

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

cresc. 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.

The piano introduction is in G major and 6/8 time. It features a delicate, flowing melody in the right hand, marked *leggieramente*, with triplets and slurs. The left hand provides a simple harmonic accompaniment, marked *p*.

leggiero e legato
p

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

The vocal line is marked *p* and *leggiero e legato*. The piano accompaniment continues with the same delicate texture as the introduction.

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

The vocal line continues with the same melodic style. The piano accompaniment features some chromatic movement in the right hand.

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 final note on 're!'. The piano accompaniment is in 3/4 time, with a steady eighth-note pattern 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 begins with 'Notre a-mour est cho - se char-man - te, Com-me les chan-sons du ma-tin, Où'. The piano accompaniment maintains the eighth-note texture, with a piano dynamic marking 'p' 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 line with 'nul re-gret ne se la-men - te, Où vibre un espoir in-cer-tain; Notre a -'. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system concludes the piece with the vocal line ending on '- mour est cho - se char-man - - - te!'. The piano accompaniment provides a final harmonic support.

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,

p

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

p.

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

p.

sem - - - - - pre

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

cresc.

cresc.

Notre a - mour est cho-se é - ter -

f

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two sharps (F# and C#). The lyrics are 'Notre a - mour est cho-se é - ter -'. A dynamic marking of *f* is placed below the piano accompaniment.

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

f sempre

This system contains the third and fourth staves of music. 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.

nel - - - - - le!

ad lib.

f sempre

This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'nel - - - - - le!'. A dynamic marking of *ad lib.* is placed above the vocal line, and *f sempre* is placed below the piano accompaniment. The piano accompaniment features triplets in the right hand.

p *pp*

This system contains the seventh and eighth staves of music. The piano accompaniment continues with a dynamic marking of *p* in the right hand and *pp* in the left hand.

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