

Thématique : Arts, techniques, expressions Art et Nature, représentations et formes

Œuvre de référence : Compositeur : Domaine :

Epoque:

Le tilleuf (extrait du Voyage d'hiver), 1827 Franz SCHUBERT, compositeur autrichien (1797-1828) Musique instrumentale et vocale

Romantique (XXX siècle)

Le billeral (a der lindenbaum a)



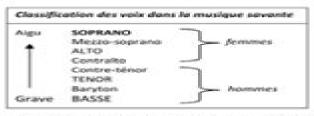
Le cycle du Voyage d'hiver, chef-d'œuvre de Schubert, est l'un des plus fameux cycles de lieder. Par sa densité et son dramatisme, l'œuvre dépasse tout ce qu'il a produit précédemment. Plus sa mort pressentie approche, plus sa musique devient profonde et émouvante. Schubert regarde déjà vers l'autre monde avec parfois des tensions existentielles liées à la dépression.

Le cycle raconte l'histoire d'un voyageur solitaire qui, en hiver, quitte le village où, au printemps, il avait trouvé le bonheur. Le Voyage d'hiver est l'œuvre la plus sombre du compositeur, il ne laisse aucune issue, aucun espoir ; l'hiver est la mort.

F. Schubert fait partie des premiers compositeurs romantiques. La période romantique s'étend tout du long du XIX**** siècle.



Dans l'extrait étudié, on entend une voix de boryton.



Le thème des parales :

on parle d'une fontaine, d'un tilleul, de joies, de peines, de la nostalgie d'avoir quitté un lieu cher (un refuge)...

Comparons différents extraits de cette œuvre afin de mieux comprendre les liens qui unissent musique et paroles ici, les <u>figuralismes</u> :

- 2^{mm} strophe: « Aujourd'hui encore j'ai dû errer dans la nuit profonde, et pourtant dans l'abscurité j'ai fermé les yeux. Ses branches bruisseient comme pour m'appeier : « Viens vers moi, compagnen, ini tu trouvers le repos! » Ici, on dans la 1^{mm} moitié de cette partie : la musique devient plus triste, plus triste, plus combre comme pour accompagner le voyageur « qui erre ». Mais dans la 2^{mm} moitié, le simple souvenir des « branches du tilleul » suffit à ramener le calme et la sérénité dans l'atmosphère musicale.
- On peut aussi parler de l'introduction au plano qui semble encore représenter le tournoiement du vent dans les branches du tilleul avec un tempo fluctuant : d'abond puis

2. Les berceaux autre exemple de figuralisme de la Nature

Sully Prudhomme (1839 - 1907), premier prix Nobel de littérature, bien qu'il ne soit pas totalement tombé dans l'oubli, doit aussi beaucoup à Gabriel Fauné qui a signé un de ses plus grands tubes avec "Les Berceaux", op. 23 N°1 de 1883. Le poème, dont le titre original est en fait "Le long du quai", est simple et bien écrit, jouant sur l'apposition un peu mélo des vaisseaux qui tanguent et des berceaux qu'an balance, mais il ne serait jamais passé à la postérité sons le génie de Fauré l'

Tout au long de la mélodie, l'accompagnement et la ligne mélodique de la voix souligne les paroles du poète. Il s'agit là encore de **Equrolisme**. Tâchons d'en retrouver quelques exemples :

L'accompagnement garde d'ailleurs le même rythme jusqu'à la fin de la chanson. Il s'agit d'un

- Lors de la 1^{ee} phrase, la mélodie de la voix descend, à l'exception de l'évocation de

Le long du qual (Sully Prudhomme)

Le long du quai, les grands vaisseaux Que la boule incline en silence. Ne preenment pus garde aux berceaux Que la main des femmes balance. Mais viondra le jour des adieux, Car il faut que les femmes pluvrent, Et que les honnes ourieux Tentent les honnes qui leument. Et ce jour-la, les grands vaisseaux Fuyant le port qui diminue, Sectenti leur masse reternue Par l'âme des lointains berceaux.

<u>Les Marieacutes De Leacuteteacute Volume Multi</u> <u>Theacutematique</u>

Brendan G. Carr

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