



TEXTES FRANÇAIS ET ANGLAIS

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MADE IN FRANCE
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En recueil voix élevées
voix graves.

- I. Les Ingénus.
- II. Le Faune.
- III. Colloque sentimental.

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Les ingénus

(YOUTHFUL LOVERS)



Poésie de PAUL VERLAINE

English words by NITA COX

Musique de

CLAUDE DEBUSSY

(1904)

(TON ORIGINAL)

Modéré

CHANT

Modéré

PIANO

pp doucement soutenu

Les hauts ta - lons luttaient a - vec les
When gen - tle ze - phyrs toss'd a - side the

longues ju - pes,
dai - nty dress - es

En sor - te que, se - lon le ter - rain et le
Flashed all too quick such glimpse of ti - ny high heeled

M
1621
D279
Pg
bl. 2
Low

vent, Par-fois lui - saient des bas de jam - bes, trop sou-vent In -
 shoe As made us wish that t'were a hur - ri - cane that blew, Such

pp

Cédez - - - a Tempo

-ter-cep-tés! et nous ai - - mions ce jeu de
 charm it lent: so sweet its play with gown and
 Cédez - - - a Tempo

p

4/5/12 Marked 2, 50

du - pes. Parfois aus - si le dard d'un in -
 tress - es And when, be - neath the shade of the

piu p *p*

-sec - te ja - lous In - qui - é - tait le col des bel - les sous les bran - - - ches,
 wide spreading boughs, Si - lent we sat, per - chance some ruthless in - sect dart - - - ing His

Peu à peu animé

Et c'é - taient des é - clairs sou - dains de nu - ques blan - - -
 dag - ger keen in - to snow - y arm or neck set smart - - -

Peu à peu animé

mf

Toujours animé

- - ches Et ce ré - gal com - blait nos
 - - ing Gave us ex - - cuse to soothe while

Toujours animé

p

cre - - scen -

jeu - nes yeux de fous.
murmuring ten - der vows.

Retenu - - -

do *f* *dim.* *p*

Le double moins vite

Le double moins vite

Le soir tom - bait, un soir é - qui -
 Warm and se - rene, the charm of the

pp

Retenu

- vo - que d'au - tom - - ne : Les bel - - les,
 even - ing en - thrall - ed us While Beau - - ty

se pen - dant rê - veu - ses à nos bras, Di - rent a - lors des mots si spé - ci -
 pen - sive sat, and an - swered soft and slow Laughing no long - er at the words we

Lent

- eux, tout bas, Que notre â - - me de - puis ce
 spoke so low Love was king: to his fai - ry

temps tremble et s'é - - ton - ne. m. g.
 world beck - oned and called - us.

Le Faune

(THE DANCING FAUN)

Poésie de PAUL VERLAINE

English words by NITA COX



Musique de

CLAUDE DEBUSSY

(1904)

(TON ORIGINAL)

Andantino (Tempo rubato)

CHANT

PIANO

p ainsi qu'une flûte

piu p

pp

*très lointain, sans nuances,
mais pourtant bien rythmé.*

pp

pp avec une expression sourde

pp

pp

Un vieux fau - ne de ter - re
Wrought in an - cient, crumbl - ing

pp

cui - - - te Rit au cen - tre des bou - lin - grins,
plas - - - ter, Laugh - ing, point - ing, a danc - ing faun stood

f *p*

Pré - sa - geant sans doute u - ne sui - te Mau - -
Pre - sug - ing, no doubt, dis - as - ter To

pp

- vaise à ces ins - - - tants se - reins
 all who tres - - - passed in his wood

pp

Un peu animé

Un peu animé Qui m'ont con - - -
 We trod the

pp

- duit et t'ont con - dui - te, Mé - lan - co - li - ques
 path in youth - ful glad - ness Led by Love and

p *pp*

a Tempo

pé - le - rins, Jus - - - qu'à cette
 hap - py chance Gid - - - dy with

a Tempo

p

heu - - - re dont la fui - - - te Tour - - -
youth and sum - mer mad - - - ness Caught

p *p* *più p*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'heu - - - re dont la fui - - - te Tour - - -' on the top line and 'youth and sum - mer mad - - - ness Caught' on the bottom line. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand has a melodic line with a fermata over the first measure and a crescendo leading to the second measure. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* in the right hand of the first measure and *più p* in the second measure.

- noie au son de tam - bou - - - rins
in the whirl of Love's mad dance.

pp *più pp*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics '- noie au son de tam - bou - - - rins' and 'in the whirl of Love's mad dance.' The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand has a melodic line with a fermata over the first measure and a crescendo leading to the second measure. Dynamic markings include *pp* in the right hand of the first measure and *più pp* in the second measure.

Detailed description: This system shows the piano accompaniment for the third and fourth measures. The right hand has a melodic line with a fermata over the first measure and a crescendo leading to the second measure. The left hand continues with the eighth-note accompaniment.

pp *pp e perdendo* - - - - - *plus rien*

Detailed description: This system shows the piano accompaniment for the fourth and fifth measures. The right hand has a melodic line with a fermata over the first measure and a crescendo leading to the second measure. The left hand continues with the eighth-note accompaniment. Dynamic markings include *pp* in the right hand of the first measure and *pp e perdendo* in the second measure, and *plus rien* in the third measure.

Colloque sentimental

(THE COLLOQUY)

Poésie de PAUL VERLAINE

English words by NITA COX



Musique de

CLAUDE DEBUSSY

(1904)

(TON ORIGINAL)

Triste et lent

CHANT

PIANO

pp

pp

pp

p

pp

p

Dans le vieux parc so - li - taire et gla - cé Deux
 With - in the dark and som - bre wood, at last Two

for - mes ont tout à l'heu - re pas - - sé. Leurs yeux sont
 forms are list - less - ly wan - der - ing past: Life - - less their

morts et leurs lèvres sont mol - les, Et l'on en - tend à pei - ne
 eyes: are they dead then, or dy - ing? What are those words they breathe like

leurs pa - ro - les. Dans le vieux parc so - li - taire et gla - cé Deux
 chill winds sigh - ing? With - in the dark and som - bre wood, at last, Two

Retenu

spectres ont é - vo - qué le pas - sé. Un peu plus mouvementé
 spec - tres are in - vok - ing the past. très expressif, mélancolique et lointain.

- Te souvient-il de notre ex - tase an - cien - ne?
 "Do you re - call the days when we loved one an - o - ther?"

Retenu

— Pour-quoi vou-lez-vous donc qu'il m'en sou-vien - ne?
 — That time means no-thing more than a-ny o-ther.

Retenu

p

a Tempo

— Ton cœur bat il tou-jours à mon seul
 — "Heur-ing me named your blood would fast-er

a Tempo

pp *mf*

nom? Tou-jours vois-tu mon âme en rê-ve? — Non.
 run: Does e-ven mem'ry wake no e-choes? — None.

pp *p*

Animez et augmentez peu à peu

— Ah! _____ les beaux
 "Ah! _____ how we

Animez et augmentez peu à peu

p

jours de bon - - heur in - di - ci - - ble
 loved then, well know - - ing we should not;

p e cresc. molto

f m.g. 3

Retenu - - - - - a Tempo

Où nous joi-gnions nos bou - - ches : — C'est pos-si - ble.
 Would that those days had last - - ed! — They could not.

Retenu - - - - - a Tempo

pp subito *pp* *sempre pp*

— Qu'il é - tait bleu, le ciel, — et grand l'es -
 "How blue it was, the heaven — and Hope soared

très expressif et soutenu *mf*

- poir! — L'es-poir a fui, vain - cu, vers le ciel noir.
 high! — Van-quished is Hope, and lost in the black sky...

p *p*

Retenu - - - - 1^o Tempo

Tels ils marchaient dans les a - voi - nes fol - les,
And thus they walked on the thorns of their sow - ing,

p *più p* *pp*

Plus lent

en allant se perdant jusqu'à la fin

Et la nuit seule en - ten - dit leurs pa - ro - - - - les.
On - ly the night their se - cret know - - - - ing.

Plus lent en allant se perdant jusqu'à la fin

pp *pp*

FIN

più pp *plus rien*

FIN

