

# ALBUM MUSICA

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A LA BIEN-AIMÉE

:: :: BEETHOVEN :: ::

== LE NOYER ==

:: :: SCHUMANN :: ::

L'HEURE ==

== DU MYSTÈRE

:: :: SCHUMANN :: ::

NOBLE ESPRIT

:: :: SCHUMANN :: ::

= MARGUERITE =

:: :: SCHUBERT :: ::

LA BELLE ==

== MEUNIÈRE

:: :: SCHUBERT :: ::



*A Robert SCHUMANN, par FANTIN-LATOURE*

Supplément au Numéro de "Musica" de Juillet 1913

PIERRE LAFITTE & C<sup>e</sup>

= LE SECRET =

:: :: BRAHMS :: ::

= APAISEMENT =

:: :: CHAUSSON :: ::

LES BERCEAUX

:: :: G. FAURÉ :: ::

== MADRIGAL ==

:: :: V. D'INDY :: ::

LA LUNE ==

== BLANCHE

:: :: G. FAURÉ :: ::

LES ANGELUS

:: :: C. DEBUSSY :: ::

# LES BERCEAUX

Poésie de  
**Sully PRUDHOMME**

Musique de  
**Gabriel FAURÉ**  
Op 23 N° 1

**Andante**

CHANT

PIANO

*p sempre*

*p*

Le long du quai, — les grands vaisseaux, Que la hou-le in-cli - ne en si-

len - - ce, Ne pren - nent pas gar - - de aux — berceaux,

*ad lib.*

Que la main des fem - mes ba -

Que la main des fem - mes ba - lan - - ce.

*cresc. 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!

*f sempre*



*pp*

Et ce jour là — les grands vais-seaux,

*p* *pp*



*cresc.*  
Fuy - ant le port qui di - mi - nu - e, Sen - tent leur mas -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'Fuy' followed by eighth notes for 'ant le port qui di - mi - nu - e,'. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more melodic line in the treble. A 'cresc.' marking is placed above the vocal line.

*mf*  
se re - te - nu - e Par l'â - me des loin-

*mf* *p*

The second system continues the vocal line with a half note 'se re - te - nu - e' followed by a quarter rest and then 'Par l'â - me des loin-'. The piano accompaniment features a 'mf' marking above the vocal line and a 'p' marking above the piano part. The piano accompaniment continues with similar rhythmic patterns.

*p*  
tains — ber - ceaux, Par l'â - me des loin-

*pp*

The third system shows the vocal line with a half note 'tains' followed by a quarter rest and then 'ber - ceaux, Par l'â - me des loin-'. The piano accompaniment has a 'pp' marking above it. The piano part continues with its characteristic eighth-note accompaniment.

tains — ber - ceaux.

The fourth system shows the vocal line with a half note 'tains' followed by a quarter rest and then 'ber - ceaux.' The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass line.