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## PREFACE

Fauré's *Dolly* suite honours Hélène Bardac (1892–1985), second child of Fauré's close friend Emma Bardac, the talented singer for whom he composed *La bonne chanson*.<sup>1</sup> The infant Hélène's diminutive size, together with the contemporary anglomania, led to her being nicknamed "Dolly", and this remained with her throughout her life. Fauré presented this young girl with a lullaby for piano duet (the 'Berceuse'), possibly for her first birthday on 20 June 1893. Three more pieces followed: on her second birthday, on New Year's Day 1895, and on her fourth birthday in June 1896. The final two movements were added that autumn to complete the suite on 17 November 1896. In fact the 'Berceuse' had been composed 30 years earlier, when Fauré was only eighteen, for Suzanne Garnier, the young daughter of a family friend in Tarbes.<sup>2</sup>

The titles of the second and fourth movements have long been known as 'Mi-a-ou' and 'Kitty-Valse'. These were two of many distortions inflicted over the years for commercial reasons by Fauré's publisher – in this case with unintended irony, since the Ketty of 'Ketty-Valse' was in fact the Bardac family dog, and 'Messieu Aoul' Dolly's older brother Raoul (in her infant pronunciation). In this edition the titles have been restored to their original versions. 'Le pas espagnol' was probably named after a bronze equestrian statue, a favourite of Dolly's, sculpted by Fauré's father-in-law Emmanuel Fremiet.<sup>3</sup>

Fauré's sense of humour leads the music into a few recognisable allusions: on the last page of 'Messieu Aoul' to the nursery song 'Do, do, l'enfant do' ('Sleep, infant, sleep'), and in 'Le jardin de Dolly' to his own A major Violin Sonata. 'Le pas espagnol' is more generally a retort and homage to Chabrier's *España*. The suite's public première (at the Société Nationale de Musique, Salle Pleyel, Paris, on 30 April 1898) lured on-stage two outstanding virtuosos: Edouard Risler and Alfred Cortot.<sup>4</sup>


### Note on performance

Fauré's metronome markings, absent from the manuscript, appear only in the two original editions (and to the 'Berceuse' only in the English edition). The indicated markings of  $\text{♩} = 96$  for 'Messieu Aoul' and  $\text{♩} = 92$  for 'Le pas espagnol' are obviously too fast, and have been replaced in the present edition by editorial suggestions. An editorial qualification has been added for the 'Berceuse', where Fauré's indication of  $\text{♩} = 92$  is feasible only for the piece's central section. Nevertheless Fauré's indications serve as a cautionary antidote to the sluggish tempi often adopted for his music. Those who heard Fauré play recall his characteristically French avoidance of *rubato* or *rallentando* where not indicated, especially in the final bars of a piece.<sup>5</sup>

It is generally suggested that pedalling be kept light, especially in 'Messieu Aoul' (a true scherzo that can be played virtually *senza pedale*), or in the dance-like central episode of 'Tendresse' where Fauré's detached bass quaver articulation is consistent. The pedal indications at the end of 'Ketty-Valse', incidentally, occur only in the English edition, and may have been added by the publisher to offset an apparent collision of voices in the *seconda* part.

### Editorial method

The present edition is based on autographs, where extant, together with the two complete original editions. The editions supply more complete performing indications; the autographs on the other hand correct numerous misprints, particularly regarding the placing of

phrasing and dynamics. Any dynamics, phrasing and articulation that appear in only one or both of the editions are tacitly included, provided they are unproblematic. Obvious misprints that occur in only one of the editions are passed over without comment, provided the autograph tallies with the other edition and there is no implicit underlying problem. Editorial ties and slurs are printed thus ; other editorial additions are placed in square brackets. Precautionary accidentals from the sources have been retained where helpful and applied to parallel passages; those in parentheses are original, not editorial.

Fauré's idiomatic voicing often results in the same pitch being assigned to more than one hand or part. In the 'Berceuse', pitches duplicated between the parts are shown by editorial parentheses in the *prima* part or by bracketed shorter note values above the staff (both parts). In bars 35–56 *seconda* the apparent contradiction of sustaining the left hand note against the repeated right hand note can be solved through pedalling.

For clarity the pianistic layout is sometimes modified in keeping with modern convention, without changing the musical or technical sense. In the central part of 'Tendresse' *seconda*, brackets have been used to indicate hand distribution implied by the original layout. However, the layout on the last page of the 'Berceuse' *seconda* has been left unchanged, as there are alternative ways of distributing the notes between the hands.

### Acknowledgements

Thanks are expressed to Jean-Michel Nectoux and Richard Andrewes for help regarding sources, to the music staff of the Bibliothèque Nationale, Paris, and to Wendy Hiscocks for practical help in preparing the edition.

Roy Howat

<sup>1</sup> For more information about the Bardac family see Jean-Michel Nectoux: *Gabriel Fauré, les voix du clair-obscur*, (Paris, 1990); Eng. trans. R. Nichols: *Gabriel Fauré, a musical life*, (Cambridge, 1991), 36, 62 and 180–181. In 1901 Dolly's older brother Raoul became Debussy's composition pupil, and in 1904 their mother eloped with Debussy, marrying him in 1907. Dolly (later Mme Gaston de Tinan) thus became Debussy's stepdaughter and half-sister to Debussy's only child Claude-Emma ("Chouchou"), the dedicatee of *Children's Corner*. The present editor knew Dolly personally in her later years and often played the suite in her presence, prompting reminiscences and precise musical information.

<sup>2</sup> See Nectoux: *op. cit.*, 62 and 547. The early version, dated 12 January 1863, is entitled 'La chanson dans le jardin'; Nectoux dates the composition of the last two movements from Fauré's correspondence.

<sup>3</sup> Nectoux: *op. cit.*, 564 n.34, suggests Fremiet's *Le Muletier espagnol* as the most probable source.

<sup>4</sup> Risler was the dedicatee of Fauré's sixth Barcarolle of 1896. Cortot later made a solo transcription of *Dolly*, premiered by Ninette Chassaing at the Société Nationale de Musique on 23 January 1909. Henri Rabaud's orchestration of the suite, first performed in 1906, had great success as a ballet in 1913.

<sup>5</sup> In a letter to *The Musical Times* (June 1976), the conductor Sir Adrian Boult relates that, in the *Pavane*, Fauré "always played his crotchet at 100 or even faster, with no sign of *rallentando* even at the very end of the piece". The singer Claire Croiza recalled that Fauré, when accompanying her, "was a metronome incarnate" (Nectoux: *op. cit.*, 294).

# Dolly Op. 56

à Mademoiselle Hélène Bardac

## I

### Berceuse

Allegretto moderato

♩ = [80-]92 <sup>1)</sup>

Gabriel Fauré  
(1845-1924)

Seconda

pp 1 2 3 4 5

6 7 8 9 10 11 pp

12 13 14 poco cresc. 15 16 17

18 19 sempre p 20 21 22 23

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

<sup>1)</sup> See Note on performance Voir Note sur l'exécution Vgl. Anmerkungen zur Aufführung

# Dolly Op. 56

à Mademoiselle Hélène Bardac

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## I Berceuse

**Allegretto moderato**

$\text{♩} = [80 - 92 \text{ 1)]}$

*dolce*

Gabriel Fauré  
(1845-1924)

Prima

1

2

*p*

[♩ 7]

7

*p*

13

[♩ 7] *[poco] cresc.*

18

*dolce*

*p*

[♩ 7]

<sup>1)</sup> See Note on performance    Voir Note sur l'exécution    Vgl. Anmerkungen zur Aufführung



## CRITICAL COMMENTARY

## Sources:

- A1:** Autograph early version of no. 1, dated 12 January 1863 and headed "La chanson dans le jardin": private collection, France. As this is only a secondary source, the present edition gives priority to A2, and variants from A1 are listed only if they help to solve problems in the other sources.
- A2:** Autograph manuscript of no. 1: Bibliothèque Nationale, Paris: Ms 17922. The title page carries the autograph inscription "à Dolly Bardac / Berceuse / Gabriel Fauré". *Seconda* and *prima* parts are on facing pages. No engraver's marks remain visible, though the Hamelle edition appears to be derived from this manuscript.
- A:** Autograph manuscripts of nos. 2, 3, 4 and 6: Bibliothèque Nationale, Paris: Ms 20806, W.13.6/2, Ms 20803 and Ms 23180. The title pages all carry inked autograph inscriptions: no. 2 has "à Dolly / pour le 20 juin 1894 / Gabriel Fauré", and added above (probably non autograph), "Miaou!"; no. 3 has "N° 3 pour l'Album de Dolly / 1<sup>er</sup> Janvier 1895" and, pencilled above, "Le jardin de Dolly"; no. 4 has "N° 4 / Ketty-Valse / à Dolly / 20 juin 1896 / Gabriel Fauré"; and no. 6 has "N° 6 / Le Pas Espagnol". No. 2 is dated at the end "19 juin 1894", and no. 6 is signed and dated at the end "17 Nov. 1896". Above the first system of music no. 2 has (non-autograph) "A Mademoiselle Hélène Bardac", and then "Messieu Aoul!" scored through and replaced underneath by "II. Mi-a-ou."; no. 4, above the first system, carries the same dedication and the heading "IV. Ketty-Valse". Nos. 2 and 3 have *seconda* underneath *prima*, nos. 4 and 6 have *seconda* and *prima* on facing pages. No autograph of no. 5 is traced. Numbers 2, 3 and 4 show not only engraver's marks corresponding to the Hamelle edition but also erased marks corresponding to the different layout of the Metzler edition. It appears, then, that not only were they each used twice for engraving, but also the Metzler edition was prepared first (except for no. 1, as described below). No. 6 shows a mixture of engravers' pencil marks, not always corresponding to either edition, plus a pencilled editorial query in English which indicates that the manuscript was used for the Metzler edition (see note below to bars 85–88, 93–98 of this movement). Some misreadings shared by Metzler and Hamelle raise the possibility that for this movement the Hamelle edition may have been prepared from a Metzler proof.
- M:** Edition by Metzler and C<sup>o</sup> (M.7821), London [late 1896 or early 1897]. The titles of nos. 3, 5 and 6 appear in the present English translations, with the French in parentheses; no. 2 is titled "MIAOU" and no. 4 "KITTY-VALSE", though a list of Fauré's compositions on the rear flyleaf lists "Ketty-Valse" (the only printed source to do so). Dolly's own printed copy of this edition (Bibliothèque Nationale, Paris: Vmg.25398) has Fauré's autograph dedication on the title page: "A ma chère petite amie Dolly / Gabriel Fauré / 1896", and contains fingerings in nos. 1–3 and 5 (presumably Dolly's, *prima* part only).
- H:** Edition by J. Hamelle (J.3678, 4045–4047, 4059 and 4074 H.), Paris 1897, different engraving from M. No. 1 was originally published separately in 1894 (whence the earlier plate number), before being incorporated without change into H. The titles of nos. 1, 3, 5 and 6 appear as in the present edition (without English translations); no. 2 is titled "Mi-a-ou" and no. 4 "Kitty-Valse". Both editions print *seconda* and *prima* on facing pages.

## Berceuse

**Bars 1–17, 21–26, *seconda*.** A2: additional crotchet stem to each RH beat 1, mostly crossed out in pencil, perhaps to conserve the emphasis for bar 27

**Bars 1–18, 20–33, 73–76, *seconda*.** RH slurs as in H and M; A2 slurs as in present edition only in bars 1, 28 and 74, otherwise ends slur at semiquaver 4; A1 ends slurs as present edition in bars 1–3. Cf. also bars 77–82 *prima*, where all main sources read as the present edition

**Bar 4, 8, 12 and *sim., prima*.** H, M start slur for both hands on quaver 2. Phrasing in present edition follows A2 which is consistent, except bar 74 where RH slur begins on g<sup>''</sup>♯. A1 is inconsistent, starting bar 4 slurs between B and G ♯, and phrasing bar 36 as H, M

**Bars 5–6, 9–10, 13–14, 21–22 and *sim., prima*.** H, M end slur on last note of bars 5, 9, 13 (both hands) and 21 (RH). This may be due to new systems in A2 at bars 6 and 10 that fail to complete carried-over slurs, plus slurs in A2 that end just short of bar 14 LH and bar 22 RH. A1, less clearly written, is inconsistent, ending slurs on last note of bar 5 but in bar 9 carrying them over to bar 10

**Bar 18, both parts.** A2: *dimin.* written inside hairpin. Not in other sources

**Bar 18, *prima*.** Phrasing as in H, M. A1, beginning a new RH slur from bar 17, carries it through to bar 19; A2 ends slurs slightly beyond beat 2

**Bar 19, *prima*.** *Dolce* in A2. Not in other sources

**Bars 20–33:** see note to bars 1–18

**Bars 21–22:** see note to bars 5–6

**Bars 21–26:** see note to bars 1–17

**Bars 33–34, both parts.** Dynamics as in A2; M places them a bar earlier; H follows A2 except omits > in *seconda*

**Bar 34, *seconda*.** A1, A2 RH:



with b' deleted in pencil in A2 and replaced by b

**Bars 39, 47, 55, *prima*.** H, M end slur on quaver 2, A2 similarly in bar 47; otherwise A1, A2 end slurs as in present edition

**Bar 49, *prima*.** Sources give first RH note as crotchet not quaver; cf. bars 41 and 57

**Bars 52–53, *prima*.** Sources end slur on last note of bar 52; cf. bars 36 and 44

**Bar 55:** see note to bar 39

**Bars 55–58, both parts.** < and > absent from A2, present in A1 *prima* (not *seconda*) but with > from note 2 of bar 57. In H < ends before note 2 of bar 56, in M *seconda* at e'; in H, M *seconda* > ends halfway through bar 58. *f* appears only in H, M, but placed at end of bar 56 *seconda* and beginning of bar 57 *prima*

**Bar 57, *seconda*.** A2: *rit.* in bar 58, instead of *rall.* in bar 57 (as in *prima* and H, M)

**Bars 60–68, 78, *seconda*.** H, M begin RH slur from quaver 2 in bars 60, 64 and 78, H similarly in bar 68. A2 begins slur from just before g'♯ at bar 60, from above tie in bar 63, from c''♯ in bar 68, bar 78 as in present edition; A1 similar to A2 except omits slur bars 64–66. All sources except A1 end upper RH slur on last note of bar 61, A2 similarly in bar 65. Tenor slur in bars 62–64 in A2 only, beginning from g ♯ as in present edition; cf. bars 66 and 70

**Bar 66, *seconda*.** H, M extend RH slur to c'♯ of bar 67, present reading as in A2

**Bars 66, 70, *prima*.** LH slur not in A2; H gives bar 66 as in present edition, M has additional g''♯ – g''♯ tie; M, H: c'''♯ – c'''♯ tie instead of slur in bar 70

**Bars 69–70, *seconda*.** Tie e' – e' in A2. Not in other sources