

à Madeleine RICHEPIN

OUVRAGE PROTÉGÉ
PHOTOCOPIE
SANS AUTORISATION
même partielle
constituerait une contrefaçon

CINQ POÈMES

Extrait des "FLEURS DU MAL"

Poésie de
Charles BAUDELAIRE

Musique de
Louis VIERNE

I Recueillement

Adagio quasi larghetto $\text{♩} = 54$ *dolce*

CHANT

PIANO

ff *p*

Sois sa - ge

o ma dou - leur et tien toi plus tran - quil - le.

Tu ré-clamais le soir, il des - cend le voi -

ci. Une atmosphère obs

cure en-ve-lop-pe la vil - - le, Aux uns por - tant la paix

poco cresc.

poco cresc.

aux au - - tres le scu - ci.

dim.

dim.

Poco più mosso ♩ = 72
cresc. poco a poco

Tandis que des mor - tels la multi - tu - - de

p cresc. poco a poco

cresc.

vi le, Sous le fouet du plaï - sir, ce bour -

reau sans mer - ci, Va cueillir des re -

f

mords dans la fê - te ser - vi - - - le :

sempre f Ma douleur ——— donne - moi la main *din.*

sempre f

Tempo I^o ♩ = 54

rit. viens par i - ci. *dolce* Loind'eux, a Tempo

Poco rit. *p*

vois se pen - cher les defun - tes - an - né - es Sur les balcons du

poco cresc. *poco cresc.*

ciel, en ro - bes su - ran - né - es, Sur - gir du fond des

mf *mf*

din. eaux le re - gret sou - ri - ant;

poco cresc.

Le so-leil mo-ri - bond s'endormir sous une ar - che

poco cresc.

mf

Et comme un long lin - ceul trainant à l'o-ri - ent,

dolce

En tends, ma chè - re, en - tends la douce nuit — qui mar -

p

che —

rall. poco a poco

sempre p

ppp

II Réversibilité

All^o agitato ma non troppo vivo ♩. = 126

CHANT

An - ge plein de gaie -

PIANO

f *mf*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. It begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'All^o agitato ma non troppo vivo' with a metronome marking of ♩. = 126.

- té - connaissez-vous - l'an - gois -

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its rhythmic pattern, now marked with a mezzo-forte (*mf*) dynamic.

- se, La hon - te, les re - mords, les re -

p *cresc.*

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its rhythmic pattern, now marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

- grets, les en - nuis, Et les

cresc. poco a poco
va - gues ter - reurs de ces af - freu - ses

mf
nuits Qui com - pri - ment le cœur

cresc.
comme un pa - pier qu'on frois - se?

f An - - ge plein de gaie - té connaissez-vous

pan - gois - - se?

p An - - ge plein de bon -

dim. *p*

resc. *f* *p*

- té connaissez-vous - - la hai - - ne Les

resc. *sf*

poings — cris — pés — dans l'om — bre et les lar —

cresc.

p *cresc.*

— mes — de fiel — Quand la — ven —

mf

mf

— gean — ce bat son in — fer — nal — rap — pel —

Et de nos fa — cul — tés — se

f

fait le ca - pi - tai - ne? An

sempre f

ge plein de bon - té connaissez-vous la

hai - ne?

sf *pp*

An - ge plein de beau.

p

- té connaissez-vous — les ri — des,

poco cresc. Et la peur de vieil - lir, *cresc.* et ce hi -

poco cresc. *cresc.*

- deux — tour - ment — De li - re la se -

f

- crete hor - reur — du dévou - ment — Dans des yeux

mf

mf

cresc. où long - temps *f* bu - rent nos yeux a -

sempre f - vi - des? An - ge plein de beau -

sempre f

- té connaissez-vous les ri - des?

Poco rit. *a Tempo* An - ge plein de bon -

cresc. *mf*

_heur, de joie et de lu - miè - res, Da - vid mou -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'heur,' followed by eighth notes 'de joie' and 'et de lu - miè - res,' and ends with a half note 'Da - vid' and a quarter note 'mou -'. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include a 'cresc.' marking above the first measure and an 'mf' marking above the final measure.

_rant au - rait de - man - dé la san - té

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'rant' followed by eighth notes 'au - rait de - man - dé' and a half note 'la san - té'. The piano accompaniment maintains the arpeggiated texture. The key signature changes to two flats (Bb, Eb) in the second measure of this system.

Aux é - ma - na - ti - ons de ton corps

cresc.

The third system features a vocal line with a half note 'Aux' followed by eighth notes 'é - ma - na - ti - ons' and a half note 'de ton corps'. The piano accompaniment continues with arpeggiated chords. A 'cresc.' marking is placed above the piano part in the second measure. The key signature remains two flats.

en - chan - té, Mais de toi

p

The fourth system shows the vocal line with a half note 'en - chan - té,' followed by a half note 'Mais' and a quarter note 'de toi'. The piano accompaniment continues with arpeggiated chords. A 'p' (piano) dynamic marking is placed above the piano part in the second measure. The key signature changes to one flat (Bb) in the second measure of this system.

cresc.

je n'im - plore, An - ge, que tes pri - è

f

res, An - ge plein de bon -

Poco ritard *ff* *a Tempo*

heur de joie et de lu - miè

res!

III

Le Flambeau vivant

Adagio $\text{♩} = 56$ *p*

CHANT

PIANO *p*

Il - les mar - chent de - vant moi ces yeux pleins de lu -

poco cresc. *mf*

- miè - re, qu'un an - ge très sa - vant a sans doute ai - mantés; Ils

poco cresc. *mf*

mar - chent, ces di - vins frères qui sont mes frè - res, Secouant dans mes yeux leurs

feux di - a - man - tés. me sau - vant de tout piège et de tout pé - ché

gra - ve, Ils con - dui - sent mes pas dans la rou - te du

cresc.

beau: Ils sont mes ser - vi - teurs et je

mf

suis leur es - cla - ve. Tout mon être o - hé -

molto cresc.

rit. a Tempo

dim. e rit. Charmants

a Tempo

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics '- it a ce vi - vant flam - beau!' and includes dynamic markings 'rit.' and 'a Tempo'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line. The key signature has two flats, and the time signature is 3/4.

poco cresc.

yeux, vous bril - lez de la clar - té mys - ti - que qu'ont les sier - ges brû -

The second system continues the musical score. The vocal line includes the lyrics 'yeux, vous bril - lez de la clar - té mys - ti - que qu'ont les sier - ges brû -' and features a 'poco cresc.' marking. The piano accompaniment includes triplet markings over the right hand in the latter part of the system.

cresc.

- lant en plein jour : le so - leil Rou - git, mais n'é - teint

The third system of the score includes the lyrics '- lant en plein jour : le so - leil Rou - git, mais n'é - teint'. It features a 'cresc.' marking and continues with triplet markings in the piano accompaniment.

cresc. mp

pas leur flam - me fan - tas - ti - que. Ils cé - lè - brent la

The fourth system concludes the page with the lyrics 'pas leur flam - me fan - tas - ti - que. Ils cé - lè - brent la'. It includes dynamic markings 'cresc.' and 'mp' (mezzo-piano), and a 'p' (piano) marking in the piano accompaniment.

cresc. *f*

Mort: Vous chan - tez le ré - veil;

mf cresc. *cresc.*

Vous mar - chez en chan - tant le ré - veil de mon â - me,

f

As - tre dont nul so - leil ne peut flé - trir la

dim. e rit. *p*

Flam - me!

dim. e rit. *Poco più lento*

p

IV La Cloche Fêlée

CHANT *Poco lento* ♩ = 88 *p*

Il est a -

PIANO *p*

una corda

-mer et doux pen - dant les nuits d'hi - ver, d'é - cou -

-ter près du feu qui pal - pite et qui fu - me, les sou - ve - nirs loin -

poco cresc.

poco cresc.

tre corde

tains len - té - ment s'é - le - ver Au

mf bruit des ca - ril - lons qui chan - tent dans la bru - me

f Poco più animato
Bien - heu - reu - se la cloche au go - sier vi - goureux,

sempre f
qui mal - gré la vieil - lesse, a - lerte et bien por - tan - te,

jet - te fi - dè - le - ment son cri re - li - gi - eux, Ain -

- si qu'un vieux sol - dat qui veil - le sous la ten - te.

Poco rit. e molto dim.

Moi, mon âme est fê - lée, et

una corda

poco cresc.

lors qu'en ses en - nuis el - le veut de ses

tre corde

mf
 chants peu-pler l'air froid des nuits

pp subito
 Il ar - ri - ve sou - vent que sa voix af - fai -

una corda

cresc. molto
 bli - e Sem - ble le rôle é - pais d'un bles -

cresc. molto
tre corde

ff
 sé - qu'on ou - bli - e Au bord d'un lac de

ff

sang, Sous un grand tas de morts,

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A triplet of eighth notes (G4, A4, B4) is marked above the first three notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Et qui meurt sans bou - ger dans d'im - men - ses ef -

Poco rit.

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the right hand, with a complex texture of chords and moving lines.

- forts.

The third system shows the vocal line with a long note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a complex texture of chords and moving lines.

dim. e rit.

pp

The fourth system shows the vocal line with a long note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand, with a complex texture of chords and moving lines.

V Les Hiboux

Molto moderato $\text{♩} = 60$

PIANO

The piano introduction consists of two staves. The right hand features a melodic line with a slur over the first two measures, followed by a series of eighth notes. The left hand plays a simple accompaniment with a few notes. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff.

dolce e sostenuto

Sous les ifs noirs _____ qui les a - bri - tent, Les hi -

The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Pedal markings (Ped.) and asterisks (*) are present.

poco cresc.

- boux setien - nentran - gés Ain - si que des dieux étran - gers ;

The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note pattern. Pedal markings (Ped.) and asterisks (*) are present.

dim.

Dardant leur œil rou - ge, ils mé - di - tent.

The vocal line concludes with the lyrics. The piano accompaniment features a more complex texture with chords and moving lines. Pedal markings (Ped.) and asterisks (*) are present.

dolce

sans re_mu_er, _____ ils se tien_

Musical score for the first system. The vocal line is in treble clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment is in bass clef. The piano part includes several 'Ped.' (pedal) and '*' (accents) markings.

Musical score for the second system. The vocal line continues with the lyrics: "dront jusqu'à l'heu_re mélanco_li_ que, OÙ poussant le so_". The piano part includes 'Ped.', 'una corda', and 'cresc.' markings.

Musical score for the third system. The vocal line continues with the lyrics: "leil o_bli_ que Les té_nè_bres s'é_ta_bli_ront.". The piano part includes a 'p' (piano) dynamic marking and a 'dim.' (diminuendo) instruction.

Musical score for the fourth system. The vocal line continues with the lyrics: "Leur at_ti_tude au". The piano part includes 'pp' (pianissimo), 'una corda', 'cresc.', and 'mf' (mezzo-forte) markings.

cresc.

sage en - sei - gne qu'il faut en ce mon - de qu'il crai - gne Le tu - multe

cresc.

simile

dim. e rit. *Tempo mp*

et le mou - ve - ment; L'hom - me i - vre d'une om - bre qui

dim. e rit.

Tempo p

dim.

ped. * *ped.* *

cresc. *dim. e rit.*

pas se, por - te toujours le châ - ti - ment d'avoir vou - lu chan - ger de

dim. e rit.

p *cresc.*

una corda

ped. *

pla - ce.

p

una corda

pp

ped. * *ped.* * *ped.* * *ped.* *