

FAURÉ

5 Impromptus

Edités par / Edited by / Herausgegeben von
Jean-Pierre Bartoli

Urtext
d'après / from / aus
Gabriel Fauré : Œuvres complètes



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INTRODUCTION

LES IMPROMPTUS DE GABRIEL FAURÉ

En dépit de son appellation française, le genre de l'imromptu pour piano apparaît initialement dans la sphère germanique. Les premiers *Impromptus* de Jan Václav Voříšek parus à Leipzig (1817) et à Vienne (1821) (précédés par les pièces de Joh. Baptist Cramer ainsi sous-titrés en 1815) furent aussitôt diffusés dans toute l'Europe, mais ceux de Franz Schubert (1827) nous sont aujourd'hui plus connus. Les antécédents parisiens les plus proches du 1^{er} *Impromptu* de Gabriel Fauré sont ceux d'Emmanuel Chabrier (composé 1865, édité 1873), Antoine Marmontel (op. 103 n° 2, 1868 et op. 48, 1874) ou Alfred Jaëll (1880). Mais c'est manifestement aux *Impromptus* de Frédéric Chopin, composés entre 1834 et 1842, que Fauré se réfère en composant les siens : il en reprend en effet l'allure d'une esquisse caractéristique interrompue par un passage plus lyrique. Le titre générique d'imromptu désigne d'une composition écrite à l'improvvisation sans accompagnement. On connaît de ce genre de formes symétriques aux époques romantique et post-romantique. Le 1^{er} *Impromptu* de Fauré est le premier de son évolution. Les autres *Impromptus* de Fauré et ses *Barcarolles* et ses *Barcarolles* sont le contraste entre le romantisme et le post-romantisme, encore influencés par le romantisme du 19^{ème} siècle qui s'achève, et celui du 20^{ème} siècle. Les 4^e et 5^e *Impromptus* se situent en effet à l'orée de sa production de grande maturité et frappent par leur audace. Le dénommé « Sixième » *Impromptu* op. 86 (N 153)¹ de 1904 n'appartient pas en réalité à ce corpus, puisqu'il a été composé pour la harpe. Sa transcription pour piano a été réalisée par Alfred Cortot en 1913 et non par le compositeur. Conçu dans l'écriture idiomatique de la harpe, il est très différent des cinq autres. Il est donc arbitraire de l'adjoindre à cette série.

Le 1^{er} *Impromptu* op. 25 (N 67) est commencé en 1881 et a été édité en février 1882 chez Hamelle. Il a été créé par Camille Saint-Saëns en compagnie de la 1^{re} *Barcarolle*

1 Numérotation du catalogue de Jean-Michel Nectoux, *Catalogue des œuvres de Gabriel Fauré (Œuvres complètes de Gabriel Fauré VII/1)*, Kassel, Bärenreiter, 2018.

à la Société Nationale de Musique le 9 décembre de la même année. Les 2^e et 3^e *Impromptus* op. 31 (N 74) et op. 34 (N 77) datent de mai et août 1883 et furent également publiés aussitôt par Hamelle. Ils ont été joués de nouveau par Saint-Saëns le 10 janvier 1885 à la Société Nationale de Musique. Ce sont les plus connus de la série, la vélocité brillante et aérienne du deuxième ayant immédiatement rencontré les faveurs des pianistes. La dédicace à Marguerite Long du 4^e *Impromptu* op. 91 (N 149) approuvée entre 1905 et 1906, porte le témoignage de relations amicales, mais houleuses entre la pianiste et le compositeur. Dans son ouvrage *Au piano avec Gabriel Fauré*, elle se montre très favorable sur cette pièce qui lui est pourtant dédiée.² C'est d'ailleurs Édouard Risler qui la créa le 12 janvier 1907. Cet *Impromptu* présente une densité polyphonique proche de la 7^e et 8^e *Barcarolles*, contemporaines. Séjournant avec son mari Joseph de Marliave à Lagoa, en compagnie de Fauré, pendant le mois d'août 1906, le pianiste dit assister à la genèse du 5^e *Impromptu* op. 112 (N 172) achevé en 1909 ainsi qu'à la composition de l'opéra *Penelope*. Elle rapporte qu'après avoir entendu un passage de Florent Schmitt dont le thème était construit sur la gamme par tons, Fauré, agacé de l'admiration que l'on portait à ce procédé, se serait exclamé : « Moi aussi, je sais écrire par tons, n'est-ce pas ? »³ C'est en effet le cas dans plusieurs œuvres depuis la fin des années 1890 (notamment dans la conclusion du 10^e *Nocturne*) quoique d'une façon moins ostensible qu'ici. Refusant toutefois l'esprit de système, Fauré combine ici souplement la gamme par tons avec d'autres échelles et se joue de la stabilité tonale d'une façon très originale. L'œuvre est dédiée à la pianiste roumaine Cella Delavrancea (1887–1991).

Ainsi se conclut cette brillante série dont aucun élément ne cède à la complaisance. Dans une lettre à Camille Clerc du 10 septembre 1881, Fauré confie à propos de la première pièce : « [L'éditeur] Durand m'a donné quelques bons conseils [...] : il m'a assuré que ce n'est pas en faisant de la musique comme celle-là que je me ferai connaître du vrai public, du bon public, du public qui achète ! »⁴ Bien plus tard,

2 Marguerite Long, *Au piano avec Gabriel Fauré*, Paris, Julliard, 1963, p. 147.

3 *Ibid.*, p. 148.

4 Lettre à Camille Clerc du 10 septembre 1881 dans Gabriel Fauré, *Correspondance, suivie de Lettres à Madame H.*, recueillies, présentées et annotées par Jean-Michel Nectoux, Paris, Fayard, 2015, p. 104.

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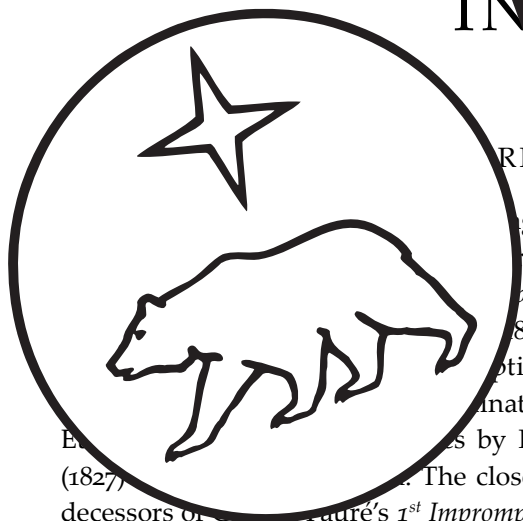
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En résumé, les premières éditions en pièces séparées des *Cinq Impromptus* reflètent clairement les intentions de Fauré au moment de leur conception, tandis que la seconde édition posthume de Hamelle n'indique qu'imparfaitement ses intentions tardives. Nous privilégions en conséquence les premières éditions séparées, que nous corrigeons quand cela s'avère nécessaire, car elles constituent la source la plus sûre du vivant de l'auteur. Enfin, nous tenons compte de la logique éditoriale de la seconde édition posthume lorsque celle-ci ne présente aucune ambiguïté. Les indica-

tions ajoutées par nos soins, comme les altérations de précaution, les notes manquantes, les liaisons, etc., sont indiquées soit en petits caractères, soit avec des barres obliques. Certaines interventions résultent d'omissions ou d'erreurs de l'auteur ou de l'éditeur qu'il n'a pas paru utile de commenter. D'autres, résultant de choix éditoriaux, sont naturellement signalés et justifiés dans les Notes critiques.

Jean-Pierre Bartoli
Paris, novembre 2020



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INTRODUCTION

GABRIEL FAURÉ
...g, the genre of
...ed in the Ger-
...*romptus* by Jan
... (1817) and Vienna
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(1827). The closest French pre-
decessors of Fauré's 1st *Impromptu* are those by
Emmanuel Chabrier (composed 1865, published 1873),
Antoine Marmontel (op. 103 no. 2, 1868 and op. 48,
1874), and Alfred Jaëll (1880). Yet Fauré turned to the
Impromptus of Frédéric Chopin, composed between
1834 and 1842, when he composed his own: indeed, he
borrows from them the general form of a piano étude
with a more lyrical passage in the middle. The generic
title implies the principle of a composition written in
the spirit of the moment, not free form improvisation
(this being referred to by the genre of the fantasia):
hence its use of codified symmetrical forms with a
coda at the end.

Fewer in number and dating from two periods more
than twenty years apart, Fauré's *Impromptus* are no
musical diary of his creative progress, as were his

Nocturnes and Barcarolles. Yet they allow us to grasp
the contrast between the style of the first half of his
life, still influenced by the piano tradition of the cen-
tury that was nearing its end, and the more adventurous
one of the first two decades of the new century.
Indeed, the 4th and 5th *Impromptus* date from the begin-
nings of his fully mature output and are strikingly
audacious. The so-called "Sixth" *Impromptu* op. 86
(N 153)¹ of 1904 does not actually belong with this cor-
pus since it was written for the harp. Its piano tran-
scription was realized by Alfred Cortot in 1913 and not
by the composer. Conceived in the harp's idiomatic
writing, it is highly different from the other five. Its
inclusion within the series is therefore arbitrary.

The 1st *Impromptu* op. 25 (N 67) was begun in 1881
and published in February 1882 by Hamelle. It was
first performed by Camille Saint-Saëns on 9 Decem-
ber of the same year, along with the 1st *Barcarolle*, at
the Société Nationale de Musique. The 2nd and 3rd *Im-
romptus* op. 31 (N 74) and op. 34 (N 77) date from May
and August 1883 and were also quickly published by
Hamelle. They were performed by the same Saint-Saëns
on 10 January 1885 at the Société Nationale de Musique.

¹ Catalogue numbers taken from Jean-Michel Nectoux, *Catalogue
des œuvres de Gabriel Fauré, Œuvres complètes de Gabriel Fauré
VII/1* (Kassel: Bärenreiter, 2018).

PERFORMANCE

They are the best known of the series, the brilliant, airy velocity of the second immediately earning the favors of pianists. The dedication of the 4th *Impromptu* op. 91 (N 160) to Marguerite Long, added between 1905 and 1906, bears witness to the friendly, yet rocky relations between the pianist and the composer. In her book *At the piano avec Gabriel Fauré*, she has little to say about the piece even though it is dedicated to her.² Its first public performance was, in fact, given by Édouard Risler, who premiered it on 12 January 1907. This *Impromptu* exhibits a polyphonic density reminiscent of the contemporary 7th and 8th *Barcarolles*. While staying in Lugano with her husband Joseph de Marliave, with Fauré as their companion, in August 1906, the pianist says she witnessed the stages of the composition of the 5th *Impromptu* op. 102 (N 172, finished in 1909) as well as that the opera *Pénélope*. As she recalls, after he heard a piece by Florent Schmitt with a theme built on the whole-tone scale, Fauré, irritated by the limitation aroused by the scheme, reportedly exclaimed: “I also know how to write in whole tones.”³ Such is indeed the case in several works postdating the late 1890s (excluding section of the 10th *Nocturne*), more so than here. Yet a general impression of Fauré here subtly combines the ease and grace of his earlier works and boys with tonal stability. The work is dedicated to Delavrancea (1887–1991), a series devoid of any element of a letter to Camille Clerc. Fauré admits to proposing the piece to her [Durand gave me some measure] that by writing music I had no chance to become known to the good public, the one that buys!”⁴ On 30 March 1909, when attending the first performance of the 5th *Impromptu* by Marguerite Long, Saint-Saëns is said to have exclaimed: “Good Lord, but that’s difficult!”⁵ In view of the capacities of the fingers of this fabled virtuoso, and considering how baffled he was by his friend’s late style, it may be assumed that he was referring above all to the modernity of the piece.

Testimonies on Gabriel Fauré’s piano playing concord in describing a sober, unaffected style. His son Philippe Fauré-Frémiet states that “he had a horror of virtuosity, rubato, and effects that make audiences swoon. He followed the text step by step, in strict measure.”⁶ Marguerite Long evokes “his very personal approach to the keyboard, both heavy and supple, [and] the precise, firm, and delicately tender accentuation.”⁷ She also stresses the attention Fauré paid to the bass line.⁸ Yet, though unmannered, his playing was not unexpressive; the pianist attributes to him an oft-repeated motto: “Nuance is the air in the air, no change of movement.”⁹ This insistence on a constant tempo, however, should not be interpreted as metronomic stiffness, alien to the aesthetic context of his works. Despite technical flaws due to the equipment used, recordings by Fauré on Hupfeld and Welte phonographic piano rolls that have come to us¹⁰ reveal real freedom in many respects: frequent momentary fluctuations appear without altering the overall impression of a constant tempo. These documents testify to the attention paid to polyphonic density and stylistic nobility with a firm level of playing, slacking tempo. While pedal indications may be liberal at times, the pedal should in no way muddle the legibility of the contrapuntal texture, a paramount element of his style: in these *Impromptus*, one should not hesitate to reduce its use to a maximum, especially in highly polyphonic passages. As Alfred Cortot has pointed out, “the secret of the emotion in Fauré is a matter of balance and expressive precision. It is also a matter of taking the exact measure of the function of certain sensitive points in the melody and harmony.”¹¹ With these words, the French pianist advocated a closer analysis of the score with a view to identifying strategic moments, within the overall structure, on which the performance can be built. In the Critical Notes within the present volume readers will find useful performance indications insofar as comparison of the sources will allow (choice of tempo, nuances, pedal use, etc.).

6 Philippe Fauré-Frémiet, *Gabriel Fauré* (Paris: Albin Michel, 1957), p. 76.

7 Long, *At the Piano with Fauré*, p. 65.

8 *Ibid.*, p. 66.

9 *Ibid.*

10 See Jean-Michel Nectoux, *Gabriel Fauré, Phonographie, 1900–1977* (Paris: Bibliothèque nationale de France, 1979).

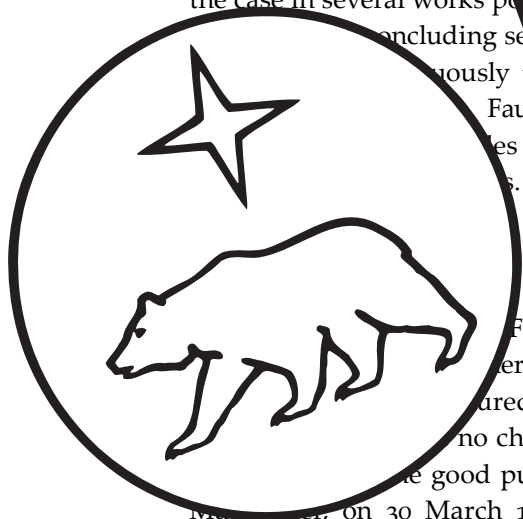
11 Alfred Cortot, *Cours d’interprétation* [1934], ed. by Jeanne Thieffry (Geneva: Slatkine, 1980), p. 267.

2 Marguerite Long, *At the Piano with Fauré*, translated by Olive Senior-Ellis (London: Kahn & Averill, 1981, 21996), p. 92.

3 *Ibid.*, p. 93.

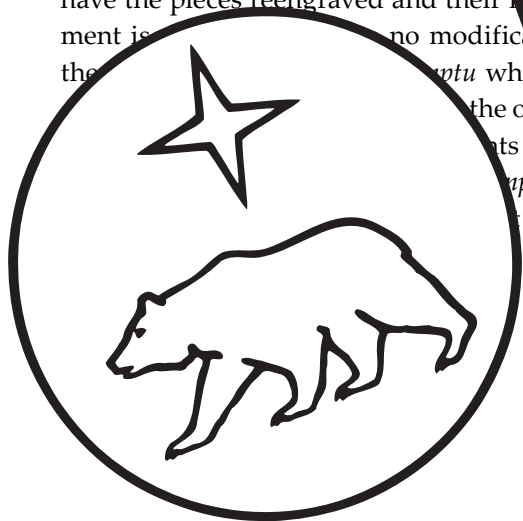
4 Letter to Camille Clerc of 10 September 1881 in Gabriel Fauré, *Correspondance, suivie de Lettres à Madame H.*, recueillies, présentées et annotées par Jean-Michel Nectoux (Paris: Fayard, 2015), p. 104.

5 Long, *At the Piano with Fauré*, p. 93.



EDITORIAL PRINCIPLES

For these *Impromptus*, it is not easy to follow as one's guiding rule the establishment of the text based on the search for the composer's final intention based on information supplied by the sources, owing to the deteriorating relations between the publisher Hamelle and Gabriel Fauré as of around 1905. The first three *Impromptus* were initially published separately by this publisher. After Fauré broke up with him, the last two *Impromptus* were published by Heugel. All five pieces were, however, recovered by Hamelle with Heugel's permission in a collection entitled *Six Barcarolles et Cinq Impromptus*. This edition was initiated around November 1923 and completed in 1926. The composer's death in November 1924 resulted in his disciple and friend Roger-Ducasse being entrusted with the final stages of the new printing and having to face, on his own, the publisher eager to issue the volume. He was not able to demand the editorial work that would have been necessary. In the 1926 collection, Hamelle did not have the pieces reengraved and their individual treatment is, therefore, no modifications between the



Impromptu while the 3rd presents the one introduced in the 2nd of his second *Impromptu*. But its the *editio prin-* reliable source

and that readings from the second edition should be retained in reflecting final intentions only when not conflicting earlier sources. Moreover, Hamelle was content with a sloppy reproduction of the Heugel edition engraving of the 4th and 5th *Impromptus*. Indeed, it contains obvious mistakes not found in the definitive reprints by Heugel (see the Critical Notes for the 2nd *Impromptu*, mm. 65–66, 187–188.)

To sum up, the first separate editions of the *Cinq Impromptus* clearly reflect Fauré's intentions at the time of their conception, while Hamelle's posthumous edition is only an imperfect indication of his late intentions. Consequently, the first separate editions have been preferred, with emendations wherever necessary, since they constitute the most reliable source from the composer's lifetime. In the last resort, the editorial logic of the second, posthumous edition has been followed, where it is devoid of any ambiguity. Editorial indications such as cautionary accidentals, missing notes, slurs, etc., are indicated either in smaller print or with slashes. Some editorial interventions are dictated by obvious mistakes on the part of the author or the publisher that did not seem worth a commentary. Others, resulting from editorial choices, are clearly signalled and justified in the Critical Notes.

Jean-Pierre Bartoli
Paris, November 2020
(translated by Vincent Giroud)

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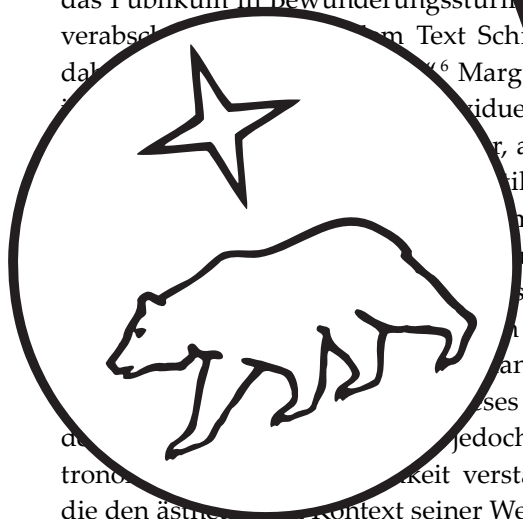
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Camille Clerc vertraute Fauré diesem über das erste Stück an: „[Der Verleger] Durand hat mir einige gute Ratschläge gegeben [...]: Er versicherte mir, dass ich mich mit der Komposition von Musik wie dieser nicht dem wahren Publikum, dem guten Publikum, dem Publikum, das kauft, bekannt machen werde!“⁴ Sehr viel später, am 30. März 1909, anlässlich der ersten Aufführung des 5. *Impromptu* durch Marguerite Long, soll Saint-Saëns geäußert haben: „Großer Gott, ist das schwer!“⁵ Mit Blick auf die Fingerfertigkeit des berühmten Virtuosen und dessen Erstaunen über den Spätstil seines Freundes, ahnt man aber, dass er sich dabei vor allem auf die Modernität dieses Stückes bezog.

ZUR INTERPRETATION

Die Zeitzeugnisse zu Gabriel Faurés Klavierspiel stimmen in der Beschreibung eines maßvollen, nicht effektierten Stils überein. Philippe Fauré-Fremiet bestätigt, dass sein Vater „Virtuosität, Rubato und Raffinesse, um das Publikum in Bewunderungsstürme zu versetzen, verabschiedete“⁶ vom Text Schritt für Schritt, dabei „das Publikum“⁶ Marguerite Long erwiderte: „Anschlagskraft, an eine präzise Artikulation“⁷ Daraus resultiert die Fauré-„Ungekünstelten“ Ausdruck. In der Pianistik, die sich gegen 1905 verschärfte, erschwerten im Falle der *Impromptus* die Anwendung des editorischen Prinzips, einen Text zu etablieren, der auf dem letzten Willen des Komponisten beruht, wie er aus den in den Quellen enthaltenen Informationen hervorgeht. Die ersten drei *Impromptus* wurden von Hamelle zunächst einzeln veröffentlicht. Nach dem Bruch mit Fauré erschienen die beiden letzten bei Heugel. Allerdings übernahm Hamelle, mit Erlaubnis von Heugel, alle fünf Stücke zusammen in eine als *Six Barcarolles et Cinq Impromptus* benannte Sammlung, die etwa im November 1923 begonnen und 1926 fertiggestellt wurde. Durch den Tod des Komponisten im November 1924 war es seinem Schüler und Freund Roger-Ducasse, der sich einem auf rasche Publikation des Bandes drängenden Verleger gegenüber sah, überlassen, die Neuausgabe allein zu vollenden. Roger-Ducasse war es jedoch nicht möglich, auf der notwendigen editorischen



4 Brief an Camille Clerc vom 10. September 1881; Gabriel Fauré, *Correspondance, suivie de Lettres à Madame H.*, recueillies, présentées et annotées par Jean-Michel Nectoux, Paris (Fayard), 2015, S. 104.
 5 Long, *Au piano avec Fauré*, S. 148.
 6 Philippe Fauré-Fremiet, *Gabriel Fauré*, Paris (A. Michel), 1957, S. 76.
 7 Long, *Au piano avec Fauré*, S. 102.
 8 Ebd., S. 103.
 9 Ebd.
 10 Siehe Jean-Michel Nectoux, *Gabriel Fauré, Phonographie, 1900–1977*, Paris (Bibliothèque nationale de France), 1979.

dass dabei der Gesamteindruck eines gleichmäßigen Tempos verändert wird. Die Aufnahmen lassen eine Aufmerksamkeit erkennen, die sich auf Transparenz im mehrstimmigen Satz und auf stilistische Noblesse in einem entschlossen gehaltenen und zügigen, nie schleppenden Tempo richtete. Der Pedalgebrauch mag in manchen Momenten freizügig sein, sollte aber keinesfalls die kontrapunktische Textur verschleiern, die für Faurés Stil wesentlich ist: In den vorliegenden *Impromptus* sollte man nicht davor scheuen, den Gebrauch des Pedals maximal zurückzunehmen, vor allem in den Abschnitten dichter Mehrstimmigkeit. Alfred Cortot zufolge „gründet das Geheimnis der Emotion bei Fauré auf Gleichgewicht und Reinheit des Ausdrucks. Außerdem kommt es darauf an, die Bedeutung bestimmter Stellen – Melodie und Harmonik – zu erkennen.“¹¹ Mit diesen Worten empfiehlt der französische Pianist, die Partitur genauer zu analysieren, um die strategischen Momente des Gesamtaufbaus zu bestimmen, auf deren Grundlage eine Interpretation entworfen werden kann. Die Critical Notes der vorliegenden Ausgabe erhalten, wo sie sich aus den verglichenen Quellen ergeben, einige Anmerkungen mit interpretatorisch hilfreichen Details (wie zum Beispiel zu Artikulation, Dynamik oder Pedalisierung).

ZUR EDITION

Die Differenzen zwischen dem Verleger Hamelle und dem Komponisten Fauré, die sich gegen 1905 verschärfte, erschwerten im Falle der *Impromptus* die Anwendung des editorischen Prinzips, einen Text zu etablieren, der auf dem letzten Willen des Komponisten beruht, wie er aus den in den Quellen enthaltenen Informationen hervorgeht. Die ersten drei *Impromptus* wurden von Hamelle zunächst einzeln veröffentlicht. Nach dem Bruch mit Fauré erschienen die beiden letzten bei Heugel. Allerdings übernahm Hamelle, mit Erlaubnis von Heugel, alle fünf Stücke zusammen in eine als *Six Barcarolles et Cinq Impromptus* benannte Sammlung, die etwa im November 1923 begonnen und 1926 fertiggestellt wurde. Durch den Tod des Komponisten im November 1924 war es seinem Schüler und Freund Roger-Ducasse, der sich einem auf rasche Publikation des Bandes drängenden Verleger gegenüber sah, überlassen, die Neuausgabe allein zu vollenden. Roger-Ducasse war es jedoch nicht möglich, auf der notwendigen editorischen

11 Alfred Cortot, *Cours d'interprétation* [1934], recueillis par Jeanne Thieffry, Genf (Slatkine) 1980, S. 267.

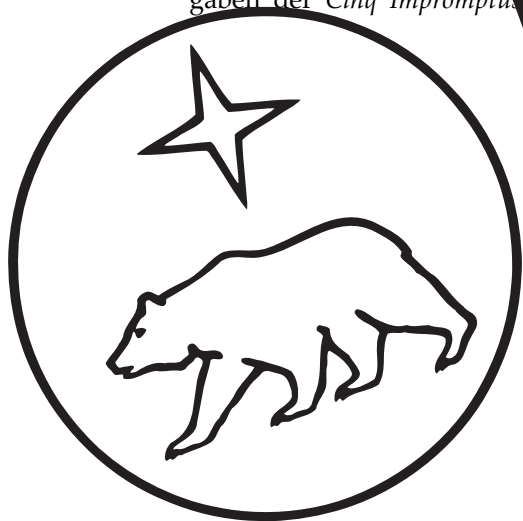
Arbeit zu bestehen. Für die Sammlung von 1926 ließ Hamelle nicht neu stechen und verfuhr mit allen Stücken unterschiedlich: So finden sich keine Änderungen zwischen den beiden Abzügen des 1. *Impromptu*, während das 3. *Impromptu* schlüssigere Varianten enthält als die, welche Eingang in das 2. *Impromptu* fanden. Daher konnten für das 3. *Impromptu* die Lesarten der zweiten Ausgabe übernommen werden. Demgegenüber legen die dort im 2. *Impromptu* enthaltenen Inkonsistenzen nahe, die Erstausgabe als die zuverlässigere Quelle anzusehen und aus dem zweiten Druck nur das zu übernehmen, was auf Faurés letzte Absicht verweist und nicht in Widerspruch zu den früheren Quellen steht. Im Übrigen begnügte sich Hamelle für das 4. und 5. *Impromptu* mit dem unveränderten Abdruck des Stichs aus der Edition Heugels. Allerdings enthält dieser offensichtliche Fehler, die in den endgültigen Nachdrucken von Heugel berichtigt sind (siehe die Critical Notes zum 2. *Impromptu*, T. 15–6 und 187–188).

Zusammenfassend lässt sich sagen, dass die Erstausgaben der *Cinq Impromptus* in Einzelheften unmiss-

verständlich die Intentionen Faurés zur Zeit ihrer Entstehung widerspiegeln, während die posthume Ausgabe Hamelles diese nur unvollkommen abbildet. Wir geben daher den Einzeldrucken den Vorzug, in deren Text wir nur wo erforderlich eingreifen, da sie die zuverlässigste zu Lebzeiten des Komponisten erschienene Quelle darstellen. Darüber hinaus haben wir die editorische Logik des zweiten, posthum bei Hamelle erschienenen Drucks berücksichtigt, sofern sie keinerlei Zweifel aufwirft. Editorische Emendationen wie Warnakzidenzien, fehlende Noten, Bögen usw. sind entweder durch Kleinstich oder diagonale Striche gekennzeichnet. Eingriffe des Herausgebers, die sich auf Auslassungen oder Vertüfelungen des Komponisten oder Verlegers beziehen, wurden stillschweigend ausgeführt und bedürfen keines Kommentars. Andere, die auf Editioneller Entscheidungen beruhen, sind in den Critical Notes dokumentiert und begründet.

Jean-Pierre Bartoli
Paris, November 2020

(Übersetzung: Britta Schilling)



Bärenreiter
Leseprobe
Sample page

À Madame la Comtesse Emmanuele Potocka

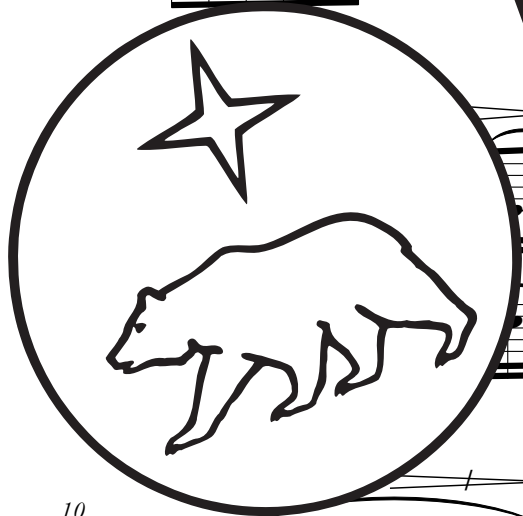
1^{er} Impromptu

op. 25

Allegro ma non troppo

The first system of the musical score, measures 1-3. The right hand (treble clef) features a melody of eighth notes with rests. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A *pp* dynamic marking is present. Fingerings are indicated with numbers 1-5.

The second system of the musical score, measures 4-6. The right hand continues the melodic line with some grace notes. The left hand accompaniment remains. A *cresc.* marking is present.



Bärenreiter
Leseprobe
Sample page

The third system of the musical score, measures 7-9. The right hand has a more complex texture with chords and grace notes. The left hand accompaniment continues. A *cresc.* marking is present in the right hand, and a *pp* marking is present in the left hand. A *simile* marking is at the bottom left.

The fourth system of the musical score, measures 10-12. The right hand features a *grva* (gracevole) section. The left hand accompaniment continues. A *cresc.* marking is present in the right hand, and a *f* marking is present in the left hand.

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31

1 2 4 1 2 5 1 2 1 b

5 3 2 1 5 3 2 1 5

8va-

8va- 7 8va- 7

5 4 2 1

Ped *

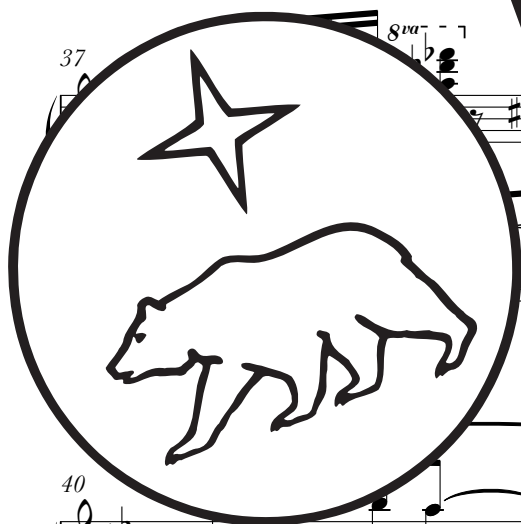
34

meno mosso

cresc. rit.

8va-

8va-



Bärenreiter
Leseprobe
Sample page

37

mf

f

8va-

8va-

8va-

40

42

mf

p

4

8va-

44

dolce sempre

8va-

46

8va-

48



Bärenreiter
Leseprobe
Sample page

50

52

f

54

dim.

2 1 2 5

56

dolce

8va



Bärenreiter
Leseprobe
Sample page

59

8va

Ped. *

62

sempre dim.

8va

Ped. *

1 2 3 1 5

65

dolcissimo

poco a poco

8va

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83

rall.

86

a tempo

pp

cre.

89

pp

pp sempre



Bärenreiter
 Leseprobe
 Sample page

95

98

sempre dolcissimo

8va-

1 5 4 2 1 5

meno mosso

101

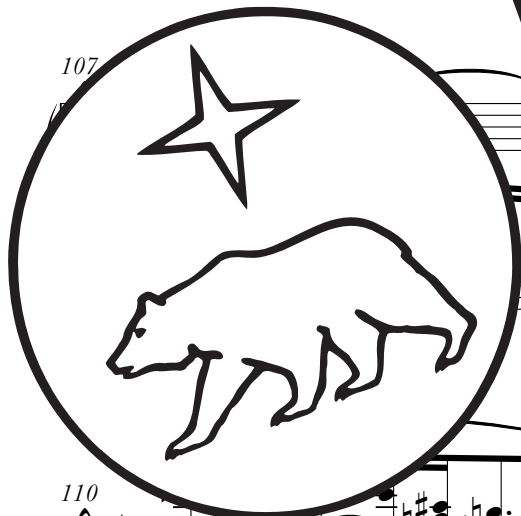
p *8va* *7*
marcato

Musical score for measures 101-103. Measure 101 features a treble clef with a melodic line and a bass clef with a supporting line. Measure 102 has rests in both staves. Measure 103 begins with a piano (*p*) dynamic and includes an 8va (octave) marking above the treble staff and a *marcato* marking below the bass staff.

104

8va *7* *molto rall.* *8va* *7*

Musical score for measures 104-106. Measure 104 has an 8va marking above the treble staff. Measure 105 is marked *molto rall.* (molto rallentando). Measure 106 has an 8va marking above the treble staff.



Bärenreiter
Leseprobe
Sample page

107

8va *7*

Musical score for measures 107-109. Measure 107 has an 8va marking above the treble staff. Measure 108 has an 8va marking above the treble staff. Measure 109 has an 8va marking above the treble staff.

113

Musical score for measures 113-115. Measure 113 has an 8va marking above the treble staff. Measure 114 has an 8va marking above the treble staff. Measure 115 has an 8va marking above the treble staff.

2^e Impromptu

op. 31

Allegro molto (♩. = 69)

Musical notation for measures 1-4. The piece is in 6/8 time and B-flat major. The first staff (treble clef) starts with a piano (*p**) dynamic and a forte accent (*sf*>). The second staff (bass clef) provides harmonic support with chords and moving lines.

Musical notation for measures 5-10. The first staff continues with a forte accent (*sf*>). The second staff continues with harmonic support.

Musical notation for measures 11-21. The first staff includes a forte accent (*sf*>). The second staff includes a *poco* dynamic marking. A large watermark is overlaid on this section.



Bärenreiter
Leseprobe
Sample page

Musical notation for measures 22-26. The first staff includes a *poco* dynamic marking. The second staff includes a *cre-* dynamic marking. The piece is in 6/8 time.

Musical notation for measures 27-31. The first staff includes a *gra-* dynamic marking. The second staff includes a *f sempre* dynamic marking. The piece is in 6/8 time.

*) Voir les Notes critiques concernant les dynamiques divergentes selon les sources pour toute la pièce. / See the Critical notes concerning the divergent dynamics according to the sources for the whole piece.

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sans presser

63

8va

dim. e leggiero

p

p

Musical score for measures 63-70. The piece is in a key with three flats and a 6/8 time signature. It features a piano introduction with a grace note (8va) and a dynamic marking of *p*. The tempo/style is *dim. e leggiero* and *sans presser*.

71

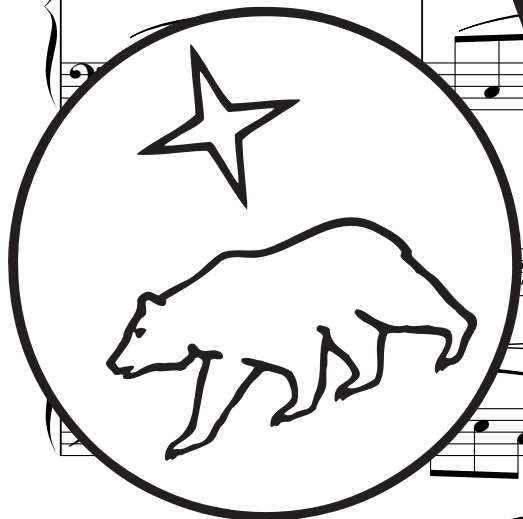
p

dolce

Musical score for measures 71-75. The tempo/style is *dolce* and the dynamic marking is *p*.

76

Musical score for measures 76-85. The tempo/style is *dolce* and the dynamic marking is *p*.



Bärenreiter
Leseprobe
Sample page

86

p

espres -

Musical score for measures 86-90. The tempo/style is *espres -* and the dynamic marking is *p*.

91

- sivo

p

Musical score for measures 91-95. The tempo/style is *- sivo* and the dynamic marking is *p*.

95

cresc. *mf* *f*

Musical notation for measures 95-99. The piece is in 2/4 time with a key signature of one flat. It features a piano introduction with a crescendo leading to a mezzo-forte section, which then builds to a forte section. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.

100

pp

Musical notation for measures 100-104. The music is in a piano-piano dynamic. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

105

pp *p* *mf* *f*



Musical notation for measures 105-115. The music is in a piano-piano dynamic, then moves to piano, mezzo-forte, and finally forte. A circular logo featuring a bear and a star is overlaid on the left side of the page.

116

pp

Musical notation for measures 116-120. The music is in a piano-piano dynamic. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

121

pp *p* *sf*

Musical notation for measures 121-125. The music is in a piano-piano dynamic, then moves to piano, and finally to a fortissimo section. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Bärenreiter
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Sample page

127 *sf* > *sf* >

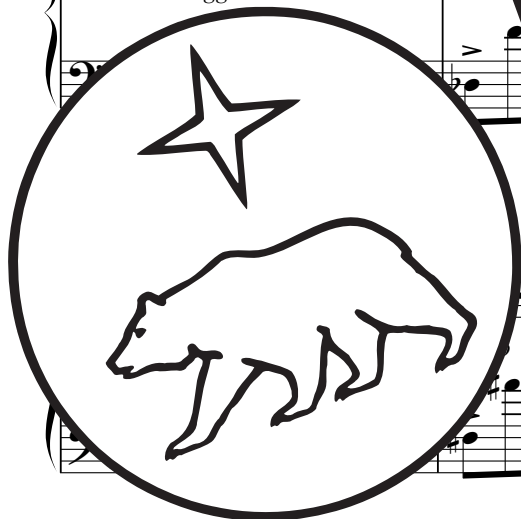
133 *sf* > *p*

139 *leggieramente* *poco*

cre - - - - - scen - - - - - do

149 *8va* *f sempre*

154



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193

p *mp* *dolce*

Musical score for measures 193-197. The piece is in 6/8 time. The right hand starts with a *p* dynamic and features a *dolce* passage in measures 195-197. The left hand plays a steady eighth-note accompaniment.

198

cresc.

Musical score for measures 198-202. The right hand has a melodic line with a *cresc.* marking. The left hand continues with eighth-note accompaniment.

203

dolce *cresc.* *p* *espressivo*

Musical score for measures 203-213. The right hand features a *dolce* passage in measure 203 and a *cresc.* passage in measure 205. The left hand has a *p* dynamic in measure 208 and an *espressivo* passage in measure 210. A circular logo with a bear and a star is overlaid on the left side of the page.

214

cresc. *mf*

Musical score for measures 214-219. The right hand has a *cresc.* passage in measure 215. The left hand has an *mf* dynamic in measure 217. The time signature changes to 2/4 in measure 216.

220

f *8va* *Red.*

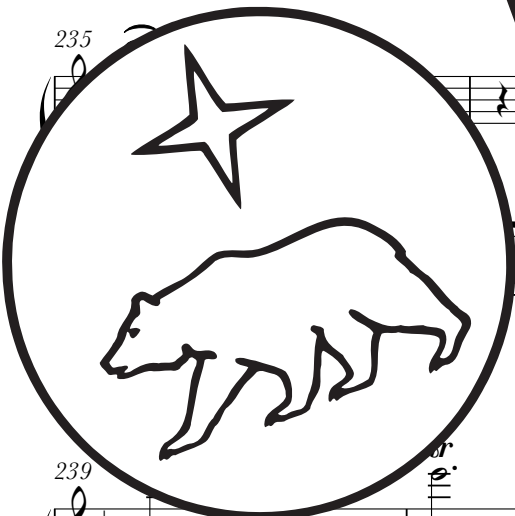
Musical score for measures 220-224. The right hand has an *f* dynamic in measure 220 and an *8va* marking in measure 223. The left hand has a *Red.* marking in measure 223. The time signature changes to 6/8 in measure 221.

225

pp

230

f sempre



Bärenreiter
Leseprobe
Sample page

235

f

239

sr

sempre dim.

244

p

pp

dolce

*) Voir les Notes critiques. / See the Critical notes.

248

8va

Red.

sempre dolce

253

8va

pp

Red.

258

sans presser

Red.

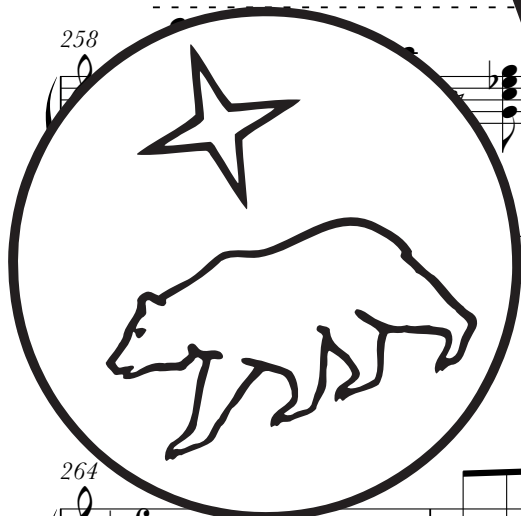
8va

264

8va

leggierissimo

269



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25

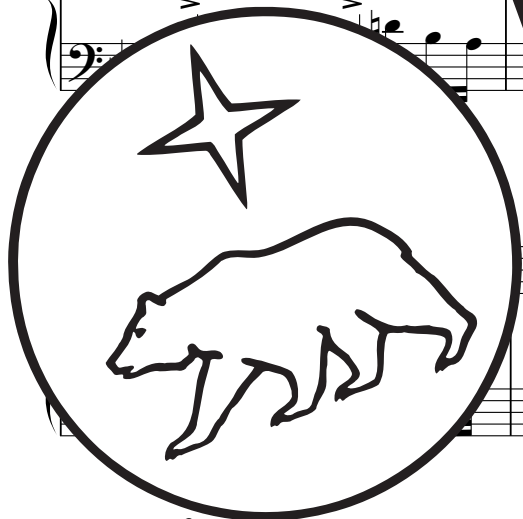
f

f sempre

29

34

p



Bärenreiter
Leseprobe
Sample page

42

8va

p

47

8va

Molto meno mosso (♩ = 92)

53

p espressivo

simile

59

p sempre

65

molto cresc.

marcato

77

p

cresc.

83

f

p

sempre legato



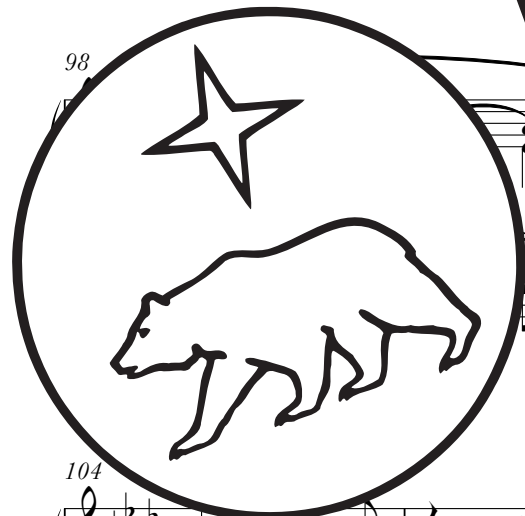
Bärenreiter
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88

Musical score for measures 88-92. The piece is in a minor key. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes with triplet markings.

93

Musical score for measures 93-97. Measure 93 includes a *cresc.* marking. Measure 97 includes a *p subito* marking. The left hand continues with triplet accompaniment.



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98

Musical score for measures 98-103. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

104

Musical score for measures 104-109. Measure 104 includes a *f marcato* marking. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

110

Musical score for measures 110-114. Measure 110 includes a *dim.* marking. Measure 114 includes a *p* marking and a triplet. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. An *8va* marking is present above the final measure.

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142

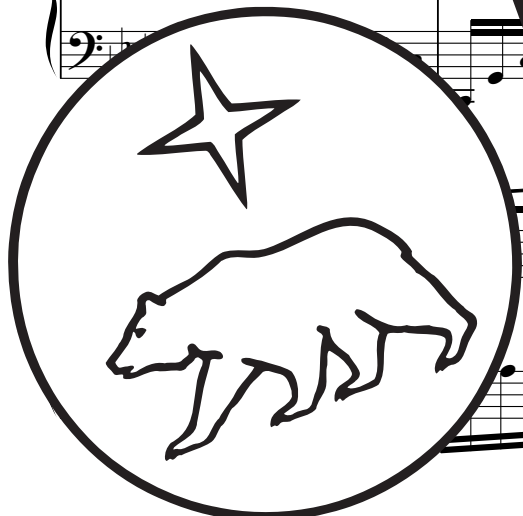
Musical score for measures 142-146. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

147

Musical score for measures 147-151. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes dynamic markings such as *mf* and accents.

152

Musical score for measures 152-161. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings such as *sf* and accents. A large watermark is overlaid on this section.



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162

Musical score for measures 162-166. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings such as *sf* and *f sempre*.

167

Musical score for measures 167-171. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings such as *p subito*.

172

177

pp

8va



Bärenreiter
Leseprobe
Sample page

182

8va

pp

con sord.

simile

195

I° Tempo (♩ = 110)

cresc.

senza sord.

mf

200 **Molto meno mosso**

pp

simile

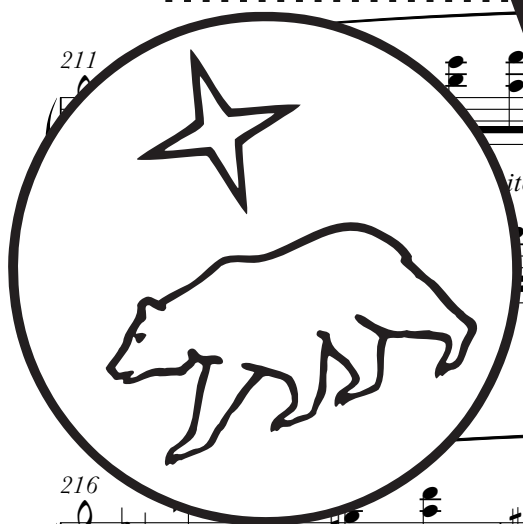
con sord.

I° Tempo (♩ = 110) *8va*

206

cresc.

senza sord.



211

rit.

216

220

p sempre

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À Madame de Marliave (Marguerite Long)

4^e Impromptu

op. 91

Allegro non troppo (♩ = 100)

p leggiero

4

cresc.

p subito

10

13

cresc.

sempre

f

28

16

3

f

sempre f

Detailed description: This block contains the first system of musical notation, spanning measures 16 to 28. It features a grand staff with a treble and bass clef. The key signature has three flats. Measure 16 starts with a treble clef and a bass clef. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *f* and *sempre f*. There are also accents and slurs throughout the system.

20

3

f

ff

Detailed description: This block contains the second system of musical notation, spanning measures 20 to 28. It continues the grand staff notation. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *f* and *ff*. There are also accents and slurs throughout the system.



Bärenreiter
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Sample page

24

p

f

f

3

f

f

Detailed description: This block contains the third system of musical notation, spanning measures 24 to 32. It features a grand staff with a treble and bass clef. The key signature has three flats. Measure 24 starts with a treble clef and a bass clef. Dynamic markings include *p*, *f*, and *f*. There are also accents and slurs throughout the system.

32

3

f

f

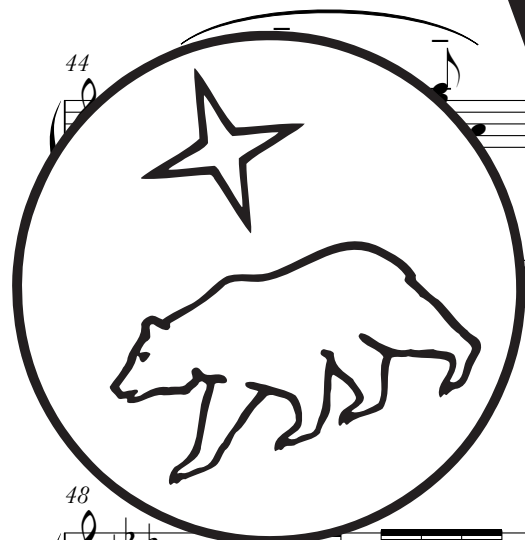
f

f

Detailed description: This block contains the fourth system of musical notation, spanning measures 32 to 40. It features a grand staff with a treble and bass clef. The key signature has three flats. Measure 32 starts with a treble clef and a bass clef. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *f*, *f*, *f*, and *f*. There are also accents and slurs throughout the system.

36 *dim.* *pp*

40 *meno p* *do! sempre*



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44

48 *dim.* *pp*

52 *8va*

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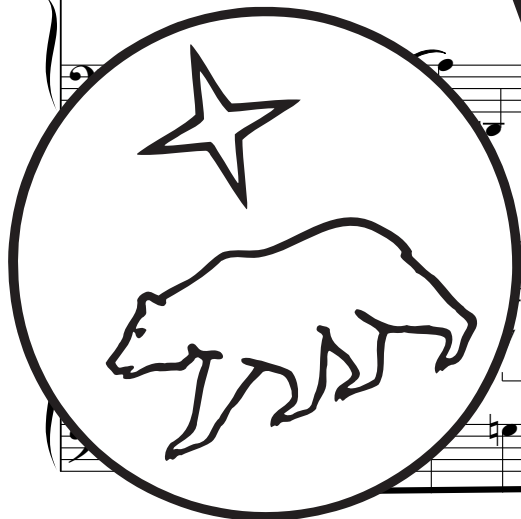
79 *dolce*
p subito

83 *poco a poco cresc.* *f*

86 *sempre f*
dim.

92 *dolce* *mf* *dolce*

96 *dim.* *dolce* *mf*



99 *dolce* *ritard.*

mf *p* *pp*

102 **Allegro non troppo** (♩ = 100)

p

105

p subito



Bärenreiter
Leseprobe
Sample page

111

114

cres. *sempre* *f*

117

3

f

sempre f

Musical score for measures 117-120. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 117 features a triplet of eighth notes in the right hand. Measure 118 has a dynamic marking of *f*. Measure 119 contains a *sempre f* marking. Measure 120 has a triplet of eighth notes in the right hand.

121

3

f

Musical score for measures 121-123. Measure 121 has a triplet of eighth notes in the right hand. Measure 122 has a dynamic marking of *f*. Measure 123 has a triplet of eighth notes in the right hand.

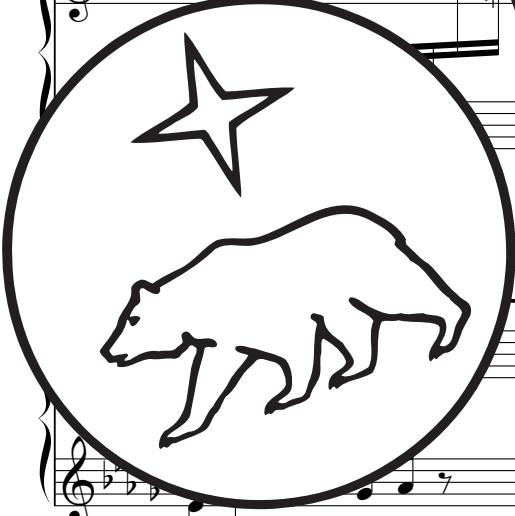
124

7

f

f

Musical score for measures 124-131. Measure 124 has a dynamic marking of *f*. Measure 125 has a dynamic marking of *f*. Measure 126 has a dynamic marking of *f*. Measure 127 has a dynamic marking of *f*. Measure 128 has a dynamic marking of *f*. Measure 129 has a dynamic marking of *f*. Measure 130 has a dynamic marking of *f*. Measure 131 has a dynamic marking of *f*.



Bärenreiter
Leseprobe
Sample page

Musical score for measures 132-135. Measure 132 has a dynamic marking of *f*. Measure 133 has a dynamic marking of *f*. Measure 134 has a dynamic marking of *f*. Measure 135 has a dynamic marking of *f*.

132

f

f

3

f

f

Musical score for measures 136-143. Measure 136 has a dynamic marking of *f*. Measure 137 has a dynamic marking of *f*. Measure 138 has a dynamic marking of *f*. Measure 139 has a dynamic marking of *f*. Measure 140 has a dynamic marking of *f*. Measure 141 has a dynamic marking of *f*. Measure 142 has a dynamic marking of *f*. Measure 143 has a dynamic marking of *f*.

136

f

f

dim.

Musical score for measures 144-151. Measure 144 has a dynamic marking of *f*. Measure 145 has a dynamic marking of *f*. Measure 146 has a dynamic marking of *dim.*. Measure 147 has a dynamic marking of *dim.*. Measure 148 has a dynamic marking of *dim.*. Measure 149 has a dynamic marking of *dim.*. Measure 150 has a dynamic marking of *dim.*. Measure 151 has a dynamic marking of *dim.*.

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*À Mademoiselle Cella Delavrancea*5^e Impromptu

op. 102

Allegro vivo (♩ = 168)

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Allegro vivo with a quarter note equal to 168 beats per minute. The music starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

Musical notation for measures 5-8. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment. The dynamics remain piano (*p*).

Musical notation for measures 9-19. The piece reaches a forte (*f*) dynamic in measure 19. A circular logo is overlaid on the left side of the page, featuring a stylized bear walking to the right and a five-pointed star above it. The logo is partially obscured by a large, diagonal watermark that reads "Bärenreiter Leseprobe Sample page".

Musical notation for measures 20-24. The music returns to a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

Musical notation for measures 25-28. The piece concludes with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics remain piano (*p*).

30

poco a

Musical notation for measures 30-34. The piece is in A major (two sharps). Measure 30 starts with a treble clef and a bass clef. The right hand has a series of eighth notes, and the left hand has a bass line. A dynamic marking of *poco a* is present in measure 34.

35

poco cresc. f

Musical notation for measures 35-39. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support. Dynamic markings include *poco*, *cresc.*, and *f*.

40

Musical notation for measures 40-49. The right hand continues with intricate melodic patterns. A large watermark is overlaid on this section.



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Sample page

50

Musical notation for measures 50-54. The right hand has a complex melodic line with many slurs and accents. The left hand has a bass line with some rests. Fingerings like 1, 2, 1, 3 are indicated.

55

cresc.

Musical notation for measures 55-59. The right hand features a highly technical melodic passage with many slurs and accents. The left hand has a bass line. Dynamic marking is *cresc.*. Fingerings like 2, 1, 5, 4, 1, 3, 2, 1, 8va, 1, 2, 1, 4, 8va are indicated.

60

Musical notation for measures 60-64. Measure 60 includes fingering numbers 1, 2, 1, 4, 1, 5. Dynamics include forte (f) and piano (p).

65

Musical notation for measures 65-69.

70

Musical notation for measures 70-77. Includes a circular logo with a bear and a star.

78

Musical notation for measures 78-81.

82

Musical notation for measures 82-85.

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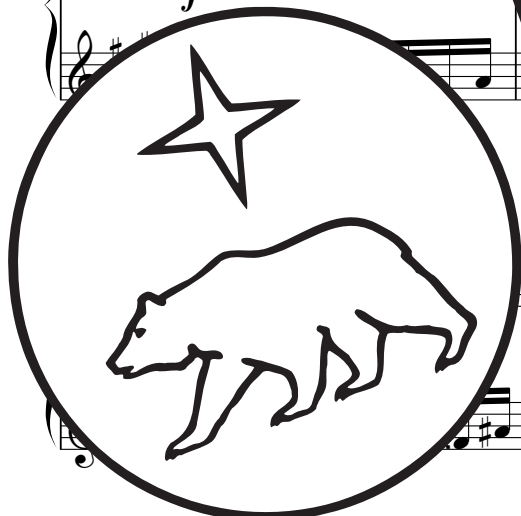
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116

121

126



134

138

CRITICAL COMMENTARY

SOURCE DESCRIPTION

1^{er} Impromptu, op. 25 (N 67)

Es Rough drafts, in the manuscript of the *Messe de l'Association des pêcheurs de Villerville* by Fauré and André Messager, 1881 original version, preserved in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Ms. 20310, on the recto of rough drafts for the Agnus (f. 17), notated over five systems. The first system has to do with the l.h. of mm. 1–2 then the *meno mosso* theme; the next system with the chromaticism of mm. 4–5 and the harmony of mm. 16–17; the third and fourth systems with mm. 1–7; the fourth system and the one at the bottom of the page with m. 32 and probably m. 34.

Ea First edition, Hamelle, February 1882. On the title page: “A Madame la Comtesse Emmanuele Potocka / 1^{er} Impromptu / (en mi bémol) / pour / PIANO / par / GABRIEL FAURÉ / Op. 25 / [...] Paris, Maison MAHO, ÉDITEUR / J.HAMELLE Succ^r / 22 Boulevard Malesherbes, 22. / J. 2119 H [...]”. A copy from the first print run can be found in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Vmg 24919 (1). A copy presented by Fauré and in the library of the

E1 First edition, Hamelle, February 1882. On the title page: “A Madame la Comtesse Emmanuele Potocka / 1^{er} Impromptu / (en mi bémol) / pour / PIANO / par / GABRIEL FAURÉ / Op. 25 / [...] Paris, Maison MAHO, ÉDITEUR / J.HAMELLE Succ^r / 22 Boulevard Malesherbes, 22. / J. 2119 H [...]”. A copy from the first print run can be found in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Vmg 24919 (1). A copy presented by Fauré and in the library of the

2^e Impromptu, op. 31 (N 77)

A Autograph manuscript preserved in the Bibliothèque nationale de France (Département de la Musique), 1978, Fauré-Fremiet donation, F-Pn Musique: Ms. 17755; accessible on Gallica, the digital library of the BnF. In brown ink on the title page, crossed out: *à Mademoiselle Sacha de Regina / 2^e Impromptu / (en fa mineur) / pour Piano / Gabriel Fauré / op. 31*; identical second title-page crossed out in pencil. This manuscript was used for the engraving of the first edition. Numerous erasures and several passages crossed out in Fauré’s hand, penciled engraver’s markings. At the end of the music: *Paris – Mai 1883*, crossed out by the publisher.

E1 First edition, Hamelle, December 1883. On the title page: “A Mademoiselle Sacha de Regina / 2^{me} / IMPROMPTU / (en Fa mineur) / pour / PIANO / par / GABRIEL FAURÉ. / Op. 31 / [...] PARIS; J. HAMELLE, ÉDITEUR / ANCIENNE MAISON J.MAHO. / 22, Boulevard Malesherbes, 22. / J. 2119 H [...]”. Of this edition, one copy, probably a first printing, has been consulted, preserved in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Vmg 20450 A (Fonds N. Boulanger); also, a later issue, with a different printer and a different price, F-Pn Musique: Vm Casadesus 269 (3) (Fonds Casadesus), with the indication “Mulhouse 1924” in the hand of Robert Casadesus.

H. [...]”. Several issues are preserved in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Vmg 24919, particularly Vmg 20240, Vm Casadesus 269 (2) (Fonds Casadesus), with annotations and corrections by the pianist, with the indication “Robert Casadesus, mai 1923.” A copy in the possession of Marguerite Long is also preserved in Médiathèque musicale Mahler (Paris, F-Pgm), which appears to be a first printing, on the evidence of m. 252, subsequently corrected.

E2 Reprint of the first edition with corrections and variants in the collection *Six Barcarolles et Cinq Impromptus* issued by Hamelle in 1926 (see description of collection above: *1^{er} Impromptu, op. 25: Eb*). Several not rigorous modifications may have been introduced by Roger-Ducasse (see

3^e Impromptu, op. 34 (N 77)

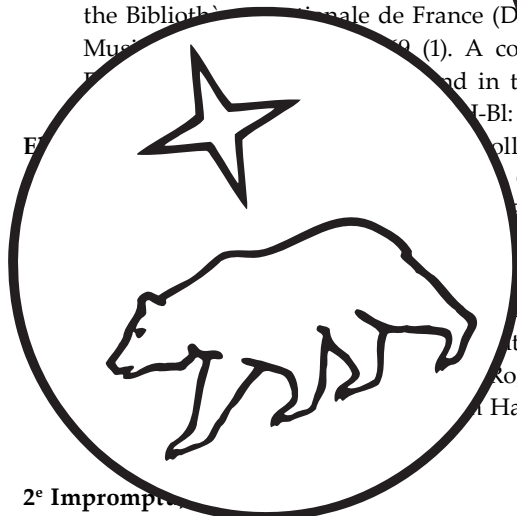
A Autograph manuscript in ink with erasures, passages crossed out and penciled engraver’s markings, preserved in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Ms. 17756. First title-page: *à Mademoiselle Eugène Brun / 3^{me} Impromptu / (en La b) [in pencil] / pour piano / op. 34 / Gabriel Fauré*. On the title page of the autograph signature is followed by *Paris, mai 1883*.

E1 First edition, Hamelle, December 1883, cover (in blue) and title-page with decorative text: “A Madame Eugène Brun / 3^{me} / Impromptu / (en La b) / pour / PIANO / par / GABRIEL FAURÉ / OP. 34 [...] / PARIS; J. HAMELLE, ÉDITEUR / ANCIENNE MAISON J.MAHO. / 22, Boulevard Malesherbes, 22. / J. 2119 H [...]”. Of this edition, one copy, probably a first printing, has been consulted, preserved in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Vmg 20450 A (Fonds N. Boulanger); also, a later issue, with a different printer and a different price, F-Pn Musique: Vm Casadesus 269 (3) (Fonds Casadesus), with the indication “Mulhouse 1924” in the hand of Robert Casadesus.

E2 Reprint of the first edition with corrections and variants in the collection *Six Barcarolles et Cinq Impromptus* issued by Hamelle in 1926 (see description of collection above: *1^{er} Impromptu, op. 25: Eb*). The variants introduced by Roger-Ducasse, as presumably instructed by Fauré, are here far more rigorous than those in the second *Impromptu*.

4^e Impromptu, op. 91 (N 160)

A Autograph manuscript used for the engraving of the first edition, preserved in the Bibliothèque nationale de France (Département de la Musique), F-Pn Musique: Ms.17756, from the 1978 Fauré-Fremiet Collection donation. The manuscript comprises 8 folios, 14 p. of 18-staff paper, notated in brown-black ink with erasures and corrections. On title-page, in the composer’s hand: *à Madame de*



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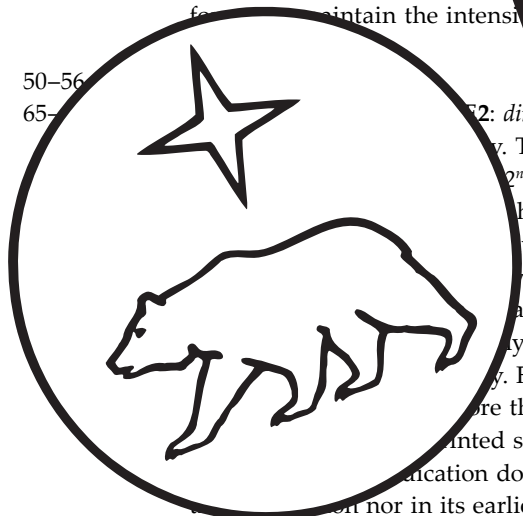
2° Impromptu op. 31 (N 74)

1 A: *all° molto* in Fauré's hand, corrected in pencil to *Allegro molto* in the publisher's hand, no metronome indication. E1: *Allegro molto*, no metronome indication. E2: *Allegro* (♩ = 69). We follow E1 and add the metronome indication from E2.

15–17, 137–139 E2: \rhd *p* added; *leggierament[el]* in A or *leggiero* in E1, not retained. All three sources indicate *leggieramente*, without \rhd *p* in m. 139. Both indications are compatible.

21–31, 143–153 A and E1: *poco a poco crescendo* from mm. 21 to 26 and mm. 143 to 148, *f* in mm. 31 and 153. E2: *cresc.* in mm. 21 and 143, *f* in mm. 25 and 147, *sempre f* in mm. 30–31, *f sempre* in m. 153. Due to the reservations that can be made about E2 (posthumous), we follow E1 and A. E2: *f* in mm. 31 and 143 placed early and not very comprehensible with regard to harmony. Several scrapings in A (used for engraving) testify to the care given to the indications of this passage by Fauré. This gradation is retained in E2 in mm. 48–49. In m. 153 we add *f sempre* from E2, m. 153: it indicates the *p* for *f* to maintain the intensity until the \rhd

50–56
65–



E2: *dim. sans presser*. The use of the 2nd Impromptu help to clarify the advice given by Fauré: "To let in and its repeats so that the passage. Fauré agreed to the marking 'do not' in the printed score nevertheless the indication does not appear in the earliest reprints. One can thus doubt that Fauré, on bad terms with her from 1913 onward, assented to that. The composer is known to have disapproved of the mannerisms in Marguerite Long's playing. Yet she claimed to own a genuine interpretive tradition after the composer's death,² prompting the latter's son, Philippe Fauré-Frémiet, to write: "I feel bound to state it loudly and firmly: there is no Faurean tradition, and what our young pianists are being taught under

1 Marguerite Long, *At the Piano with Gabriel Fauré*, translated by Olive Senior-Ellis (London: Kahn & Averill, 1981, 21996), p. 91.
2 Thus, she wrote: "I did, at least, have the satisfaction [in 1903] of seeing myself accepted as the 'official' interpreter of the Master by the musicians who threw themselves at me as if I were responsible for the music. A tradition for Fauré's music had just become established. [...] Until my last breath, come hell or high water, I shall continue to transmit the precious message." (*Ibid.*, p. 15).

that appellation is usually *what should not be done*."³ "Sans presser" may have been added in later or posthumous reprints of the first edition on the basis of Fauré's instructions. For this reason, the indication has been added to the more reliable base text of the first edition.

67–69, 189–191 E1 and E2: *p* in m. 67, lacking in m. 69, but present in mm. 189 and 191, A: only *p* in mm. 69 and 191.

74 A and E1: *dolce*; E2: redundant *p* compared to m. 71.

74–78 t E2 adds \rhd , but not included in mm. 196–197 or 204. In A originally \rhd on these words, then scraped off.

82–85 t \rhd added in E1 and E2.

92–94 E2 adds \rhd , but not in mm. 108–110. We follow A.

94 *p* in E2, lacking in A and E1.

95, 111, 117 A: *crescendo* in mm. 95 and 217 beginning under r.h. ♩, in m. 111 on 2nd beat. E1 and E2: in m. 95 beginning in the middle of 2nd beat, in m. 111 under first note, in m. 217 shortly after first note. We follow A.

96, 112, 218 A: \rhd beginning on 2nd r.h. ♩. E1 and E2: starting differently at the beginning of the measure or as in A.

110, 219 A, E1 and E2, mm. 87 and 204 no written markings. In m. 113 no indication; E1: *f*, E2: *mf*. Since *f* in mm. 99, 115 and 201 indicates each time the end of the dynamic progression, we follow E2, m. 113.

102, 118 A and E1: *pp*; E2: *p*

103, 192 t A: 2nd note with staccato, E1 and E2: no staccato, but in mm. 87–88, 91–92, 107–108 and 102–103 with staccato. We adjust to staccato everywhere.

138 \rhd and *p* added following m. 16.

159–160 A: Fauré first planned a \rhd , then crossed out and replaced by \rhd .

165¹ b E1 and E2: *c⁴-e⁴* faulty as evidenced by A and m. 43 in all sources.

171–172 E2: *cresc.* We adjust to *cre-scen-do* following mm. 48–49 in all sources.

196 A: no indication. E1: *dolce* above top staff. E2: *mezzo p*. We follow E1 because of *più dolce* in m. 204 retained in E2. As in mm. 14–16 etc. we retain *mezzo p* (transformed into *mp*) non-contradictory.

204 A: no indication; E1 and E2: *più dolce*.

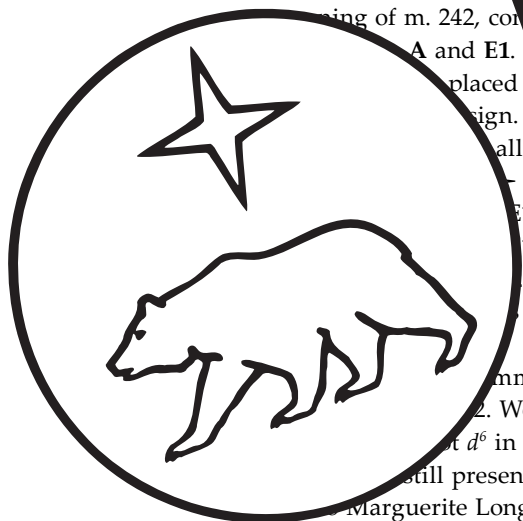
213 A: *espressivo*, E1 and E2: *espress.*

213–221 b All \rhd added in E2.

222–223 A: between the two measures resumption of mm. 104–116 erased.

3 Philippe Fauré-Frémiet, *Gabriel Fauré* (Paris: Albin Michel, 1957), p. 148.

223	In E1 and E2 a \rightrightarrows from A not retained.	18	A: \rightrightarrows begins on $d^{\flat 4}$
227	A and E1: <i>pp</i> , E2: <i>p</i> . As in mm. 102–108 we follow A and E1.	24 ¹ , 26 ¹ , 28 ¹ , 160 ¹ , 162 ¹ , 164 ¹ b	A: all > absent.
229 ² t	E1 and E2: no staccato.	35, 171	A: <i>subito</i> absent.
230	A: no indication.	39	A: <i>pp</i> written on 2 nd beat, then crossed out.
230–249	Dynamic markings and pedal indication differing in all three sources. We privilege E1, being the most reliable source of the composer's lifetime and correct it when necessary.	42	A and E1: <i>pp</i> , but in m. 178 <i>pp</i> in all sources.
230–232, 234–237 b	E2 adds a – on each \uparrow with the exception of m. 233 which erroneously has no \uparrow , but present in m. 237; lacking in m. 236 on 2 nd beat. We follow A and E1.	51	A: \curvearrowright in mm. 51 and 52.
234 b	E1 and E2: ped under $b^{\flat 3}$; however, the pedal must include the preceding <i>c</i> .	53	A and E1: <i>Un poco riten.</i> notated above top staff. A: <i>dolce espressivo</i> underneath.
237 ² –238 ¹	A: \rightrightarrows <i>p</i>	55–60	A: only one \frown . E1 and E2: interruption because of line break. Play this phrase in a single slur, cf. mm. 71–76.
238–242 b	A: ped * originally indicated for mm. 238–240, then * scraped off and not reinstated. E1 and E2: <i>idem</i> . We could have followed mm. 234–235, but the music is different and the r. hand invites to prolong the pedal. Another solution would be to move * to m. 246; however, this is an uncommon way of indicating for Fauré. A third possibility is to place * at the beginning of m. 242, considering the agogic indication in A and E1. We retain the ambiguity of ped placed under Fauré's control by the sign.	59 ¹	A: <i>p</i>
	All \uparrow .	61	A: no indication, E1: <i>sempre dolce</i> .
	<i>sempre dim.</i>	69	A: no dynamic indication.
	E1: <i>p</i> , E2: <i>dimin.</i>	71–76	A: E1 and E2: ped interrupted and resumed between mm. 72 and 73 due to line break. We re-establish according to A, mm. 55–60.
	E1: <i>pp</i> , E2: <i>p</i>	84–87 b	E1 and E2: \frown ends, as in mm. 79–80, on $d^{\flat 5}$ and not on $e^{\flat 5}$ in the following measure (error of the copyist due to line break in A).
	A: no indication, but in m. 255 <i>sempre dolce</i>	85–92 t	A: all of the middle voice lacking.
	mm. 230–232, but limits them to 2. We follow A and E1.	93	A and E1: <i>more cresc.</i>
	at $d^{\flat 6}$ in E2. In the first print runs of ped still present. In the copy that belonged to Marguerite Long $c^{\flat 6}$ is corrected to $d^{\flat 6}$.	93 ⁴ –94 b	A: no > on bass notes.
254–257	A: <i>pp</i> and all \frown lacking.	100–104	A: > under each \uparrow of the r.h. lower part as well as to l.h.
258	A: no indication, E1: <i>sempre p</i> , E2 adds <i>sans presser</i> which we retain as in mm. 65–66 and 187–188.	105	A: <i>marcato</i> between the staves in A and E2 under bottom staff. We re-establish ped to indicate that the indication applies to both parts.
264	A: <i>pp</i>	105–108	A: middle part where \rightrightarrows
266	E2 removes <i>leggierissimo</i> present in A and E1.	112–113 t	A and E2: two redundant <i>p</i> on last eighth in m. 112 and 1 st beat in m. 113. In A <i>p</i> is written between the last eighth of m. 112 and the following measure; <i>dolce</i> on 1 st beat of m. 113 (rejected by Fauré in E1, cf. m. 4). According to mm. 4, 77 and 85 we remove the first <i>p</i> and replace it by a \rightrightarrows at the end of m. 112 and we retain the 2 nd <i>p</i> instead of <i>dolce</i> .
274	A: * under the chord.	121–122	A and E1: <i>più vivo e leggierissimo sempre</i> , E2: <i>poco a poco accelerando</i> .
		125 ¹ , 127 ¹ , 129 ¹	A: > under all l.h. \uparrow lacking.
		133	A and E1: <i>a piacere</i> ; A: <i>poco f</i>
		137	A: <i>a tempo</i> . No
		148	A: <i>cresc.</i>
		178	Contrary to m. 42, <i>pp</i> in all sources.
		187, 199 t	A: after each respective measure, additional measure in the first case containing a half note $a^{\flat 7}$ surmounted by a \curvearrowright and a \rightrightarrows and tied over to the current m. 188, in the second case containing the anticipation of the chord in m. 200. These measures are crossed out.
		188, 200	A and E1: <i>Un poco riten.</i> A: <i>con sordino</i> above the bottom staff, in E1 et E2 between the staves.
		195, 207	Since the indication <i>con sordino</i> from m. 188 is adopted in the sources in mm. 200–201, we add <i>senza sord.</i> A: <i>a tempo</i> .
		205	A and E1: <i>pp</i>
3^e Impromptu op. 34 (N 77)			
1	Metronome indication from E2.		
4 ⁷ t	A: <i>dolce</i> scraped off and replaced by <i>p</i> . This correction, from A, encourages us to follow all identical substitutions between E1 and E2.		
7–8, 143–144	A: \frown ends at the bar line.		
11, 148	A: no <i>mf</i> , <i>cresc.</i> on 1 st beat of the following measure.		



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205–206 t A: \frown up to c^5 in m. 207. E1 and E2: \frown ends in m. 205 instead of m. 206¹ contrary to the previous shaping of this phrase; the omission is caused by a line break.

207 A and E1: *a tempo*.

208–209 E2: \ll from m. 208, beat 2.

210, 212 A: no dynamic markings.

224 A: *leggiero*.

224⁴ b A and E1: *p sempre*. This indication, which is not retained in E2 aiming at prolonging the dynamics of m. 212 seems however useful.

225–228 A, E1 and E2: \ll between the staves. In A they clearly refer to l.h.

235 A: *cresc.* instead of *poco a poco cresc.* beginning in m. 233 in other sources.

241¹ b A: seventh added to the chord (in the l.h.).

4^e Impromptu op. 91 (N 160)

29, 31, 33, 35, 130, 132, 134, 136 b The 2nd *f* of each respective measure refers more clearly to the l.h. in A and E1 than in E2. We re-establish the disposition.

30, 32, 132, 134 t In A no $>$ on the first two eighth notes, present in E1 and E2.

50–51 E1 and E2 not present in A.

57–59 melody erased.

63¹ \sharp present in A and E1.

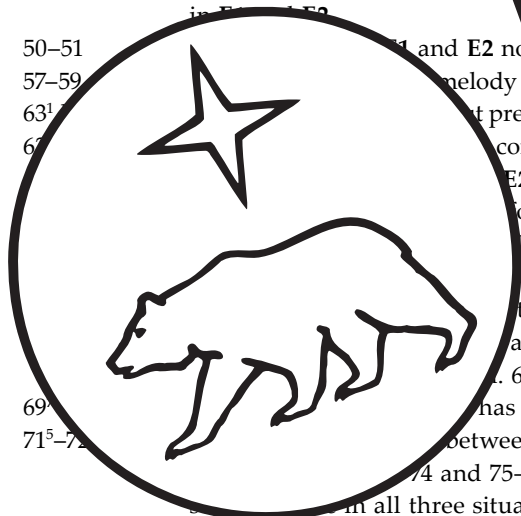
67¹ corrected to \sharp in E2. This correction for the 1926 edition is certainly correct. The \sharp is certainly an enharmonic for Fauré crossed out in m. 62–66.

69¹ has \sharp before d^3 .

71⁵–72¹ between the two *f*⁴ in m. 74 and 75–76. All three sources have \sharp in all three situations. We do not consider this absence to be an oversight.

72⁴ t A: \flat before c^5 , lacking in E1 and E2.

79⁵–80¹ t We resume the \frown forgotten in E1 and E2 after the bar line (due to page break), present in A.



80¹ t [in A and E1 and resumed in all three sources in m. 82; lacking in E2.

81¹⁰ t A and E1: \flat , E2: \flat . We follow A and E1 which are more reliable.

87 b A: $>$ on each \downarrow not present.

89 A: *f sempre* in this measure erased and changed to *sempre f* in m. 88.

104 b A: the l.h. of m. 102 is initially repeated, then, after having crossed it out, Fauré resumed the accompaniment of the beginning of the work.

116⁸, 118⁸, 120⁸, 122⁸ b M. 116 has ab^4 in A, E1 and E2 while the equivalent m. 15 indicates g^4 in all sources. The same applies to m. 122 compared to m. 19 (b^4 or ab^4). Mm. 118 and 120 resume the initial disposition of m. 15 and 17. We adjust for reasons of motivic uniformity.

130, 132, 134, 136 t A and E2: \ll only in mm. 130 and 132 contrary to mm. 29, 31, 33, 35. We adjust.

146⁸ b A 2nd beat: sixteenth, corrected in E1 and E2. E2: \sharp lacking.

151¹ *dim.* not indicated in A.

155⁶⁻⁷ t All sources: two b^5 , however Dominique Merlet, student of Roger-Ducasse, plays bb^5 - bb^5 . According to the publisher $a^{\sharp 2}$ in the l.h., but this sign is lacking in the r.h. (ninth chord and diminished fifth); however, $a^{\sharp 2}$ to both parts is also possible (ninth chord) therefore $a^{\sharp 2}$ seems preferable.

156 *pp* not indicated in A.

5^e Impromptu op. 102 (N 172)

15⁵ b A: $e^{\sharp 4}$. E2: faulty $e^{\sharp 4}$, confirmed by Es (e^{\sharp} one octave lower).

16¹, 19¹ t E1 and E2: no $>$.

74¹ b E1 and E2: faulty rhythm of two quarter notes without following rest. We correct according to m. 66.

80⁷ t \sharp lacking in E1 and E2.

93⁸ t E2: faulty g^5 instead of $f^{\sharp 5}$ in E1.

99⁸ t E1 and E2: faulty b^4 instead of g^4 .

114⁷ b E1 and E2 omit \sharp before f^5 compared to m. 12.

158–160 E1 and E2: \ll between the staves.

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