

PREFACE

I began this edition because of my desire to know the composers' original intentions regarding notation, dynamics, and articulations. With the exception of the Debussy, these works were commissioned by the Paris Conservatory as contest pieces for students. My research began in Paris and the music division of the Bibliotheque nationale de France where the collection from the Paris Conservatory is housed. My goal was to unearth the most definitive sources for the works. At the Bibliotheque nationale I found first editions for all the works, but no manuscripts.¹ Through further investigation and conversations with several researchers and authors, I learned that manuscripts from this era were kept by the composers, and that publishers were provided a version produced by a copyist. Unfortunately, the location of the original manuscripts is unknown. For the Faure and Ganne I used first editions signed by the composer and presented to Theodore Dubois, who was the director of the Paris Conservatory. The copyist versions for the Chaminade, Enesco and Taffanel, all originally published by Enoch, have been missing since World War II.² However, I was able to locate the copyist version of the Gaubert in the vault at Enoch Publications. This version is for flute and orchestra, and I used it as the source for my edition.

I decided to include the Debussy two years after I first began working on the collection. In February of that year Michel Debost gave a recital at the University of Wisconsin-Whitewater, where I teach, and told me that he owned a facsimile of Syrinx. He sent it to me upon his return to Oberlin, and I have included it in this edition (following the preface). The autograph manuscript is lost, and this was a facsimile of a copy that Debussy himself made from the original in 1913. While studying the facsimile I became convinced that Debussy implied nuance and pacing through notation. For example, in the first two measures, beat 1 takes up more space than beat 2. This might imply a slight accelerando through beat 2 and subsequent relaxing of the tempo in the next two beats. Many examples of this exist throughout the work, and where possible I attempted to reconstruct the spacing.

The performer will notice articulations and dynamics that are unique to this edition, particularly in the Gaubert and Debussy. I added these (indicated with broken lines) because they are consistent with the articulations the composers had established in either the copyist version or facsimile. I suggested slurs for phrasing and fluency in the Debussy (also indicated with broken lines) for the same reason. In the facsimile Debussy indicated only three breath marks, found in measures 2, 4, and 15. When deciding how to execute the breath at the return of the theme in measure 26, notice how Debussy notated the tie in the facsimile.

1. The Faure is the only one of the six works which is housed in the rare collection at the Bibliotheque. Special permission was required to use this copy.

2. The house where Enoch Publishing resides was occupied by German soldiers during the Nazi occupation of Paris.

In studying the copyist version of the Gaubert I discovered that several of the generally accepted tempo indications were absent. Therefore, I omitted them from this edition. For example, in the copyist version, the opening tempo indication is “Andante Sostenuto,” whereas “Andante” is what is generally found. There are also some differences in dynamics between the copyist version and editions currently in publication, both in the flute part and the piano part. One example occurs in measure 19, where a crescendo is indicated rather than the crescendo and decrescendo which is typically found. Other differences occur in the articulations of the sixteenth notes in the Allegro Scherzando. In the copyist version there is a mixture of three slurred notes and one articulated note with two slurred and two articulated notes. This differs from current editions in which the sixteenth notes are all notated as two slurred and two articulated. Below is an example of one such section from the copyist version.

Measures 138-144:

The image shows a handwritten musical score for measures 138-144. It consists of three staves. The top staff is for the flute, with a handwritten 'fl. p.' above it. The middle staff is for the piano, with a handwritten 'p. f.' above it. The bottom staff is for the piano, with a handwritten 'p. f.' above it. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks. There are some handwritten annotations and corrections throughout the score.

I would like to express my thanks and gratitude to the following people for their help and support of this project: Lori Babinec and Jeffrey Ouper, who keyed in the majority of the music, as well as Lowell Youngs, Jeff Herriott and Christian Ellenwood, who helped me with the software as I made corrections. Christian helped me numerous times in solving problems and with many artistic decisions. I am grateful to Mrs. Enoch for providing the photocopy of the Gaubert. I would also like to thank Michel Debost for his generous gift of the facsimile of Syrinx and for encouraging me to do this project. I would like to express my thanks to Wally and Sherry Kujala. Sherry showed her enthusiasm and added valuable guidance and assistance with the details of the publication. Wally encouraged me to pursue this project, wrote a letter of support for my sabbatical and enthusiastically agreed to publish this edition. I would also like to thank my wife Kathy who spent many hours helping proof read the versions as the edition evolved.

Facsimile of Debussy's Syrinx

Page 1

Psyché -
Aote III - Deuxième les ailes et les doigts
Mais vous ne s'en de sa fille recommence
à finir.
Tres mobile

mf *p* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Ritenu *Tais-toi, continue le jeu, écoute* *un peu moins animé (mais pas fini)* *cresc.*

Handwritten musical score on aged paper, featuring four staves of music. The notation includes treble clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The score is annotated with performance instructions and dynamics:

- Staff 1: *en augmentant peu a peu* (written above the staff), *(trill)*, *(trill)*, and *mf* (written below the staff).
- Staff 2: *au limite (Tristram)* (written above the staff), and *dim* (written below the staff).
- Staff 3: *en retournant jusqu'à la fin* (written above the staff), and *p* (written below the staff).
- Staff 4: *Tout retenu* (written above the staff), *p marqué* (written below the staff), and *ferendo* (written below the staff).

At the bottom of the page, the text *Novembre 1913* and *Claude Debussy* is written in cursive.