

TWELVE SONGS

By *CLAUDE DEBUSSY*

Edited & with Preface by Charles Fonteyn Manney



For High Voice

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Contents

	Page
The Mandolin (Mandoline)	1
Romance	6
Evening Fair (Beau soir)	9
Green	12
'Tis the Languor of all Rapture (C'est l'extase langoureuse)	16
The Tears fall in my Soul (Il pleure dans mon cœur)	20
The Shadow of Trees (L'ombre des arbres)	26
The Bells (Les cloches)	29
The Death of Lovers (La mort des amants)	32
Evening Harmony (Harmonie du soir)	36
En Sourdine	43
Her Hair (La chevelure)	47

CLAUDE DEBUSSY



During the latter part of the nineteenth century the world of music, both critical and amateur, became conscious of the apparition upon the horizon of a startlingly novel figure, a Frenchman, whose kinship with Massenet or Delibes scarcely extended beyond the bond of a common speech, so singular, so arrestingly individual, were the mode and the matter of his musical utterances. This was Achille Claude Debussy (he no longer uses the Achille), who was born at St. Germain-en-Laye (Seine-et-Oise), France, August 22, 1862. Debussy's parents were not musical, nor did he himself as a child show any decided musical aptitude, but happening to be at the house of his aunt in Cannes, she conceived the idea that it would be well for him to study the piano. Nothing remarkable came of these fugitive lessons, which were abandoned when the child returned to his home, and his father still cherished the project of making Claude a sailor. Later, the mother of Charles de Sivry, brother-in-law of Paul Verlaine, who had herself studied with Chopin, discovered the boy's unusual talent, and through her instruction and influence he entered the Paris Conservatory in 1873, where he studied harmony under Lavignac, composition under Guiraud, and piano playing under Marmontel. When in his twenty-second year his cantata L'Enfant Prodigue won for him the prix de Rome by a majority of twenty-two out of twenty-eight votes, and it was the unanimous opinion of the jury that the score was one of the most interesting that had been heard at the Institute for many years.

During his residence in Rome, Debussy was obsessed by the pre-Raphaelite idealism of Rossetti's Blessed Damozel, and he made music to a version of the poem in French prose, entitled La Damoiselle élue, which he sent to Paris as his second envoi. The super-refinement and elusive grace of the subject evoked from the sensitive mind of the composer a hint of the strikingly personal note which has since become so recognizedly a hallmark of his style; and it produced from the authorities of the Conservatory much disapproval because of the liberties which were taken with established and revered traditions. Having, however, set his feet upon the path which he then determined to travel, Debussy has progressed thereupon logically and consistently, and nothing has served to turn him from his goal.

His output has been persistent but comparatively small, a fact which is doubtless due to his indefatigable pursuit of a relentless ideal and the rigid self-criticism consequent thereupon to which he subjects the products of his inspiration. A little suite of piano pieces called Arabesques, written upon his return to Paris, where he now lives, revealed a graceful but not startling physiognomy; but the future composer of Pelléas stepped forth in his own guise with the set of six Ariettes to verses by

Paul Verlaine, a poet whose misty and vague imaginings he was to interpret with a sympathy and delicacy such as no other composer could reveal. There followed an orchestral prelude based upon Mallarmé's brilliant verbal tapestry L'Après-midi d'un Faune, and the remarkable and highly individual string quartet; and from this point the composer saturated all of his productions with his strange and startling style. These included several groups of piano pieces—rhapsodic, impressionist—in which elusive melodic images are only half revealed through veils of shimmering tone. More important are the extremely characteristic Nocturnes for orchestra (Nuages, Fêtes, Sirènes), the highly imaginative tone-poem La Mer, and finally, what must be conceded to be his masterpiece, the musical investiture for the opera-house of Maeterlinck's drama Pelléas et Mélisande.

In the latter work, which by reason of its revolutionary methods it were perhaps not inept to style epoch-making, his theories and personal prepossessions have attained their most consistent and convincing expression. Of all composers it was inevitable that he alone should write the music to Maeterlinck's poignant drama, in whose twilight atmosphere move the sad and shadowy personages, passive victims of a fate they neither resent nor understand. His was exactly the accent to translate into tone the glamour of this "vieille et triste légende de la forêt," and the most satisfactory answer to criticism of his methods is that in performance the result is so moving, so disarming, as to silence criticism. The means have been justified by the end successfully achieved. As his contemporary, Bruneau, says, in his interesting monograph upon Debussy: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which envelops them as in a great veil of crêpe, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the midst of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates, — all this suited in a most exact manner the temperament of Claude Debussy."

There are likewise many songs, — emotional impressions, pictures of delicate and evasive moods, containing much that is of typical beauty in thought and utterance, and for which the verses of such poets as Verlaine and Pierre Louÿs have served to stimulate the composer's fancy. Of the fascinating and subtle music which he set to the Chansons de Bilitis by Louÿs he himself aptly observed to Bruneau that he "mingled antique and almost evaporated perfume with penetrating modern odors."

Debussy has gravely announced that in his opinion the function of music is "humbly to give pleasure. Extreme complexity is the contrary of art. Beauty should be perceptible, it should give us immediate joy;" but it is difficult not to suspect a delicate ironism in this professed creed of one who has been characterized by Bruneau as the

“très exceptionnel, très curieux, très solitaire M. Claude Debussy.” There never was an artist who wrought with a greater abhorrence of the commonplace, whose eager and insatiable desire for beauty in its most fugitive shapes led him more ardently in pursuit of the ideal, and whose nearest approach to the obvious is his patent determination to seek out the recondite and esoteric.

By its vagueness of rhythm and its lack of definite outline Debussy's music gives an impression of extreme fluidity, but though it appears fantastic and wayward and deliberately shuns pellucid design and the beauty of the formal, it is never illogical or inchoate. Images of loveliness which are more apparitions than realities are revealed or half hidden by a tonal veil which is woven of strands that obey no known harmonic law. The rules of key relationship, as established by tradition, are wholly disregarded, and the boundaries which the major and minor modes had through three centuries established with tyrannical precision no longer exist. Harmonic hues are blended as a painter mixes colors upon his palette, and in his manipulation of related chord-groups Debussy marks a return to a method which may be said to be fundamentally homophonic; for although his music is not without felicities of polyphonic combination, the interweaving of melodic lines has not for him the lure which is held forth by purely harmonic expression. In his search for novel effects Debussy has made liberal use of the old Gregorian church modes, substituting the unfamiliar archaism of these discarded scales for the definite modernity of the major and minor modes in common use. Others had adopted the church modes for an occasional or special effect, but it remained for this priest of the inner fane of beauty to use them consistently, characteristically, and, we can without hesitation say successfully. The so-called whole-tone scale with which Debussy's art is roughly associated in the mind of the musical public is a striking result of his employment of the old modes with their fluid and flexible tonalities.

Highly original, likewise, and as a thing apart, is his orchestral scheme; for in this day of crowded canvases, of elaborate decorative devices, of gorgeously woven contrapuntal designs, Debussy steps forth with a color-scheme of half-tints, of pearl-gray mists, violet twilights, and sunshine the hue of pale primroses.

With a musical ancestry which it is very difficult to determine, and a musical relationship to the contemporary world which seems of the slightest, Claude Debussy stands to-day as one of the most unique and arresting figures in the realm of art. Indisputably he learned much from Wagner of dissonantal combinations, of freedom in structure, of plastic *arioso* melody, although he has amused himself latterly by decrying the composer of *Tristan* as “insupportable;” but his art is undoubtedly his own, spontaneous and personal to a degree. If his work appears to lack in vigor, it atones by subtlety and delicacy of vision; it appeals to the imagination rather than

to the intellect—to that borderland of subjective experience which marks a region, in the phrase of Maeterlinck, “more fertile, more profound, more interesting than those of man’s reason and intelligence.” Finally, although we may appraise its value or marvel at its methods, the inner beauty of Debussy’s music cannot, in the last analysis, be argued about; it must remain, for those to whose imagination it appeals, a potent magic, an accent of rare and insinuating charm.

Charles Fonteyn Manney

THE MANDOLIN (MANDOLINE)

(Composed in 1880)

(Original Key)

PAUL VERLAINE (1844 - 1896)
Translated by Frederick H. Martens

ACHILLE CLAUDE DEBUSSY
(1862 -)

Allegretto vivace (♩ = 126)

dolce e leggiero

VOICE

PIANO

sfp *pp*

Ser - e - nad - ing
Les don-neurs de

beau - are court - ing La - dies fair who list - re - ply - ing To vows their
sé - ré - na - des Et les bel - les é - cou - teu - ses E - chan - gent

pi - ty ex - hort - ing Where the dark bran-ches are sigh
des pro - pos fa - des Sous les ra - mu - res chan - teu

p dim.

pp

ing. _____
ses. _____

There is Thy - sis with A - min -
C'est Tir - cis et c'est A - min -

pp *p*

mf

- - ta, Or 'tis that tire - some Cli - tan -
- - te, Et c'est l'é - ter - nel Cli - tan

mf

p.

der, And there is Da - mis who makes for some cru - el
dre, Et c'est Da - mis qui pour main - te Cru - el - le

più dim. *p*

maid his vers - es ten - - der.
fait maint vers ten - - dre.

mf

pp

Their doub - lets, silk - - en and short, And their long
 Leurs cour - tes ves - - tes de soie, Leurs lon - gues

gowns with trains — trail - - ing Their e - le - gance, — their
 ro - bes à — peu - - es, Leur é - lé - gan - ce, Leur

sf

rap - - ture, Their soft az - - ure
 joi - - e Et leurs mol - - les

p

shad - ows — fail - - ows - ing,
 om - bres — bleu - - es,

mf *dim.*

Merge and turn in glam - or'd splen - dor Of a rose - gray
 Tour - bil - lon - nent dans l'ex - ta - se D'u - ne lu - ne

moon - light fall - ing While thro' the light breez - es ten - der
 rose et gri - se, Et la man - do - li - ne ja - se

Tin - kles a man - do - lin call - - - -
 par - mi les fris - sons de bri - - - -

più p

ing. } La, la, la, la, la, la, la, la,
 se. }

pp

più p *pp*

la, la, la, la, la, la, la, la,

sempre pp

pp
la, la,

più pp

la, la, la, la,

sempre morendo
(toujours en allant se per-

la.

dant) *sfp*

Ped.

ROMANCE

(Composed in 1880)

(Original Key)

PAUL BOURGET (1852 -)
Translated by Isabella G. ParkerACHILLE CLAUDE DEBUSSY
(1862 -)

Moderato

VOICE

PIANO

p

p

Soul of light - est breath, soft - ly
L'âme é - va - po - rie et souf -

sail - ing, Soul so gen - tle, per - fume ex - hal - ing Of lil - y fair, —
fran - te, L'â - me dou - ce, l'âme o - do ran - te Des lis di - vins —

— the pre - cious dower Of thy dear thought, a gar - den gay, -
— que j'ai cueil - lis Dans le jar - din de ta pen - sée,

mf dim.

p

Ah, whith-er is it borne a - way, This soul so di - vine of a
 Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des

meno mosso (tempo rubato)

pp

flower? Is it the per - fume that re - main - eth,
 lis? Nest - il plus un par - fum - qui res - te

That heav'n - ly sweet - ness yet re - tain - eth Of days when thou my heart didst
 De la su - a - vi - té cé - les - te Des jours où tu m'en - ve - lo -

hold, As in ce - les - tial in - fluence ly - ing,
 pais Du - ne va - peur sur - na - tu - rel - le

Tempo I

Of ro - sy hope, of love un - dy - ing, Of su - preme de -
 Fai - te d'es - poir, d'amour fi - dr - le, De bé - a - ti -

Ritenuato

light, _____ peace un - told?
 tude _____ et de : paix?

EVENING FAIR (BEAU SOIR)

PAUL BOURGET (1852-)
Translated by Frederick H. Martens

(Composed in 1888)
(Original Key)

ACHILLE CLAUDE DEBUSSY
(1862-)

Andante ma non troppo

VOICE

PIANO

pp

p

When at the set of sun all the stream-lets are glow - - ing,
 Lorsque au so - leil cou - chant les ri - viè - res sont ro - - ses,

pp

pp

And a trem - u - lous breeze drifts o'er the fields of grain, _____
 Et qu'un tiè - de fris - son court sur les champs de blé, _____

Breathes a word to be glad from ev-'ry-thing out-flow-ing,
 Un con-seil d'être heu-reux sem-ble sor-tir des cho-ses

And doth rise to the heart in pain.
 Et mon-ter vers le cœur trou-ble.

poco rit.

'Tis a coun-sel to taste life's sweets, its joys be
 Un con-seil de goû-ter le char-me d'être au

p
a tempo

know-ing While we still have our youth, our skies un-touch'd with
 mon-de Ce-pen-dant qu'on est jeune et que le soir est

animato poco a poco e cresc.

f *dim.*

gloom; —
beau, —

For we must wend our
Car nous nous en al -

dim. molto *p*

way,
lons,

as this stream on-ward flow - ing,
Com-me s'en va cette on - de

dim. molto *p* *più p*

p *più lento*
(plus lent)

It to the sea, —
Elle à la mer —

pp

più lento
(plus lent)

pp

we to the tomb. —
nous au tom - beau. —

più pp *morendo*

GREEN

(Aquarelle, No 1)

(Composed in 1888)

(Original Key)

PAUL VERLAINE (1844-1896)
Translated by Frederick H. MartensACHILLE CLAUDE DEBUSSY
(1862 -)

Joyously animated
(Joyeusement animé)

VOICE

PIANO

pp *leggierissimo*

p

With fruit and flow'rs I come, with bran - ches fo - liage la - den,
Voi - ci des fruits, des fleurs, des feuil - les et des bran - ches,

pp *pp*

p *rit.*

And bring, be - side, my heart that for you beats a - lone; —
Et puis voi - ci mon cœur, qui ne bat que pour vous; —

L.H. *L.H.* *R.H.*

p *rit.* *dim.*

a tempo

Ah, do not rend it then with your white fin-gers, maid - en,
 Ne le dé - chi - rez pas a - vec vos deux mains blan - ches,

a tempo

pp

dim. *rit.* *a tempo*

Nor let your love - ly eyes my small pres - ent dis - own.
 Et qu'à vos yeux si beaux l'hum - ble pré - sent soit doux.

pp *rit.* *pp a tempo*

p

I come to
 Jar - ri - ve

pp *pp*

you, my fea - tures tra - ces still dis - clos - - ing
 tout cou - vert en - co - re de ro - sé - - e

pp

p

Of the dew-drops the dawn wind had cooled on my brow.
 Que le vent du ma-tin vient gla-cer à mon front.

un poco rit.
 (un peu retenu)

Ah, let me, worn and wear-y, at your dear feet re-
 Souf-frez que ma fa-ti-gue à vos pieds re-po-

un poco rit.

L.H. L.H. L.H.

molto legato (serrez)
p tenderly (tendre)

pos-ing, Dream thro' sweet mo-ments, sooth-ing my fa-tigue e-now.
 sé-e Ré-ve des chers in-stants qui la dé-las-se-ront.

più rit.
 (encore plus retenu)

più p molto dim.

L.H.

Andantino

caressingly
p (caressant)

My head up-on your breast in
 Sur vo-tre jeu-ne sein, lais-

fond qui - es - cence ly - ing, Still heav - y with the mem - 'ry
 sez rou - ler - ma té - te. Tou - te so - nore en - co - re

L.H.

of your last kiss I knew, There let love's hap - py
 de vos der - niers bai - sers, Lais - sez la s'a - pai -

rit. *p* *pp* (*plus lent*)

rit. *L.H.*

tem - pest, in sweet so - lace dy - ing, Sub - side in
 ser de la bon - ne tem - pête, Et que je

molto rit. *pp* (*très retenu*)

pp *pp* *molto rit.* (*très retenu*)

sleep a - while, now that you slum - ber too.
 dorme un peu Puis - que vous re - po - sez.

pp *ppp*

'TIS THE LANGUOR OF ALL RAPTURE

(C'EST L'EXTASE LANGOUREUSE)

(Ariette No 1)

(Composed in 1889)

(Original Key)

PAUL VERLAINE (1844-1896)
Translated by Frederick H. MartensACHILLE CLAUDE DEBUSSY
(1862 -)

Slow and caressing
(Lent et caressant)

dreamily
p (rêveusement)

VOICE

'Tis the lan - guor of all rap - ture,
C'est l'ex - ta - se lan - gou - reu - se,

PIANO

pp

p

'Tis the fa - tigue of love's cap - ture,
C'est la fa - tigue a - mou - reu - se,

pp

Un poco mosso
pp

'Tis each thrill from wood-lands won By breez-es fond - ly em - bra - cing,
C'est tous les fris - sons des bois Par - mi l'é - trein - te des bri - ses,

pp

p *pp* *molto rit.*

'Tis a - mid green boughs en - la - cing Voi - ces frail with ten - der
 C'est vers les ra - mu - res gri - ses, Le choeur des pe - ti - tes

a tempo *p*

tone. O that fra - gile mur - mur swirl - ing,
 voix. O le frê - le et frais mur - mu - re

a tempo

poco a poco animato

That rip - ples on, rus - tling, purl - ing, 'Tis like the soft lit - tle
 Ce - la ga - zouille et su - su - re, Ce - la res - semble au cri

poco a poco animato *p* *p*

dim.

cry, From the wav - ing grass ex - hal - ing.
 doux Que l'her - be a - gi - tée ex - pi - re.

dim. *molto* *pp*

sempre dolcissimo

Or per-haps the mut-ed wail-ing Where waves on
 Tu di-rai, sous l'eau qui vi-re Le rou-lis

sempre dolcissimo

sto-ny shores die. The
 sourd des cail-loux. Cette

p

soul in its sor-row weep-ing, With-in this plaint ev-er sleep-ing,
 à-me qui se la-men-te, En cet-te plain-te dor-man-te

sf *p* *sf*

poco a poco animato e cresc.

'Tis our own, love, am I right? Our twin souls thus
 C'est la nô - tre, n'est - ce pas? La mien - ne, dis,

poco a poco animato e cresc.

to un-cov - - er Wells this song - to float and hov - er Soft-ly
 et la tien - - ne Dont s'ex - ha - le l'hum - blean - tien - ne Par ce

mf *dim.* *pp* *mezza voce (murmuré)*

on the cool of night.
 tiè - de soir tout bas.

ppp *molto rit. e morendo* *ppp*

THE TEARS FALL IN MY SOUL (IL PLEURE DANS MON COEUR)

(ARIETTE No 2)

(Composed in 1889)

(Original Key)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

ACHILLE CLAUDE DEBUSSY
(1862-)

Allegro non tanto

PIANO

pp una corda

p poco marcato (un peu en dehors)

con tristezza (triste et monotone)

p

The tears fall in my
Il pleu - re dans mon

soul As the rain on the town.
coeur Comme il pleut sur la vil -

pp

- le, Where - fore creeps this deep
Quelle est cet - te lan -

pp

dole - gueur Up - on my

Qui pé - nè -

p

weep - ing soul?

- tre mon coeur?

p

pp

pp

Oh! the soft sound of rain,

O bruit doux de la pluie -

p

pp *pp*

sempre pianissimo

Drip - ping on street and roof!
e Par terre et sur les toits!

sf

sf *p*

p

When my heart is in pain,
 Pour un cœur qui s'en - nue

p

pp

oh, the song of the
 O le chant de la

p

pp

rain! *pluie!* Oft *Il* tears *pleu* fall *re*

with - out *sans rai - son* cause *son* In *Dans* my *ce*

soul *coeur* sick *qui* with *sẽ* sor - *coeu -*

- row. *re.* Yet! *Quoil* no sus - pi - cion *mul - le tra - hi -*

Moderato *p ad lib.*

gnaws. My grief is with-out cause.
 son? Ce deuil est sans rai - son.

p *pp*

accl. poco a poco a Tempo I
(revenez au premier mouvement)

Tempo I

I muse in bit - ter pain, Ask - ing
 C'est bien la pi - re pei - ne De ne

pp

ppp

won - d'ring - ly why, free from love and hate's
 sa - voir pour - quoi, sans a - mour et sans

p *p*

molto rall.

mad - - - ness, Still my soul knows such
 hai - - - ne, Mon cœur a tant de

p *pp* *p molto rall.*

sad - - - ness. _____
 pei - - - nel _____

L.H. R.H.

p *a tempo* *pp* *a tempo* *pp*

per - den - do - si

pp

e poco rit. *a tempo e morendo* *f > p* L.H. *ppp*

pp *ppp*

THE SHADOW OF TREES (L'OMBRE DES ARBRES)

ARIETTE No 3

(Original Key)

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toutefois il a peur de se noyer. (

The nightingale, that, high up in the branches, sees his image reflected, believes he has fallen into the river. He is at the top of an oak, yet fears lest he should drown. (

PAUL VERLAINE (1844-1896)

Translated by Isabella G. Parker

(Composed in 1888

ACHILLE CLAUDE DEBUSSY

(1862 -)

Lento e dolente

(Lent et triste)

VOICE

PIANO

pp

The shade of trees which o'er the
Lom-bre des ar-bres dans la ri-

riv-er are bend - ing Dies like a va-por as - cend-ing, The
vière em-bru - mé - e Meurt com-me de la fu - mé - e, Tan -

sf *p* *pp*

while a - loft in air, on the branches re-maining, The doves are
dis qu'en l'air, par - mi les ra - mu-res ré - el - les Se plai - gnent

ppp *p*

(* Cyrano de Bergerac

pp *3* *p*

soft-ly com-plain-ing. Then why, O lone-ly
 les tour-te-rel-les. Com-bien, ô vo-ya-

pp *3* *sempre dolcissimo*

cre -

wan - d'rer, view-ing this land-scape fad - ed, Is thy
 geur, ce pa - y - sa - ge blé - me Te mi -

scen - do un poco stringendo -

brow with sor-row shad - ed?
 ra blé - me toi - mé - me

p

a tempo
p *pp*

Why must ev - 'ry de - light from the for - est be part - ed, And mourn thy
 Et que tou - tes pleu - raient dans les hau - tes feuil - lé - es, Tes es - pé -

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dynamic of *p* and includes a crescendo leading to *pp*. The piano accompaniment starts with a forte *sf* dynamic and includes a piano *p* section. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

molto rall.
p *pp*

fond hopes de - part - ed! de - part - ed!
 ran - ces no - yé - es! no - yé - es!

The second system continues the vocal line and piano accompaniment. The tempo is marked *molto rall.*. The vocal line has dynamics of *p* and *pp*. The piano accompaniment features a section with a forte *sf* dynamic. The key signature and time signature remain the same as in the first system.

molto rit.
 (très-retenu) *pp* *sempre dolcissimo e morendo*

R.H. *pp* L.H. R.H.

The third system shows the piano accompaniment concluding the piece. It includes markings for the right hand (*R.H.*) and left hand (*L.H.*) with dynamics of *pp*. The tempo is *molto rit.* (très-retenu) and the performance instruction is *sempre dolcissimo e morendo*. The key signature and time signature are consistent with the previous systems.

THE BELLS

(LES CLOCHES)

(Composed about 1888)

(Original Key)

PAUL BOURGET (1852 -)

Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY

(1862 -)

Andantino quasi Allegretto

p

VOICE

PIANO

The leaves on the
Les feuil - les sou -

green boughs gen - tly are swing - ing, O - p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,

The bells with their mu - sic air - i - ly ring - ing, 'Neath the smil - ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -

sky.
ment.

Slow - ly breath - ing like an an - them of
Ryth - mique et fer - vent comme une an - ti -

p *p* *3*

rit. *a tempo*

warn - ing, A - far through the air, Bring - ing mem - 'ry
 en - ne, Ce loin - tain ap - pel Me re - mé - mo -

sweet of lil - ies a - dorn - ing Ho - ly al - tar
 rait la blan - cheur chré - tien - ne Des fleurs de l'au -

rit. e dim.

fair.
 tel.

poco meno mosso
 (un peu plus lent)

These bells tell of hap - py years now o'er -
 Ces clo - ches par - laient d'heu - reu - ses an -

dolce ed espress.
 (doux et expressif)

shad - ed And with sol - emn
né - es, Et dans le grand

tone. Once more they re - fresh the leaves that are
bois Sem - blaient re - ver - dir les feuil - les fa -

mf

cresc.

fad - ed, The years that are
né - es Des jours d'au - tre -

dim. *p*

gone.
fois.

a tempo

R.H. *ppp*
L.H.

ppp

THE DEATH OF LOVERS

(LA MORT DES AMANTS)

(Composed in 1889 - 1890)

CHARLES BAUDELAIRE (1821-1867)
Translated by Isabella G. Parker

(Original Key)

ACHILLE CLAUDE DEBUSSY
(1862-)

Andante

VOICE

PIANO

pp *p* *dim.*

Round our
Nous au -

beds shall sweet - est o - dors be breath - ing, On couch - es so
rons des lits pleins d'o - deurs lé - gè - res, Des di - vans pro -

deep calm - ly we shall lie,
fonds com - me des tom - beaux,

And ex - ot - ic flowers be o - ver us wreath - ing,
Et d'é - tran - ges fleurs sur des é - ta - gè - res,

molto dim.

Un - fold - ing for us 'neath a fair - er sky.
É - clo - ses pour nous sous des cieux plus beaux.

dim. *p*

Em-ploy-ing at will all our life yet glow-ing, Our two hearts like blaz-ing
U - sant à l'en - vi leurs cha - leurs der - niè - res, Nos deux cœurs se - ront deux

p *R.H.* *p*

torch-es shall shine, Re - flect-ing the light we two are be - stow - ing
vas - tes flam - beaux, Qui ré - flé - chi - ront leurs dou - bles lu - miè - res

p

On our spir - its twain like mir - rors di - vine.
Dans nos deux es - prits, ces mi - roirs ju - meaux.

p

p *cresc.*

Some eve shall the rose and the mys - tic blue To a
 Un soir fait de rose et de bleu mys - ti - que, Nous é -

sin - gle flash be u - ni - ted, too. Like a sob of
 chan - ge - rons un é - clair u - ni - que, Comme un long san -

molto dim.

long and of fond fare - well.
 glot, tout char - gé da - dieu.

molto dim. *p* *più p* *pp* *poco rit.*

Un poco più mosso
sempre pp

Then an
 Et plus

p *R.H.*

an - gel bright, shall un - fold the por - tal. And
 tard un An - ge, en - tr'ou - vrant les por - tes, Vien -

poco a poco cresc.

come to re - store with faith and with joy. —
 dra ra - ni - mer, fi - dèle et jo - yeux, —

poco a poco cresc.

L.H. 8

molto espress.
mp

Those — cloud - ed mir - rors, kin - dling flames im - mor -
 Les — mi - roirs ter - nis et les flam - mes mor -

mp molto espress. *p*

tal.
tes.

più p *pp* *pp* *ppp*

R.H. *R.H.* *R.H.* *R.H.*

morendo e rit.

EVENING HARMONY

(HARMONIE DU SOIR)

(Composed in 1889-1890)

(Original Key, B)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY

(1862-)

Andante, tempo rubato

VOICE

Be - hold, the time is
Voi - ci ve - nir le

PIANO

pp *p*

come when on stem swing - ing bright - ly Ev - 'ry flow'r like a
temps où vi - brant sur sa ti - ge Cha - que fleur s'é - va -

p

pp *dim.*

cen-ser sheds its fra-grance rare; _____ When sound and per-fume
pore ain - si qu'un en - cen - soir; _____ Les sons et les par -

dolce (doux) *p*

più pp *p*

poco animando
(animez un peu)

min - gle in the eve - ning air; In a lan - guor - ous
fums tour - nent dans l'air du soir; Val - se mé - lan - co -

poco animando
(animez un peu)

pp *p*

waltz to - geth - er sway - ing light - ly.
lique et lan - gou - reux ver - ti - gel

pp *p molto dim.*

a tempo

Ev - 'ry flow'r like a cen - ser breathes its fra - grance
Cha - que fleur s'é - va - pore ain - si qu'un en - cen -

pp a tempo

animando poco a poco

rare;
soir;

Trem-bles the vi - o - lin like a
Le vi - o - lon fré - mit comme un

poco string. poco cresc.

heart that is break - ing. In the lan-guor - ous
coeur qu'on af - fli - ge; Val - se mé - lan - co -

waltz its sad-ness is a - wak - ing. The
lique et lan - gou - reux ver - ti - gel Le

tranquillo *molto dim.*

sky is sad and grand like a great al - tar there,
 ciel est triste et beau comme un grand re - po - soir.

p *più p* *molto dim.* *pp*

Tempo animando ma non troppo

Trem-bles the vi - o - lin like a heart that is break - ing;
 Le vi - o - lon fré - mit comme un coeur qu'on af - fli - ge,

poco rit. espress.

Heart most ten - der that hates the dark - ness of de -
 Un coeur ten - dre, qui haït le né - ant vaste et

p poco rit. dim.

tranquillo *p*

spair! The sky is sad and grand like a great al-tar
 noir! Le ciel est triste et beau comme un grand re-po -

p dim. *pp* *sempre pp*

molto calmato *p*

there; Bathed in blood is the
 soir; Le so - leil s'est noy -

molto calmato *sf* *pp* *p*

sun, in its blood dark-ly flow-ing.
 é dans son sang qui se fi - ge...

p *pp*

*Tempo animato
espress.*

p

Heart most ten - der that hates the dark-ness to be -
Un cœur ten - dre, qui haït le né - ant vaste et

sempre p

poco a poco string.

cresc.

hold. From the past so bright and glad, one
noir, Du pas sé lu - mi - neux re

cresc.

f

calmato

ray of light be - stow - ing
cueil - le tout ves - ti - gel

mf *p rit. molto dim.* *più p*

calmato

p

Bathed in blood is the sun, in its blood dark-ly flow-ing,
 Le so-leil s'est noy - é dans son sang qui se fi - ge

p *più p*

p *pp*

Thy mem'-ry shines in my heart like cas-ket of gold.
 Ton sou - ve - nir en moi luit comme un os-ten - soir!

pp *pp*

molto rit.
(très retenu)

pp *ppp* *pppp*

lento arpeggio
lentement arpeggé

à Madame Robert Godet
EN SOURDINE
(Fêtes Galantes, N° 2)

(Composed in 1892)
(Original Key)

ACHILLE CLAUDE DEBUSSY
(1862 -)

PAUL VERLAINE (1844-1896)
Translated by Frederick H. Martens

Dreamily slow
(Rêveusement lent)

VOICE

p

Calm with - in this
Cal - mes dans le

PIANO

pp dolce e espressivo
(doux et expressif)

pp

twi-light grove Lin-ger 'neath the bran-ches wide Till in our love so pro -
de - mi - jour Que les bran-ches hau - tes font, Pé - né - trons bien no - tre a -

p

found The soul of si - lence a - bide.
mour De ce si - len - ce pro - fond.

sempre molto dolce
(toujours très doux)

poco a poco animando
p (peu à peu animé)

Here let your fond heart, your soul, Ev-'ry sense merge in
 Fon - dons nos â - mes, nos cœurs Et nos sens ex - ta -

me, A - mid the lan-guor-ous breath Of pine and ar-bu-tus-tree.
 sies, Par-mis les va-gues lan-gueurs Des pins et des ar-bou-siers.

rit. *p* *più p* *pp*

Poco animando
(En animant un peu)

Half close your eyes, my be - loved, And fold your
 Fer - me tes yeux à de - mi, Croi - se tes

p *delicato*
(délicatement)

hands on your breast, Let not your dream - ing heart
 bras sur ton sein, Et de ton cœur en - dor -

poco cresc.

hold A thought save vis - ions of rest.
mi Chas - se à ja - mais tout des - sein.

molto dim. *pp*

with tender intimacy
(intimement doux)

Here let us con - fid - ing greet Those
Lais - sons - nous per - su - a - der Au

whis - per - ing airs that spend Their soft flat - tries at your
souf - fle ber - ceur et doux Qui vient à tes pieds ri -

poco cresc. *poco cresc.*

feet While wav - ing grass - es bend.
der Les on - des de ga - zon roux.

mf dim. *p*

rather more slowly
(un peu plus lent)

And when from the dark oaks there Her sol - emn
 Et quand so - len - nel le soir Des chē - nes

Slowly *dolce e espressivo*
 (Lent) (doux et expressif)

veil Night lets fall, Voice of our pro - found de -
 noirs tom - be - ra, Voix de no - tre dé - ses -

s pair, Shall sound the night - in - gale's - call.
 poir, Le ros - si - gnol chan - te - ra.

morendo
 (en se perdant)

R.H. L.H. L.H. R.H. L.H.

HER HAIR (LA CHEVELURE)

(Chansons de Bilitis, No 2)

PIERRE LOUYS

(Composed in 1898)

(Original Key)

ACHILLE CLAUDE DEBUSSY

(1862 -)

Translated by Charles Fonteyn Manney

Lento (Assez lent)

VOICE

And he said:
Il m'a dit:

PIANO

p molto espress. (très expressif)

meno lento (moins lent)

p

molto espress. e con passione (très expressif et passionnément concentré)

All the night have I dream'd,
Cet - te nuit, j'ai rê - vé.

that round my neck your tress-es long were en-twined.
J'a - vais ta che - ve - lure au - tour de mon cou.

cresc. poco a poco (en augmentant peu à peu)

'Twas your dusk - y hair like a som - bre
J'a - vais tes che - veux comme un col - lier

cresc. poco a poco

veil en - twined round my neck and o - ver my bos -
 noir au - tour de ma nuque et sur ma poi - tri -

- - om. I ca - ressd your hair, for is it not mine?
 - - ne. Je les ca - res - sais, et c'é - taient les miens;

And thus we two to - geth - er were bound for aye,
 et nous é - tions li - és pour tou - jours ain - si,

Bound by your long locks en - twin - ing, our lips to - geth - er cling -
 par la mè - me che - ve - lu - re la bou - che sur la bou - che,

Tempo I

p subito

As oft two lau-rels grow-ing have but one root be-tween them.
ain-si que deux lau-riers n'ont sou-vent qu'u-ne ra-ci-ne.

Tempo I

p subito
poco a poco accel. e cresc.

(en pressant peu à peu et en augmentant)

Then, by de-grees, it seem'd to me, that our souls in each
Et peu à peu, il m'a sem-blé, tant nos mem-bres é-

oth-er so merged, that at last I did be-come you,
taient con-fon-dus, que je de-ve-nais toi-mé-me,

Or in-to my dream-ing soul your spir-it en-terd.
ou que tu en-trais en moi com-me mon son-ge.

And when he'd spoken thus, —
Quand il eut a - che - vé —

p molto espress.
(très expressif)

on my shoul - ders fell his hands with gen - tle pres - sure, And he
il mit dou - ce - ment ses mains sur mes é - pau - les, et il

très pp

look'd up - on me with glan - ces so ten - der, That 'neath his
me re - gar - da d'un re - gard si ten - dre, que je bais -

pp

look I thrill'd and low - er'd my eyes.
sai les yeux a - vec un fris - son.

molto lento
(très lent)

pp