

Fauré

Une Sainte en un auréole

Allegretto con moto. $\text{♩} = 138$

dolce

U - ne

p

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'U' and a quarter note 'ne'. The piano accompaniment starts with a piano (*p*) dynamic and features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

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

The second system continues the vocal line with the lyrics 'Sainte en son au - ré - o - le, U - ne cha - te - laine en sa'. The piano accompaniment continues with similar rhythmic patterns, maintaining the *p* dynamic.

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

The third system continues the vocal line with the lyrics 'tour, Tout ce que con - tient la pa - ro - le hu - mai - ne'. The piano accompaniment continues with similar rhythmic patterns.

De grâ - - - - ce et da - mour

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

The fourth system concludes the vocal line with the lyrics 'De grâ - - - - ce et da - mour'. The piano accompaniment features a crescendo leading to a fortissimo (*f*) dynamic, followed by a mezzo-forte (*mf*) section and a final decrescendo (*sempre dim.*) to the end of the piece.

La no - te d'or que

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

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

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

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

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

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

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

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

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

Red. * Red. *

pa-tri-ci-en, Je vois,

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

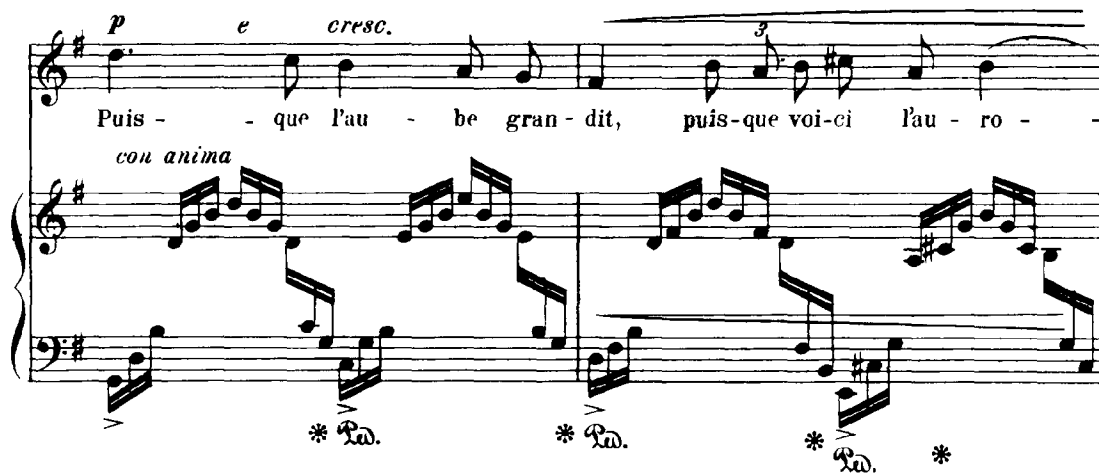
nom Car-lo-vin-gi-en.

Fauré Puisque l'aube grandit

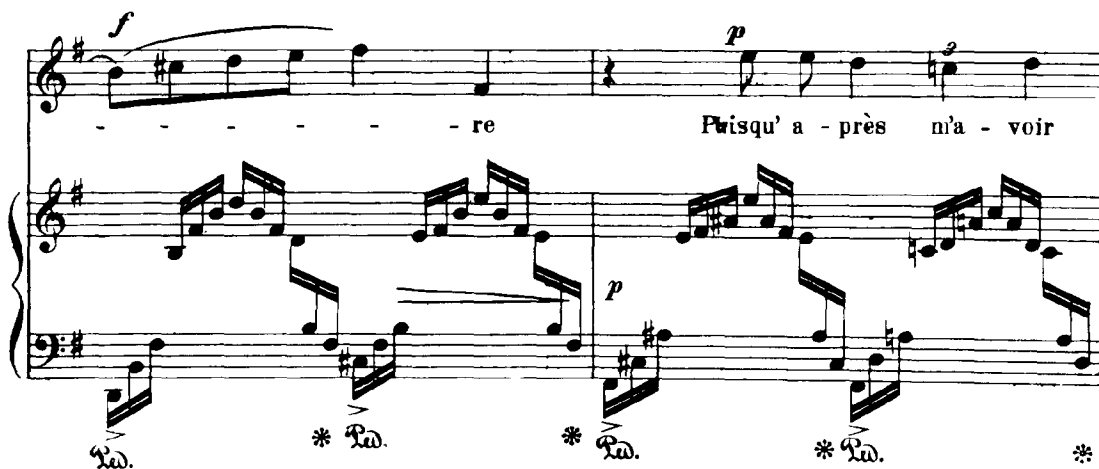
Allegro. ♩ = 112.



Piano introduction in G major, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in both hands. The left hand has a bass line with a trill on the first measure. Dynamics include *p* and *6* (sixteenth notes).



Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Puis - que l'a - be gran - dit, puis-que voi-ci l'a - ro - -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*, *cresc.*, and *3* (triplets). The instruction *con anima* is written below the vocal line. The piano part includes trills marked with an asterisk.



Vocal continuation and piano accompaniment. The vocal line continues with the lyrics "- re Puisqu' a - près m'a - voir". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*. The piano part 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.

è - - - tre le mien, — Je

poco *a* *poco*

p * *p* * *p* * *p* *

cresc.

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

cresc.

p * *p* * *p* * *p* *

p

dou - - - ces Par toi con - duit,

p *f*

p * *p* * *p* * *p* *

dimin. *p* *3*

ô main où trem - - ble - ra ma

dimin. *pp*

p * *p* * *p* * *p* *

dolce *senza rall.*

Et com - - me pour ber -

p *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'ê -

cou - - te - ra sans dé - plai - -

p * *p* * *p* * *p* *

- sir sans dou - - te, Et vrai -

p * *p* *

- ment je ne veux pas d'au - - - -

mf

- - tre Pa - ra - dis.

pp

p * *p* *

Fauré

La lune blanche luit dans les bois

Andantino. $\text{♩} = 76$ *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* *crusc.*

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

cresc. *f*

bien - ai - mé - - - - e

molto *f*

p

L'é-tang re - flè - - - - te,

dim. *pp sempre*

pro-fond — mi - roir La sil - hou-

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

pp

dolce
Où le vent pleu- - - re

pp Hé - - - vous *p* c'est l'heu- - - re

ppnc. Un *ff* *p*

vas- - - te et tendre a - pai - - se - ment Sem - ble des-

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

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 sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are '- cen - dre du fir - ma - mient que l'as - - - tre i -'. The piano part begins with a dynamic marking of *And.* and a fermata over the first measure.

- ri - - - se.

sempre pp

This system contains the third and fourth staves of music. The vocal line continues with the lyrics '- ri - - - se.'. The piano accompaniment continues with a dynamic marking of *sempre pp* (pianissimo) in the right hand.

dolcissimo

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

This system contains the fifth and sixth staves of music. The vocal line begins with the lyrics 'C'est - l'heu - - re ex -'. The piano accompaniment continues with a dynamic marking of *dolcissimo* (dolcissimo) in the right hand.

- qui - - - se.

ppp

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics '- qui - - - se.'. The piano accompaniment continues with a dynamic marking of *ppp* (pianissimo) in the right hand.

Fauré
J'allais par des chemins perfides

Allegretto quasi Andante. ♩ = 112

mf
J'al-lais par des che-mins per - fi - des,

p
Dou-lou - reu-se-ment in- cer - tain,

dolce
Vos chè - res mains fu - - - rent mes

gui - des; Si pâ - le à l'ho - ri -

f *mf*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a forte (*f*) dynamic, marked with a hairpin crescendo, and then softens to mezzo-forte (*mf*). The piano accompaniment (bottom staff) features a complex texture with multiple voices, including a prominent bass line with a forte (*f*) dynamic and a treble line with a piano (*p*) dynamic.

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

p

Detailed description: This system contains the third and fourth staves. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment maintains its complex texture, with the bass line showing a slight crescendo and the treble line featuring a piano (*p*) dynamic.

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

cresc. *cresc.* *f*

Detailed description: This system contains the fifth and sixth staves. The vocal line is marked with a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. The piano accompaniment also features a crescendo (*cresc.*) and a forte (*f*) dynamic.

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

mf *p*

Detailed description: This system contains the seventh and eighth staves. The vocal line begins with a mezzo-forte (*mf*) dynamic and then softens to piano (*p*). The piano accompaniment starts with a piano (*p*) dynamic and remains soft throughout the system.

cresc. *f.*

Nen-cou-ra-geait le voy-a-geur, Vo-tre voix me dit: — Marche ca-

cresc. *sempre f*

sempre f

-co - - - re!

pp

*Red. **

dolce *mf*

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

pp *mf*

dim. *p* *dolce*

un poco più mosso.

voi - - e,

p

La - mour, dé - li - ci - eux vain -

- queur, Nous

a - ré - u - ni dans la joi -

- e!

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-

mf *p* *espressivo*

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

p *mf*

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

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

et de vous plai - re Et je

trem-bie, 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-ra-it 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 — Plon - -

p *pp sempre* *p*

-gé — 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!

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 euil - les chan - tent, chan - tent dans le

thym!

rall.

Quasi Adagio. $\text{♩} = 68$

dolce

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

Allegro moderato. $\text{♩} = 96$

- mour

p cresc.
L'a-lou - et - te mon - te au ciel a - vec le

jour!

f *rall.*

*

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 *es. sc.*

Qu'el - le joi - e par -

f

- ni les champs de blé mûr

espressivo *sempre f*

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

pp

p

cresc.

cresc.

f

Dans le doux

p

f

pp

molto legato

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

cresc.

Vi - - te, vi - - te,

cresc.

molto

f sempre

Car voi - ci le soleil

f sempre

d'or!

f

p

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

Allegro non troppo. ♩ = 92

pp

mf con anima *f*

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

mf *f*

p

mf

Le grand soleil, com -

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

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

cresc.

cresc.

vo - tre chè - re beauté;

mf *f* *dimin.*

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

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.*

f *sempre*

et lât - ten - - te;

f *sempre*

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

poco a poco dimin. e molto rall.

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

This system contains the first two staves of music. The top staff is a vocal line with a few notes and rests. The bottom two staves are for piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The tempo and dynamics markings are *poco a poco dimin. e molto rall.* and *Red.* (ritardando) with asterisks.

Molto più lento. ♩ = 72

pp sempre

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

This system contains the next two staves. The tempo is marked *Molto più lento. ♩ = 72*. The piano part continues with the same rhythmic pattern, now marked *pp sempre* (pianissimo sempre). The *Red.* markings continue.

dolce

Et quand le soir vien-

Red. *

This system contains the next two staves. The vocal line begins with the lyrics "Et quand le soir vien-". The piano accompaniment features a melodic line with a fermata and a second ending marked with a '2'. The tempo marking *dolce* is present. The *Red.* marking continues.

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

This system contains the final two staves. The vocal line continues with the lyrics "-dra, l'air se-fa doux — Qui se joue - ra, ca - ressant, dans vos". The piano accompaniment continues with the same melodic and harmonic structure. The *Red.* marking is still present.

voi - - - les, Et

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

- 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 -

-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.

p *legato* *p* *p*

f *

p.
p.

I - so - lés dans l'a - mour

p.
p.

ain - - si qu'en un bois

p.
p.

noir, Nos deux

cresc.

p.
p.

The image displays a musical score for the song "N'est-ce pas?" by Gabriel Fauré. It consists of six systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score includes various musical notations such as dynamics (f, cresc., p, mf, pp, poco cresc.), articulation (accents, slurs), and performance instructions (pedal markings, asterisks). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "cœurs ex - ha - lant leur ten - - dres - - se pai - - si - - ble, Se - - ront deux ros - si - gnols qui chan - - tent dans le".

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

soir

pp

pp

pp

Sans nous pré-oc-cu-per de ce que nous des-ti-ne le

sort, nous marche-rons pour-tant du mê-me

pas Et la main dans la

mf

f

p

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with a triplet feel. Dynamics range from *pp* (pianissimo) to *f* (forte). The lyrics are in French and are placed below the vocal line.

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

cresc.
de ceux qui s'ai - - ment sans mé - lan - - -

cresc. poco a poco

- ge, N'est - ce

p
marcato

pas?

pp

Fauré L'hiver a cessé

Allegro. ♩ = 96.

pp

poco a poco poco cresc.

f *dimin.*

Ped. *

p e cresc. *mf*

Ehi - ver

First system of the musical score. The vocal line begins with the lyrics "a ces - sé". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* and *pp*.

Second system of the musical score. The vocal line continues with the lyrics "la lu - mière est tiède Et". The piano accompaniment continues with a similar rhythmic texture. Dynamics include *p*.

Third system of the musical score. The vocal line continues with the lyrics "dan - se, du soleil au fir - ma - ment". The piano accompaniment features triplets in the right hand. Dynamics include *f*.

Fourth system of the musical score. The vocal line continues with the lyrics "clair, Il faut que le cœur le plus triste". The piano accompaniment continues with triplets in the right hand. Dynamics include *f* and the instruction *sempre*.

cresc.

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

- par - - - se dans l'air.

f *f sempre*

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

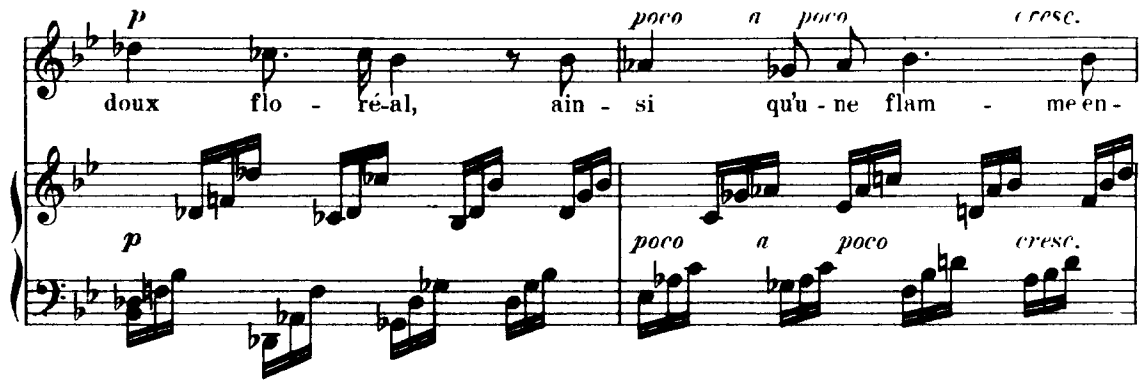
dolce

J'ai de - puis un an le prin -

p *pp*

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


p *poco* *a poco* *cresc.*



doux flo - ré - al, ain - si qu' - ne flam - me en -

p *poco* *a poco* *cresc.*

- tou - reu - ne flam - me, Met de l'i - dé -



- tou - reu - ne flam - me, Met de l'i - dé -

pp

- al sur mon i - dé - al.



- al sur mon i - dé - al.

p dolce

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



p dolce

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

pp *dim.*

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 a quarter note 'ne'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A fermata is placed over the final notes of the system, and a '3' above the staff indicates a triplet.

- mour. La sai - son est

The second system continues the vocal line with a half note '- mour.' and a quarter rest, followed by a quarter note 'La', a quarter rest, a quarter note 'sai -', a quarter rest, a quarter note 'son', and a quarter rest, followed by a quarter note 'est'. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking 'p' is present at the start of the system.

bel - - - - le et ma part est -

The third system features a vocal line starting with a half note 'bel', followed by a quarter rest, a quarter note 'le', a quarter rest, a quarter note 'et', a quarter rest, a quarter note 'ma', a quarter rest, a quarter note 'part', and a quarter rest, followed by a quarter note 'est -'. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking 'p' is present at the start of the system.

bon - - - - ne Et tous mes es -

The fourth system features a vocal line starting with a half note 'bon', followed by a quarter rest, a quarter note 'ne', a quarter rest, a quarter note 'Et', a quarter rest, a quarter note 'tous', a quarter rest, a quarter note 'mes', a quarter rest, and a quarter note 'es -'. The piano accompaniment continues with the eighth-note pattern. Piano dynamic markings 'p' and 'cresc.' are present at the start and middle of the system, respectively.

- poirs ont en - fin leur tour. Que

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It contains a few notes with a dash indicating a long note. The piano accompaniment is in two staves (treble and bass clefs) and features a complex, flowing melody with many accidentals and dynamic markings such as *ped.* and ** ped.*

piu lento *Andante moderato.*

The second system includes the vocal line with lyrics: "Toi que dé-co - re Cet-te fan-tai". The piano accompaniment continues with various dynamics including *mf*, *espr.*, *p*, and *dolcissimo*. There are also performance markings like *ped.* and ***.

Listesso tempo. *dimin.*

The third system includes the vocal line with lyrics: "- si - - e et cet - - - te rai - son!". The piano accompaniment features a change in tempo and dynamics, with markings for *f* and *p*. There are also performance markings like *ped.* and ***.

The fourth system is primarily piano accompaniment, featuring a complex, flowing melody in the bass clef and a more static accompaniment in the treble clef. It includes dynamic markings such as *pp* and *pp*, and performance markings like *ped.* and ***.