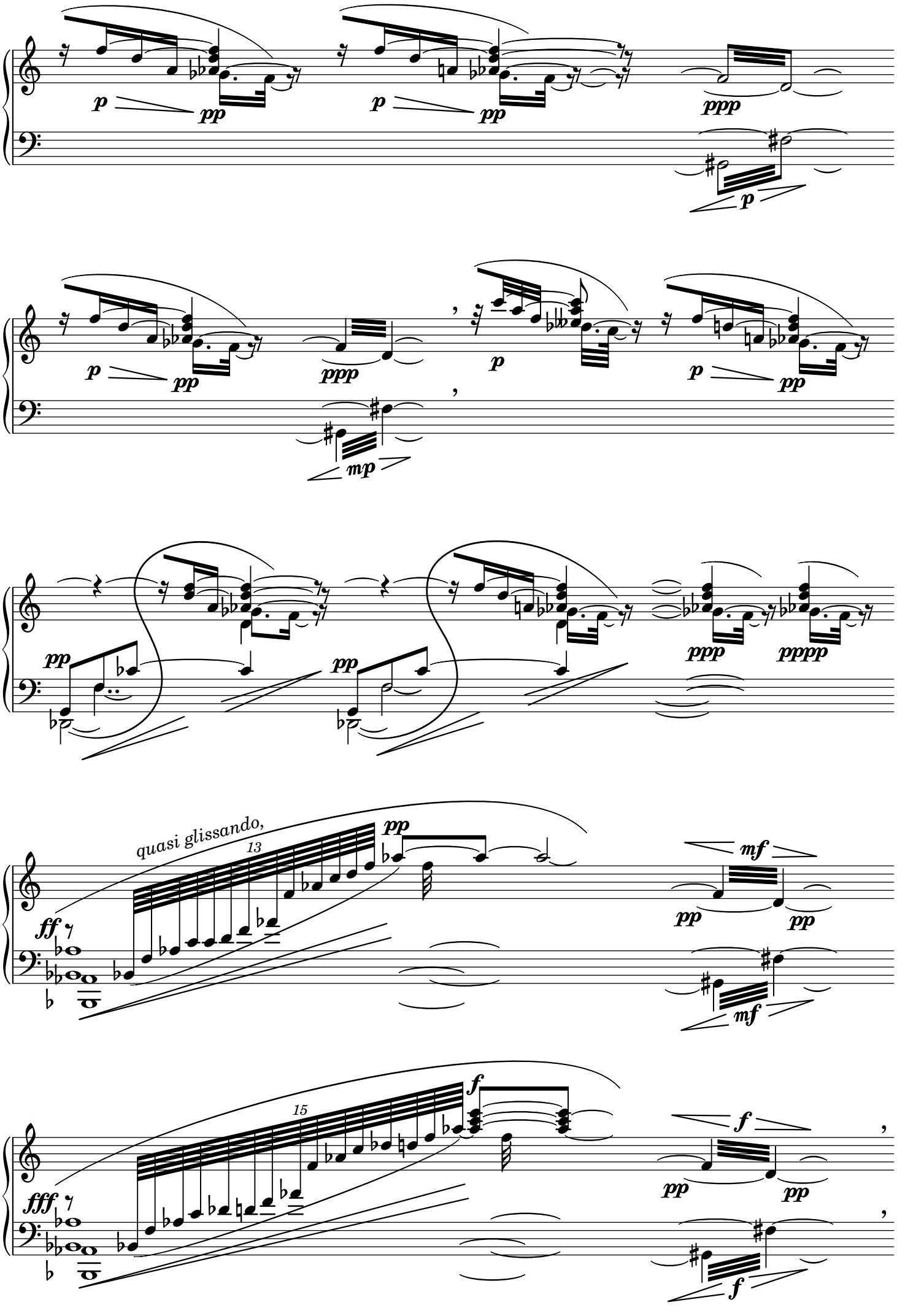
IV.

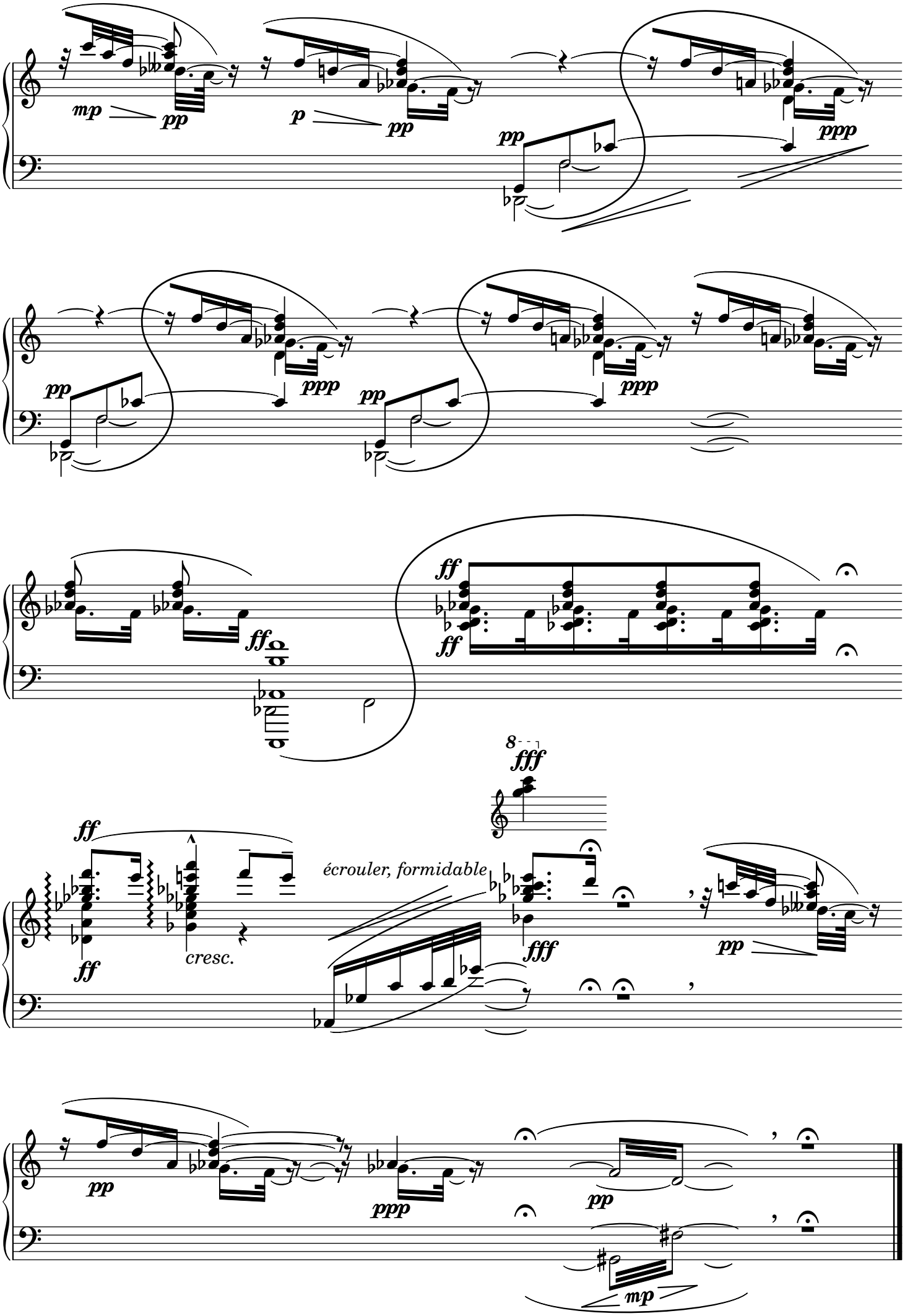
Dans un mystère profond et calme.

Piano.

presque rien,

voluptueux,


p
pp
ppp
mp
quasi glissando,
13
15
ff
fff
mf
f


mp
pp
p
pp
pp
ppp
pp
ppp
pp
ppp
ff
ff
ff
8
fff
ff
ff
cresc.
écrouler, formidable
fff
pp
pp
ppp
pp
mp

V.

Étrange, charmé.

Piano.

comme un murmure,

comme un très leger bruit,

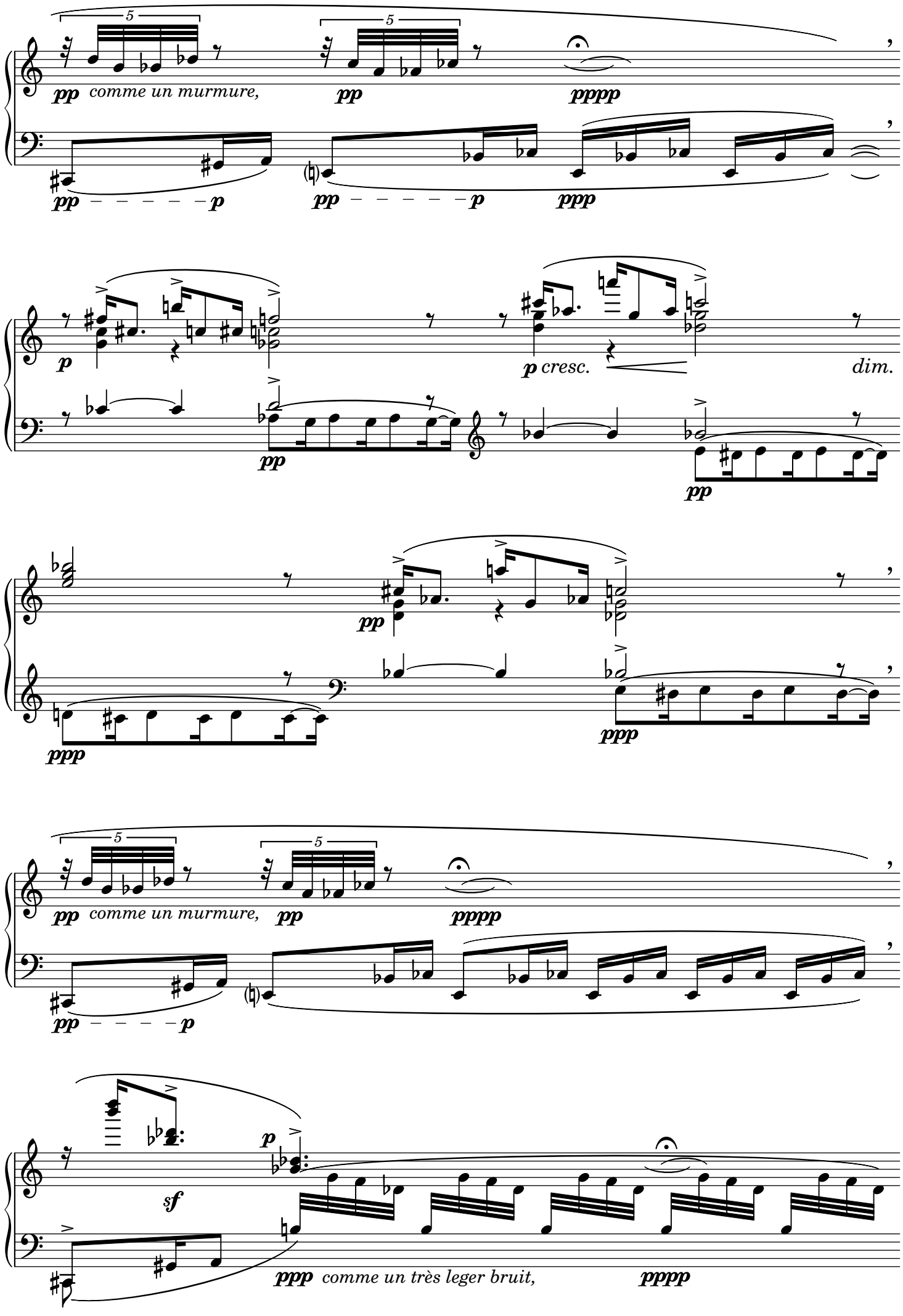
presque rien,

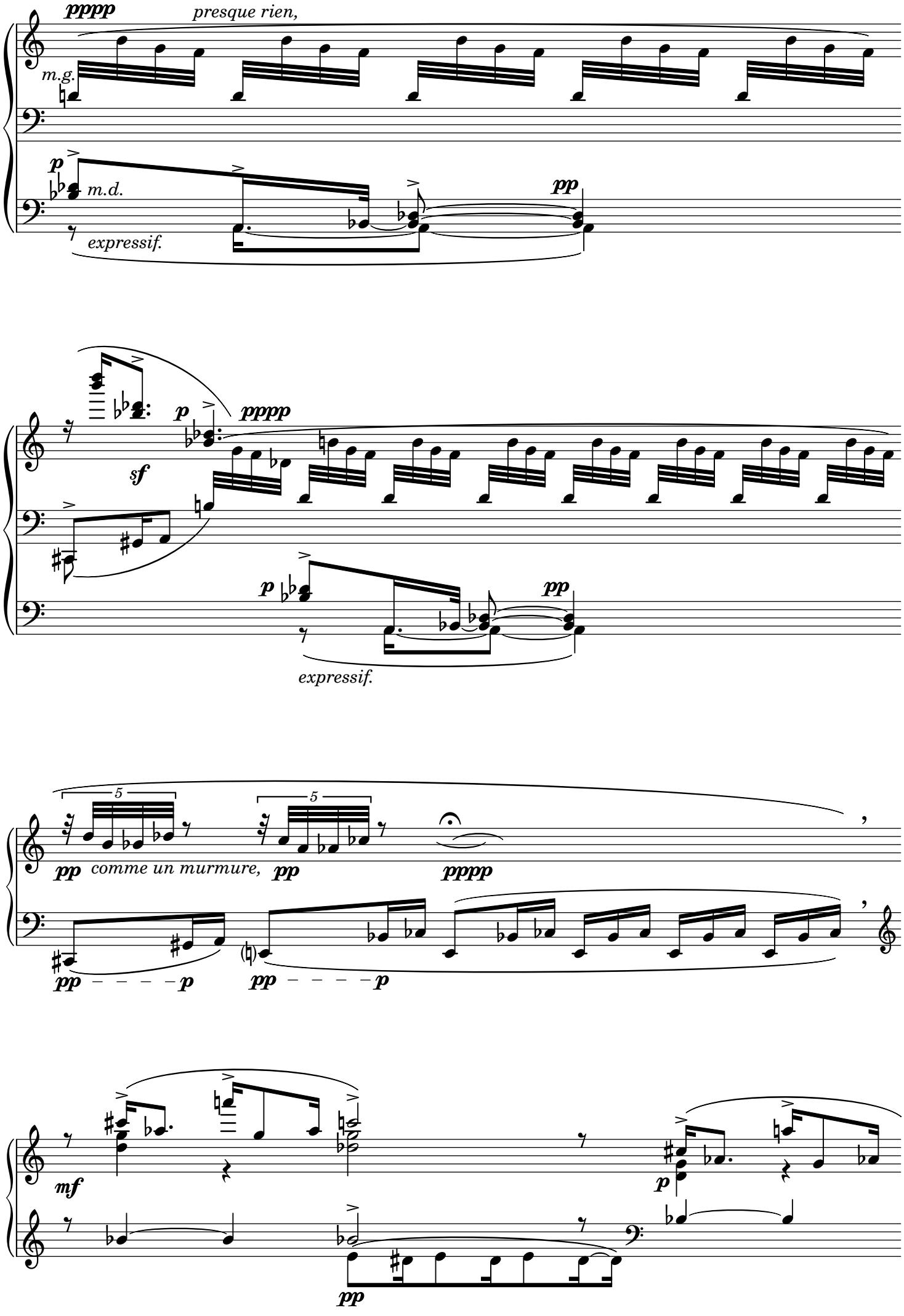
m.g.

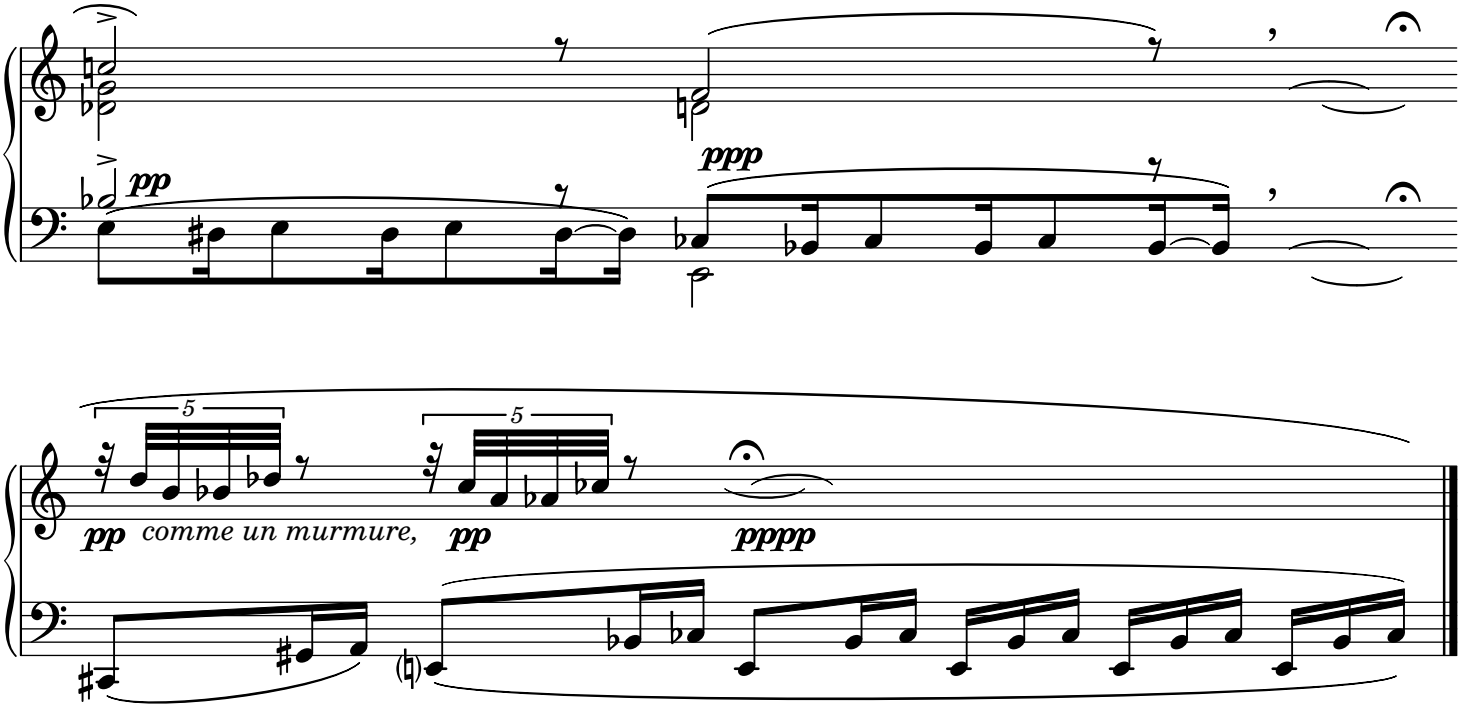
m.d.

expressif.

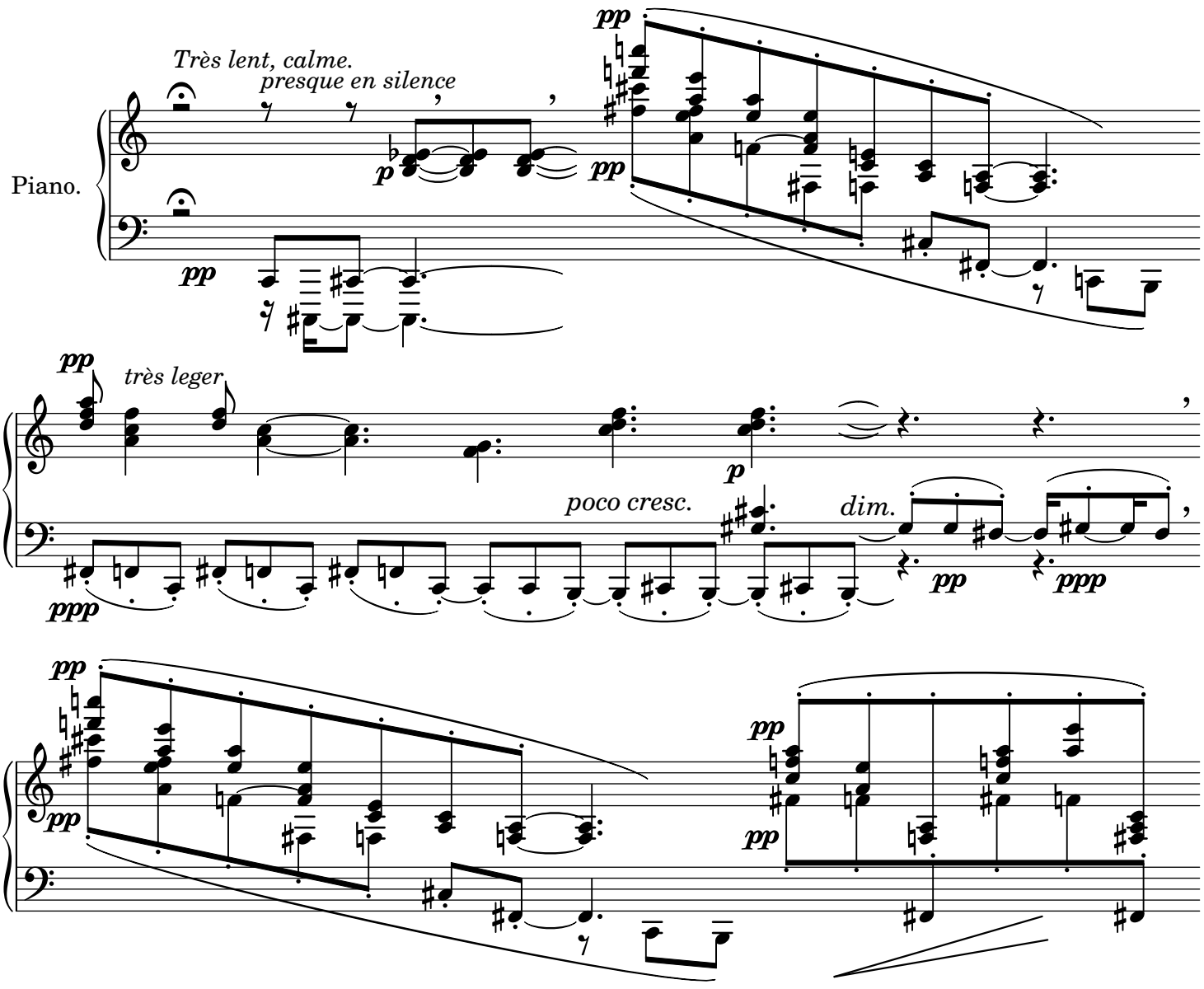
comme un très leger bruit,

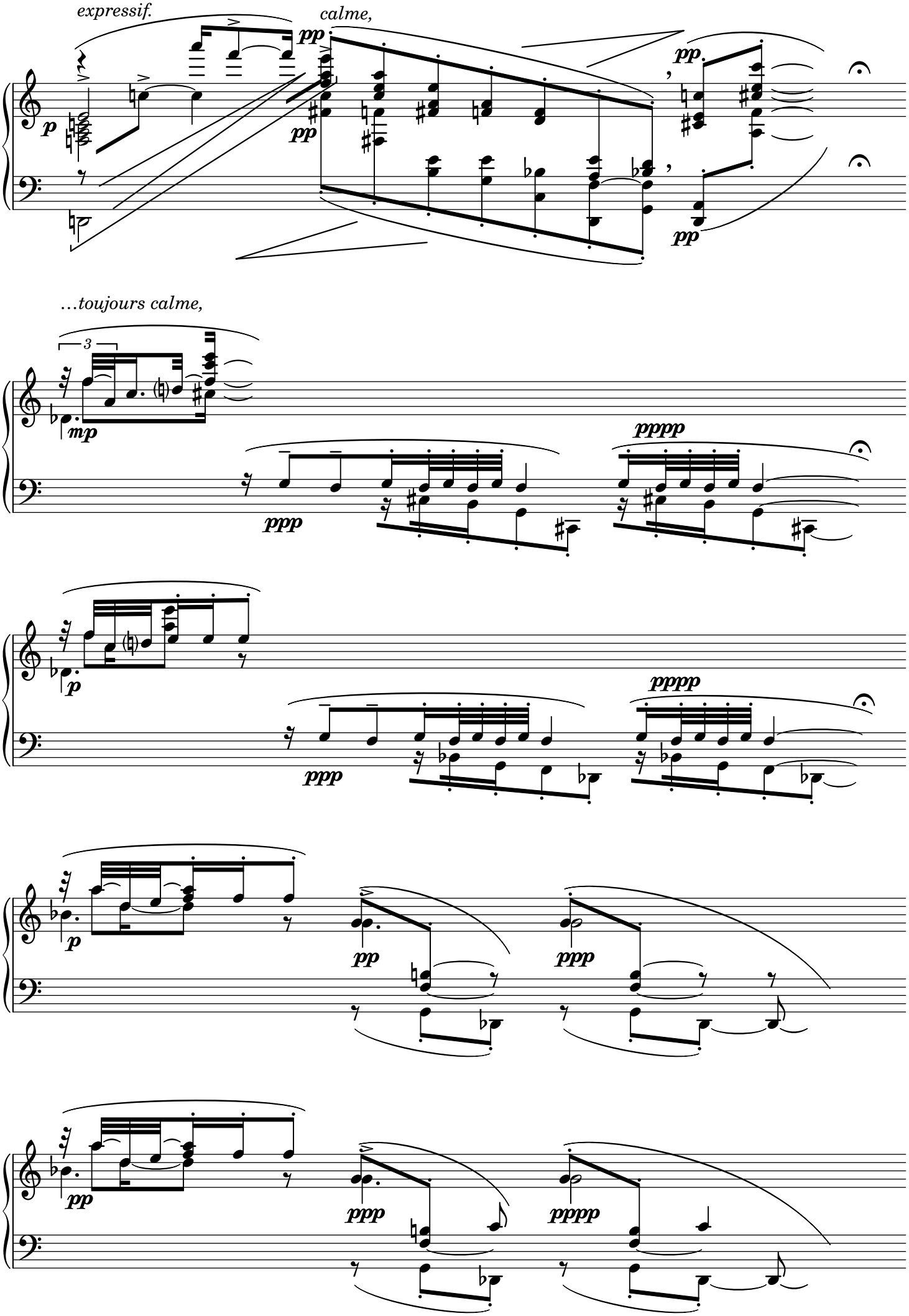

pp comme un murmure,
pp
pppp
pp
p
pp
p
ppp
p
p cresc.
dim.
pp
pp
ppp
ppp
pp comme un murmure,
pp
pppp
pp
p
sf
p
ppp comme un très leger bruit,
pppp

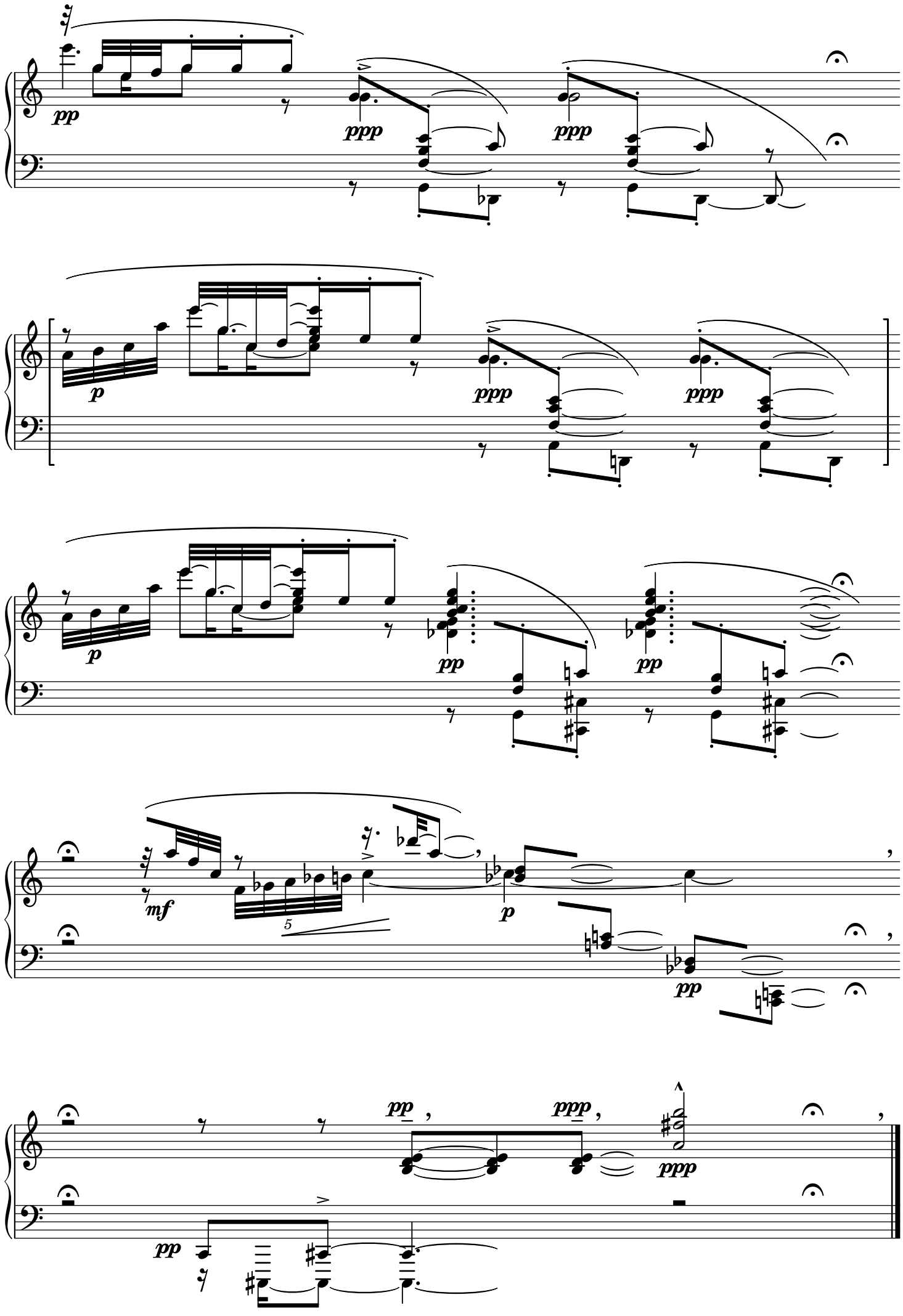

pppp
presque rien,
m.g.
p
m.d.
pp
expressif.
sf
p
pppp
p
pp
expressif.
5
5
pp
comme un murmure,
pp
pppp
pp
p
pp
p
mf
p
pp


pp
ppp
5
5
pp
comme un murmure,
pp
pppp

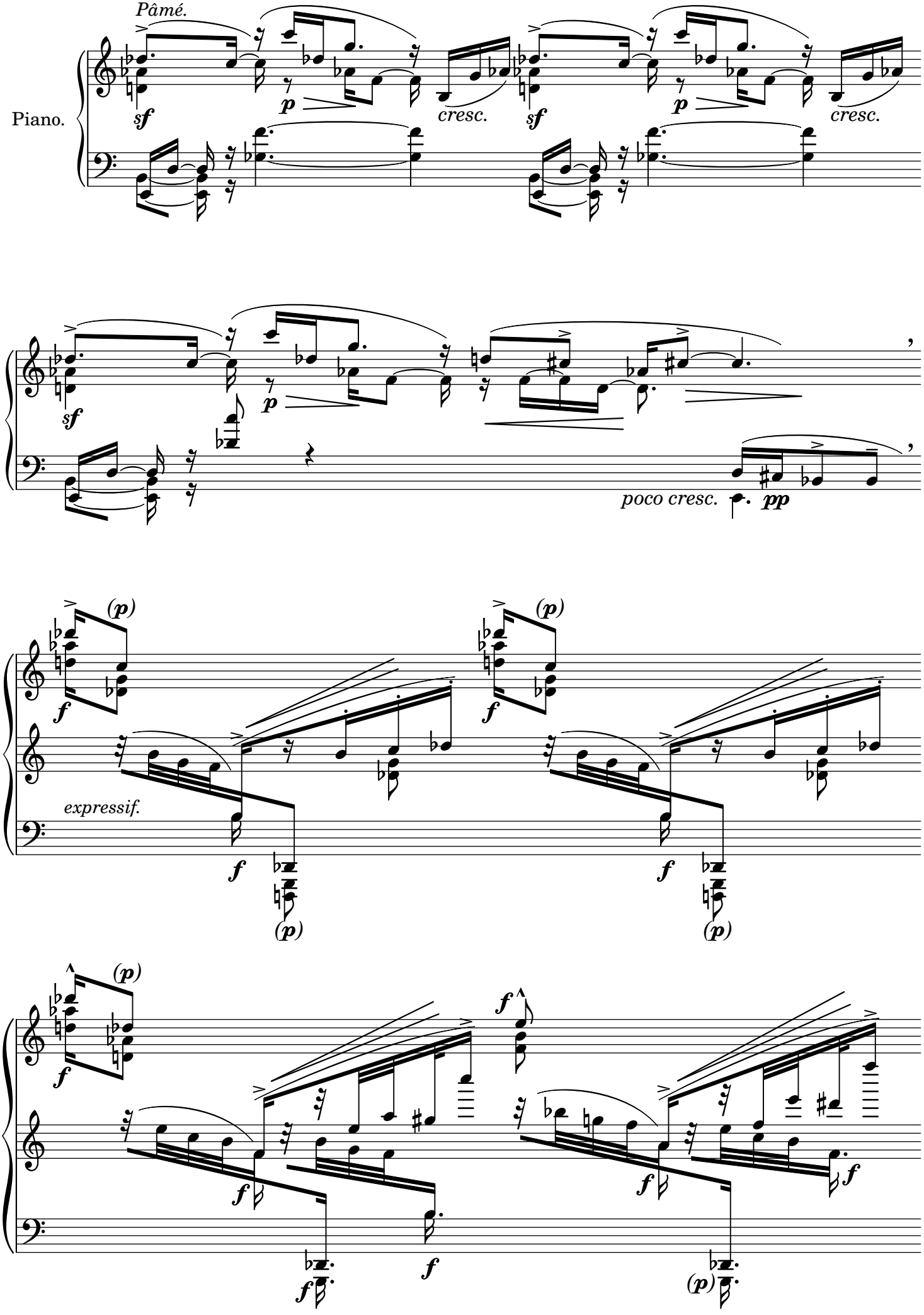
VI.

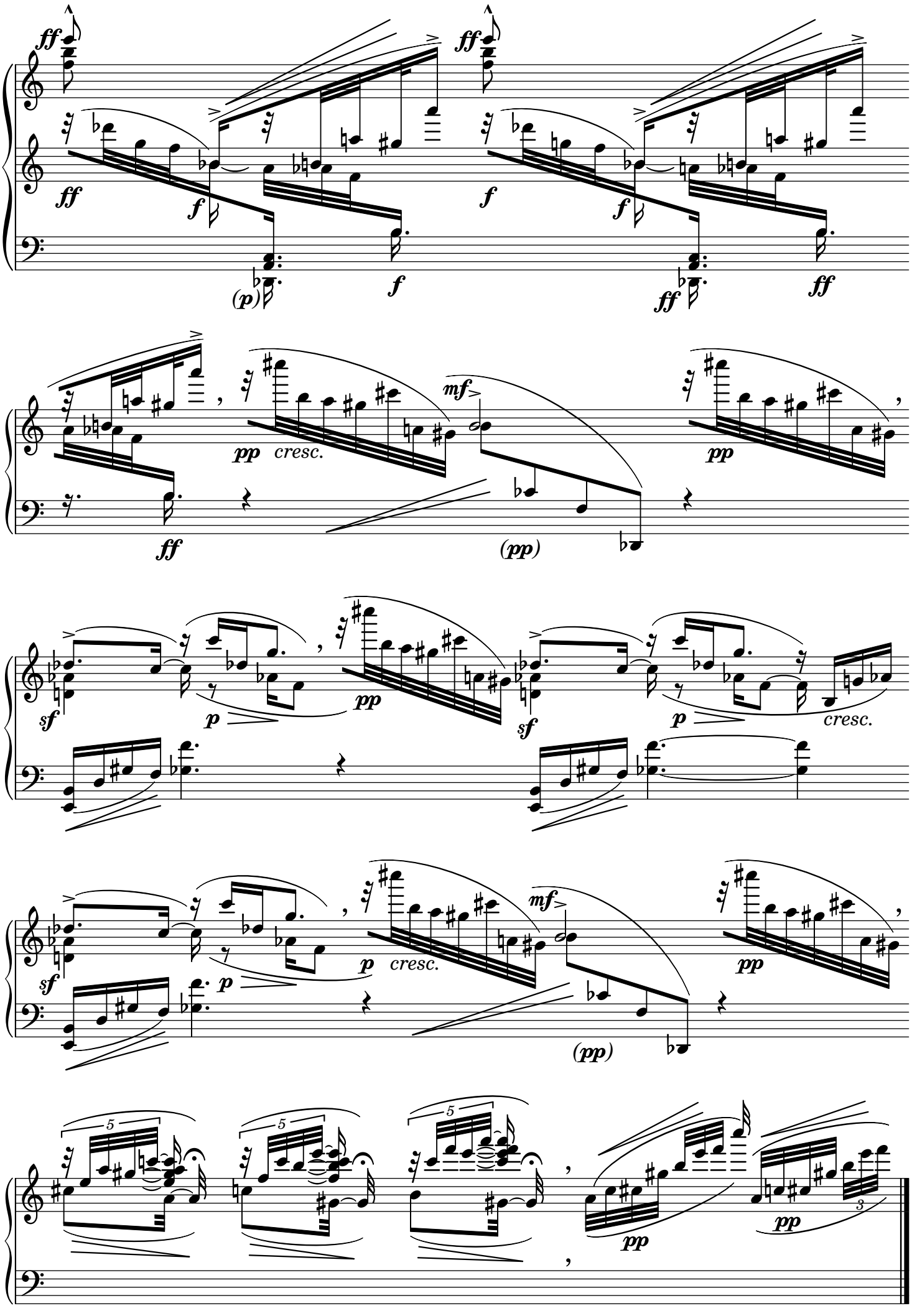

Très lent, calme.
presque en silence
pp
p
pp
Piano.
pp
très leger
p
poco cresc.
dim.
ppp
pp
ppp
pp
pp
pp
pp


expressif.
calme,
…toujours calme,


pp
ppp
ppp
p
ppp
ppp
p
pp
pp
mf
5
p
pp
pp
ppp
ppp
pp

VII.




ff
ff
f
f
(p)
f
ff
ff
f
f
ff
ff
pp
cresc.
mf
(pp)
pp
sf
p
pp
sf
p
cresc.
sf
p
p
cresc.
mf
(pp)
pp
5
5
5
pp
pp
3

Notes

Engraved with bewilderment by Marshall Lochbaum. Score is licensed CC BY 4.0 (free for use with attribution); head to codeberg.org/mlochbaum/Lourie for source code and background. Comments, corrections, conjectures to mwlochbaum@gmail.com, or create an issue on Codeberg.

This edition is based entirely Lourié's manuscript, the only surviving source for *Masques* as far as I know; I used the scan found on IMSLP (https://imslp.org/wiki/Masques,_Op.13_(Louri%C3%A9,_Arthur)). I tried to realize the composer's intention both in terms of musical content and aesthetics, making meaningful changes only to correct obvious mistakes and standardize minor notational conventions. However, the rough quality of the manuscript makes it less reliable than a typical urtext edition.

Translations

First, the directions in English.

	Direction	**Translation**
	Masques (Tentations)	Masks (Temptations)
	Nicolas Koulbin	Nikolai Kulbin, Russian futurist
I	*Nuagé, suave.*	Clouded, smooth
	caché,	hidden
	suave,	smooth
	énigmatique,	enigmatic
	scintillant,	scintillating (sparkling)
	comme un murmure passionné,	like an impassioned murmur
	subitement étrange, scintillant	suddenly strange, scintillating
	égaré et fermé,	lost and closed-off
	passif,	passive
	avec un jeu subtil	with a subtle play
	en vestige,	in vestige
	tentatif, avec mystère,	tentative, with mystery
	presque lent,	almost slow
	étrange,	strange
	tentatif,	tentative (not a real French word)
	égal	equal
II	*Caché, avec une ironie suave.*	Hidden, with a smooth irony
III	*Avec une grâce fragile.*	With a fragile grace
	…enivré et sentimental,	drunken and sentimental
	subitement essoré…	suddenly wrung out
	…rompu,	broken
	avec langueur,	with langour
	enivré,	drunk
IV	*Dans un mystère profond et calme.*	In deep and calm mystery
	presque rien,	almost nothing
	voluptueux,	voluptuous
	écrouler, formidable	collapsing, fearsome
V	*Étrange, charmé.*	Strange, charmed
	comme un murmure,	like a murmur
	comme un très leger bruit,	like a very light noise
VI	*Très lent, calme.*	Very slow, calm
	presque en silence	almost in silence
	calme,	calm
	…toujours calme,	still calm
VII	*Pâmé.*	Ecstatic

Comments

Although the manuscript has several mistakes and many unclear bits, there's enough repetition to resolve most of these issues. However, repetitions of the "same" section often have deliberate differences for contrast. When I find such a difference I generally avoid unifying sections in other aspects. And dynamics can vary over identical sections; I don't change these. Another concern is that the manuscript is edited in various places, usually to adjust rhythm, articulation, or presentation. Some changes leave traces like erased staff lines, or too-large note heads where half notes have been filled in. Others can be inferred through related changes or unusual positioning. In this editing it's easy to miss a spot, so I make further changes in support of an edit if (and only if) it resolves problems in the score.

I tried to respect presentation choices when a clear preference is shown. For example, some beams in VI are kept flat although they would conventionally be somewhat tilted. But in V the thirty-second note beams above *comme un murmure* are sometimes tilted outward and sometimes flat, so I used a standard beam (flat, as the note heads are symmetric). Although Lourié usually writes accents right next to note heads, ignoring the stem, I put them above the stem here as in his engraved publications. In a few cases, mainly in part IV, the manuscript's notation worked poorly in the engraved score, so I made changes.

In principle every accidental extends to the end of the line. But I've attempted to place reminders so that carrying applies only in obviously related cases: for example if the second note immediately follows the first, or appears in an identical chord nearby. This is roughly the same idea as Lourié's accidental use, so I haven't added many sharps or flats, but there are many added naturals as he tends not to cancel accidentals across groups. I've also kept the reminder naturals from the manuscript, mainly used when the same note in another octave is altered nearby.

Notable decisions are listed below. Main page and line (meaning system) numbers here refer to the manuscript, and the first applicable line in this edition is abbreviated in parentheses.

I. *Nuagé, suave.*

Some title lists correct "nuagé" to "nuageux", "cloudy", as "nuagé" isn't a French word. I kept it on the grounds that "clouded" isn't really the same as "cloudy" and perhaps it was even intentional. I also kept "tentatif", respelling the later "tentative" to match. It officially doesn't exist in French, but the construction from "tentative" (an attempt) is obvious enough.

Various smudgy notes ignored, probably incomplete erasure. Ernst does play something for the bit above the last line of page 2. I ignored it given that its staff isn't bracketed at the left and the following eighth note doesn't align with anything.

Page 1, lines 1 and 2 (p1, 1): weird placement of accidentals for A and B, especially in the groups at the end where only B gets a flat. Playing B natural against C and D flat is just awful, but maybe A should be natural above the lowest octave where it's explicitly marked. Unlikely; Lourié often forgets an accidental that matches another octave but rarely forgets one that doesn't.

Page 1, line 3 (p1, 3) and later: split-stem G trills changed from double-flat to flat. As A double-flat is enharmonic with G natural I don't see any reasonable interpretation for a double-flat trill.

Same section: An eighth-note rest alongside the second trill in each repetition has been lengthened to a quarter note (looks like it was overwritten in the manuscript), and an eighth note added, meaning that this trill should actually last for a half plus an eighth note. I haven't tried to indicate this.

Page 1, line 4 (p1, 4) and repetition: moved D from the lower staff to the middle. Sorry Arthur, can't allow you to torture a beam like that.

Page 2, line 3 (p2, 3): added bracketed flat to the last E. The manuscript has no accidental, and E natural fits the pattern of G natural in the phrase before last, but the last phrase itself and most similar ones have the equivalent of a flat here.

Page 4, lines 2 and 3 (p4, 1): made the low Ds flat, matching the final repetition on page 5 (but bracketed). Accidental use in this passage is fairly sparse so it could easily have been missed, and a D natural is hard to justify harmonically.

Page 4, line 2 (p4, 1): removed the downstem from D flat in the middle of the quintuplet. It's not rhythmically correct and is left out in later repetitions. I also left out the redundant eighth-note flags on last notes. While this pattern is used intentionally in VII and maybe III, here I think the beams were a later addition (note the awkward intersections with *ppp* markings). The flags at the end of page 5 are erased.

Page 5, line 3 (p5, 3) and later: natural trills changed to the written-out form used earlier (which I've rendered with small noteheads although the manuscript can't clearly indicate this). Trill notation makes it hard to tell which note the trill applies to, and presumably the more explicit rhythm is fine. I took the conventional interpretation that for example the upper note in a natural trill over E flat is F natural, which is what Koukl plays. Ernst plays E natural, which I'd expect to be written as a flat trill for F flat. But I'm not sure he's wrong.

Page 5, line 3 (p5, 3): omitted repeated quarter-note chord at the end of the bass staff, looks to be an error.

Page 6, line 2 (p6, 2): Moved lower-staff G flat to the middle staff to avoid the placement of the thirty-second note rest in the middle of a chord.

Page 6, line 4 (p6, 4): The accent changes relative to previous versions, which show an erased accent on the sixteenth note. I think not modifying this last one is intentional as it also differs in an added "lent", fermatas, and dynamics.

III. *Avec une grâce fragile.*

Several rhythms differ for repeated sections between the first two pages and the last page. It's because the earlier pages were edited, going by the erased dots and flags, and filled-in half notes. Page 2 ends in the middle of a section, leaving an obvious inconsistency (only aesthetic, flag versus beam), so Lourié missed at least some changes to page 3. But there's no way to know whether he wanted to unify other sections, especially since there's a difference in the phrase just before "enivré" that looks like it's deliberate, not a correction on page 2. I changed the section crossing the page boundary to match page 2, and left other parts of the last page as written.

Page 1, line 1 (p8, 4): corrected second group's high A to F to match the pattern of major 7ths, and later repetitions.

Page 2, lines 2 and 3 (p9, 5): merged stems, and changed line 3 stem directions, to avoid excessive clutter.

Page 3, lines 4 and 5 (p11, 2): replaced cross-staff beaming between the triplet and quintuplet with a beamlet on the lower voice.

IV. *Dans un mystère profond et calme.*

Corrected "une" and "profonde" to agree with "mystère", which is masculine.

The manuscript uses multiple simultaneous rests (one for each held note?) in many places. I repeated this for eighth-note rests, but not quarter-note or sixteenth-note rests, which are too large for this to work—they could be placed side-by-side but would be confused for sequential rests. I kept the paired ties for lower notes even with non-doubled rests, but not for upper notes. I couldn't maintain the tie directions with accidentals in the way, so paired upwards and downwards ties would no longer be coherent.

Page 1, line 3 (p12, 1) and later: notes A flat after the descending sixteenth notes and D natural after the thirty-second notes are consistently placed on a separate stem, perhaps to emphasize pairing of the upper two notes? I ignored this and combined the stems, with full-length ties for clarity.

Page 1, line 4 (p12, 2) and repetitions: changed, with great reluctance, D natural to E double-flat to avoid simultaneous notes. A natural is squeezed between them in the manuscript, but this doesn't really work with more regular spacing.

Page 1, line 5 (p12, 3) and later: rhythm in the sections with S-shaped slurs is unclear. I aligned the quarter note rest with the *second* eighth note in the lower staff, so that the sixteenth note rest comes after the end of the third eighth note, since this is closest to the manuscript's alignment. This leaves an eighth-note gap beginning the upper staff only covered by laissez-vibrer ties, and the eighth-note C flat tied across a quarter-note gap (but this gap's too big to remove regardless). If other lower-staff notes are expected to end at the first downward-stemmed upper staff notes, then the F has the right duration and the D flat and G before it should be a half-note plus an eighth, which can't be indicated without a tie.

Page 2, line 2 (p12, 5): upper voice is short a half note; left as written.

Page 2, line 3 (p13, 1): dropped "toujours" / "en croissant" indication, as I can't figure out where it should be placed and it seemingly contradicts the dynamics in that section.

Page 2, line 6 (p13, 3): The scan turns notes into blobs here so there is some guesswork. Ignored something unintelligible between the low and high notes at the beginning.

V. *Étrange, charmé.*

Page 1, line 3 (p14, 3): accent on low G sharp removed to match later repetitions.

VI. *Très lent, calme.*

Page 1, line 2 (p17, 4): removed reminder naturals on D. Strangely, there's a stray bass clef indicator at the end of the previous line, and a repeated reminder on bass F would make perfect sense, but there's no clear place to change back to treble and the last chord obviously wouldn't be overlaid with G sharp and C sharp in the lower staff.

Page 1, line 3 (p17, 5): removed A that wasn't in the previous repetition, probably ledger line confusion given misalignment with previous F sharp.

Page 3, line 2 (p19, 2): retained this line in brackets; it appears crossed out in the manuscript, although with rather weak lines. I think the piece benefits greatly from playing this section, making the end of the following line unexpected but not jarring while the real surprise waits on the next one.

Page 3, second-to-last line (p19, 4): dropped a dynamic consisting of a washed-out letter and *p*, as I can't figure out what it could be. *fp* is the only thing that fits the letters at all, but the crescendo hairpin goes well past it and I don't remember seeing Lourié use that anywhere else.

VII. *Pâmé.*

First line (p20, 1): added hairpin matching later repetitions.

Last line (p21, 5): possible high A at the end of the quintuplet, looks crossed out.