

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 6/8 time, marked *Allegretto* with a tempo of 126 beats per minute. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand plays a delicate, flowing melody with triplets and slurs, marked *leggieramente*. The left hand provides a simple harmonic accompaniment with chords and moving lines, marked *p*.

The vocal entry is marked *leggiero e legato* and *p*. The lyrics are: "Notre a-mour est cho - se lé - gè - re, Com-me les par-fums que le vent Prend aux". The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal line.

The vocal line continues with the lyrics: "ci - mes de la fou - gè - re, Pour qu'on les res - pire en rê-vant; Notre a -". The piano accompaniment remains consistent, providing a steady accompaniment for the vocal melody.

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 some harmonic changes in the bass line.

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

The fourth system concludes the piece with the vocal line ending on a fermata. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand.

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.

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

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

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

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

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 the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. 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* (forte sempre) is placed above the vocal line.

nel - - - - le!

ad lib.

f sempre

This system contains the fifth and sixth staves. The vocal line begins with the lyrics 'nel - - - - le!'. A dynamic marking of *ad lib.* (ad libitum) is placed above the vocal line, and *f sempre* is placed below the piano accompaniment.

p *pp*

This system contains the seventh and eighth staves, which are primarily piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings of *p* (piano) and *pp* (pianissimo) are placed below the piano accompaniment.

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