

Notre amour

transposé une 3^e maj ↓

Mélodie de Gabriel Fauré (1845-1924). Extrait de 3 mélodies, Opus 23, n°2, (1882) sur un poème d'Armand Sylvestre.
Dédié à Madame C. Castillon

Piano introduction in 6/8 time, featuring a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand plays a continuous pattern of eighth-note triplets, while the left hand provides a simple harmonic accompaniment with quarter notes and half notes.

p *leggiero e legato*

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "No - tr'a - mour est cho - se lé - gè - re, Com - me les par - fums que le vent Prend aux". The piano accompaniment continues with the triplet pattern from the introduction.

No - tr'a - mour est cho - se lé - gè - re, Com - me les par - fums que le vent Prend aux

5

Vocal continuation and piano accompaniment. The vocal line continues with the lyrics "ci - mes de la fou - gè - re, Pour qu'on les res - pi - r'en rê - vant; No - tr'a -". The piano accompaniment continues with the triplet pattern.

ci - mes de la fou - gè - re, Pour qu'on les res - pi - r'en rê - vant; No - tr'a -

-mour est cho - se lé - gè - - re

10
No - tr'a - mour est cho - se char - man - te Com - me les chan - sons du ma - tin OÙ

nul re - gret ne se la - men - te, OÙ vi - br'un es - poir in - cer - tain ; No - tr'a -

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

15

No - tr'a - mour est cho - se sa - cré - e Com - me les mys - tè - res des bois, Où tres -

- saill' u - n'à - m'i - gno - ré - e, Où les si - len - ces ont des voix ; No - tr'a -

20

- mour est cho - se sa - cré - e! _____

dolce

No - tr'a - mour est cho - s'in - fi - ni - e, Com - me les che - mins des cou - chants,

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

25
No - tr'a - mour est cho - s'é - ter - nel - le

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

30
Com - me tout ce qui vient du cœur; No tr'a - mour

No - tr'a - mour _____ est cho - s'é - ter _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic line with a long note on 'No - tr'a - mour' and a shorter note on 'est'. The piano accompaniment is on two staves (treble and bass clefs) and features a rhythmic pattern of eighth-note triplets. The key signature has one sharp (F#) and the time signature is 3/4.

nel _____ le, est cho - s'é - ter _____

The second system continues the musical score. The vocal line has a long note on 'nel' and a shorter note on 'le,'. The piano accompaniment continues with the triplet pattern. A dynamic marking of *f* (forte) is present above the vocal line. The piano accompaniment includes some accents and continues with the triplet pattern.

35 nel _____ le ! _____

The third system begins at measure 35, indicated by a box around the number '35'. The vocal line has a long note on 'nel' and a shorter note on 'le !'. The piano accompaniment continues with the triplet pattern, which becomes more complex in this system, including some sixteenth-note triplets.

The fourth system shows the final part of the piano accompaniment, consisting of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth-note triplets. The system ends with a double bar line and some final chords.