

3. Surgi de la croupe et du bond

Surgi de la croupe et du bond  
D'une verrerie éphémère  
Sans fleurir la veillée amère  
Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont  
Bu, ni son amount ni ma mère  
Jamais à la même Chimère  
Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage  
Que l'inexhaustible veuvage  
Agonise mai ne consent,  
Naïf baiser des plus funèbres  
A rien expirer annonçant  
Une rose dans les ténèbres.

*Rising from the Curve and the Leap*

Rising from the curve and the leap  
Of an ephemeral glass  
Without flowering the bitter vigil  
The neck ignored is interrupted.

I truly believe that two mouths never  
Drank, neither that of her lover nor of my mother,  
Never of the same Chimera,  
I, sylph of this cold ceiling!

The vase innocent of any beverage  
Which the inexhaustible widowhood  
Kills but does not consent to,  
Naïve and most death-like kiss  
To sigh out nothing announcing  
A rose in the darkness.

MALLARMÉ

II

Surgi de la croupe et du bond  
D'une verrerie éphémère  
Sans fleurir la veillée amère  
Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont  
Bu, ni son amant ni ma mère,  
Jamais à la même Chimère,  
Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage  
Que l'inexhaustible veuvage  
Agonise mais ne consent,

Naïf baiser des plus funèbres!  
À rien expirer annonçant  
Une rose dans les ténèbres.

*Risen from the crupper and leap . . .*

Risen from the crupper and leap of a fleeting piece of glassware,  
the neglected neck is interrupted without decking the bitter vigil  
with flowers.

I am sure that two mouths – neither her lover nor my mother –  
have never drunk at the same Chimera, I, sylph of this cold ceiling!

The vase pure of any liquid except inexhaustible widowhood is  
in its death-agony, but does not consent,  
naïve and most dismal kiss! to breathe forth anything an-  
nouncing a rose in the shadows.<sup>1</sup>

1. *Expirer* also carries the meaning 'to die', and there is a suggestion running through the poem that the 'death' of the vase will be necessary before there can be born 'a rose in the shadows'. The movement is one of annihilation and resurrection as in so many of Mallarmé's poems – a movement which, however, is refused by the vase which 'does not consent . . .'

1<sup>er</sup> Mouvt

6-213: [6,7,9,10,11] CIII

ni - se mais ne con - sent, Na - if bai

1<sup>er</sup> Mouvt  $\text{♩} = 100$

*B<sup>b</sup>* *T<sub>1</sub> of bar > 6-15*  
*un peu en dehors*

19-20 *pp*

8-28 CI  
5-32 CII *T<sub>2</sub>*  
7-31

Ralenti

ser des plus fu - nè - bres | A rien ex - pi

Ralenti

21-22

8-28 CII  
7-34  
6-34 (buis) T<sub>3</sub>I  
4-26 CII

Très lent

rer an - non - çant U - ne ro - se dans les té - nè - bres.

Très lent

23-24 *pp*

4-27 CI [2,4,7,10]  
4-27: [1,3,6,9] CIII (T<sub>1</sub>)  
5-28: [10,13,4,6] CIII  
7-34  
5-28: T<sub>3</sub>I  
7-26: [9,10,12,4,6]

St Jean de la  
Aunt 1817

Impression: B. Bant...

mm. 5-6 (compressed)

Picc.  
Fl.

Cl.  
(Bb)

BCl  
(Bb)

Vn I

Va

Vc

Piano

Vc

4-17 CII: [3, 6, 7, 10] 3 2 0 11 3 5 (5-10 CII)

Picc. in PV version

orch. version

6-224: [2, 3, 5, 6, 8, 10] x 5-10: [2, 3, 5, 6, 8] CII 6-15: [2, 3, 4, 6, 7, 10] 5-16: [3, 4, 6, 7, 10] CII w/o d2

\* only octa pentas in 6-224

⊕ only octa pentas in 6-15

10		10	4	7	2	3	6	7
3		3	2	11	0	11	10	
	11	11	10	9	8	7	6	11
	4 8 1 5 8	4	3	2	1	0	11	1
	11							
	11	11		9	9	0	10	1
	5	5		3	3	6	2	5
	8	8		11	11	8		1
	1	1						

Ravel, "Surgi . . . ", bars 5-6: pitch-class map

Picc. 5-16: [3,4,6,7,10] CIII pc2 omitted

F1. 4-3: [11,0,2,3 CII doubles voice (rhythmic reduction)

C1. 4-3: [7,8,10,11] CI rhythmic reduction

B. C1. 5-32: [8,11,1,4,5] CI (16ths sextuplet]

B. C1. I 4-3: [0,1,3,4] CIII [8ths)

Vn. I. 3-2: [9,10,0] CIII

Va. 4-3:[2,3,5,6] CII

Vc. 3-7:[8,11,1] CI

Linear deployment:

CIII: complete

CII: complete

CI: 7-31, pc3 excluded

Row  
Bns 5-6 PC MAP

14 cols  
15 cols

		a	b	c	d	e	f	g	
A	10	10	4	9	2	3	6	7	PCII.
B	3	3	2	(1)	0	11	(10)		FA.
C	11	11	10	9	8	7	6	11	CL.
D	4	8	1	5	8	11	4		B.CI.
E	11								V-I
F	5								Va
G	8								VC.

4-25: [5, 8, 11, 7] CI

7-31: [2, 3, 6, 8, 9, 11, 0] CII

W Winds

- A: 5-16: [3, 4, 6, 7, 10] CIII, omitts pc 2 (D)
- B: 4-3: [11, 0, 2, 3] CII, double voice (rhythmic reduction) f! f! o.
- C: 4-3: [9, 8, 10, 11] CI rhythmic reduction, as in B f! f! c.
- D: 5-32: [8, 11, 4, 5] CI (16th sextuplet)
- Dy: 4-3: [0, 1, 3, 4] CII rhythmic reduction

strings

- Eg 3-2: [9, 10, 0] CIII
- Fg 4-3: [2, 3, 5, 6] CII
- Gg 3-7: [8, 11, 1] CI

VERTICALS

- 17-29
- 8-13
- 6-22
- 7-4
- 7-21
- f)

Revised Deployment:

- CIII complete 8-28
- CII 6-21: [4, 1, 2, 3, 5, 6] complete 8-18
- CI 7-31 lacks pc 3

III. Surgi de la croupe et du bond

6-15 = 5-16

à ERIK SATIE

**CHANT** **Lent** (2)

**PIANO** **Lent. ♩ = 100**

*ficc.* *en dehors*

6-15

4-18: (2,3,6,9) CII

5-22: (2,3,6,9,10) [4-18] [4-19]

7-21

6-27 p CIII

pp

4-19

4-19

Tea \*

(3) (repetition of m. 2)

(4)

6-249

4-19

5-22 p

5-32 CIII

6

4-18 4-12

3-11 (D minor triad)

(5) **Plus lent** (6)

Sur-gi de la croupe et du bond D'un verre-rie é-phé-

Plus lent. ♩ = 88

6-15

4-19: (2,6,7,10)

4-27

4-12

4-27

4-27

5-26

4-29 4-215

5-26

6-34 pp

3

3

3-11

7-29 \* should be E♭² G♯² 8-27

6-244

⑦ 4-229 ⑧ 4-22 Ral. ⑨

- mè re - Sans fleurir la veillée amè - re - Le col ignoré s'interrompt.

*p* *pp*  $\text{♩} = 40$

5-28 6-249 5-217 6-224 4-18 5-22

⑩ ⑪ 3-3 3 3-7 ⑫ 3-7

Je crois bien que deux bouches n'ont Bu, ni son a - mant ni ma mè re

4-19 5-31 5-35 4-19

4-18 5-22 4-18 5-22 6-228 4-18 5-22 6-229

⑬ 3-7 3-11 4-27 ⑭ 4-28 ⑮

- Jamais à la même chimè - re Moi, sylphe de ce froid pla - fond!

4-19 5-26 4-27 6-30 c I 4-27

4-18 5-22 6-228 4-18 5-26 4-19

⑯ 3-3 ⑰ 3-7 ⑱ 3-7

Le pur va - se d'aucun breuva - ge Que l'i - nexhaus - sible veu - va - ge A - go -

4-215 4-10 6-223 4-10

*mp* 5-21 1-229 5-218 5-33 6-227 5-33

5-31

19 1<sup>er</sup> Mouvt

20

ni - - - se mais ne con - sent, Na - ïf bai -

1<sup>er</sup> Mouvt  $\text{♩} = 100$

*un peu en dehors*

6-15: [2, 4, 6, 7, 10]

6-15

8-28  
Collection I  
[1, 2, 4, 5, 7, 8, 10, 12]

6-30:  
[4, 5, 7, 10, 11, 17]

7-31: [6, 8, 9, 11, 13, 17] 8-28  
Collection II Collection I

7-31: [6, 8, 9, 11, 13, 17]  
Collection II  
as below

21 ser des plus fu - nè - bres! 22 A rien ex - pi -

Collection I as below

7-31 as below  
Collection II 5-33 6-34

23 - - - - - 24 Très lent 3-10 3-11 (E<sup>b</sup> minor triad)

rer an - non çant U - ne ro - se dans les té - nè - bres.

5-29

[1, 3, 6, 9]

5-28

7-34

7-26



Ravel, Trois poèmes de Mallarmé

Poèmes de Stéphane Mallarmé

Debussy set "Soupir" and "Placet"

III. Surgi de la croupe et du bond

à ERIK SATIE

CHANT

Lent

Lent. ♩ = 100

PIANO

1-2

pp 4-18 CII

pp 4-19

7-31 CIII

4-18 CII

5-22

4-18, 4-19

4-19 TII

5-16; [2, 3, 5, 6, 9] Excluding C#

4-27

6-85 (5-16 w/10 C#)

Picc.

en dehors

3-4

pp 5-32 CIII

pp 4-18 CII

Plus lent

Plus lent. ♩ = 88

5-6

pp

pp

6-15 (T<sub>1</sub>)

Sur-gi de la croupe et du bond D'un verre rie é - phé -

11-3-4

6-21

5-32 CII

6-213 (E<sup>2</sup>-G<sup>2</sup>)

6-34 [10, 11, 3, 5, 7]

\* E<sup>2</sup>-G<sup>2</sup>

\* SAC incl. scan E<sup>2</sup>-G<sup>2</sup>

(7-29)

Shift to **CI**

12

**A**

**E4**

**C#**

**C#**

**CI**

**A**

4-229 **CI**

4-22

**Ral.**

me - re - Sans fleurir la veillée amè - re Le col ignoré s'interrompt.

7-9

**Ral.**

$\text{♩} = 40$

Je crois bien que deux bouches n'ont Bu, ni son a - mant ni ma mè - re

10-12

Jamais à la même chimè - re Moi, sylphe de ce froid pla - fond!

13-15

Le pur va - se d'aucun breuva - ge Que l'i - nexhaus - ti - ble veu - va - ge A - go -

16-18