Après un rêve

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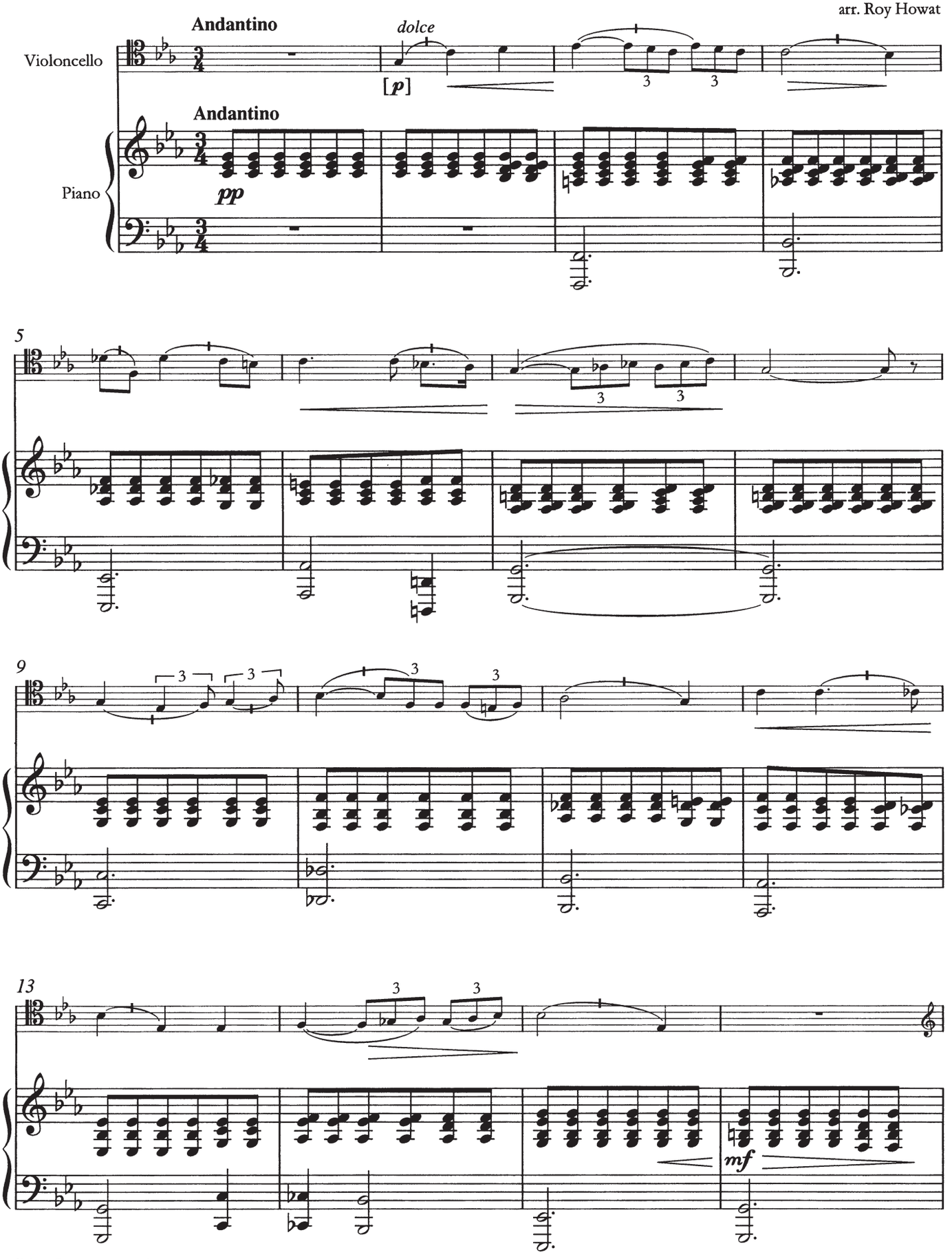
arr. Roy Howat



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CRITICAL COMMENTARY

It may seem unusual to have a Critical Commentary for a transcription. Since the sources of this work show numerous discrepancies of expression, however, it is desirable to indicate here the basis of editorial decisions.

Sources: E1 – Gabriel Fauré, *Vingt mélodies*, No. 15; Choudens, père et fils, Paris, 1879 (edition taken over in 1887 by J. Hamelle)

E2 – Gabriel Fauré, *20 mélodies* (Volume 1), No. 15, edition for high voice (in D minor); J. Hamelle, Paris, 1890

E2 has more detailed and some revised dynamics. Major variants are listed below; otherwise present edition follows dynamics in **E2**.

Bar 2, solo: hairpin crescendo editorially lengthened; **E1** and **E2** end it at beat 3 (cf. bar 17)

Bar 8, solo: **E1** and **E2** print a full dotted minim, taking the singer's breath effectively as read. Treatment of analogous bar 23 is left to performers, bearing in mind different preceding dynamics and desirability for variety in performance

Bars 15–16, piano: **E1** contains the dynamic swell within bar 16, placed around centre of bar, omits ***mf***, and arpeggiates last two chords of bar 16. This suggests a double misprint, of an intended swell around a single arpeggiation at beat 3. **E2** shows faintly visible remains of arpeggiation signs at the same place, obviously removed at proof

Bar 19, solo: **E1** prints hairpin diminuendo; moved in **E2** to bar 22

Bar 27, solo: **E1** prints *cresc. poco a poco* here instead of *cresc.* at bar 29

Bar 37: **E1** prints across this bar for both voice and piano; **E2** replaces piano hairpin by ***p*** but retains voice hairpin, presumably an oversight

Roy Howat