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LA MUSIQUE

Dans l'orchestre tumultueux, déchaînant sur la foule l'héroïsme orageux de ses symphonies, ses trompettes de gloire et de terreur, le poète enthousiaste, méprisant enfin la monotone vie quotidienne, est venu chercher l'exaltation. Et voici qu'il croit se trouver au milieu de la mer : l'océan musical le balance dans la tourmente de sa houle, l'air des vastes horizons d'eau élargit sa poitrine, il s' imagine bondir vers eux comme un grand vaisseau, il chante à l'unisson des puissants thèmes harmoniques jaillis par le génie. Mais avec l'apaisement des andantes et le lent crépuscule des finales s'éteint l'enchantement; et l'orchestre expirant n'est plus, comme l'océan rêvé, qu'un immense désert où se lamente et se déforme en un mirage l'âme errante et désespérée du songeur.

La musique

Poésie de

CHARLES BAUDELAIRE

À GEORGES ROCHEGROSSE

All^o moderato. ♩ = 66

CHANT.

PIANO.

f

Ped. *

Pressez.

Ped.

A tempo.

f

La mu.

suivez.

*

- si - - - que souvent me prend Comme u - ne

mf *p*

mer. Vers ma pâle é -

cresc. *dim.* *p*

- toi - - le, Sous un plafond de bru - me ou dans un vaste é -

cresc.

- ther Je mets à la

f

p. *f*

suivez.

Tempo.

vo - - - - - le.

ff

Ped. * Ped. *

Pressez.

Ped.

Tempo.

La poitrine en a - vant et les poumons gon - flés

p *cresc.*

Comme de la toi

dim.

le, Pesca-la-de le dos des

mf

flots amoncés

cresc.

Rit. Animez.

ff

Que la nuit me

Rall.

dim.

A tempo.

vo - - - - - le.

pp

Cédez.

cresc. *mf*

p *cresc.*

Je sens vi_brer en moi tou - - - - - tes les pas_si -

Cédez. Tempo.

ons — D'un vaisseau qui souf - fre;

cresc. *suivez.*

p Le grand vent, — La tem - pè -

cresc.

— te et ses convul - si - ons —

f

— Sur l'im - men - se gouf - - - fre Me

dim. *p*

ber - cent.

The first system consists of a vocal line and piano accompaniment. The vocal line has the lyrics "ber - cent." and contains a few notes. The piano accompaniment features a complex texture with triplets in both hands and sixteenth-note runs in the bass line, marked with a '6'.

Rall.

dim.

The second system is marked "Rall." and "dim.". It continues the piano accompaniment with triplets and a decrescendo. The vocal line is mostly silent in this system.

Plus lent.

D'au - tres - fois, —

p *pp*

2 Ped. *

The third system is marked "Plus lent.". It features the vocal line with the lyrics "D'au - tres - fois, —". The piano accompaniment includes dynamic markings "p" and "pp", and a "2 Ped." marking with an asterisk. The system ends with a fermata.

cal - me plat

pp

Ped. *

The fourth system continues the piano accompaniment with triplets and a decrescendo, marked "pp". It includes a "Ped." marking with an asterisk and ends with a fermata.

grand mi_ roir De

cresc. *mf* *dim.*

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (bottom staff) starts with a half rest, followed by a half note G3, a half note F3, and a half note E3. Dynamics include *cresc.*, *mf*, and *dim.*

mon déses_ poir.

pp

This system contains the second two staves of music. The vocal line (top staff) has a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (bottom staff) features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *pp*.

This system contains the third two staves of music. The vocal line (top staff) has a whole rest. The piano accompaniment (bottom staff) continues with the eighth-note accompaniment and chords.

This system contains the fourth two staves of music. The vocal line (top staff) has a whole rest. The piano accompaniment (bottom staff) concludes with a final chord and a double bar line.