

# Fauré Aurore

*Andante.* ♩ = 76. *dolce*

Des jar-dins de la nuit s'en-vo-lent les é -

-toi - les, A-beil - les d'or qu'at - tire un in - vi - si - ble miel;

*poco a poco cresc.*

Et l'au - be, au loin, ten - dant la can - deur de ses

*poco a poco cresc.*

toi - - - les, tra - me de fils d'ar - gent le man - teau bleu du

ciel.

*p* *pp sempre*

*p*

Du jar - din de mon cœur qu'un rê - ve lent en - -

- i - - - vre, S'en - vo - - - lent mes dé - sirs sur les

pa- du ma - tin, Com - me un es - sain lé -

*sempre pp*

-ger qu'à l'ho - ri - zon de cui - vre, ap -

*cresc.* *f espress.*

-pel - - le un chant plain - tif, é - ter - nel et loin -

*sempre pp*

-tain. Ils vo - lent à tes pieds, as - tres chas - sés des

*f* *mf*

*meno f*

nu - - - es, Ex-i-lés du ciel d'or où fleurit ta beau-té

*p*

*poco a poco cresc.*

Et. cherchant jusqu'à toi des rou-tes in-con-

*poco a poco cresc.*

*p poco rit.*

-nu - - - es, Mé - lent au jour nais-sant leur mouran - te clar -

*p poco rit.*

*p*

-té.

*a tempo*

*pp*

# Fauré Fleur jetée

Allegro energico. (♩ = 72.)

Em -

por - te ma fo-li - - e au gré du vent, Fleur en chan-tant \_\_\_\_\_ cueil -

li - - - e Et je - tée en rê -

vant! Em - por - te ma fo - li - - e, au gré du

vent.

Com - me la fleur fau - ché - e pé -

rit la - mour. La

main qui ta tou - ché - - e fuit ma

main sans re - tour,

*cresc. molto*  
Com - me la fleur fau - ché - - e pé -

*cresc.*

rit l'a - mour. La

*dim.*

main qui t'a tou - ché - - e fuit ma

main sans re - tour.

*p*

Que le vent qui te sè - che, ó pau - vre fleur,

*f*

*vol.*

*mf* Tout á l'heu - re si frai - - che *cresc.* Et de-main sans cou-

*p*



*f sempre*

leur, — que le vent — qui te sè - che, ó — pau - vre

fleur, — que le vent — qui te sè - - che,

sè - - che mon coeur!

# Fauré Le pays des rêves

Andante quasi allegretto. ♩ = 84.

*p*  
Veux-

tu — qu'au beau pa - ys des rê - ves Nous al - lions la main dans la

main? Plus loin — que l'o-deur des jas -

ed. \*

- mins, Plus haut — que la plain-te des grè - - ves —

*mf*  
— Veux - tu — du beau pa - y- des rê - - ves

*And. \**

Tous les deux chercher le che-min? J'ai tail-

*p* *mf*

- lé dans l'a- zur les toi-les Du vais-seau qui nous por- te -

- ra, Et dou-cement nous con-dui-

*And. \**

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The piano accompaniment consists of two staves: a grand staff with a treble clef and a bass clef. The music features a mix of 6/8 and 12/8 time signatures. The lyrics are '- ra, Et dou-cement nous con-dui-'. A dynamic marking of *And. \** is placed below the piano part.

- ra Jus-qu'au ver-ger d'or— des é - toi - - - - -

This system contains the second two staves of music. The vocal line continues with the lyrics '- ra Jus-qu'au ver-ger d'or— des é - toi - - - - -'. The piano accompaniment continues with the same instrumental texture. The time signature changes to 6/8.

- les J'ai tail-lé dans Pa - zur— les

*mf*

*And. \**

This system contains the third two staves of music. The vocal line has the lyrics '- les J'ai tail-lé dans Pa - zur— les'. A dynamic marking of *mf* is placed above the vocal line. The piano accompaniment continues. A dynamic marking of *And. \** is placed below the piano part.

toi - - - les Du vais-seau qui nous con - dui-

This system contains the final two staves of music on this page. The vocal line has the lyrics 'toi - - - les Du vais-seau qui nous con - dui-'. The piano accompaniment concludes the system. The time signature changes to 6/8.

- ra. \_\_\_\_\_

8

And. \*And. \*And. \*And. \*And. \*

This system contains the first two staves of music. The vocal line is a single note with a long dash underneath. The piano accompaniment consists of two staves with chords and moving lines. The tempo markings 'And.' and '\*And.' are placed below the piano staves.

Mais com-bien la ter-re est loin-tai-ne, Que pour-sui-vent ses blancs sil

*p*

This system contains the third and fourth staves. The vocal line has the lyrics 'Mais com-bien la ter-re est loin-tai-ne, Que pour-sui-vent ses blancs sil'. The piano accompaniment continues with chords and moving lines. A piano dynamic marking '*p*' is present.

- lous, \_\_\_\_\_ Au ca-pri-ce des pa-pil-

*p*

This system contains the fifth and sixth staves. The vocal line has the lyrics '- lous, \_\_\_\_\_ Au ca-pri-ce des pa-pil-'. The piano accompaniment continues. A piano dynamic marking '*p*' is present.

- lous De-man-dons \_\_\_\_\_ la rou-te in-cer-tai-ne.

*3*

This system contains the seventh and eighth staves. The vocal line has the lyrics '- lous De-man-dons \_\_\_\_\_ la rou-te in-cer-tai-ne.'. The piano accompaniment continues, featuring triplets in the right hand. A triplet marking '*3*' is present.

Ah, combien la ter-re est loin - tai - ne OÙ fleu - ris - sent nos Vi - si -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 12/8 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "Ah, combien la ter-re est loin - tai - ne OÙ fleu - ris - sent nos Vi - si -".

- ons! \_\_\_\_\_ *p* Vois-

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a few notes. The piano accompaniment features a prominent arpeggiated pattern in the right hand. The lyrics are: "- ons! \_\_\_\_\_ *p* Vois-".

tu: — le beau pa-ys des rê - - ves Est trop haut pour les pas hu-

The third system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a few notes. The piano accompaniment features a rhythmic accompaniment in the left hand. The lyrics are: "tu: — le beau pa-ys des rê - - ves Est trop haut pour les pas hu-".

- mains. Res-pi-rons à deux les jas-mins,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a few notes. The piano accompaniment features a rhythmic accompaniment in the left hand. The lyrics are: "- mains. Res-pi-rons à deux les jas-mins,".

Et chan-tons en-cor sur les gré -

*And. \**

This system contains the first two staves of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music features a mix of eighth and sixteenth notes in the vocal line and a steady eighth-note accompaniment in the piano part.

- ves Vois - tu du beau pa - ys des ré - - ves

*mf*  
*And. \**

This system contains the next two staves of music. The vocal line continues with lyrics. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is present above the vocal staff.

L'a-mour seul en sait les che - mins.

*And. \* And. \**

This system contains the third and fourth staves of music. The vocal line concludes with the lyrics. The piano accompaniment features a final cadence. Dynamic markings of *And.* and *\** are placed below the piano staves.

*And. \* And. \* And. \* And. \* And. \**

This system contains the final two staves of music. The piano accompaniment concludes with a final chord. The system is marked with a series of *And.* and *\** markings below the piano staves.

Fauré  
Les roses d'Ispahan

Andantino. ♩ = 60

The piano introduction consists of five measures. The right hand features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, and ending with a half note B4. The left hand provides a harmonic accompaniment with a steady eighth-note bass line. Dynamics include *mf* and *marcato* markings.

The vocal entry begins with the lyrics "Les ro - ses d'Is - pa - han dans leur gaî - ne de mous - se, Les jas -". The melody is marked *dolce*. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. Dynamics include *p* and *marcato*.

The vocal line continues with the lyrics "- mins de Mos - soul, les fleurs de l'o - ran - ger,". The piano accompaniment continues with similar textures. Dynamics include *marcato*.



*cresc. poco a poco*

Qut un par-fum moins frais, ont u-ne o-deur moins dou - ce, *f* ô blan - che

*cresc. poco a poco*

*mf*

*p*

Le - i - lah! que ton souf - fle lé - ger.

*mf*

*p*

*marcato*

*p*

*p*

Ta lè - vreest de co -

- rail et ton ri - re lé - ger — Son - ne mieux que l'eau vi - ve et d'u - ne voix plus

*cresc. poco a poco*

don - - - ce. Mieux que le vent joy-

*cresc. poco a poco*

-eux qui ber-ce l'o - ran - ger, Mieux que l'oi-seau qui chan - - te au

*f*

*mf*

*p* bord d'un nid de mous - - - se *p* O Le-i - lah! de -

*p sempre*

*sempre dolce*

- puis que de leur vol lé - ger. Tous les bai - sers ont fui

de ta lè - vre si dou - - ce Il n'est plus de par-

- fum dans le pâ-le o-ran-ger, Ni de cé-les - te a - romeaux ro-ses dans leur

mous - - - se.

Oh! que ton jeu-neu - - mour ce pu-pil-lon lé -

-ger Re - vien-ne vers mon cœur d'u - ne ai - le prompte et dou - - -

- ce. Et qu'il par - fu - me en - cor la fleur de lo - ran - ger,

*cresc. poco a poco*

*cresc. poco a poco*

Les ro - ses d'I - pa - han dans leur guî - ne de mous - - -

*f* *poco rit.* *a tempo*

*mf* *poco rit.* *a tempo* *p*

- se.