



FAURÉ Gabriel

(1845 - 1924)

Pavane Op. 50 (1887)

arr. pour saxophone alto & orgue

avec Privil. du Roy. O

Soprano C'est Lindor ! c'est Tircis ! c'est tous nos vainqueurs !

Basse C'est Myrtil ! c'est Lydé ! les reines de nos cœurs !

Alto Comme ils sont provocants, comme ils sont fiers toujours !

Tous Comme on ose régner sur nos sorts et nos jours !

Ténor Faites attention!

Basse Observez la mesure !

Soprano Ô la mortelle injure !

Ténor La cadence est moins lente !
Et la chute plus sûre !

Alto Nous rabattons bien leurs caquets !

Basse Nous serons bientôt leurs laquais

Femmes Qu'ils sont laids !

Ténor Chers minois !

Soprano Qu'ils sont fols !

Basse Airs coquets !

Ténor Et c'est toujours de même !

Basse Et c'est ainsi toujours !

Femmes On s'adore ! on se hait ! on maudit ses amours !

Hommes On s'adore !

Tous On se hait !

Soprano On maudit ses amours !

Ténor Adieu Myrtil ! Églé ! Chloé ! Demons moqueurs !

Alto Adieu donc et bons jours aux tyrans de nos cœurs !

Tous Et bons jours !

PAVANE

1

Arrangement : Alain BRUNET

Op. 50

Gabriel FAURÉ (1845 - 1924)

Sax. alto

Orgue

(Flûte)

p

(Vi. 2 & Alt. pizz.)

pp

(Vlc. pizz.)
(8')

This system contains the first four staves of the score. The Saxophone Alto part is a whole rest. The Organ part consists of three staves: the upper staff is for the Flute, the middle for Violin 2 and Alto (pizzicato), and the lower for Violoncello (pizzicato). The Flute part begins with a melodic line starting on a whole note G4, moving to A4, B4, and then a series of eighth notes. The Violin and Cello parts provide a rhythmic accompaniment of eighth notes.

5

(Htb.)

5

(Cla.)

(Vi. 1)

(Vlc. & Ctb. pizz.)

This system contains staves 5 through 8. The Horn in B-flat part (Htb.) has a melodic line starting on a whole note G4, moving to A4, B4, and then a series of eighth notes. The Clarinet part (Cla.) has a melodic line starting on a whole note G4, moving to A4, B4, and then a series of eighth notes. The Violin 1 part (Vi. 1) has a melodic line starting on a whole note G4, moving to A4, B4, and then a series of eighth notes. The Violoncello and Contrabasso parts (Vlc. & Ctb. pizz.) provide a rhythmic accompaniment of eighth notes.

9

(Flûte)

9

(Vlc. pizz.)

This system contains staves 9 through 12. The Flute part (Flûte) has a melodic line starting on a whole note G4, moving to A4, B4, and then a series of eighth notes. The Violoncello part (Vlc. pizz.) provides a rhythmic accompaniment of eighth notes.

14 (Cla.) *mf* *p*

14 (Bas.) *mf* *p*

(Vlc. & Ctb. pizz.) (Vl. 1) (Vlc. pizz.)

18 (Fl.) 3

18 (Flûte) 3

(Cla.) (Cor)

22 3 *ff*

22 3

27

(VI.)
pp

(Bas.)
pp

(16')

31

(Fl. & Htb.)
pp ————— *mf*

(Fl. & Cla.)
pp ————— *mf*

(Vlc. pizz.)

(Cor)
pp

(8')

35

(VI. 1 & Alt.)
pp

(VI. 2 pizz.)

(Bas.)
pp

(16')

39 (Fl. Cla. & Bas.)

p *f* *p*

39 (Fl. Cla. & Bas.)

p *f* *p*

(VI. 1)

(8)

43 (Alt.)

43 (Fl. & Vl.)

ff

(Cor)

(Vlc.)

47 (Fl. & Vl.)

47 (Fl. & Vl.)

ff

(Cor)

(Vlc.)

51

mf

(Fl. & Vl.) (Alt.)

(Cor) (Vlc.)

(16') (8')

55

mf

(Fl. & Vl.) (Alt.)

(Cor) (Vlc.)

(16') (8')

59

pp

(VI. 2 & Alt. pizz.) (Flûte) (Bas.)

(16') (8')

63 (Cla.) ³ (VI. 1) *ff*

63 (VI. 1)

68 *p* (Htb.)

68 (Cla.) *p* (Vlc.) (16')

73 (VI. 2) *p* *f* *p*

73 (VI. 1 & Alt.) *p* *f* *p* (Fl. & Cla.) (Cor) (8') (Vlc. & Ctb. pizz.)

77 (Vlc.)
p dolce

77 (Bas.) (Alt.)

81 (Htb. & Cla.)

81 (Fl. & Cla.) (Alt.) (Cor)

85 (Htb.) (Fl.)
dolce. p pp

85 (Cla.) (Bas.) (Vlc.) (VI. & Alt.) (Alt. pizz.) (Bas.)
p pp p

(16') (8')

90

mf *p* *pp*

(Cla.)

(Cor.)

94

p *pp*

(Fl.)

tranquillement

(Cordes pizz.)

pp

(Vlc. & Ctb. pizz.)

(16')

(Cor.)

98

f *pp*

(Htb.)

(Cla.)

(Fl.)

(8')

Musical score for three staves, measures 102-105. The top staff is a single melodic line in treble clef with a *p* dynamic marking. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 102 features a melodic line with a slur over two notes and a piano accompaniment with a descending eighth-note pattern in the bass. Measure 103 continues the melodic line with a slur over two notes and piano accompaniment. Measure 104 features a melodic line with a slur over two notes and piano accompaniment. Measure 105 features a melodic line with a slur over two notes and piano accompaniment.

(16')