

songs without words

Gabriel Fauré

Edited and Arranged by William Stanley
Trumpet Version Edited by Bruce Barrie
Foreword by Eric Aubier

Gabriel Faure Vocalises: 45 Vocalises for Voice and Piano,
critical edition by Roy Howat and Emily Kilpatrick
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Songs Without Words for Trumpet
Gabriel Fauré
Edited and Arranged by William Stanley
Trumpet Edition Edited by Bruce Barrie
MPM 12-305
\$19.95

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2700 Woodlands Village Blvd. #300-124
Flagstaff, Arizona 86001
www.mountainpeakmusic.com

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ISBN 978-1-935510-87-1

Foreword

Gabriel Fauré (1845–1924), student of Camille Saint-Saëns, teacher of Georges Enesco and Maurice Ravel, friend of Robert Schumann and Franz Liszt, is a celebrated French composer known for his incidental music to *Pelléas et Mélisande*, his famous *Sicilienne*, his *Elégie* for cello, and his luminous *Requiem*. He is equally celebrated for his songs of surpassing purity, the most famous of which, without doubt, is *Après un rêve*.

The singing human voice is certainly the most natural of instruments, and the vocalise is without a doubt the most emblematic exercise of vocal technique. Bruce Barrie has drawn on this marvelous tool and its unique means of expression as the inspiration for an original work along the same lines.

If I could sum up this new work in a single phrase, I would say: “finally, an intelligent method!” This book requires reflection and introspection; it is there to sustain each person’s creativity, to develop the essential art of the phrase, to go beyond instrumental technique through musical sense, to draw out the essence of interpretation, and perhaps most of all, to help each of us develop our own personality.

This new pedagogical tool does not try to explain how to master technique or musicality through words or endless details; it merely suggests interpretations through the quality and the spontaneity of the beautiful melodies in order to inspire us and stimulate our intellect. At the same time, it never offers ready-made or prefabricated solutions. This is the strength and great originality of this collection!

Eric Aubier

International Trumpet Soloist, Indesens International Recording Company

English translation by Deborah Kauffman, University of Northern Colorado

Gabriel Fauré (1845-1924), élève de Camille Saint Saëns, professeur de Georges Enesco et de Maurice Ravel, amis de Robert Schumann et Franz Liszt est devenu notamment célèbre certes par son *Pelleas et Melisandre* et sa fameuse *Sicilienne*, son *Elégie* pour violoncelle, ou son *Requiem* si lumineux. Également par ses mélodies d’une grande pureté, dont la plus célèbre, est sans doute, *Après un rêve*. Le chant, la voie humaine est certainement l’instrument le plus naturel qui puisse exister, la vocalise, sans doute l’exercice le plus emblématique de la technique vocale, alors c’est de ce merveilleux outil et ce moyen unique d’expression que Bruce Barrie a su s’inspirer pour nous proposer un ouvrage original dans son concept.

Si je pouvais résumer en une phrase ce nouveau travail que nous propose Bruce, je dirais: “Enfin une méthode intelligente!”

Ce livre oblige à la réflexion et à l'introspection; il est là pour susciter la créativité de chacun, pour développer l'art essentiel du phrasé, pour surpasser la technique instrumentale par le sens de la musique, pour extraire la quintessence de l'interprétation, et peut être surtout, pour nous aider à développer notre personnalité.

Ce nouvel outil pédagogique ne cherche pas à expliquer avec des mots ou avec une multitude de détails comment maîtriser sa technique ou sa musicalité; mais simplement par la qualité et la spontanéité de ces belles mélodies, à nous suggérer l'interprétation, à nous insuffler l'inspiration et à nous stimuler l'intellect! Et Jamais à nous donner de solutions toutes faites ou préfabriquées. C'est ce qui fait la force et la grande originalité de ce recueil!

Preface

When I was a freshman in college, I studied with Samuel Krauss, principal trumpeter in the Philadelphia Orchestra from 1946 to 1959. He suggested I practice the vocalises of Concone as soft as possible in a singing manner in order to refine attacks and releases of notes. This edition of Fauré's vocalises provides a wonderful opportunity to develop your artistry in a similar manner.

You can approach playing a melody in many different ways; technique and musicianship must find a balance so that the performance of a melody has expression and character. For this edition, editor's marks have been minimized so you, the player, can develop multiple interpretations. The melodies are meant to provide a challenge, provoke thinking, and offer areas of experimentation. As you investigate these vocalises, try to find more than one way to play each melody. Make up words and/or stories for each piece and infuse them with your own creativity. You also have an opportunity to use the included CD for a play-along experience or use the provided piano accompaniment to participate in a musical collaboration. Have fun playing them!

Areas for exploration include: tone/timbre, articulation, dynamics, rhythm, meter, note groupings, phrase structure, vibrato, understanding the role of intensity, and the harmonic influence on the melodies. Additionally, you may use these studies to further refine your transposition skills and your use of different pitched trumpets, cornet and flugelhorn.

I hope this collection of vocalises will help you understand the possibilities involved in your expression of melodic materials, and that your musicianship skills will grow exponentially as you play these beautiful melodies of Fauré.

Bruce Barrie

Trumpet, Chestnut Brass Company
Associate Professor of Trumpet, Seoul National University

Introduction

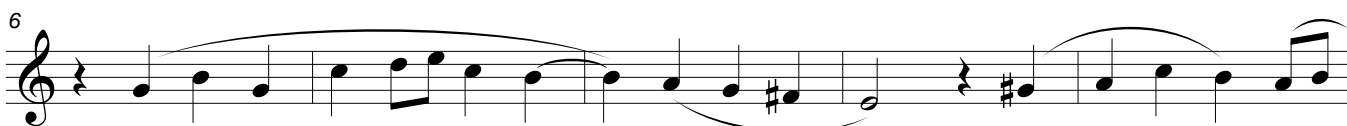
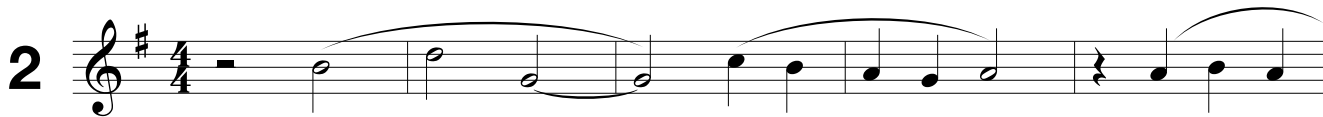
These vocalises by Gabriel Fauré (1845-1924) follow a long tradition of using vocal exercises as study material for trumpet. This edition is based on the excellent critical work (Edition Peters - EP 11385 used by permission) of Roy Howat and Emily Kilpatrick, noted Fauré scholars, who discovered the songs from ear-training exercises, test pieces, and entrance audition material used at the Paris Conservatory.

With the exception of #36, the editor added all phrase markings. Tempo indications, or lack thereof, are as Fauré notated them and the songs have been arranged progressively from simplest to most complex. The keys have been changed from the original to suit the younger player—more advanced players should feel free to transpose, use octave displacement, and/or change clefs as ability allows.

The CD includes a PDF of Fauré's piano accompaniments along with a recording of the accompaniments played on piano.

The original intents of these songs are not so removed from us today, and can provide multiple uses for the modern trombonist including ear-training (both on and off the instrument), sight-reading, and musical expression within rather condensed material.

Allegro



Allegro

