

**Ra2** Autograph manuscript of the Mélodrame et chœur ‘De roses vermeilles’, in reduction for piano and chorus. Paris, Bibliothèque nationale de France, F-Pn Musique: Ms 17747.

**Ré** Piano Reduction, Hamelle, 1888, by Fauré. Paris, Bibliothèque nationale de France, F-Pn Musique: Vm<sup>7</sup> 4923, J. 2950.H. Piano duet for the instrumental movements, 2 hands for the choral movements. The original dedication, *dépôt légal*: “À Ernest Dupuy”.<sup>15</sup> Subsequent editions bear the title: “THÉÂTRE NATIONAL DE L’ODÉON / Direction de M<sup>r</sup> POREL”.

### Editorial Policy

The principal source **E1** from which this edition is established has various conductor’s markings in pencil (not appearing in this edition). They show that performances of the Prologue may have begun at letter B, bar 22, missing out over half of the trumpet fanfares (the dynamics of the subsequent fanfares were accordingly altered to give the initial distant effect, “dans le lointain”, specified at the opening of the score). All metronome markings in **A1** may be in a different hand to Fauré’s, but are likely to have been ratified by the composer when proofreading. They are therefore adopted in the present edition. However, it is interesting to note some alterations made after publication to the Prologue in **E1**. ♩ = 104 is altered to ♩ = 96 for the chorus *Les Heures du jour* at bar 90. At bar 153, the final *Andante* section, the metronome marking (♩ = 56 in **A1** but appearing, surely mistakenly in view of the funereal character of the music, as ♩ = 95 in **E1**), is altered to ♩ = 44. Neither **Ré** nor **Mo1** shows metronome markings. In a letter to Vincent d’Indy written in 1920, Fauré gives precise instructions as to this tempo: “And allow me also to point out a mistake in tempo marking in the passage for strings and woodwind in B♭ (*piano*) which immediately follows the opening chorus [...] The tempo indication *andante* is incorrect. It should be at least *quasi adagio*. But when the same theme recurs later in the whole orchestra, the tempo must be much more lively.”<sup>16</sup> This edition therefore assigns ♩ = 56 at this point. In the same letter, Fauré gives advice about the placing of sopranos and contraltos in the canonic passage in n° 4, ‘De roses vermeilles’, recommending that they be placed as far apart as possible, “such that, in the interplay of voices, the contrast is very distinct, very much in evidence”.

It is worth noting, in regard to the Prologue, that Fauré’s notation in **A1** (and **E1**) at bars 40–87, retained in this edition, is extremely meticulous. **Mo1**, which predates **A1**, has simplified notation, although the full score of this version is lost; only the orchestral and chorus parts survive. The full score is re-constructed in OCGF III/4. In **Ré**, Fauré simplifies the piano writing in similar fashion to that of **Mo1**. Moreover, it was customary at this time

to mark dynamics between staves rather than under each one. This has been altered in the present edition so that each staff has specific marks wherever it is clear that duplication is intended. Other small amendments to **E1** which do not affect the musical sense are made in the interests of clarity; for example, tenor clef notation in bassoon parts is altered to bass clef where appropriate.

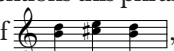
In the *Air de danse*, there are inconsistencies of phrasing, across different versions, in the main theme. Writing to his son Philippe in 1906<sup>17</sup>, Fauré notates this theme as follows:



Even allowing that Fauré omits the key signature and gives an incorrect rhythm in bar 11 (he is writing many years after the composition of *Caligula*), it is nevertheless interesting that he groups crotchets in pairs. **Mo1** extends the slur over all four notes when they are identical (**E1** and **Ré** are somewhat inconsistent), and this pattern is adopted in this edition. As regards the slurring in the third and fourth bars of the theme (first occurring at bars 31–32), **Mo1** places a single slur across both bars with no additional articulation, while **E1** has the following articulation in all woodwind parts throughout the score:



It is possible that Fauré re-thought the articulation following Odéon performances of *Caligula*, or that the slurs of this Odéon version are intended more as phrase marks. As the above letter suggests, Fauré seems to have favoured the separation of the two quavers at the end of each bar from the first three notes, but it is clear from **Ré**, which has a slur over the entire bar, that the phrase is not intended to be too staccato in feel. **E1** phrasing is therefore retained in the present edition.

In relation to the three-crotchet motif first heard in Cl I and II in bars 17–18 (seen below, example 1) phrasing is again inconsistent. Again, Fauré mentions this phrase in his letter to Philippe:<sup>18</sup> “As for the little motif , it came from my imagination, although I do make use of it later for development.” The following editorial variants are found:

**E1** (Cl, bars 17–18)



<sup>15</sup> Ernest Dupuy (1849–1918) was a poet and literary critic. Fauré had hoped to collaborate on an opera project with him in 1885 on the *Mazeppa* legend. Letters from Fauré to the lawyer Paul Poujaud, a mutual friend, demonstrate a real enthusiasm for the project, but Dupuy seems to have been unconvinced and it came to nothing. Fauré’s dedication of the score of *Caligula* to Dupuy in 1888 may be seen as a gesture of gratitude, and perhaps also as an attempt to rekindle interest in collaboration (Fauré, *Correspondance*, pp. 122–126).

<sup>16</sup> Fauré, *Correspondance*, pp. 302–303.

<sup>17</sup> *Ibid.*, p. 259. The letter contains an interesting explanation of the two scales, of G major and B minor, which combine to form the main theme of the *Air de danse*. Fauré interestingly avoids modal references in discussion of this strongly lydian melody.

<sup>18</sup> *Ibid.*, p. 258.