

ART SONG TRANSPOSITIONS

Art Songs and Arias in Any Key

Henri Duparc (1848-1933)

La vie antérieure

Poet: Charles Baudelaire (1821-1867)

in A-flat major



Edited by Dr. Jonathan Edward Mann
©2022 ArtSongTranspositions.com

Charles Baudelaire **La vie antérieure** Henri Duparc

Lent et solennel

J'ai long - temps ha - bi - té sous de

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment is in a bass clef with the same key signature and time signature. It features a left hand with a steady eighth-note bass line and a right hand with a melodic line of eighth notes, often beamed together. A piano dynamic marking 'p' is present at the beginning of the piano part.

vas - tes por - ti - ques Que les so - leils ma -

The second system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter rest, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The piano accompaniment continues with its characteristic eighth-note patterns in both hands.

-rins tei - gnaient de mil - le feux, Et que leurs grands pi -

The third system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter rest, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The piano accompaniment continues with its characteristic eighth-note patterns in both hands.

-liers, droits et ma - jes - tu - eux, Ren - daient pa - reils, le

The fourth system concludes the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with its characteristic eighth-note patterns in both hands.

12

soir, aux grot - tes ba - sal - ti - ques. Les

Un peu plus vite, mais très peu

15

hou - les, en rou - lant les i - ma - ges des

17

cieux, Mè - laient d'u - ne fa -

19

poco a poco cresc

- çon so - len - nel - le et mys - ti - que Les

poco a poco cresc

21

tout puis - sants ac - cords de leur

v

Premier mouvement

23

ri - che mu - si - que Aux cou -

sempre cresc.

25

- leurs du cou - chant re - flé -

sempre cresc.

27

- té par mes yeux...

ff

29

*largement et
à pleine voix*
long **ff**

31

sempre cresc.

C'est

Premier mouvement

33

là, c'est là que j'ai vé -

ff pp

35

-cu dans les vo - lup - tés cal - mes

dim. molto *poco ritard.*

poco ritard.

a tempo presque à demi-voix et sans nuances, comme en une vision

38

Au mi - lieu de l'a - zur des va - gues, des splen -

a tempo

40

- deurs, Et des es - cla - ves nus tout im - pré - gnés d'o - deurs

poco sfz *poco sfz* *marcato*

42

Qui me ra - fraî - chis - saient le front a - vec des pal - mes,

marcato

44

Et dont l'u - ni - que soin é - tait d'ap - pro - fon -

poco rall. *poco rall.* *poco sfz*

a tempo

47

- dir le se - cret dou - lou - reux qui

a tempo

pp

p le chant bien en dehors et très expressif

50

me fai - sait lan - guir.

52

55

un peu ralenti

58

dim.

pp

perdendo