

Claude DEBUSSY

CENTENARY EDITION 2018

VIII LA FILLE AUX
CHEVEUX DE LIN

P R E L U D E S b o o k 1



Piano Practical Editions

pianopracticaleditions.com

Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to
Ray Alston : contact@pianopracticaleditions.com

Claude DEBUSSY 1862 - 1918

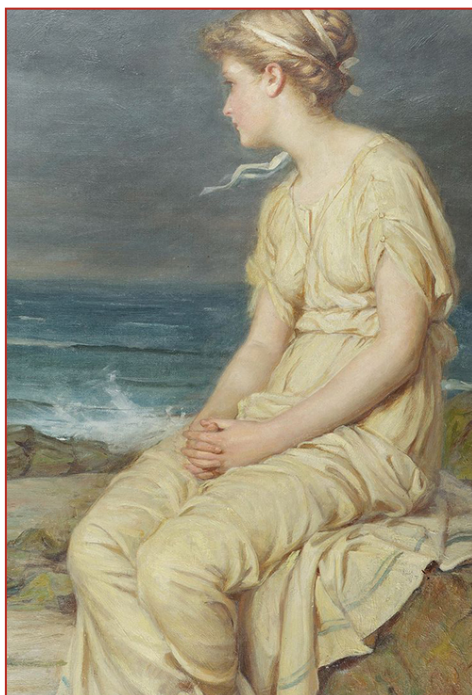
VIII LA FILLE AUX CHEVEUX DE LIN

PRELUDES BOOK I

"I believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mould. It is made of colours and rhythmical beats. Music is a mysterious mathematical process whose elements partake of infinity, capturing mysterious relations between nature and the imagination". — **Claude Debussy**

The strong influence of French piano music is surely identified with Chopin and Debussy who share a unique position as masters of an exceptional instrument; through an extensive affinity with the sustaining pedal they each created a personal language conceived to communicate their work with the greatest authenticity.

It is difficult to conceive a greater contrast to the previous prelude — *ce qu'a vu le vent d'ouest*. Here we have another erotic masterpiece (IV *les sons et les parfums...*) with inspiration transferred from Baudelaire to De Lisle (the original poem in French can be found after the appendix) and geographically northwards to Scotland. A flaxen-haired beauty sings with the lark, her lips changing from cherry to pink, culminating in the poet's desire to kiss her hair and to press her purple lips with his own. The music



John William Waterhouse 1875

hauntingly reflects one of the poet's four Scottish beauties, girls who represent simplicity with an unsophisticated and gentle demeanour. In this gorgeous and ever-popular prelude, we discover three pages of delicate, perfectly composed music, as charming and serene as one could wish, and demanding a combination of sensuality, delicacy and

depth. Either the lark or the girl must have adored broken chords and a variety of cadences. The title had appeared once before, as early as 1882, for a song dedicated to Marie-Blanche Vasnier, with whom Debussy had an affair.

During the course of this centenary year *Piano Practical Editions* has become a creative and critical working publication; in addition to a few suggestions of fingering and hand disposition, you will find modification to the general layout, and a few surprising alternative time-signatures.

Here is an apt quotation by the composer : "Absence of fingering is an excellent exercise, negating musicians' perverse desire to completely dismiss the composer's (and editor's), and thereby vindicating words of eternal wisdom: 'If you want something done well, do it yourself'". Let us seek our own fingering!

très calme et doucement expressif [♩ = 66]

VIII

Musical notation for measures 1-3. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The piece is in B-flat major. Measure 1 starts with a half note B-flat. Measure 2 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 3 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. The instruction *p sans rigueur* is written above the treble staff.

Musical notation for measures 4-6. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Measure 4 contains a half note B-flat. Measure 5 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 6 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. The instruction *p* is written above the treble staff.

Musical notation for measures 7-9. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Measure 7 contains a half note B-flat. Measure 8 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 9 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. The instruction *p* is written above the treble staff.

Cédez - - - - - // mouvement

Musical notation for measures 10-12. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Measure 10 contains a half note B-flat. Measure 11 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 12 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. The instruction *Red.* is written below the bass staff.

Musical notation for measures 13-15. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Measure 13 contains a half note B-flat. Measure 14 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 15 contains a quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B-flat. The instruction *p* is written above the treble staff. The instruction *più p* is written above the treble staff. The instruction *(très peu)* is written above the treble staff.

Musical score for measures 16-18. The piece is in a minor key. Measure 16 starts with a piano (*p*) dynamic and a crescendo hairpin. The right hand features a melodic line with a fingering of 5 on the fifth note. The left hand provides harmonic support with chords and moving lines.

un peu animé

Musical score for measures 19-21. The tempo marking is "un peu animé". Measure 19 begins with a piano (*p*) dynamic. The right hand has a melodic line with a fingering of 1 on the first note. The left hand features a triplet of eighth notes in measure 19 and a triplet of eighth notes in measure 20. The time signature changes to 2/4 in measure 21.

Cédez - - - - - //

Musical score for measures 22-24. Measure 22 starts with a mezzo-forte (*mf*) dynamic. The right hand has a triplet of eighth notes in measure 22 and a fingering of 5 on the fifth note in measure 23. The left hand has a triplet of eighth notes in measure 22. The time signature changes to 3/4 in measure 23. Measure 24 ends with a piano (*p*) dynamic and a decrescendo hairpin.

mouvement

Musical score for measures 25-27. The tempo marking is "mouvement". Measure 25 starts with a pianissimo (*pp*) dynamic. The right hand features a melodic line with a fingering of 4 on the fourth note. The left hand has a triplet of eighth notes in measure 25 and a triplet of eighth notes in measure 26. The time signature changes to 3/4 in measure 26.

Cédez // mouvement *très doux*

28

pp

sed.

m.s.

32

pp

murmuré et en retenant peu à peu

35

perdendo

1 3 5 4 3 5

37

pp

m.s.

(... La fille aux cheveux de lin)

Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to
Ray Alston : contact@pianopracticaleditions.com

Appendix

Comments, afterthoughts & French vocabulary

Duration: 2'35

- In the first book of Preludes, the composer indicated metronome speeds in brackets, and once wrote: "as a rose which might only last for one morning, a metronome speed might only work for one bar."
- **6-7** modification of time signatures
- **7 & 32** LH acciaccatura editorial suggestion
- **13** LH tied thumb octave editorial suggestion
- **21-23** modification of time signatures
- **29-31** pedal editorial
- **32** acciaccatura editorial suggestion

très calme et doucement expressif	<i>very calm and gently expressive</i>
sans rigueur	<i>with a flexible pulse</i>
cédez	<i>holding back</i>
très peu	<i>very little</i>
un peu animé	<i>a little animated</i>
sans lourdeur	<i>without heaviness</i>
très doux	<i>very gentle</i>
murmuré en retenant peu à peu	<i>whispered while gradually holding back the tempo</i>

La fille aux cheveux de lin

*Sur la luzerne en fleur assise,
Qui chante dès le frais matin ?
C'est la fille aux cheveux de lin,
La belle aux lèvres de cerise.*

*L'amour, au clair soleil d'été,
Avec l'alouette a chanté.*

*Ta bouche a des couleurs divines,
Ma chère, et tente le baiser !
Sur l'herbe en fleur veux-tu causer,
Fille aux cils longs, aux boucles fines ?*

*L'amour, au clair soleil d'été,
Avec l'alouette a chanté.*

*Ne dis pas non, fille cruelle !
Ne dis pas oui ! J'entendrai mieux
Le long regard de tes grands yeux
Et ta lèvre rose, ô ma belle !*

*L'amour, au clair soleil d'été,
Avec l'alouette a chanté.*

*Adieu les daims, adieu les lièvres
Et les rouges perdrix ! Je veux
Baiser le lin de tes cheveux,
Presser la pourpre de tes lèvres !*

*L'amour, au clair soleil d'été,
Avec l'alouette a chanté.*

Charles-Marie Leconte de Lisle