

Fauré Une Sainte en un auréole

Allegretto con moto. ♩ = 138 *dolce*

U - ne

Sainte en son au - ré - o - le, U - ne cha - te - laine en sa

tour, Tout ce que con - tient la pa - ro - le hu - mai - ne

De grâ - - - ce et da - mour

pp *cresc.* *f* *mf* *sempre dim.*

La no - te d'or que

fait en - ten - dre le cor dans le loin - tain des bois,

crusc.
Ma - ri - é a la fier - té ten - dre des no - bles da -

- mes d'au - tre - fois; *dolce*
A - vec ce - la le charme in -

- si - - - gne d'un frais souri - re tri-om - phant

cresc. *f*

E - clos dans des eau - deurs de cy - -

p

pp

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

gue Et des rou - geurs de femme en - fant, Des as -

p *meno p*

p

ped. * *ped.* * *ped.* * *ped.* *

- pects na - crés — blancs et ro - - ses, Un doux accord

p *mf* *p*

ped. * *ped.* *

pa - tri - ci - en, Je vois,

P

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 lyrics "pa - tri - ci - en, Je vois," are written below the notes. The piano accompaniment is on a grand staff (treble and bass clefs). A dynamic marking of *P* (piano) is placed above the piano staff.

J'en - tends tou - tes ces cho - ses Dans son

p

p

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "J'en - tends tou - tes ces cho - ses Dans son". The piano accompaniment continues. A dynamic marking of *p* (piano) is placed above the piano staff, and another *p* is placed below the piano staff.

nom Car - lo - vin - gi - en.

p dolce

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "nom Car - lo - vin - gi - en.". The piano accompaniment continues. A dynamic marking of *p dolce* (piano dolce) is placed below the piano staff.

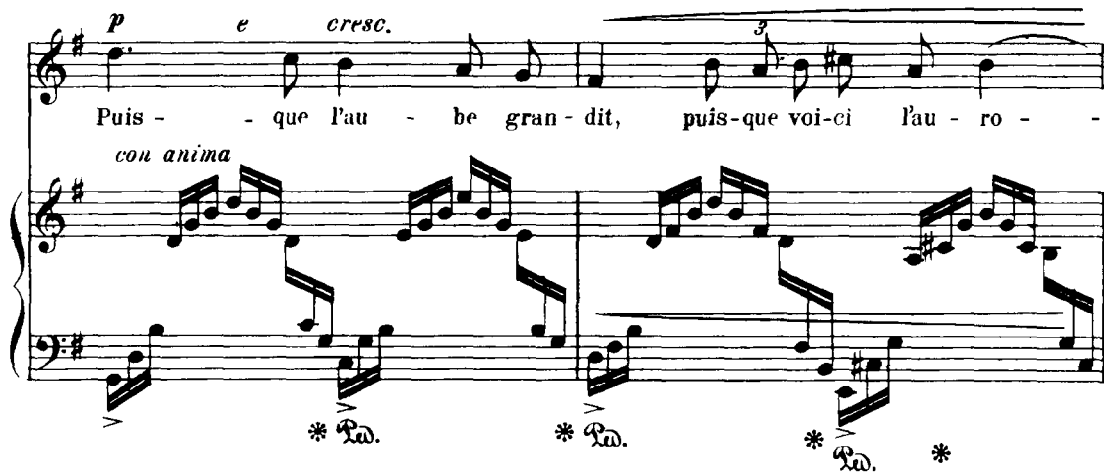
This system contains the seventh and eighth staves of music. The vocal line is mostly silent, with a final note on the eighth staff. The piano accompaniment continues with a long, flowing melodic line in the right hand and a steady bass line in the left hand.

Fauré Puisque l'aube grandit

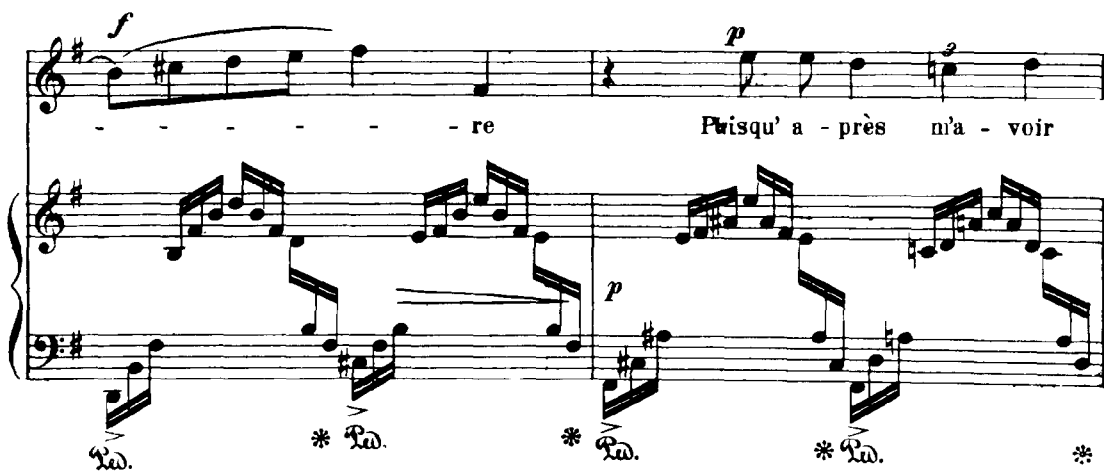
Allegro. ♩ = 112.



Piano introduction in G major, 6/8 time. The right hand features a melodic line with sixteenth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords. The piece begins with a piano (*p*) dynamic and includes a trill in the left hand.



Vocal entry with piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a triplet. The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are: "Puis - que l'aube gran - dit, puis-que voi-ci l'auro -". The piano part includes trills marked with an asterisk.



Continuation of the vocal line and piano accompaniment. The vocal line includes a piano (*p*) dynamic and a triplet. The lyrics are: "- re Puisqu' a - près n'a - voir". The piano accompaniment continues with the same rhythmic pattern and includes trills marked with an asterisk.

dolce
fui long-temps l'es - poir veut

p

cresc.
bien Re - vo - ler de - vers moi qui l'ap - pelle et l'im -

cresc.

- plo - - re

mf *f*

dimin.
Puis - - - que tout ce bou - heur veut bien

dimin.

é - - - tre le mien, ————— Je

poco *a* *poco*

ℳ * *ℳ* * *ℳ* * *ℳ* *

cresc.

veux ————— gui - dé par vous, beaux yeux aux flammes

cresc.

ℳ * *ℳ* * *ℳ* * *ℳ* *

p dou - - - ces Par toi con - duit,

p *f*

ℳ * *ℳ* * *ℳ* * *ℳ* *

dimin. *p* *3*

— o main où trem - - ble - ra ma

dimin. *pp*

ℳ * *ℳ* * *ℳ* * *ℳ* *

main, Mar - chier droit que ce

p
mf *dolce*

soit par des sen-tiers de mous - - se

cresc.
Ou que rocs et cail-loux en -

mf *cresc.*

- com - - brent le che - min;

dolce *senza rall.*

Et com - - me pour ber -

pp

Ped. *

-cer les lenteurs de la rou - te, Je chan - te -

-rai des airs in - gé - nus,

sempre dolce

Je me dis qu'el - le m'é -

- cou - - te - ra sans dé - plai -

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

- sir sans dou - - te, Et vrai-

And. * *And.* *

- ment je ne veux pas d'au -

mf

- tre Pa - ra - dis.

p
pp

And. * *And.* *

Fauré La lune blanche luit dans les bois

Andantino. ♩ = 76 *dolce*

La lu - ne

pp

blan - che luit dans les bois; De cha - que

bran - che part u - ne voix sous la ra -

- mé - - - e

dolce *pp* *resc.* *p*

Red. * Red. *

Red. * Red. * Red. *

cresc. *f*
bien - ai - mé - - - e

molto *f*
L'é-tang re - flè - - - te,

dim. *pp sempre*
pro-fond — mi - roir La sil - hou-

p
- et - - - te du sau - - - le noir

pp

- cen - dre du fir - ma - mient que l'as - - - tre i -

Red. *

- ri - - - se.

sempre pp

dolcissimo

C'est - l'heu - - re ex -

- qui - - - se.

ppp

Fauré
J'allais par des chemins perfides

Allegretto quasi Andante. ♩ = 112

p *mf* *p*

mf *p*

mf *p*

dolce *cresc.*

J'al-lais par des che-mins per-fi-des,
Dou-lou-reu-se-ment in-cer-tain,
Vos chè-res mains fu-rent mes

gui - des; *mf* Si pâ - le à l'ho - ri -

- zen loin-tain *p* Lui - sait un faible es - poir d'au - ro - re

cresc. Vo - tre re - gard fut le ma - tin!

mf Nul bruit, si - non son pas so - no - re,

cresc. *f.*

Nen-cou-ra-geait le voy-a-geur, Vo-tre voix me dit: — Mar-che en-

cresc. *sempre f*

sempre f

-co - - - re!

p *rit.* *

dolce *mf*

Mon cœur crain-tif, mon sombre cœur — pleurait, seul, sur la tris-te

pp *mf*

dim. *p* *un poco più mosso.*

voi - - e,

dolce

p *dolce*

First system of the musical score. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "La - mour, dé - li - ci - eux vain -". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: "- queur, Nous". The piano accompaniment includes a mezzo-forte (*mf*) section and returns to piano (*p*) dynamics.

Third system of the musical score. The vocal line continues with the lyrics: "a - ré - u - ni dans la joi -". The piano accompaniment features a forte (*f*) section with triplets in the right hand.

Fourth system of the musical score. The vocal line concludes with the lyrics: "- e!". The piano accompaniment features a piano (*p*) section and ends with a pianissimo (*pp*) section.

Fauré

J'ai presque peur, en vérité

Allegro molto. $\text{♩} = 152.$ *p*

J'ai presque peur, — en vé-ri-

pp

-té Tant je sens ma vie en-la - cé - e à la ra-di-eu - se pen-

-sé - e qui m'a pris l'à - me l'autre é - té; *espressivo*

p *mf*

Tant votre i - ma - ge à ja-mais chère ha - bite en ce cœur tout à

p *mf*

vous, Ce cœur u-ni-que-ment ja-loux de vous ai-mer

et de vous plai - re Et je

trem-ble, par don-nez-moi d'aus - si franchement vous le di - re

dolce
à pen - ser qu'un mot, qu'un sou - ri - re de vous est de - sormais ma

poco - - a - - poco cresc.
loi et qu'il vous suf-fi-raît d'un ges-te, d'u - ne pa - ro - le ou d'un clin

deuil — pour met - - tre tout mon être en deuil de

son il - lu - si - on ce - les - - - - te!

dim. *p* *dolce* *senza rall.* *sempre p*

Mais, plutôt, je ne veux vous voir, — l'a - ve - nir dût - il m'être

som - bre Et fé - cond en pei - nes sans nom - bre, qu'à tra - vers un im -

poco a poco cresc. *f* *poco a poco cresc.*

- mense es - poir — Plou - -

p *pp sempre* *p*

- gó dans ce bon-heur su - prê - me

de me dire en-co-re et tou - jours En dé - pit des mor - nes re -

-tours que je vous ai -

- me, que je t'ai -

me!

mf

cresc.

mf

sempre animato

pp senza rall.

p

pp

Fauré
Avant que tu ne t'en ailles

Quasi Adagio. $\text{♩} = 68$ *pp*

A - vant que tu ne t'en ail - les pâle é -

pp

Allegro moderato. $\text{♩} = 96$

- toi - le du ma - tin

crsc.

Mil - le eail - les chan - tent, chan - tent dans le

thym!

rall.

Quasi Adagio. $\text{♩} = 68$
dolce

Tour-ne de-vers le po - è - te dont les yeux sont pleins d'a-

pp

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 flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Quasi Adagio' with a quarter note equal to 68 beats per minute, and the mood is 'dolce'. The lyrics 'Tour-ne de-vers le po - è - te dont les yeux sont pleins d'a-' are written below the vocal line. The piano part features a *pp* dynamic marking.

Allegro moderato. $\text{♩} = 96$

- mour

pp

This system contains the third and fourth staves of music. The vocal line continues with the lyrics '- mour'. The piano accompaniment continues with a *pp* dynamic marking. The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute.

p cresc.

La-lou - et - te mon-te au ciel a - vec le

This system contains the fifth and sixth staves of music. The vocal line begins with the lyrics 'La-lou - et - te mon-te au ciel a - vec le'. The piano accompaniment features a *p cresc.* dynamic marking.

f

jour!

f *rall.*

This system contains the seventh and eighth staves of music. The vocal line begins with the lyrics 'jour!'. The piano accompaniment features a *f* dynamic marking and a *rall.* marking towards the end of the system. A small asterisk is located at the bottom right of the page.

Adagio. $\text{♩} = 68$ *p*

Tour - ne ton re - gard que noi - e l'au - ro - re dans son a -

pp

Allegro moderato. $\text{♩} = 96$

-zur,

p *cr. sc.*

Qu'el - le joi - e par -

f

- mi les champs de blé mûr

espressivo
sempre f

Et fais lui- - -

- re ma pen - sé - e Là - bas bien

loin! Oh! bien loin!

La ro - sé - e, gaîment, bril -

- le sur le foin!

p

p

cresc.

cresc.

f.

f.

pp

p

cresc.

cresc.

f.

p
Dans le doux

f *pp*
molto legato

rê - ve où s'a - gi - te ma mie en - dor - mie en - cor

cresc. *molto*
Vi - - te, vi - - te,

f sempre

f sempre
Car voi - ci le soleil

d'or!

f *p*

Fauré
Donc, ce sera par un clair jour d'été

Allegro non troppo. $\text{♩} = 92$

pp

mf *con anima* *f*

Donc ce se-ra par un clair jour d'été;

mf *f*

mf

Le grand soleil, com -

p

- pli - ce de ma joi - - e Fe - ra, par -

-mi le satin et la soi - - e, Plus bel - - - le en-co - - - re

cresc.

vo - - - - - tre chè - re beauté;

mf *f* *dimin.*

Le ciel tout

p *f*

bleu, comme u - ne hau - te ten - - - - te fris -

p

poco a poco

-son - ne-ra somp - tu - eux, à longs

poco a poco

f

Red. * *Red.* * *Red.* * *Red.* *

f sempre

plis, Sur nos deux fronts qu'auront pâ -

f *meno f*

Red. * *Red.* *

p

- lis Lé - - mo - ti - on du bon - heur

p *cresc.*

Red. *

f *sempre*

et lât - ten - - te;

f *sempre*

Red. * *Red.* * *Red.* *

poco a poco dimin. e molto rall.

p *pp*

Molto più lento. ♩ = 72

pp sempre *p*

dolce

Et quand le soir vien-

-dra, l'air se-fa doux — Qui se joue - ra, ca - ressant, dans vos

cresc.
vo - - - les, Et

les re gards pai - si - bles des é - toi - - -

pp

sempre dolce
- les bien - - ver-lam-ment sou - ri ront

aux é - poux!

Fauré
N'est-ce pas?

Allegretto moderato. ♩ = 92 *dolce*

N'est - ce pas? nous i -

p legato

p

-rons, gais et lents, dans la voie Mo - des - te que nous

mon - tre en sou - ri - ant l'Es - poir, Peu sou - ci -

-eux qu'on nous i - gno - re ou qu'on nous voie.

f *

p. *pff.* *

I - so - lés dans l'a - mour

p. *pff.* *

ain - - si qu'en un bois

p. *pff.* *

noir, Nos deux

cresc.

p. *pff.* *cresc.* *

cœurs ex-ha-lant leur ten-dres-se pai-si-ble, Se-ront deux ros-si-gnols qui chan-tent dans le

f
cresc.
f
p
mf
pp
poco cresc.
f
p

Rit. * *Rit.* * *Rit.* *
Rit. * *Rit.* * *Rit.* *
Rit. * *Rit.* * *Rit.* *
Rit. * *Rit.* * *Rit.* *
Rit. * *Rit.* * *Rit.* *
Rit. * *Rit.* * *Rit.* *

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in French.

System 1:

- Vocal line: "soir"
- Piano accompaniment: Features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp*, *mf*, and *pp*. There are asterisks (*) under the piano part.

System 2:

- Vocal line: "Sans nous pré-oc-cu-per de ce que nous des-ti-ne le"
- Piano accompaniment: Continues the rhythmic pattern. Dynamic markings include *p*.

System 3:

- Vocal line: "sort, nous marche-rons pour-tant du mê-me pas Et la main dans la"
- Piano accompaniment: Continues the rhythmic pattern. Dynamic markings include *mf*, *f*, and *p*.

main a - vec l'a - - - me enfan - ti - - - ne

s. *p.*

cresc. *f*

de ceux qui s'ai - - ment sans mé - lau - - -

cresc. poco a poco

- ge, N'est - ce

marcato *p.* *p.* *

pas?

pp *p.* *p.* *

Fauré
L'hiver a cessé

Allegro. ♩ = 96.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "a ces - sé". The piano accompaniment includes dynamic markings *f*, *p*, and *ppp*.

Second system of the musical score. The vocal line has the lyrics "la lu - miè - - - re est tiè - de - Et". The piano accompaniment continues with a steady rhythmic pattern.

Third system of the musical score. The vocal line has the lyrics "dan - se, du sol au fir - ma - ment". The piano accompaniment features triplet markings (3) and a key signature change to one sharp (F#).

Fourth system of the musical score. The vocal line has the lyrics "clair, Il faut que le cœur le plus tris - te". The piano accompaniment includes a *sempre* marking and triplet markings (3). The system concludes with a double bar line and repeat signs.

ce - de A l'im - men - - se joi - - e e -

cresc.

cresc.

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 flats (B-flat and E-flat). The music features a melodic line with some rests and a piano accompaniment with eighth-note patterns. Dynamics include *cresc.* in both the vocal and piano parts.

- par - - - se dans l'air.

f

f sempre

Re. * *Re.* * *Re.*

This system contains the second two staves of music. The vocal line continues with a long note and a rest. The piano accompaniment features a more active eighth-note pattern. Dynamics include *f* and *f sempre*. There are three *Re.* markings with asterisks in the bass line.

dolce

J'ai de - puis un an le prin -

p

ppp

This system contains the third two staves of music. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment has a steady eighth-note accompaniment. Dynamics include *dolce*, *p*, and *ppp*.

- temps dans l'a - - me Et le vert re - tour du

This system contains the final two staves of music. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note accompaniment. The system ends with a final note in the vocal line.

12

p doux flo - ré-al, *poco a poco* ain - si qu'il - ne flam - me en - *cresc.*

- tou - re u - ne flam - me, *p* Met de l'i - dé -

- al sur mon i - dé - al.

p dolce Le ciel bleu pro - lon - - - ge, ex-hausse et cou -

ron - - - ne Lim - mu - able a - zur où rit - - - mon a -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note 'ron', followed by a quarter rest, then eighth notes for 'ne', a quarter rest, eighth notes for 'Lim - mu - able', a quarter rest, eighth notes for 'a - zur', a quarter rest, eighth notes for 'où', a quarter rest, eighth notes for 'rit', a quarter rest, eighth notes for 'mon', and finally a triplet of eighth notes for 'a -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

- mour. La sai - son est

The second system continues the vocal line with a half note '- mour.', followed by a quarter rest, eighth notes for 'La', a quarter rest, eighth notes for 'sai - son', and a quarter rest, eighth notes for 'est'. The piano accompaniment continues with a similar eighth-note pattern, marked with a piano (*p*) dynamic.

bel - - - - le et ma part est -

The third system features a vocal line starting with a half note 'bel', followed by a quarter rest, eighth notes for 'le', a quarter rest, eighth notes for 'et', a quarter rest, eighth notes for 'ma', a quarter rest, eighth notes for 'part', and a quarter rest, eighth notes for 'est -'. The piano accompaniment is marked with a piano (*p*) dynamic.

bon - - - - ne Et tous mes es -

The fourth system concludes the vocal line with a half note 'bon', followed by a quarter rest, eighth notes for 'ne', a quarter rest, eighth notes for 'Et', a quarter rest, eighth notes for 'tous', a quarter rest, eighth notes for 'mes', and a quarter rest, eighth notes for 'es -'. The piano accompaniment is marked with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking.

- poirs ont en - fin leur tour. Que

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note 'p' and continues with a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The key signature has two flats, and the time signature is 3/4.

vien - - - - ne l'é - té! que vien - nent en -

The second system continues the vocal and piano parts. The vocal line has a fermata over the first measure and then continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. The key signature and time signature remain the same.

- co - re l'au - tom - ne et l'hi - ver! Et

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and then continues. The piano accompaniment includes some dynamic markings like 'p' and 'f'. The key signature and time signature are consistent.

cha - que sai - son me se - ra char - man -

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and then continues. The piano accompaniment includes several dynamic markings like 'p' and 'f'. The key signature and time signature are consistent.

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long rest followed by the syllable "te,". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes several fermatas and dynamic markings such as *mf*, *f*, and *pp*.

piu lento **Andante moderato.**

The second system continues the vocal and piano parts. The vocal line includes the lyrics "ô 3 Toi que dé-co - re Cet - te fan-tai". Performance instructions include *mf*, *espr.*, *p*, and *dolcissimo*. The piano accompaniment features a prominent eighth-note accompaniment in the right hand and a more active bass line.

Listesso tempo. *dimin.*

The third system continues the vocal and piano parts. The vocal line includes the lyrics "- si - - e et cet - - - te rai - son!". Performance instructions include *f* and *p*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line.

The fourth system is primarily piano accompaniment. It features a steady eighth-note accompaniment in the right hand and a more active bass line. The system begins with a *pp* dynamic marking and includes several fermatas.