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# TWELVE SONGS

 *By Claude Debussy* 



OLIVER DITSON COMPANY

*For Low Voice*



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# TWELVE SONGS

By *CLAUDE DEBUSSY*

*Edited & with Preface by Charles Fonteyn Manney*



*For Low Voice*

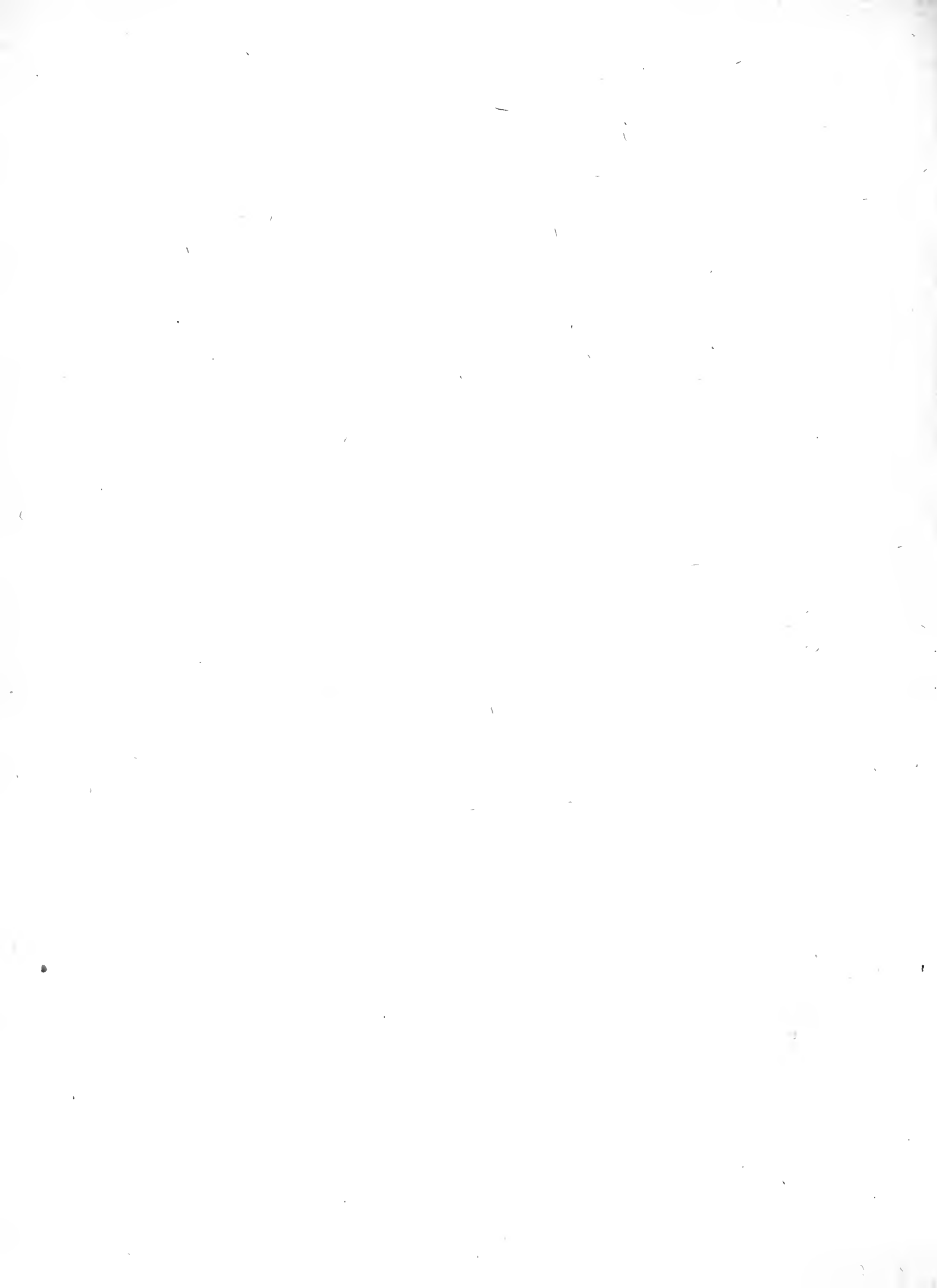
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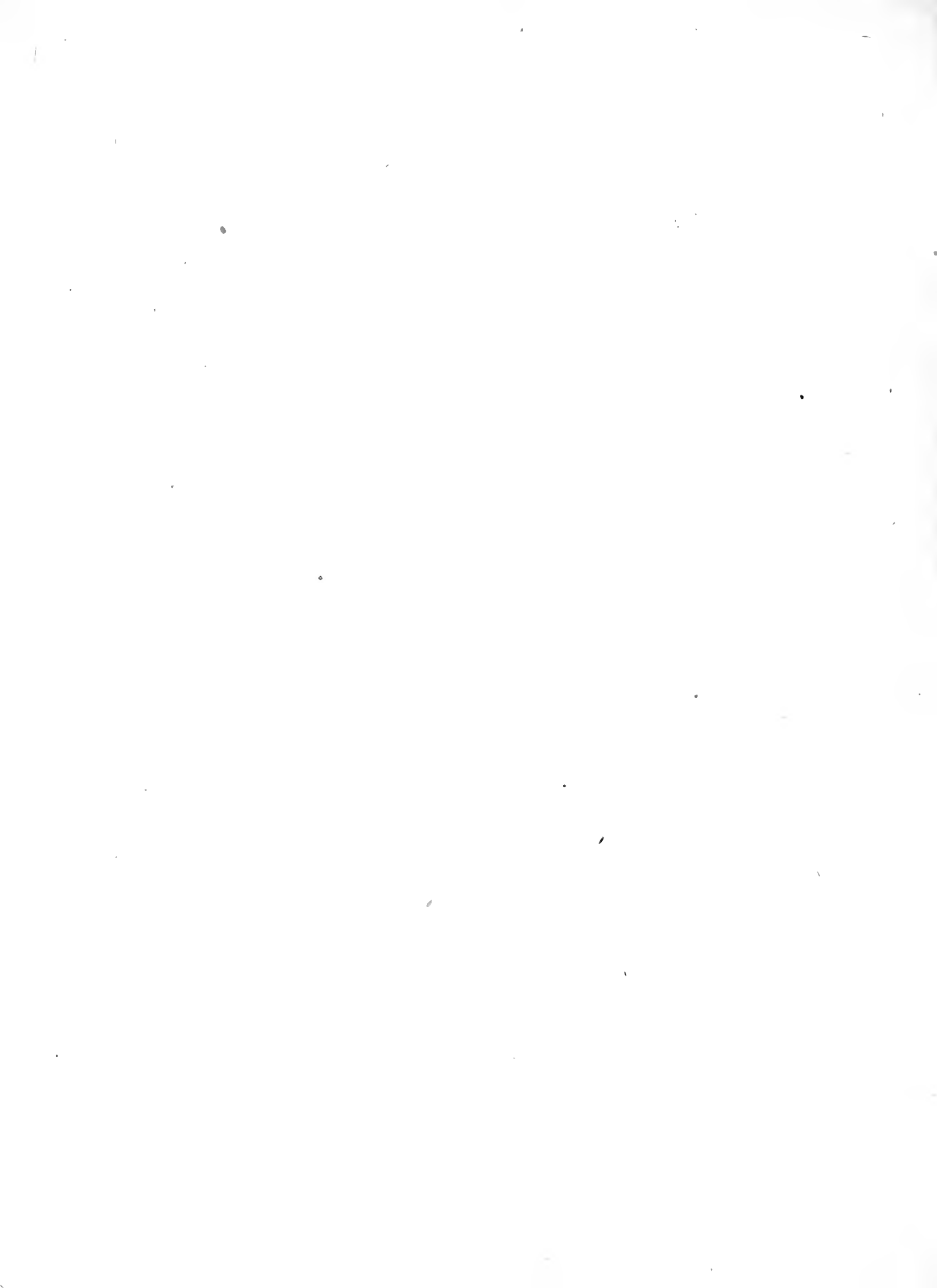


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# CLAUDE DEBUSSY



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 later abandoned 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 Damselle 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 afterward became 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 progressed thereupon logically and consistently, and allowed nothing to turn him from his goal.

His output became persistent but comparatively small, a fact which was doubtless due to his indefatigable pursuit of a relentless ideal and the rigid self-criticism consequent thereupon to which he subjected the products of his inspiration. A little suite of piano pieces called Arabesques, written upon his return to Paris, where he lived until his death March 26, 1918, 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, impressional—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 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 once 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 was 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 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 his 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 in his later days he amused himself 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 1886)

(Original Key, C)

PAUL VERLAINE (1844-1896)

Translated by Frederick H. Martens

ACHILLE CLAUDE DEBUSSY

(1862 - )

Allegretto vivace (♩. = 126)

*dolce e leggiero*

VOICE

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

PIANO

*sfp* *pp*

beaux 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. \_\_\_\_\_ There is Thy - sis with A - min -  
 ses. \_\_\_\_\_ C'est Tir - cis et c'est A - min -

*mf*

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

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.

*sfz* *dim.*

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 el - e - gance, their  
 ro - bes à queu - - es, Leur é - lé - gan - ce, Leur

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

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

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

*pp*

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.  
 se. La, la la, la, la, la, la, la, la,

*pp*

*pp*

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

*sempre pp*

*pp*  
la, la,

*più pp*

la, la, la, la,

*sempre morendo*  
(*toujours en allant se*

la.

*perdant*

*sfz*

*8*

*8 bassa*

*Ad.* \*

# ROMANCE

(Composed in 1880)

PAUL BOURGET (1852- )  
Translated by Isabella G. Parker

(Original Key, D)

ACHILLE CLAUDE DEBUSSY  
(1862-1918)

Moderato *p*

VOICE

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

PIANO *p*

sail - ing, Soul so gen - tle, — per - fume ex - hal - ing Of lil - y fair, —  
*fran - te, L'a - 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

*p*

Meno mosso (*tempo rubato*)  
*pp*

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

*pp*

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 - loû -

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

*p*

Tempo I.

Of ros-y hope, of love un - dy - ing, Of su-preme de -  
 Fai - te d' es - poir, d' a - mour fi - dè - le, De bé - a - ti -

*mf* *p* *cresc.*

Ritenuato *dim.* *p*

light, \_\_\_\_\_ peace un - told?  
 tude \_\_\_\_\_ et de paix?

*dim.* *p* *pp*



# EVENING FAIR

## (BEAU SOIR)

(Composed in 1885)

(Original Key, E)

PAUL BOURGET (1852- )

Translated by Frederick H. Martens

ACHILLE CLAUDE DEBUSSY

(1862- )

Andante ma non troppo

VOICE

PIANO

The first system of the score shows the beginning of the piece. The voice line is mostly rests. The piano accompaniment starts with a series of arpeggiated chords, each containing a triplet of notes. The tempo is marked 'Andante ma non troppo'.

The second system continues the piano accompaniment with similar arpeggiated chords and triplets. The voice line begins with the first line of lyrics.

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,

The third system continues the piano accompaniment. The voice line continues with the second line of lyrics.

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 \_\_\_\_\_

The fourth system continues the piano accompaniment. The voice line continues with the third line of lyrics.

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 - blé.

*poco rit.*

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

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 -

*f* *dim.*

*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*

*più lento*  
*p* (plus lent)

It to the sea, —  
Elle à la mer —

*più lento*  
(plus lent)

*pp*

*pp*

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

*più pp* *morendo*

## GREEN.

(Aquarelle, No 1)

(Composed in 1888)

(Original Key, A $\flat$  minor)

PAUL VERLAINE (1844-1896)

Translated by Frederick H. Martens

ACHILLE CLAUDE DEBUSSY

(1862- )

Joyously animated  
(Joyusement animé)

VOICE

PIANO

*pp* *leggierissimo*

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,

And bring, be-side, my heart  
 Et puis voi-ci mon coeur,

that for you beats a-lone;  
 qui ne bat que pour vous;

*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 cool'd on my brow.  
 Que le vent du ma - tin vient gla - cer à mon front.

*pp*

*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. *p* L.H. *p* 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)

L.H. *più p molto dim.*

*Andantino*

*p caressingly*  
 (caressant)

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

*pp* *pp*

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in G minor, marked with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* and *pp*. The tempo is marked *slower* and *pp (plus lent)*.

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

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment features chords and a bass line. Dynamics include *p rit.* and *pp*. The tempo is marked *slower* and *pp (plus lent)*.

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

The third system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment features chords and a bass line. Dynamics include *pp* and *pp*. The tempo is marked *molto rit. (très retenu)*.

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

The fourth system concludes the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment features chords and a bass line. Dynamics include *pp* and *ppp*. The tempo is marked *molto rit. (très retenu)*.

# 'TIS THE LANGUOR OF ALL RAPTURE

## (C'EST L'EXTASE LANGOUREUSE)

Ariette, No 1

(Composed in 1889)

(Original Key, E)

PAUL VERLAINE (1844-1896)

Translated by Frederick H. Martens

ACHILLE CLAUDE DEBUSSY

(1862- )

Slow and caressing  
(*Lent et caressant*)

*dreamily*  
(*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*

*pp un poco mosso*

'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 un poco mosso*



*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 chœur des pe - ti - tes

*pp* *pp molto rit.*

*a tempo* *p*

tone.      O that fra - gile mur - mur swirl - ing,  
 voix.      O le frè - 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.* *sempre dolcissimo*

cry, From the wav-ing grass ex-hal - ing. Or per-haps  
*doux* Que l'her-be a-gi - tée ex-pi - re. Tu di-rai,

*dim.* *sempre dolcissimo*

*molto* *pp*

the mut - ed wail - - - ing Where waves on — sto - ny — shores  
*sous l'eau qui vi - - - re* Le — rou - lis — sourd des — caïl -

*p*

die. The soul in its sor-row weep-ing, With-in this  
*loux.* Cette â - me qui se la - men - te, En cet - te

*p* *sf* *p* *sf*

*poco a poco animato e cresc.*

plaint ev - er sleep - ing, 'Tis our own, love, am I right? Our twin souls thus  
 plain - te dor - man - te C'est la nô - tre, n'est - ce pas? La mien - ne, dis,

*f* *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 - ble an - 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 N°2)

(Composed about 1889)

(Original Key, G# minor)

ACHILLE CLAUDE DEBUSSY

(1862 - 1918)

PAUL VERLAINE (1844-1896)

Translated by Alexander Blaess

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 pleure dans mon

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

*pp*

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

*pp*

dole Up - - on my  
gueur Qui pé - nè

*p* *p*

weep - ing soul?  
- tre mon cœur?

*p*

*pp* *pp* 8

Oh! the soft sound of rain,  
Ô bruit doux de la pluie -

*p* *pp* *pp* 8

*sempre pianissimo*

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

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'e' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

When my heart is in pain,  
*Pour un coeur qui s'en nue*

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* (piano) and *pp*.

Oh, the song of the  
*Ô le bruit de la*

The third system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

Oh, the song of the  
*Ô le bruit de la*

The fourth system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

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

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

soul sick with sor - -  
*coeur qui s'é - - coeu - -*

*Moderato p ad lib.*  
- - row. Yet! no sus - pi - cion  
- - re. Quoi! nul - le tra - hi -

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

*p* *pp*

*accel. poco a poco a Tempo I*  
*(revenez au premier mouvement)*

*p*

Tempo I  
*pp*

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

*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, *a tempo*  
 pei - - - ne.

*p* *pp a tempo*

L.H. R.H.

*pp*

*pp*

*a tempo*

per - den - do - si

*poco rit.* *a tempo e morendo* *ppp* L.H.

*pp*

# THE SHADOW OF TREES

## (L'OMBRE DES ARBRES)

ARIETTE N°3

(Original Key, C#)

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

ACHILLE CLAUDE DEBUSSY

(1862-1918)

*Lento e dolente*  
(Lento et triste) *pp*

VOICE

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

PIANO

*pp*

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*

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

*ppp*

\*) Cyrano de Bergerac

*pp* *3* *p*

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

*cresc.*

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

*un poco stringendo*

brow with sor - row shad - ed?  
*ra blé - me toi - mē - me.*

*p* *un poco stringendo*

*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 -

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

*molto rall.*

*p* *pp*

fond hopes de - part - ed! de - part - ed!  
 ran - ces noy - é - es! noy - é - es!

*sf* *sf*

*molto rit.*  
(très retenu)

*sempre dolcissimo e morendo*

R.H. *pp* L.H.

R.H.

# THE BELLS (LES CLOCHES)

(Original Key)

PAUL BOURGET (1852-  
Translated by Isabella G Parker

CLAUDE-ACHILLE DEBUSSY  
(1862 - 1915 )

**A** Andantino quasi Allegretto *p*

The leaves on the  
Les feuil les sou-

PIANO *p e leggiero*

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,

*meno cresc.*

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 -

*p* **B** *p*

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

*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 -

15

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*  
 (peu plus lent)

*p*

20

*dolce ed espress.*  
 (doux et expressif)

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

25

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 -

*v* *mf*

*cresc.*

30

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

*rit.*

*rit.*

35

gone.  
 fois.  
 a tempo

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

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

40

# THE DEATH OF LOVERS

## (LA MORT DES AMANTS)

(Published in 1890)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

(Original Key, G<sub>b</sub>)

ACHILLE CLAUDE DEBUSSY

(1862-1918)

Andante

VOICE

PIANO

Round our  
Nous au -

*pp* *p* *dim.*

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 -

*silo*

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

*p* *R.H.* *L.H.* *silo*

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

*p*



*molto dim.*

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

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

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

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

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

sin - gle flash be u - nit - ed too. ——— *p* 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 d'a - dieu.

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

*un poco più mosso*  
*sempre pp* Then an  
 Et plus *p*

R.H. R.H.

an - gel bright, — shall un - fold the por - tal. And —  
 tard un an - ge, en - trou - vant les por - tes. Vien -

*poco a poco cresc.*

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

*poco a poco cresc.*

L.H.

*molto espress.*  
*mp*

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

tal. —  
tes.

*morendo e rit.*

*più p* *pp* *pp* *pp* *ppp*

R.H. R.H. R.H. R.H.

# EVENING HARMONY

## (HARMONIE DU SOIR)

(Composed in 1889-1890)

(Original Key, B)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY

(1862-1918)

Andante, tempo rubato

VOICE

*p*

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

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 -*

*pp* *dim.* *pp*

cen-ser sheds its fragrance rare; \_\_\_\_\_ When sound and per-fume  
*po-re ain - si qu'un en - cen - soir; \_\_\_\_\_ Les sons et les par -*

*dolce (doux)* *p* *pp*

*poco animando*  
(animez un peu)

min-gle in the eve-ning air;  
fums tour - nent dans l'air du soir;

In a lan-guor-ous  
Val - se mè - lan - co -

*poco animando*  
(animez un peu)  
*pp*

waltz to - geth - er sway - ing  
lique et lan - gou - reux ver -

light - ly.  
ti - ge!

*p*

*p molto dim.*

*a tempo*

Ev - 'ry flow'r like a cen - ser breathes its fra - grance  
Cha - que fleur sè - 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 -

*f*

waltz its sad-ness is a - wak - ing. *p* The  
lique et lan - gou-reux ver - ti - ge! 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*

*p*

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

*poco rit. espress.*

Heart most ten - der that hates the dark - ness of de -  
Un cœur ten - dre, qui haït le ne - 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.* *sempre pp*

*molto calmato*

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.  
 è dans son sang qui se fi-ge.

*p* *pp*



*Tempo animato*  
*p espress.*

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

*sempre p*

*poco a poco string.*

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

*cresc.*

*f* ray of light be - stow - ing. *calmato*  
cueil - le tout ves - ti - ge.

*f* *mf* *p rit. molto dim.* *più p* *calmato*

*p*

Bathed in blood is the sun in its blood darkly flowing,  
*Le so - leil s'est noy - é dans son sang qui se fi - ge.*

*p* *pp*

*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 arpégé)*

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

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

(Composed in 1892)  
(Original Key, B)

ACHILLE CLAUDE DEBUSSY  
(1862 - )

Dreamily slow  
(Rêusement lent)

VOICE

PIANO

*pp dolce ed espressivo*  
(doux et expressif)

*p*

Calm with - in this  
Cal - mes dans le

*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 -

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 -

*rit.* **Tempo I**  
 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.

**Tempo I**  
*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

*delicato*  
 (delicatement)

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

*poco cresc.*  
*p.*

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

*p.*

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.*

*rather more slowly*  
(un peu plus lent)

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

*mf dim.* *p*

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

*più p*

Slowly *dolce ed 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 -

*pp*

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

*più pp*

*morendo*  
 (en se perdent)

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

# HER HAIR (LA CHEVELURE)

(Chansons de Bilitis, No 2)

PIERRE LOUYS

Translated by Charles Fonteyn Manney

(Composed in 1898)  
(Original Key, E $\flat$ )

ACHILLE CLAUDE DEBUSSY

(1862 - )

Lento (Assez lent)

VOICE

And he said:  
Il ma dit:

PIANO

*molto espress.*  
*p* (très expressif)

*meno lento*  
(moins lent)*molto espress. e con passione*  
*p* (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-ress'd 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,

*mf stringendo* (en pressant) *cresc.* *f*  
 Bound by your long locks en-twin-ing, our lips to-geth-er cling - ing,  
 par la mê-me che-ve-lu-re la bou-che sur la bou - che,

*mf stringendo* *cresc.* *#ag:* *f*



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.

*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 -

*pp poco a poco accel. e cresc.*

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 - - ter'd.  
ou que tu en - trais en moi com - me mon son - - ge.

*f*

Tempo I, più lento  
(1<sup>o</sup> Tempo, plus lent)

And when he'd spok - en thus,  
Quand il eut a - che - vé

*molto espress.*  
**P** (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*

**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)

**ppp** **pp**











