

# C'est l'extase...

## This is ecstasy

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English words by Marion Farquhar

Gabriel Fauré, Op. 58, No. 5

Adagio non troppo  $\text{♩} = 120$  *dolcissimo*

Voice

C'est l'ex -  
This is

Piano

*pp* *simile*

*Red.*

*sempre dolce*

ta - se lan - gou - reu - - se, C'est  
ec - sta - sy and lan - - guor, The

*sempre pp*

*Red.* *Red.*

*mf*

la fa - ti - gue a - mou - reu - - se, C'est tous les fris -  
sweet fa - tigue of e - mo - - tion, Trem - bling woods em -

*mf*

*Red.* *Red.* *Red.*

sons des bois, Par - mi l'é - trein - te des  
braced by the breeze, The breath that yearns and re -

*pp* *mf sempre*

Red. Red. Red. Red. \* Red. Red. Red.

bri - ses, C'est vers les ra - mu - res gri - ses Le  
joic - es, The cho - rus of lit - tle voic - es That

*p* *mf* *p*

Red. \* Red. \*

chœur des pe - ti - tes voix.  
sing in the grey - ing trees. *dolce espress.*

*pp*

Red. Red. Red.

O le frêle et frais mur - mu - re,  
O the mur-mur light and thrill - ing,

*p* *p* *sempre espressivo*

Red. \* Red. \* Red. \*

*p* *dolce*

Ce - la ga - zouille et su - su - re, Ce -  
 The lim - pid war - bling and trill - ing, The

*Red.* \* *Red.* \*

la res-semble au bruit doux Que l'herbe a - gi - tée ex -  
 blend-ing whis - pers that seem Like grass sigh - ing and

*pp*

*mf*

pi - re... Tu di - rais, sous l'eau qui vi - re, Le rou - lis  
 drift - ing, Or per - haps, like peb - bles shift - ing Be - neath the

*p* *espressivo*

soud shift des caill - loux. —  
 of a stream. —

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf* *p*

Cette â - - me qui se la - men - - te  
 This long - - ing spir - it, la - ment - - ing,

The first system features a vocal line starting with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics range from *mf* to *p*.

*sf* *f* *p*

Et cet - te plain - - te dor - man -  
 This sleep - ing sor - - row, la - ment -

The second system continues the vocal line with dynamics *sf*, *f*, and *p*. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with occasional rests. Dynamics range from *sf* to *p*.

*f*

- te, C'est la nô - tre, n'est - ce  
 - ing, Is our own, do you

The third system has a vocal line with a forte (*f*) dynamic. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a *f sempre* marking. Dynamics range from *f* to *p*.

*p* *f* *espress.*

pas? La mien - ne, dis, et la  
 know? Is mine, yes, and

The fourth system features a vocal line with dynamics *p*, *f*, and *espress.* The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a *mf* marking. Dynamics range from *p* to *mf*.

tien - ne, Dont s'ex - ha - le  
thine, ne, That ex - ha - les a

*p*

*cresc.*

l'humble an - tien - ne Par ce  
hum - ble an - them, On this

*f* *sempre f*

tiè - - de soir,  
ten - - der night,

*p*

tout so bas.  
so low.

*pp*