



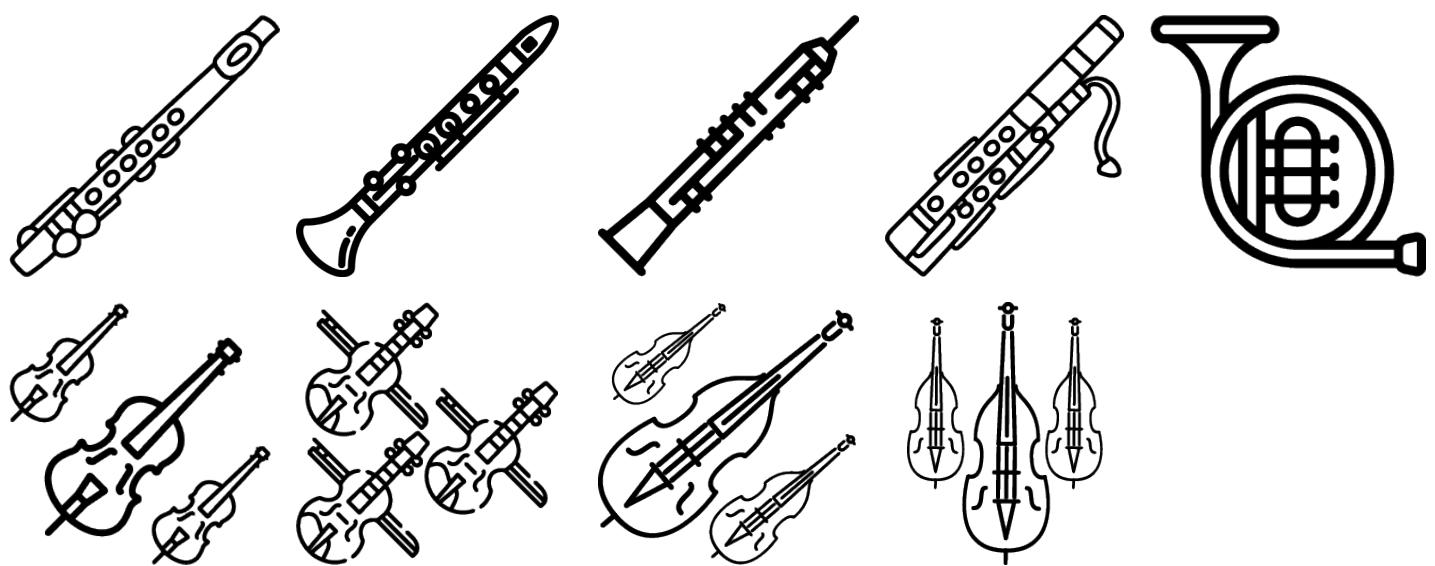
Deer Music

Op. 50

Pavane

Gabriel Fauré

Full Score



Typeset by Niklas Gund

Pavane

Concert Score

For Orchestra and Choir ad lib.

Gabriel Fauré

Andante molto moderato. (♩ = 84)

The musical score consists of two systems of music. The first system, starting at measure 2, includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I in A, Clarinet II in A, Bassoon I, Bassoon II, Horn I in F, and Horn II in F. The second system, starting at measure 13, includes parts for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is C major with three sharps (F# A# C# E# G#). The tempo is indicated as Andante molto moderato (♩ = 84).

Flute I: Starts with a rest. At measure 2, begins with a sixteenth-note pattern. Dynamics: **p** at measure 2, **p** at measure 5.

Flute II: Rests throughout the score.

Oboe I: Rests throughout the score.

Oboe II: Rests throughout the score.

Clarinet I in A: Rests throughout the score.

Clarinet II in A: Rests throughout the score.

Bassoon I: Rests throughout the score.

Bassoon II: Rests throughout the score.

Horn I in F: Rests throughout the score.

Horn II in F: Rests throughout the score.

Soprano: Rests throughout the score.

Alto: Rests throughout the score.

Tenor: Rests throughout the score.

Bass: Rests throughout the score.

Violin I: Rests throughout the score.

Violin II: Starts with a eighth-note pattern. Dynamics: **pp pizz.** at measure 13, **pizz.** at measure 14.

Viola: Starts with a eighth-note pattern. Dynamics: **pp pizz.** at measure 13, **pizz.** at measure 14.

Violoncello: Starts with a eighth-note pattern. Dynamics: **pp** at measure 13, **pizz.** at measure 14.

Contrabass: Rests throughout the score.

A page of a musical score featuring ten staves of music for various instruments. The instruments and their staves are: Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is numbered 7 through 12 across the top, with measures 8, 9, 10, 11, and 12 explicitly labeled. Measure 10 includes a dynamic marking *p*. Measures 11 and 12 show eighth-note patterns. Measures 13 and 14 are indicated at the end of the page.

A Solo

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II

13 14 15 16 17 18 3

p *mf* *p*

p *mf* *p*

A

S.

A.

T.
8

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp sempre

pp sempre

pp

Fl. I 19
 Fl. II 20
 Ob. I 21
 Ob. II 22
 Cl. I 23
 Cl. II 24
 Bsn. I 21
 Bsn. II 22
 Hn. I 23
 Hn. II 24
 S. 24
 A. 24
 T. 24
 B. 24
 Vln. I 24
 Vln. II 24
 Vla. 24
 Vc. 24
 Cb. 24

B

Fl. I 25 26 27 28 29 30

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

C'est_ Lindor!___ c'est Tir_ cis!___ et c'est tous nos_vain quers!

pp arco

pp

pp

pp

pp

pp

Fl. I *pp* *mf*
 Fl. II *pp* *mf*
 Ob. I *pp* *mf*
 Ob. II
 Cl. I *pp* *mf* *p*
 Cl. II
 Bsn. I *p*
 Bsn. II

 Hn. I *p*
 Hn. II

 S.

 A.
 Comme ils sont provocants! Comme

 T.

 B. *p*. C'est Myr-til! c'est Ly-dé les rei - nes de nosseurs

 Vln. I
 Vln. II *pizz.* *pp*
 Vla. *arco* *pp*
 Vc.
 Cb.

C

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II

C *f* *cresc.* *mf* *p*
Com me on o se rég ner sur nos sorts et nos jours!
f *mf* *cresc.* *p*
ils_ sont fiers_ toujours!
Com me on o se rég ner sur nos sorts et nos jours!
f *cresc.* *mf* *p*
Com me on o se rég ner sur nos sorts et nos jours!
cresc. *mf* *p*
Com me on o se rég ner sur nos sorts et nos jours!

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

D
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II

D
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

43 44 45 46 47 48

Fat tes at ten ti on!

49 Fl. I - 50 - 51 
 Fl. II - 52 
 Ob. I - 53
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Measures 49-53 musical score for orchestra and choir. The score includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include **ff**, **p**, **mf**, and **f**. Articulations include slurs and grace notes. The vocal parts sing "O la mor telle in" and "Ob ser vez la me su re!".

E

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I
Hn. II

S.
ju re!

A.
La ca dence est moins len te

T.
Et la chu te plus

B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Flute I: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

Flute II: Rest at measure 55, dynamic ff at measure 56.

Oboe I: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

Oboe II: Rest at measure 55, dynamic ff at measure 56.

Clarinet I: Rest at measure 55, dynamic ff at measure 56.

Clarinet II: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

Bassoon I: Rest at measure 55, dynamic ff at measure 56.

Bassoon II: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

Horn I: Rest at measure 55, dynamic ff at measure 56, dynamic mf at measure 57.

Horn II: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

Soprano: ju re! at measure 56.

Alto: La ca dence est moins len te at measure 56.

Tenor: Et la chu te plus at measure 57.

Bass: Rest throughout.

Violin I: Rest at measure 55, dynamic ff at measure 56.

Violin II: Rest at measure 55, dynamic ff at measure 56.

Cello: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

Bassoon: Rest at measure 55, dynamic ff at measure 56, dynamic p at measure 57.

59 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I *pp*
 Bsn. II *pp*
 Hn. I *p*
 Hn. II *pp*
 S.
 A. *p* Nous ra batt rons bien leurs ca quets! *f* Qu'ils sont
 T. 8 su re
 B. *pp* Nous se rons bien tot leurs la quais!
 Vln. I
 Vln. II *pizz.* *pp* *pizz.*
 Vla. *pp*
 Vc. *pizz.* *pp* *p en dehors.*
 Cb. *pp* *pp*

F

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I
Hn. II
S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

66 67 68 69

dolce

p

pp

dolce pp

p

p

mf

p

p

mf

p

Qu'ils sont fols!

laid!

p dolce

Chers mi nois!

Airs co quets!

pizz.

f

p

pizz.

mf

pp

arco

arco

pizz.

mf

p

pp sempre

Fl. I 70 - 71 - 72 - 73 - 74 - 75.

Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II
 S.
 A.
 T.
 B.

Vln. I div. *p* arco *f*
p arco *arco* *div.*
 Vln. II *pp* arco *f*
pp *f*
 Vla. *p* *f*
 Vc. *pizz.*
 Cb.

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II

G

76 77 78 79 80 81

S.
 A.
 T.
 B.

G

On s'a do re!
 On s'a do re!
 Et c'est tou jours de me me,
 Et c'est ansi tou jours!

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

unis. pizz.

pp

unis. pizz.

p

arco p

pizz.

<

<

Fl. I *f*
 Fl. II
 Ob. I *f* *sf* *dolce* *sfz* *p*
 Ob. II
 Cl. I *f* *sfz* *dolce* *p* <>
 Cl. II *f* *sfz* *sfz* *p*
 Bsn. I *p* < *sf* *p* *pp*
 Bsn. II
 Hn. I *mf* *sfz* *sf* *p*
 Hn. II
 S. *f* *p* *p*
 on se hait! on mau dit ses a - mours! on se hait!
 A. *f* *p* *p*
 on se hait! on mau dit ses a - mours! on se hait!
 T. *p* *p*
 8 on s'a do re! on se hait!
 B. *p* *p*
 on s'a do re! on se hait!
 Vln. I *arco* *p* < > *pp* < >
 Vln. II
 Vla. *mf* *p* < > *pp* < >
 Vc.
 Cb.

H

Fl. I 88 Fl. II 89 Ob. I 90 Cl. I 91 Bsn. I 92

Ob. II — Cl. II — Bsn. II —

Bsn. I — Cl. I Solo 3 Bsn. II —

Bsn. II — Cl. II — Bsn. II —

Hn. I — Hn. II —

Hn. II — Hn. I —

H

S. *p* On mau dit ses a mours!

A. —

T. *pp dolce* A diue Myr til E gle Chlo

B. —

Vln. I —

Vln. II —

Vla. *pizz.* *pp* *pizz.*

Vcl. *arc* *p en dehors* *p* *pp* *pizz.*

Cb. —

pp

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II

I

93 -
 94 -
95 *p*
 96 -
 97 -
 98 -
 3 3 3

Hn. I
 Hn. II

dolce

99 -
 100 *p* b

I

S.
 A.
 T.
 B.

p
 A dieu done et bons jours aux ty rans
 é! démons mo queurs!

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

arco
pizz.
pp
pp
pp

