

Dreams.

(LES RÊVES.)

(Louis Guays.)

English Version by
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(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegretto. (♩ = 92.)

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note flourish. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The dynamic is marked 'mf'.

The dreams on our pil - low do light For a span, with wings ev - er
Les rê - ves se po - sent sur nous Un moment, sans pli - er leurs

The piano accompaniment for the first vocal line features a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand. The dynamic is marked 'p'.

wav - - - ing, _____ Soft - ly sing - ing,
ai - - - les, _____ Ils mur - mu - rent,

The piano accompaniment for the second vocal line continues with a similar texture. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The dynamic is marked 'p' and 'ppp'.

our sense en - slav - - ing In fleet - ing vis - ions vague, yet bright;
 char - mants et frê - - les Des chants très va - gues et très doux,

Then, at a breathe we - a - wak - - en, They de -
 Puis, qu'un vent pas - se, l'aile ou - ver - - te Ils re -

part with the same low - song, And their place is va - cant for
 par - tent tou - jours chan - tants, Et leur place est vi - de long -

long, _____ And long the soul re - mains for sak - -
 temps, _____ Et pour longtemps l'âme est - dé - - ser - -

en! — te! — So doth
Un beau

a tempo.
dolce.

Hap - pi-ness fly to men, With a smile, and clad in ros -
jour le bon-heur nous vient Sou - ri-ant, tout vê-tu de ro -

f *p* *mf* *p*

es, Sel - dom an i - - dle
se, Par - - fois il sem - - ble

ppp *p* *ppp*

thought dis - clos - es A vis - ion of the dream a - gain.
peu de cho - - se, Quand de son rêve on se sou - vient.

f *dolce.* *p* *mf*

She be - fools us ere we a - wak - - en, She de -
 Il se pose aus - si l'aile ou - ver - - te, Il re -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata, followed by a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *f*, *dolce.*, *p*, and *mf*.

p

parts from us in a day, — And her place is va - cant al -
 part a - près quelques jours — Et sa place est vi - de tou -

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'day'. The piano accompaniment features a prominent bass line with eighth notes. A dynamic marking of *p* is present.

f *p* *poco rit.* *pp*

way, — Al - way the soul re - mains for - - sak - -
 jours, — Et pour tou-jours l'âme est dé - - ser - -

The third system shows the vocal line with a fermata over 'way'. The piano accompaniment includes a section with a 2/4 time signature. Dynamic markings include *f*, *p*, *poco rit.*, and *pp*.

en! —
 tel! —

a tempo.

The fourth system features the vocal line with the words 'en!' and 'tel!'. The piano accompaniment is marked *a tempo.* and includes a section with a 2/4 time signature.