

# A u b a d e.

(Ed. Guinand.)

## Morning Greeting.

English Version by  
CLIFTON BINGHAM.

(Mezzo-Soprano, or Baritone)

C. CHAMINADE.

Andantino. (♩ = 60)

Voice. *mf*

Viens! la terre à peine é-veil - lé - e  
Come! new - ly wak-en'd from her slum - bers,

Piano. *mf poco arpeggiato.*  
*col. R.*

Ex-hale u - ne su-ave o - deur, — Et sur la cime en - so - leil -  
The earth is fra-grant of the dawn, — The lark out-pours her sweet-est

*dolce.* *pochissimo rit.* *a tempo.*

lé - e L'oi - seau ba - bille a - vec ar - deur.  
num - bers, Night her dark veil has with - drawn!

*p* *pochissimo rit.* *a tempo.*

Ah! *p* Le ruis-seau d'un plus doux mur -  
 Comel \_\_\_\_\_ the brook-let with a mur - mur

*mf* *m.s.* *p*

mure En - i - vre le val dé-ser - té. \_\_\_\_\_  
 low, Creeps down the val-ley to the sea, \_\_\_\_\_

*m.s.* *dim.*

*cresc.* *dolce. p*  
 Rien en - cor de son on - de pu - re N'a trou - blé sa lim - pi - di -  
 No - thing yet, save its own sweet flow, Has marr'd, has marr'd its tran - quil - li -

*p*

*poco rit.* *mf a tempo.*  
 té. \_\_\_\_\_ Aux pre - miers re - flets de l'au - ro - re,  
 ty. \_\_\_\_\_ Be - neath the first kiss of the light

*poco rit.* *a tempo marcato.*

Tout s'a - ni - me, tout se co - lo - re, Tout est jeu - ne, ri - ant et  
All na - ture wakes to life a - gain, — The world is beau - ti - ful and

*dolce. pochissimo rit.*

beau, Dans la plaine et sur le co - teau.  
bright, Si - lent hill and fair smil - ing plain!

*p* *pochissimo rit.* *a tempo.*

Ah! Viens! nous ver - rons naî - tre les  
Ah! Come, let us watch the bud - ding

*f* *m.s.*

*dim.*

ro - ses, Et le zé - phir fai - re sa cour;  
ros - es Wake to the woo - ing of the wind;

*dim.* *p*

*cresc.*

Nous au - rons l'é - tren - ne des cho - ses Dans leur fraî -  
Dawn each pet - al ten - der un - clos - es, Soft - ly the

*p dolce.* *rit.* *mf a tempo.*

cheur et leur a - mour! \_\_\_\_\_ Vienst! la terre à peine é - veî -  
fair new world to\_ find. \_\_\_\_\_ Come, new - ly wak - en'd from her

*p* *pp rit.* *a tempo mf*

lé - e Ex - hale u - ne su - ave o - deur, \_\_\_\_\_  
slum - bers, The earth is fra - grant of the dawn, \_\_\_\_\_

Et sur le cime en - so - leil - lé - e  
The lark out - pours her sweet - est num - bers,

L'oi-seau ba-bille a-vec var-deur. Viens! nous ver-rons naître les  
 Nighthar darkveil has\_ with-drawn. Come, we will watch the bud-ding

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and a key signature of two flats. A dynamic marking of *mf* is present in the piano part. A triplet of eighth notes is marked with a '3' above it.

ro - ses, Et le zé - phir fai - re sa cour; \_\_\_\_\_  
 ros - es A - wak - en to the woo - ing wind; \_\_\_\_\_

The second system continues the vocal and piano parts. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand. The vocal line has a few notes with a fermata over the final note.

*cresc.* *f* *poco rit.*  
 Nous au-ront l'é-tren-ne des cho - ses Dans leur fraî-cheur et leur a -  
 Each ten-der pet - al dawn un - clos - es Soft - ly, the fair world\_ to

The third system introduces dynamic and tempo markings: *cresc.*, *f*, and *poco rit.* in the vocal line, and *cresc.*, *f*, *poco rit.*, and *a tempo.* in the piano part. The piano accompaniment features a more active bass line with eighth notes.

mour! \_\_\_\_\_  
 find! \_\_\_\_\_

The fourth system concludes the piece. The vocal line has a fermata over the final note. The piano accompaniment features a triplet of eighth notes and a dynamic marking of *ppp*. The piece ends with a double bar line.