

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

pp

poco a poco cresc.

poco a poco cresc.

2/4

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 -

-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? *p* J'ai tail- *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 single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The music is in a key with four flats and a 6/8 time signature. The lyrics are '- ra, Et dou-cement nous con-dui-'. The system ends with the marking 'And. *'.

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

This system contains the next 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 a similar rhythmic pattern. The system ends with a double bar line.

- les J'ai tail-lé dans Pa - zur— les

mf

*And. **

This system contains the next two staves of music. The vocal line has the lyrics '- les J'ai tail-lé dans Pa - zur— les'. The piano accompaniment continues. The system ends with the marking 'And. *'.

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 phrase. The system ends with a double bar line.

- ra. _____

8

And. *And. *And. *And. *And. *

This system contains the first two staves of the score. The vocal line is a single note with a long dash underneath. The piano accompaniment consists of two staves with a complex harmonic texture. 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 second and third 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 dynamic marking '*p*' is present.

- lous, _____ Au ca-pri-ce des pa-pil-

p

This system contains the fourth and fifth staves. The vocal line has the lyrics '- lous, _____ Au ca-pri-ce des pa-pil-'. The piano accompaniment features a change in time signature to 12/8. A dynamic marking '*p*' is present.

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

3

This system contains the sixth and seventh staves. The vocal line has the lyrics '- lous De-man-dons _____ la rou-te in-cer-tai-ne.'. The piano accompaniment includes triplets in both staves, indicated by a '3' above the notes.

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 in treble clef and a piano accompaniment in grand staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. 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 lyrics are: "- ons! _____ *p* Vois-". The piano part features a prominent arpeggiated accompaniment.

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 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 concludes the vocal line and piano accompaniment. The lyrics are: "- mains. Res-pi-rons à deux les jas-mins,". The piano part features a rhythmic accompaniment with arpeggiated chords.

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 piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

- 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 continues. 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 is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a whole rest. The right hand of the piano part starts with a mezzo-forte (*mf*) dynamic, playing a series of eighth-note chords. The left hand plays a steady eighth-note bass line starting on a piano (*p*) dynamic. The word *marcato* is written below the right hand staff.

The vocal line begins with the word *dolce* above the staff. The lyrics are: "Les ro - ses d'Is - pa - han dans leur gaî - ne de mous - se, Les jas -". The piano accompaniment continues with the left hand's eighth-note bass line and the right hand's chords. A piano (*p*) dynamic is indicated below the right hand staff. The word *marcato* appears again below the right hand staff.

The vocal line continues with the lyrics: "- mins de Mos - soul, les fleurs de l'o - ran - ger,". The piano accompaniment remains consistent with the previous system, featuring the eighth-note bass line and chords in the right hand.

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

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

p *mf* *marcato* *p*

Ta *p* 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-

p

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

cresc.

cresc.

mous - - - se.

f

f marcato

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

p

dimin.

p

-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.