

Fauré Les berceaux

Andante. $\text{♩} = 58.$

p sempre

p
Le long du Quai, — les grands vais-seaux, Que la hou-le in-cli - ne en si -

- len - - ce, — Ne pren - nent pas gar - de aux — ber-ceaux,

ad lib.
Que la main des fem - mes ba -

Que la main des fem - mes ba - lan - - ce.

cre - scen - do poco a poco
 Mais vien - dra le jour des a-dieux, Car il faut que les fem-mes

cre-sc. molto
 pleu - - rent, Et que les hom - - mes cu-ri-eux

f sempre
 Ten - tent les ho-ri-zons qui leur - - - - rent!

pp
 Et ce jour-là — les grands vais-seaux,

cresc.

Fuy - ant le port qui di - mi - nu - e, Sen - tent leur mas -

- se re - te - nu - e Par l'â - me des loin -

f

mf *p*

- tains ber - ceaux, Par l'â - me des loin -

p

pp

- tains ber - ceaux.

Fauré
Notre amour

Allegretto. ♩ = 126.

leggieramente

P

P *leggiero e legato*

Notre a-mour est cho - se lé - gè - re, Com-me les par-fums que le vent Prend aux

ci - mes de la fou - gè - re, Pour qu'on les res - pire en rê-vant; Notre a -

mour est cho - se lé - gè - - - re!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic phrase with a long note on 'lé' and a fermata on 're!'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

sempre leggiero e legato

Notre a-mour est cho - se char-man - te, Com-me les chan-sons du ma-tin, Où

The second system continues the piece with the instruction 'sempre leggiero e legato'. The vocal line has a more active melody. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line with some chordal support in the left hand.

nul re-gret ne se la-men - te, Où vibre un espoir in-cer-tain; Notre a -

The third system continues the vocal melody. The piano accompaniment maintains its rhythmic accompaniment, with the left hand providing harmonic support through chords and moving bass notes.

- mour est cho - se char-man - - - te!

The fourth system concludes the piece with the vocal line ending on a fermata on 'te!'. The piano accompaniment also concludes with a final chord and a few notes in the bass line.

espressivo

Notre a-mour est cho - se sa - cré - e, Com-me les mys - tè - res des bois, Où tres -

saille une âme i-gno-ré - e, Où les si-len-ces ont des voix; Notre a -

mour est cho - se sa - cré - - - e!

dolce

Notre a-mour est cho-se in-fi-ni - e. Com-me les che-mins des couchants,

p. *p.*

Où la mer, aux cieux ré-u-ni - e, S'en - dort sous les so-leils penchants;

p.

cre - - - - - scen - - - - - do
Notre a-mour est cho-se é-ter-nel - le,

cre - - - - - scen - - - - - do

p.

sem - - - - - pre
Com - me tout ce qu'un dieu vain-queur A tou-ché du feu de son ai - - - le,

sem - - - - - pre

p.

Com - me tout ce qui vient du coeur; — Notre a - mour

cresc.

Notre a - mour est cho-se é - ter -

f

This system contains the first two staves of the musical score. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics 'Notre a - mour est cho-se é - ter -' are written below the vocal line. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

- nel - - - - le, est cho-se é - ter -

f sempre

This system contains the third and fourth staves. The vocal line continues with the lyrics '- nel - - - - le, est cho-se é - ter -'. A dynamic marking of *f sempre* is placed above the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

nel - - - - le!

ad lib.

f sempre

This system contains the fifth and sixth staves. The vocal line has the lyrics 'nel - - - - le!'. A dynamic marking of *ad lib.* is placed above the vocal line. The piano accompaniment features a dynamic marking of *f sempre* and includes triplet markings in the bass line.

p *pp*

This system contains the seventh and eighth staves. The piano accompaniment continues with a dynamic marking of *p* (piano) in the bass line and *pp* (pianissimo) in the treble line. The system concludes with a double bar line.

Fauré Le Secret

Adagio. $\text{♩} = 69.$

p
Je veux que le ma-tin li-gno-re Le

p sempre

sempre p
nom que j'ai dit à la nuit, Et qu'au vent de l'au-be, sans bruit, Com-me u-ne

più f
lar-me il s'é-va-po-re. Je veux que le jour le pro-

pp *mf*

p
-ela-me La-mour qu'au ma-tin j'ai ca-ché, Et sur mon

cresc. *f*

cœur ou-vert pen - ché Com-me un grain d'en - cens il l'en - flam - me.

cresc. *f* *p*

pp

Je veux que le cou-chant l'ou - bli - e Le se -

pp sempre

f *pp*

-cret que j'ai dit au jour, Et l'em - por - te a-vec mon a - mour, Aux

mf

plis de sa ro - he pâ - li - - e!

pp al fine