

ALBUM OF
SIX SONGS

By
GABRIEL FAURÉ
WITH FRENCH & ENGLISH WORDS

Edited by
HENRY COUCHLIGHTER



HIGH

LOW

n. .60



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GABRIEL FAURÉ

GABRIEL-URBAIN FAURÉ was born at Paniers (Ariège), France, on May 13, 1845. When he was three years old, his family moved to Foix, where his father, a school teacher by profession, had been appointed director of the Normal School. The boy showed early signs of musical talent, and his father, unlike so many parents of children that later have become famous musicians, saw no harm in the possibility of his son acquiring a musical education. He decided to take the boy to Paris, and in 1854 this plan was carried out. Young Gabriel became a pupil at the School of Religious Music, founded by Niedermeyer. His first year of study brought him a prize for his piano playing. When the burden that the tuition fees placed on the meager purse of the school supervisor proved too heavy, Fauré's father confessed his predicament to Niedermeyer, who generously offered to keep the boy without compensation. Fauré then worked not only under Niedermeyer, but also with Dietsch, and in particular with Camille Saint-Saëns, who may be regarded as his real master. The composer of "Samson and Dalilah" was then a teacher at Niedermeyer's school, though in reality he never had but two pupils worthy of the name, Gabriel Fauré and, later, André Messager.

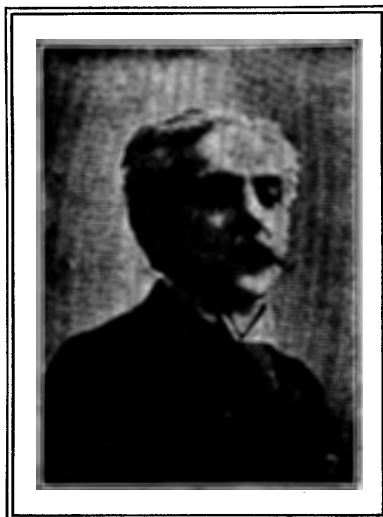
Fauré left Niedermeyer's school in August, 1865, not without having won every possible distinction. In January, 1866, he accepted a position as organist at Rennes, and the four years that he spent there, under the moody skies of Brittany, left their trace in his soul. In 1870, Fauré had just been named organist of the church of Notre-Dame at Clignancourt, when the war broke out; and he joined one of the Guard regiments, as a volunteer. After peace was restored, he re-entered the Niedermeyer school, now as a professor, and André Messager, aged 18, was among his first pupils. He successively became organist of the churches Saint-Honoré d'Eylau, and Saint-Sulpice, and temporarily replaced Saint-Saëns at the Madeleine, when concert tours called the older master to foreign countries. In 1877, Fauré accompanied Saint-Saëns to Weimar, where Liszt gave the first performance of "Samson and Dalilah" at the Grand-Ducal Theater. In 1878, with Messager as a traveling companion, he heard "Rheingold" and "Walküre" at Cologne, and later the whole "Nibelungen Ring" at Munich.

His compositions had meanwhile begun to be heard in Paris. Mme. Edouard Lalo sang two of his songs publicly in 1873. Edouard Colonne, with his orchestra, performed a Suite, in February, 1874. This work has never been published. On July 5, 1878, the composer and the violinist Maurin played at the Tracadéro for the first time the famous violin Sonata, Op. 13. The composition of this work dates back to the year 1876; it marks a new epoch in French chamber music.

Gabriel Fauré has never courted public favor. His art is of an intimate nature, his effects are subtle, his style one of supreme elegance. His works for the orchestra and the stage are few. His greatest achievements lie in his songs, that are probably the most perfect specimens of the *lied* form since Robert Schumann. Among them are especially "Soir," "Les Roses d'Ispahan," "Prison," and the whole of the marvellous "Bonne Chanson." "Le Jardin Clos," a cycle of eight songs, has been published in the summer of 1915. It shows the latest and ripest phase of Fauré's technique. What he has given to musical literature in these luminous gems will remain imperishable, and their glow must necessarily spread ever wider in the course of time. Louis Laloy has justly claimed that with Fauré the renaissance of French music took its beginning.

Fauré married, in 1883, the daughter of the well-known sculptor Fremiet. In 1896, after having for several years been the chief organist at the Madeleine Church, he followed Massenet as teacher of composition and counterpoint at the Paris Conservatory, of which he was appointed director, in 1905. In 1909, he received the distinction of being elected to the *Institut de France*, occupying the seat formerly held by Ernest Reyer, who in his turn had succeeded Hector Berlioz.

Gaston Carraud once wrote of Fauré: "The first impression one receives, upon closer study of his music, is one of great charm, a novel and vague charm, like that which certain women exercise, and which, though it seems superficial, emanates from the very depths of their souls. His is a grace which sometimes seems fleeting, or quintessentialized; he evokes rich and perfumed interiors, or gorgeous flower-beds, that spread in the shade of dreamy old trees."



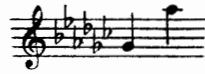
Nell

LECONTE de LISLE

English version by J. G. F.

Edited by Henry Clough-Leigher

GABRIEL FAURÉ



Andante, quasi allegretto *p*

Voice

Your ro - ses em-pur - pled be -
Ta ro - se de pour - pre, à ton

Piano

pp sempre

col Pedale una corda

neath the sun, O June, glit-ter drunk-en-ly bright, — So in-
clair so-teil, ô Juin, é - tin - cel - le en - i - vré - e, Pen-che aus-

un poco cresc. *largamente*

cline to me — your gold-en cup of light, — My heart and your rose would be
si vers moi — ta cou - pe do - ré - e: mon cœur à ta ro - se est pa -
largamente

un poco cresc.

(pochiss rit) *a tempo*
P

one. _____ Where the heav-y trees make a can-o - py, There
 reil. _____ Sous le mol a - bri de la feuil-leom-breu - se

pochiss rit. *a tempo*
pp

cresc.

ri - ses a fer-vent sigh to - day, _____ And a ring-dove coos _____ in the
 mon - te un sou - pir de vo - lup - té: _____ Plus d'un ra - mier chan-te au bois

cresc.

largamente *f.* *dim.* *a tempo*

woods a - way, _____ While my heart is lost in your beau - -
 é - car - té, _____ ô mon coeur, sa plain - te a - mou - reu - -

largamente *a tempo*
mf *pp*

p *p dolce*

ty. _____ How your beam is love - ly a - loft to-night, —
 se. _____ Que ta perle est dou - ce au ciel en - flam - mé, —

un poco cresc. *mf*

O star of eve-ning, calm-ly glimm - 'ring; — Yet how
 É - toi - le de la nuit pen - si - ve! — Mais com -

un poco cresc.

much more bright — is your glo - ry shimm - 'ring, Which il -
 bien plus dou - - - ce est la clar - té vi - - ve Qui ray -

cresc. poco a poco al f *largamente mf*

lum - ines my soul, all my soul with its
 on - ne en mon cœur, *largamente* en mon cœur char -

cresc. poco a poco al mf

a tempo f *(poco rit.)*

light.

mf *pp* *poco rit.*

a tempo

a tempo p

On the burn-ing sands the al-might-y sea — In mur-murs e-ter-nal shall
 La chan-tan-te mer, le long du ri-va-ge, tai-ra-son mur-mu-re é-ter

a tempo pp

allargando
cresc.

per - ish, Ere from out my heart, O my love, my Nell, — Can de-
 nel, — A - vant qu'en mon coeur, chère a-mour, ô Nell, — ne fleu-
allargando

cresc. un poco

f *mp molto largamente*

part the im - age I cher - ish, Can de - part the im - age I
 ris - se plus ton i - ma - ge! ne fleu - ris - se plus ton i -
molto largamente

mf *p*

p *poco rall.*

cher - - - ish.
 ma - - - ge!

poco rall. *più rall.*

dim. *pp*

Ped. *

The Rose of Ispahan

Les Roses d'Ispahan

LECONTE de LISLE

English version by J.G.F.

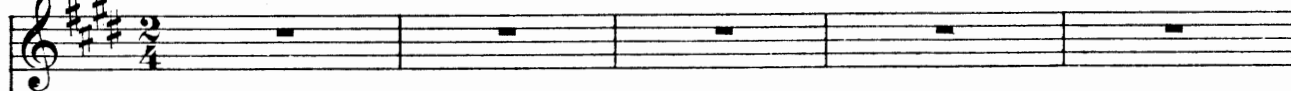
Edited by Henry Clough-Leighter



GABRIEL FAURÉ

Andantino ed amoroso (♩=60)

Voice



Piano

mf *poco marcato*
ben sostenuto

appena largamente

p

col Pedale

dim.

p dolce

The rose of Is-pa-han, in its moss-cov-er blush-ing, Jas-mine
Les ro-ses d'Is-pa-han dans leur gaû-ne de mous-se, Les jas-

a tempo

p

pochiss. rit.

(tempo)

flow'rs from Mos-soul, the bloom-ing or-ange tree,—
mins de Mos-soul, les fleurs—de Po-ran-ger,—

pochiss. rit.

a tempo

un poco cresc.

cresc. poco a poco al f *poco largamente*

Waft a per-fume less fresh, less del-i-cate-ly pleas-ing, O dove-like
 Ont un par-fum moins frais, ont u-ne o-deur moins dou-ce, Ô blan-che

cresc. poco a poco al mf *poco largamente*

mf

poco rit. *(tempo)*

Le-ï-lah, — than your breath on my cheek —
 Le-ï-lah! — que ton souf-fle lé-ger. —

poco rit. *a tempo*

p *poco marcato un poco cresc.*

p

mp

From lips, red-der than cor-al, your heav-en-ly
 Tu lè-re est de co-rail et ton ri-re lé-

appena largamente *a tempo*

mf *p*

pochiss. rit. *a tempo*

laugh - ter Rip-ples cool - er than rain and with a sound more pleas -
ger son - ne mieux que l'eau ri - - te et du - ne voix plus dou - -

pochiss. rit. *a tempo*

cresc. poco a poco al f

ing, ce, Cool - er than Zeph-yr winds that rock the or-ange tree,
ce, Mieux que le vent joy-eux qui ber-ce l'o-ran-ger,

un poco cresc. *p cresc. poco a poco al mf*

poco largamente *a tempo*

Sweet-er than birds that sing be - side a nest in the branch - - es.
Mieux que l'oi-seau qui chan - te au bord d'un nid de - - nous - - se.

poco largamente *a tempo*

mp *sempre dolce*

O Le-i-lah, since kis-ses you de - ny to me, And since my
 O Le-i-lah! de - puis que de leur vol lé - ger. Tous les bai -

p sempre

poco rit. *(tempo)*

hope is fled ev-er-more to em - brace you,
 sers ont fui de ta lè - vre si dou - ce

poco rit. *a tempo*

mp *mf poco largamente cresc.*

There's no beau-ty re-mains in the white or-ange tree, Naught do the breez-es
 Il n'est plus de par - fum dans le pâ - le o-ran - ger, Ni de cé - les - te a -

p *mp cresc.* *poco largamente*

poco rit. *f* *(tempo)*

bring from ros-es new-ly bud - - ding.
ro-me aux ro-ses dans leur mous - - se.

poco rit. *a tempo*
mf poco marcato *p*

(pochiss. rit.) *a tempo mp*

Oh, may your heed-less love which id-ly brush'd my
Oh, que ton jeu-ne a - mour, ce pa-pil-lon lé-

pochiss. rit. *a tempo*
dim. *p*

dim.

cheek, Re - turn to my heart, a but - ter-fly light and gor - -
ger, Re - vien-ne vers mon cœur d'u-ne ai - le prompte et dou - -

dim. *p*

mp *cresc. poco a poco al f*

geous, And cause to glow a gain in bloom the orange tree,
ce. Et qu'il par - fu - me en - cor la fleur de l'o - ran - ger

cresc. poco a poco al mf

poco rall. *a tempo*

And the rose of Is - pa - han, in its moss - cov - er blush - -
 Les ro - ses d'Is - pa - han dans leur gaî - ne de mous - -

mf *poco rall.* *a tempo* *p*

ing.
se.

rall. poco a poco al fine

p *dim.* *pp*

Love's Dream

Rêve d'amour



VICTOR HUGO
English version by J. G. F.
Edited by Henry Clough-Leigher

GABRIEL FAURÉ

Allegretto vezzoso

Voice

Piano

col Pedale

mp
If there is a pleasant spot, With fair streams a-flowing,
S'il est un charmant gazon, Que le ciel arrose,

p

un poco cresc.

Where the win-ter con-quers not What in Spring was glow - ing;—
 OÙ naisse en tou - te sai - son Quel - que fleur é - clo - se, —

un poco cresc.

mp cresc. *poco largamente*

Where in hand-fuls lil-ies shine, Hon-ey-suc-kle and jes - sa - mine;—
 OÙ l'on cueille à plei - ne main, Lys, - chè - vre - feuil - le et jas - min, —

p cresc. *poco largamente*

mp *rall.* *(tempo)*

There a path - way I would twine And with you be go - ing.
 J'en veux fai - re le che - min OÙ ton pied se po - se.

p *rall.* *a tempo*

First system of piano introduction. Treble clef, bass clef. Dynamics: *p*. Performance instruction: *un poco cresc.*

Second system of piano introduction. Treble clef, bass clef. Dynamics: *mf*, *dim.*, *p*. Performance instructions: *poco rall.*, *a tempo*.

Vocal entry, first system. Treble clef. Dynamics: *p e teneramente*, *pp*. Lyrics: If there is a gen-tle heart, Ten - der love re - veal - ing, / S'il est un sein bien ai - mant, Dont l'hon-neur dis - po - se, —

Vocal entry, second system. Treble clef. Dynamics: *un poco cresc.*, *pp*. Lyrics: Where de - vo - tion holds a - part Ev - 'ry bit - ter feel - ing; / Dont le ten - dre dé - voue - ment N'ait rien de mo - ro - se, —

largamente

cresc. poco a poco

If for aye this no-ble breast Would its own true worth at-test, —
 Si tou-jours ce no-ble sein Bat pour un di - gne des-sein, —

largamente

cresc. poco a poco

mf

mp On its pil - low soft-ly rest, — Sleep your eye-lids seal - ing.
p rall. *(tempo)*
 3'en veux fai - re le cous-sin — Où ton front se po - se.

p

rall.

a tempo

pp

un poco cresc.

Molto più lento

p

If
S'il

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, moving to a half note A3 and G3 in the bass, and a half note A3 and G3 in the treble. Dynamics include *mf*, *dim.*, and *p*. Performance markings include *rall.* and *(tempo)*.

there's a vi - sion of love,
est un rê - ve d'a - mour

Per - fume steal - ing o - ver,
Par - fu - mé de ro - se,

The second system continues the vocal and piano parts. The vocal line has a half note G4, a half note A4, a quarter note B4, and a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Dynamics include *pp*.

un poco cresc.

Where, as through each day we move,
Où l'on trou - ve cha - que jour

Joys we yet dis - cov - er,
Quel - que dou - ce cho - se,

The third system continues the vocal and piano parts. The vocal line has a half note G4, a half note A4, a quarter note B4, and a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Dynamics include *mp* and *p*, with the instruction *un poco cresc.*.

largamente

mf

Vi - sion which by God is blest, — Where, u - ni - ted, — we may rest, —
 Un ré - ve que Dieu bé - nit, — Où l'â - me à l'â - me s'u - nit, —
largamente

mp

rall. (tempo)

There at last I'd make my nest, — Hap - py, hap - py lov - er!
 Oh, j'en veux fai - re le nid — Où ton cœur se po - se.

rall. Tempo I^o

pp

p *mf* *cresc.*

f *dim.* *pp* *rall.*

The Cradles

Les Berceaux

SULLY PRUDHOMME

English version by J. G. F.

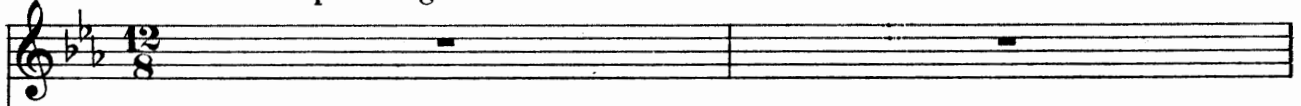
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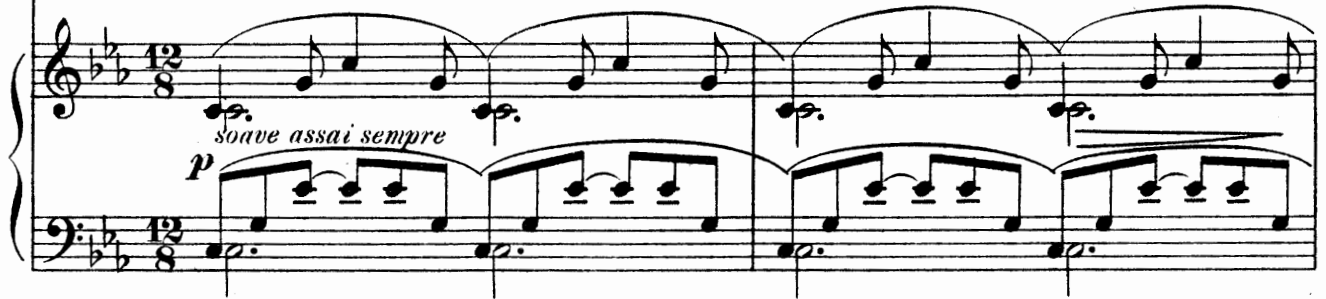
GABRIEL FAURÉ

Andantino e quasi sognando

Voice



Piano



col Pedale

Down by the wharf the great ships lie
Le long du quai, les grands vais-seaux,

*una corda
i due Pedali*

Where the surge is quietly sweep - ing, And
Que la hou - le in - cli - ne en si - len - ce, Ne

lit - tle they think of a moth - er's sigh,
pren - nent pas gar - - de aux ber - ceaux,

poco rall. *(tempo)*

Bend - ing o'er the cra - dle and weep - ing. _____
Que la main des fem - mes ba - lan - ce. _____

poco rall. *a tempo*

peresc. poco a poco sin' al mf

Soon will come the day of fare-well; _____
Mais rien - dra le jour des a - dieux, _____

pp cresc. poco a poco sin' al mf

mf

And a - gain wom - an will be wail - ing;
 Car il faut que les fem - mes pleu - rent,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a dynamic marking of *mf* and contains the lyrics 'And a - gain wom - an will be wail - ing;' and 'Car il faut que les fem - mes pleu - rent,'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

tre corde

mf *cresc.*

Ea - ger is man, lured by a spell,
 Et que les hom - mes cu - ri - eux

mp *cresc.*

The second system continues the musical piece. The vocal line starts with a dynamic marking of *mf* and includes the lyrics 'Ea - ger is man, lured by a spell,' and 'Et que les hom - mes cu - ri - eux'. The piano accompaniment features a dynamic marking of *mp* and includes a *cresc.* marking. The piano part continues with similar rhythmic patterns as the first system.

f *poco allargando* *cresc.* *f* *molto*

On - ward to shores un - trav - el'd sail - - -
 Ten - tent les ho - ri - zons qui leur - - -

poco allargando

mf *cresc.* *f*

The third system concludes the page. The vocal line begins with a dynamic marking of *f* and includes the lyrics 'On - ward to shores un - trav - el'd sail - - -' and 'Ten - tent les ho - ri - zons qui leur - - -'. The piano accompaniment features a dynamic marking of *mf* and includes a *cresc.* marking, followed by a *f* marking. The tempo is marked *poco allargando* and *molto*. The piano part continues with similar rhythmic patterns as the previous systems.

(tempo)

(pochiss. rit.)

ing.
rent!
a tempo

mp

dim.

pochiss. rit.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a fermata over a whole note G, followed by a half note A, a quarter note B, and a quarter rest. The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mp* and *dim.*. The tempo marking *(tempo)* is at the start, and *(pochiss. rit.)* is at the end.

a tempo

Yet all the while the great ships roam,
Et ce jour là les grands vais-seaux,

a tempo

pp

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics from the previous system. The piano accompaniment features a *pp* dynamic marking. The right hand has a melodic line with slurs, and the left hand continues with the eighth-note accompaniment.

una corda
i due Pedale

While o'er the lone - ly sea they scour,
Fuy - ant le port qui di - mi - nu - e,

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment continues with the eighth-note accompaniment, ending with a fermata over a whole note. The key signature changes to two flats (E-flat major) in the final measure.

mp cresc. They feel their helm held by the power
mf
 Sen - tent leur mas - se re - te - nu - e

p cresc. un poco

mf

tre corde

mf Of cra - dles that a -
 Par l'â - me des loin -

mp

p

mf

wait them at home,
 tains ber - ceaux,

dim.

p *pochiss. cresc.*

Of cra - dles that a -
 Par l'â - me des loin -

pp *pochiss. cresc.*

una corda sempre

poco rall. *(tempo)*

wait them at home.
 tains ber - ceaux.

poco rall. *lentando poco a poco sin' al fine*

pp *morendo, sin' al niente*

rall.

ten *estinto*

In Prison

Prison

PAUL VERLAINE

English version by J. G. F.

Edited by Henry Clough-Leighter



GABRIEL FAURÉ

Alquanto adagio

Voice

The sky is far a - bove the
Le ciel est, par - des - sus le

pp

una corda
i due Pedale

roof, Its blue a - wak - ing, A tree, so far a - bove the
toit, Si bleu, si cal - me, Un ar - bre, par - des - sus le

p
pp

roof, Is eas - i - ly shak - ing; A bell with -
toit, Ber - ce sa pal - me; La clo - che,

p
pp

in the heav - en's woof Faint - ly is ring - - ing ;
 dans le ciel qu'on voit, Dou - ce - ment tin - - te,

Ped. Ped. *

p
 On the tree - a bird sits a - loof, Wear - i - ly
 Un oi - seau sur l'ar - bre qu'on voit Chan - te sa

poco rall.

poco rall.

a tempo *largamente*
 sing - - ing. O God, my God, all
 plain - - te. Mon Dieu, mon Dieu, la

a tempo *largamente*

p *poco sfz* *f*

Ped. Ped. * *tre corde*

poco rit. *mp*

life is there, — Calm, — full of pit - - y;
vie est là, — Simple et tran - quil - - le!

poco rit. *p*

a tempo *f*

So — does the peace - ful mur - mur sound Out — of the
Cet - te pai - si - ble ru - meur - là Vient — de la

a tempo *poco sfz* *f*

mp *f* *largamente*

cit - - y! All in vain, un - hap - py —
vil - - le. Qu'as - tu fait, ô toi que toi -

largamente *p* *poco sfz* *f*

poco rall. *poco ritenuto*
mf dim.

wretch, For ev - er weep - ing, What have you
 là, Pleu - rant sans ces - se, Dis, qu'as - tu

poco rall. *poco ritenuto*
mf dim.

(col Sost. Ped.)

p *rall.*

done? How spent the years? Where is your
 fait, toi, que voi - là, De ta jeu -

p *pp* *rall.*

una corda

reap - - ing? -
 nes - - se? -

mp *pp* *pp il più possibile* *p più rall.*

Evening

Soir

ALBERT SAMAIN

English version by J.G.F.

Edited by Henry Clough-Leigher



GABRIEL FAURÉ

Lento andante: calmato e con molto affetto

Voice

Be - hold, how the
Voi - ci que les jar-

Piano

pp molto soavemente sempre

una corda
i due Pedale

val - leys of night spread in bloom, How
dins de la nuit vont fleu - rir, Les

mp *pp*

cresc. un pochiss.

faint at last the hues, through dusk they pale - ly
li - gnes, les cou - leurs, les sons de - vien - nent

glim - mer, And fin - al, dy - ing rays on your bright jewels
 ra - gues; Vois! le der - nier ra - you a - go - nise à tes

cresc. un pochiss.

shim - mer. My love, see you not Death which moves through the
 ba - gues, Ma sœur, n'en - tends - tu pas. quel - que cho - se mou -

mp *p* *pp*

gloom? Put on my fore - head your fin - gers, cool - er than
 rir? Mets sur mon front tes mains fraî - ches comme une eau

p dolce sempre *p* *sempre pp* *dim.*

show'rs, — Put on my eye - lids your hands, — sweet - er than
pu - re, Mets sur mes yeux tes mains dou - ces com - me des

p

pp.

Red. *

Spring; And may my soul, where tears are ev - er lan - guish -
fleurs, Et que mon âme où vit le goût se - cret des

mp un poco cresc.

mp

un poco cresc.

p

Red. *

ing, Be — as on your gir - dle - ring, those
pleurs, Soit — comme un lys fi - dèle et

p

pp

poco largamente
cresc.

a tempo

f *(poco rit.)*

pale un - daunt - ed flow'rs.
pâle à tu cein - tu - re!

poco largamente

a tempo *f* *poco rit.*

cresc.

mf *dim.*

tre corde

*ped. ped. **

a tempo

p

Mer - cy a - lone will soft - ly take from us our
C'est la pi - tié qui pose ain - si son doigt sur

a tempo

pp

una corda
i due Pedale

cresc. poco a poco sin'al f

care; And from all which the earth holds of de - spair a - ris - ing. In
nous, Et tout ce que la terre a de sou - pirs qui mon - tent, Il

cresc. poco a poco sin'al f

allargando *f* *molto*

grief con- tent, my heart finds a rap - ture sur - pri - sing: Your
 sem - ble qu'à mon cœur en - i - tré le ra - con - tent Tes

allargando *f*

tre corde

largamente sempre

eyes to heav'n up - rais'd, so' sad
 yeux le - vés au ciel, si tris - tes

largamente sempre *mp*

una corda

rall. *p* *(tempo)* *pp*

and so fair.
 et si doux.

rall. *quasi a tempo* *rall.* *p* *pp*

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