

Même si les tessitures des 2 voix sont semblables, on réserve la voix du dessus pour les sop + ten, celle du dessous pour les mez + alt + bary + basses -
Pleurs d'Or.
 Si besoin on octavierait pour le Duo dessous les passages aigus -

Poésie d'ALBERT SAMAIN.

GABRIEL FAURÉ, Op. 72.

Andante quasi Allegretto.

Chant.  Lar - mes aux fleurs — sus - pen -

Piano. 

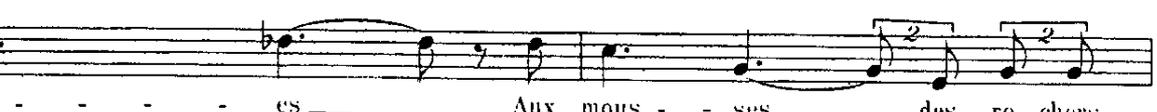
Ped. sur chaque temps.

- du - - - - es.

Chant.  Lar - mes aux sour - - ces per -

Piano. 

- du - - - - es — Aux mous - - ses — des ro - chers

Chant. 

Piano. 

Lar - - mes d'Au-tom - - neé-pan - du - - - es.

creux.

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with the word "creux." below it. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Lar - - mes de cor en - ten - du - - es dans les grands bois, dou-lou -

mf *p*

mf *p*

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Dynamic markings *mf* and *p* are present. The key signature and time signature remain the same as in the first system.

reux. Lar - - mes des clo - - - ches la

dolce *dolce*

Lar - - nes des clo - - - ches la

dolce

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Dynamic markings *dolce* are present. The key signature and time signature remain the same as in the first system.

- ti - - - - nes. Car - me - li - - te, Feuillan -

- ti - - - - nes. Car - me - li - - te, Feuillan -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in French. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. There are fermatas and a '2' marking above the vocal lines.

- ti - - - - nes, Voix de beffrois en fer -

- ti - - - - nes, Voix de beffrois en fer -

The second system continues the vocal and piano parts. The lyrics are '- ti - - - - nes, Voix de beffrois en fer -'. The piano accompaniment maintains its rhythmic pattern. There are fermatas and a '2' marking above the vocal lines.

- veur, Lar - mes des nuits é - toi - lé - - es,

- veur, Lar - mes des nuits é - toi - lé - - es,

The third system concludes the page. The lyrics are '- veur, Lar - mes des nuits é - toi - lé - - es,'. The piano accompaniment features a more complex melodic line in the right hand. There are fermatas and a 'p' (piano) marking above the vocal lines.

Sol# = la b
 Si b = do b

Lar - mes des flù - tes voi - lé - - - es. Au bleu du parc en-dor-

Lar - mes des flù - tes voi - lé - - - es. Au bleu du parc en-dor-

C = 4
 4

- mi Lar - mes aux grands cils per - lé - es, Lar -

- mi Lar - mes aux grands cils per - lé - es, Lar -

- - mes d'a-man - tes cou - lé - es jus - qua l'à - - - - me de l'à -

- - mes d'a-man - tes cou - lé - - - es jusqu'à l'à - me de l'à -

Une altération entre parenthèses signifie un rappel.

p *f* *dim.* *p*
- mi Larmes d'ex - ta - se, é - plo - rement dé - li - - ci - eux,
- mi Larmes d'ex - ta - se, é - plo - rement dé - li - - ci - eux,
mf *dim.* *p*
* *sc.*

f *dim.* *(b)*
Tom - bez des nuits, Tom - bez des
f *dim.* *(b)*
Tom - bez des nuits, Tom - bez des
mf * *sc.* *

p
fleurs, Tombez des yeux!
p
fleurs, Tombez des yeux!
p *dim.* * *sc.*