

# Chanson d'amour - Armand Silvestre

Gabriel Fauré Op 27 No 1

Allegro moderato (♩=116)

*dolce* *cresc.*

J'ai - me tes yeux, j'ai - me ton front,

*p*

This system contains the first four measures of the piece. The vocal line begins with a rest, followed by the lyrics 'J'ai - me tes yeux, j'ai - me ton front,'. The piano accompaniment features a delicate arpeggiated figure in the right hand and a simple bass line in the left hand. Dynamics include *p* for the piano and *dolce* and *cresc.* for the vocal line.

5

*decresc.* *pp* *cresc.* *senza rig.*

Ô ma re - bel - le, ô ma fa - rou - che, J'ai - me tes yeux, j'ai - me ta bou - che

*pp* *cresc.*

This system contains measures 5 through 8. The vocal line continues with 'Ô ma re - bel - le, ô ma fa - rou - che, J'ai - me tes yeux, j'ai - me ta bou - che'. The piano accompaniment maintains its arpeggiated texture. Dynamics include *decresc.*, *pp*, *cresc.*, and *senza rig.* for the vocal line, and *pp* and *cresc.* for the piano.

9

*decresc.*

Où mes bai - sers s'é - pui - se - ront.

*a tempo* *decresc.* *marcato*

This system contains measures 9 through 12. The vocal line concludes with 'Où mes bai - sers s'é - pui - se - ront.' and then has a rest. The piano accompaniment features a more active texture with a *marcato* section in the left hand. Dynamics include *decresc.* for the vocal line and *a tempo*, *decresc.*, and *marcato* for the piano.

13

*p cresc.**decresc.*

J'ai - me ta voix, j'ai - me l'é-tran-ge grâ - ce de tout ce que tu

*p*

17

*cresc.**cre - - - scen - - do al f*

dis, Ô ma re - bel - le, ô mon cher an - ge, Mon en - fer et mon pa-ra-

*cresc.**mf*

21

*decresc.**p**cresc.*

- dis! J'ai - me tes yeux, j'ai - me ton front, Ô ma re - bel - le, ô ma fa-

*decresc.**p*

25

*decresc.**pp**cresc.**senza rigore*

- rou - che, J'ai - me tes yeux, j'ai - me ta bou - che Où mes bai-sers s'é-pui - se-

*pp*

- ront. J'ai - me tout

*a tempo*  
*marcato*  
*decresc.*  
*decresc.*  
*p*

ce qui te fait bel - le, De tes pieds jus-qu'a tes che - veux, Ô toi vers qui mon - tent mes

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

vœux, Ô ma fa - rou - che, ô ma re - bel - le, J'ai - me tes yeux,

*mp*  
*decresc.*  
*p*

j'ai - me ton front, Ô ma re - bel - le, ô ma fa - rou - che, J'ai - me tes yeux,

*pp*

46

*cresc.*

*decresc.*

*p poco rit.*

Vocal line for measures 46-49. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. It then descends through B4, A4, G4, F4, E4, D4, and C4. The final measure features a half note G4.

j'ai - me ta bou - che OÙ mes bai-sers s'é - pui - se - ront.

Où mes bai-sers s'é - pui - se-

Piano accompaniment for measures 46-49. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand provides a bass line with some melodic movement.

50

*a tempo*

*marcato*

Vocal line for measure 50, consisting of a single half note G4.

- ront.

Piano accompaniment for measure 50. The right hand plays a series of eighth notes with chords, and the left hand plays a marcato eighth-note bass line.