



G. SCHIRMER'S COLLECTION  
OF  
SONG ALBUMS.

C. CHAMINADE  
ALBUM OF TWENTY SONGS  
EDITION FOR  
SOPRANO. OR TENOR

G. SCHIRMER. NEW YORK.



# TWENTY MELODIES

WITH

French and English Words

BY

# C. CHAMINADE



Soprano  
or Tenor.

Mezzo-Soprano  
or Baritone

PRICE, \$1.00 NET

NEW YORK

G. SCHIRMER



C. Chaminade.  
Album of Songs.  
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# RITOURNELLE.

(François Coppée.)

English Version by  
NATHAN HASKELL DOLE.

C. CHAMINADE.

Andante.

Voice.

Piano.

*legatiss.  
marc. il basso.*

*p*

♩

♩

*p tranquillo.*

O'er the fresh green fields and  
Dans la plai - ne blonde et

*m.d.* *m.g.* *m.d.* *m.g.*

*dim.* *pp*

♩

♩

down thro' the val - ley Let us wel-come summer's gold-en de-light,  
sous les al - lé - es. Pourmieux faire ac-cueil au doux mes-si - dor,

*crese.* - - - - - *f* *p*

Chas-ing wing-ed things that grace-ful-ly dal - ly I, gay vers-es, thou —  
 Nous i - rons chas - ser les cho - ses ai - lé - es, Moi, la strophe et toi —

*crese.* - - - - - *mf* *p*

*pp* *m. d.*

— the but-ter-fly bright!  
 — le pa-pil-lon d'or.

*pp*

*dolce.* *3*

Let us choose the by-ways, shad-y and lev - el, — Un - der  
 Et nous choi - si - rons les rou - tes ten - tan - tes, — Sous les

*m. d.* *m. g.*

sil - v'ry wil - lows, by reed - y dunes; — There —  
 sau - les gris et près des ro - seaux, — Pour —

to hear all things that sing, gay-ly rev-el,  
 mieux é-cou-ter les cho-ses chan-tan-tes,

*Ad.*      ✽

*dolce.*  
 There to hear all things that sing, gai-ly rev-el,  
 Pour mieux é-cou-ter les cho-ses chan-tan-tes;

*Ad.*      ✽      *Ad.*      ✽

*p*  
 I, sweet rhythms, and thou the birds' merry tunes.  
 Moi, le rythme, et toi, le choeur des oi-seaux.

*pp legatiss.*      *P dolce marcato.*

*Ad.*      ✽

*m.d.*      *m.d.*      *m.g.*      *m.d.*      *m.g.*      *pp*

*Ad.*      ✽      *Ad.*      ✽      *Ad.*      ✽



*p*

As we wan-der by yon beau-ti-ful riv-er,  
 Sui-vant tous les deux les ri-ves char-me-es,

Whose clear rip-ples break in mu-si-cal show'rs,  
 Que le fleu-ve bat de ses flots par-leurs,

*animato e cresc.*

Per-fum'd things we'll find for Love is the giv-er, I, a sheaf of rhymes,  
 Nous vous trou-ve-rons, cho-ses par-fu-mé-es, Moi, glanant des vers,

*più f* *f vibrato.*

thou a bunch of flow'rs! Love shall be our guide, to tell us his sto-ry;  
 toi cueillant des fleurs. Et l'a-mour ser-vant no-tre fan-tai-si-e,

*più f* *f sonore.*

Summer's brightest child shall this day then glow: Po-et I shall be, thou  
 Fe - ra ce jour là l'é - té plus char-mant, Je se-rai po - ète et

*crese.*

Po - e - sy's glo - ry; Ev-er fair-er thou, more in love I shall  
 toi po - é - si - e, Tu se-ras plus belle et moi plus ai -

*p marcato. rit. e cresc.*

*p marc. rit. e cresc.*

grow. \_\_\_\_\_  
 mant. \_\_\_\_\_

*ff a tempo. sempre f*

*p pp*

# Madrigal.

SOPRANO or TENOR.

Poésie de GEORGES van ORMELINGEN.  
English words by G. CLIFTON BINGHAM.

C. CHAMINADE.

Allegretto molto moderato. (♩ = 72.)

PIANO.

*p a capriccio. string. cresc. string. f*

*p ben moderato.*

What the rain is to the rose, Are thy—  
Tes doux bai-sers sont des oi-seaux Qui vol-ti-gent

*dim. rit. p p legato.*

*p cresc. f*

mur - mur'd vows to me, Its red soul a - wakes and glows, And 'tis  
fous, sur mes lè - - vres, Ils y ver-sent l'oubli des fièvres. Tes doux bai -

*cresc. f*

*p*

more than joy to be; When thy soft lips make re - ply Of their  
sers sont des oi - seaux, Aus - si lé - gers que des ro - seaux, Fou-lés

*p*

*poco rit.* *molto rit.*  
*ppp* *dolciss.* *a tempo.* *cresc.*

sweet-ness to my sigh. What the rain is to the  
 par les pieds blancs des chè - vres. Tes doux bai-sers sont des oi -

*pp* *poco rit.* *pp* *molto rit.* *a tempo.* *cresc.*

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

rose, Are thy mur-mur'd vows to me!  
 seaux Qui vol-tigent fous, sur mes lê - vres.

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

*dolce.* *p* *rit.*

*a tempo.* *p*

What the rose is to the rain, Is thy  
 Com-me de fri - vo - les oi - seaux Aux ai-les d'ar-

*p* *p*

*p* low sweet voice to me; Each dew - pearl to stay were fain, And thy  
gent, aux bees miè - vres, Ain - si que sur des ar - bris - seaux Ils viennent

*cresc.* *f*

*cresc.* *mf*

words would ling'ring be! When in ten - dershly con - straint You may  
chan - ter sur mes lè - vres, Comme sculp - tés par des or - fèvres A - vec

*p* *pp*

*p*

*poco rit.* an - swer to my - plaint; What the rose is to the  
de ma - gi - ques ci - seaux. Tes baisers di - sent, doux oi -

*pp* *molto rit.* *pp* *dolciss.* *a tempo.* *cresc.*

*pp poco rit.* *pp* *molto rit.* *a tempo.* *cresc.*

∞ \* ∞

rain, Is thy low sweet voice to me!  
seaux, Leur chanson d'a - mour sur mes lè - vres.

*rit. p* *a tempo.*

*rit. p* *a tempo.*

∞ \*

# Dreams.

(LES RÊVES.)

(Louis Guays.)

English Version by  
D<sup>r</sup> TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto. (♩ = 92.)

Piano.

The piano introduction consists of two staves. The right hand begins with a series of chords and eighth notes, marked *mf*. The left hand provides a rhythmic accompaniment with chords and eighth notes.

The first system of the vocal and piano accompaniment. The vocal line is in a soprano or tenor range, with lyrics in English and French. The piano accompaniment features chords and eighth notes. The lyrics are: "The dreams on our pillow do light For a span, with wings ever / Les rê - ves se po - sent sur nous Un moment, sans pli - er leurs".

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "wav - - - ing, Soft - ly sing - ing, / ai - - - les, Ils mur - mu - rent,". The piano accompaniment includes chords and eighth notes, with a *ppp* dynamic marking. A *La.* (Larghetto) marking is present at the bottom of the system.

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 breath, ere we — a - wak - - en, They de -  
 Puis, qu'un vent pas - se, l'aîle 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 long temps l'âme est. dé - - ser - - -

en! —  
te! —

*dolce.*

So doth  
Un beau

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

*mf* *p* *p*

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

*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.



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

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

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

en! —  
 tel —  
*a tempo.*

*dolce.*

# The Ideal.

(L'IDÉAL.)

(Sully-Prudhomme.)

(Soprano, or Tenor.)

English Version by

D<sup>r</sup> TH. BAKER.

C. CHAMINADE.

Lento. (♩ = 96.)

Piano.

*mf molto sostenuto.*

*cresc.*

The piano introduction consists of two staves. The right hand has a treble clef and a 9/8 time signature. The left hand has a bass clef. The music is in G major and begins with a series of chords and moving lines. A crescendo hairpin is present over the second and third measures.

*mf molto sostenuto.*

The moon is full,— the sky so clear Sown with  
 La lune est gran - de, le ciel clair Et plein

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part includes a *dim.* hairpin over the first measure.

stars o'er dim Earth is gleam - ing, The soul of the world  
 dâs - tres, la ter - re est blê - me Et l'â - me du mon -

The vocal line continues on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part includes a *mf* dynamic marking at the start and a *p* dynamic marking at the end.

fills the air, — Of one star su-preme I am dream - ing.  
 de est dans l'air, — Je rêve à lé - toi - le su - prê - - me.

A star yet un - veild to our  
 A cel - le qu'on n'a - per - çoit

sight, — But where - from the ra - diance out - go - - ing At  
 pas, — Mais dont la lu - miè - re voy - a - - ge Et

length all na - tions shall re - joice Of the Earth with splen - dor — o'er -  
 doit ve - nir jus - qu'i - ci - bas En - chan - ter les yeux d'un autre

*pp*

flow - ing. When this star, high and pure a - bove, Doth il -  
 â - ge. Quand lui - ra cette é - toile un jour, La plus

*f*

lu - mine un - end - ing spac - es, Tell it then how true was my  
 belle et la plus loin - tai - ne, Di - tes - lui qu'elle eût mon a -

*ff* *molto allarg.* *a tempo.*

love, O ye last of the hu - man  
 mour, O der - niers de la ra - ce hu -

*rit - a tempo.*

rac - - - es!  
 mai - - - ne!

*a tempo.* *ff*

## ROSEMONDE.

English words by  
CLIFTON BINGHAM.

(Soprano, or Tenor.)

C. CHAMINADE.

Andante.

Voice.

Piano.

*marc. assai. cresc. f*

*p*

Comes he not my heart, tell me why,  
Pour - quoi tar - de - t'il à ve - nir

*p ben sostenuto.*

*f*

Why so long is he de - lay - ing! Ah, does he fear to  
Quand — je suis à l'at - ten - dre, Craint - il, hé - las! —

*f cresc.*

*p dolce.* *f poco larg.*

list to my pray - ing, To - hear my ten - der sigh!  
 Mon re - gard ten - dre Et - mon pre - mier - sou - pir!

*p*

Heav'n that deigns to watch a - bove, O pit - y me, be - cause I love!  
 Dieu qui dai - gnez nous bé - nir, Pi - tié, pi - tié pour mon mar - tyr!

*f* *dim.* *p*

Heav'n that deigns to - watch a - bove, O - pit - y, - for I love!  
 O Dieu! qui dai - gnez nous bé - nir Pi - tié pour mon mar - tyr!

*mf*

Rest - ing from the la - bor of day, All the world lies in slum - ber deep,  
 Ou - bli - ant les tra - vau - x du jour, Au vil - lage on som - meil - le,

*p dolce.* *f* *p*

I a - lone here vig - il keep, - Waiting one still far a - way! Ah,  
 Quand moi seu - le i - ci je veil - le Cou - dui - te - par l'a - mour! Faut -

*crese.* *crese.*

must I wait al - way in vain - Tho' my heart may  
 il at - ten - dre son re - tour - Dans ce tris - te

*f* *dim.* *p*

break for pain? Ah, must I wait al - way in - vain, Tho' my  
 sé - jour! Faut - il at - ten - dre - son re - tour Dans -

*p dolciss.* *p*

heart may break for pain? Ah! mine eyes are  
 ce tris - te sé - jour! Ah! des lar - mes

*mf*

blind-ed with tears, Shall I faith-less\_ fear him; Is there one fair - er  
 voi-lent mes yeux m'est - il\_ in-fi - dè - le! Peut ê - tre hé - las

*p* *cresc.* *f* *p* *cresc.*

dear-er, a-near him, One who his vows\_ now hears? Ah! if they love tru-ly a -  
 une au-tre bel - le E - cou-te ses\_ a - veux? Ah! si la - haut l'on ai-me

*p* *cresc.*

bove, Let me\_ die, then, for\_ I love; Ah! if they love tru-ly a -  
 mieux, Je\_ veux mon - ter\_ aux cieux; Ah! si la - haut l'on ai-me

*f* *p* *poco larg.*

bove, Let me die, then, for I love, I love, I love!  
 mieux, Je\_ veux\_ mon - ter aux cieux, mon - ter aux cieux!

*colla voce.*

*f* *p* *lento.* *m.g.*





## The Soldier's Betrothed.

(LA FIANCÉE DU SOLDAT.)

(C. Grandmougin.)

(Soprano, or Tenor.)

English Version by  
D<sup>r</sup> TH. BAKER.

C. CHAMINADE.

Moderato.

Voice. *mf semplice.*

Off to the wars my sweet-heart's wend-ed, To beat of  
Mon bien - ai - mé sert sa pa - tri - e, Il est par-

Piano.

drum he march'd a - way, Say - ing, "Dear Jean - ne, soon 'tis end - ed, Jean - ne, now  
ti tambours battants, Me di - sant: "Jean - ne, je t'en pri - e, Jean - ne ne

weep no more, I pray, Wait till we meet, O hap - py day!" To the great  
pleu - re plus, at - tends Que j'aie un jour fi - ni men temps!" Il est par -

cit-y he de - part-ed, Faith-ful - ly he has writ-ten me, And I, tho'  
 ti pour la grand'vil - le, Il m'é - ri - vit fi - dè - le - ment, Et moi, bien

lone and woe - ful heart - ed, Wait for the mo - ment tran - quil - ly When I a -  
 tris - te, mais tran - quil - le, J'at - ten - dais tou - jours le mo - ment Où me re -

gain my love shall see! Tra la la! — I sing — of my  
 vien - drait mon a - mant! Lon lon la, — je chau - te ma

sor - row — To for - est and field — and the plain, — While the  
 pei - ne — Aux for - êts, aux champs, — à la plai - ne, Mais les

## Animato.

*cresc.*

black-birds so gay                    Are war-bling a-way                    In re-  
mer-les joy-eux                    Ba-bil-lent au bord                    de l'eau

frain.— Tra la la,— I wait— for the mor-row,— And the bright  
clai-re, Lon lon lè-re, Je chan-te ma pei-ne— Et le so-

sun— shin-eth a-main!—                    Wear-y the  
leil— rit dans les cieux!—                    Ah! je mau-

vil-lage toil doth make me, Rak-ing of hay and har-vest-home, Down to the  
dis tout au vil-la-ge, Les fe-nai-sous et les la-lours, Je voudrais

shore I'd fain be-take me, Whith-er all day my thoughts do roam, Hop-ing for  
 ê - tre sur la pla - ge, D'où j'at - tends en vain tous les jours, Des - nou-

news of my love to come. Ah, if far dis-tant now he's dy-ing, Ev-er be  
 vel - les de mes a - mours. Hé - las! s'il a per - du la vi - e, Tais-toi pour

si - lent, voice of mine! For in my grave I'd soon be ly - ing, Yon-der, be -  
 ja - mais, ô ma voix! Car je veux être en - se - ve - li - e, Là - bas, au

neath the trail-ing vine, Where I have kiss'd him man - ya time! Tra la  
 bord du pe - tit bois Où je l'em - bras - sai tant de fois! Lon lon

*p*

lal I sing of my sor-row To for-est, and field, and the  
 la! je chan-te ma pei-ne Aux for-êts, aux champs, à la

*cresc.*

plain, While the black-birds so gay are war-bling a-way In re-  
 plai-ne, Mais les mer-les joy-eux Ba-bil-lent au bord de l'eau

*cresc.*

*f*

frain. Tra la lal I wait for the mor-row, And the bright  
 clai-re. Lon lon lè-re, Je chan-te ma pei-ne Et le so-

*f*

*pp rit.*

sun shin-eth a-main!  
 leil rit dans les cieux!

*a tempo.*

*pp rit.*

# Plaints of Love.

(PLAINTES D'AMOUR.)

(Eugène Adenis.)

(Soprano, or Tenor.)

English Version by  
DR TH. BAKER.

C. CHAMINADE.

voice. *vibrato*  
*mf*

'Tis  
L'a -

Piano. *mf* *legatissimo*

love, 'tis love, bright flow - er di - vine,  
mour, l'a - mour, fleur que Dieu bé - nit,

*f*

Has a day to bloom in fine, But  
Quel - que temps sé - pa - nou - it, Mais

*p*

*m.d.*  
*m.g.*

*dolce*

as a rose doth it van - - - ish; Like the  
 il res - semble à la ro - - - se; Mé - té -

*pp*

*mf*

sun - - - lit sky of  
 o - - - re du des - -

*mf* *dim.*

*poco rit.* (without taking breath.) *p*

dawn - - - - - It  
 tin - - - - - Il

*p* *rit.* *colla voce*

*a tempo* *crese.*

glows, it glows in splen-dor at morn,  
 brille, il brille a - vec le ma - tin

*a tempo* *crese.*

*f poco rit.* *p*

That the com - ing night doth ban - - -  
 Pour s'é - teindre à la nuit clo - - -

*mf poco rit.* *p*

*a tempo* *mf*

ish. 'Tis  
 se. L'a -

*a tempo*

*crese.*

*f*

love, 'tis love, fair day - star so bright, En -  
 mour, l'a - mour, pur ray - on ver - meil, C'est

*p*

trancing sea - - - son of de - light, Not  
 la sai - son du so - leil, Mais

*m.d.* *p*

*m.g.*



*dolce*

long our bo - som may cher - - - ish; A  
 vite il nous a - ban - don - - - ne. Jou -

*pp*

*mf*

frag - - - ile play - - - thing of  
 et fra - - - gi - - - le du

*mf* *dim.*

*poco rit.* (without taking breath.) *p* *a tempo* *crese.*

time, \_\_\_\_\_ 'Tis born, 'tis born of  
 temps, \_\_\_\_\_ Il naît, il naît a -

*p* *rit.* *crese.*

*f poco rit.* *p*

Spring at her prime, And with Au - tumn doth per -  
 vee le printemps Pour mou - rir a - vec l'au - tom -

*mf* *dim.* *poco rit.* *p*

*a tempo* *mf*

ish. 'Tis  
 ne. L'a -

*a tempo*  
*cresc.*

love's, 'tis love's tri - umph - ant song  
 mour, l'a - mour, lyre au chant vain-queur

*f* *p*

Thrills the heart so sweet and strong, Yet  
 Fait gaî-ment vi - brer le coeur. Mais

*m.d.*  
*m.g.*

cares do fol - low un - sleep - - ing!  
 qu'il nous cau - se d'a - lar - - mes!

*mf*

Fac - - - ile and wan - - - ton in  
 Ca - - - pri - ci - eux et chan -

*p poco rit.* (without taking breath.) *a tempo* *crese.*

wiles, Tho' he greet - eth  
 geant Il commence en

*f poco rit.*

us with smiles, He for - sak - eth us in  
 sou - ri - ant, Pour fi - nir a - vec des

*a tempo*

weep - - ing!  
 lar - - mes!

*a tempo*

*ff*

# Dream of an Eve.

(RÊVE D'UN SOIR.)

(Eugène Adenis.)

(Soprano, or Tenor.)

English Version by  
DR TH. BAKER.

C. CHAMINADE.

*Lento.*

Voice. *p*  
Dream of an  
Rê - ve d'un

Piano. *mf* *m. g.* *p* *p*

*pp* *mf* *f* *dim.*  
eve, — dream of an hour, — Forth art thou flown on wings of de-  
soir, — rê - ve d'une heu - re, Tu t'es en - fui — sur l'ai - le du dé -

*sostenuto molto.* *pp* *mf* *f* *dim.*

*p* *mf* *cresc.* *f*  
sire, — Thy de - lights do fade like a flow - er, Dream of an  
sir, — Ta fé - li - ci - té n'est qu'un leur - re, Rê - ve d'un

*p*

eve, — dream of an hour, — That all in vain I seek with new life t'in-  
 soir, — rê - ve d'une heu-re Que vain-ne - ment je cher - che à res-sai-

*mf* *p* *pp*

*Poco più animato.*

*mf*

spire. Of thy spell we pre-sage the pow - er, Thou dis-ap-  
 sir. Ton en - chan - te - ment nous ef - fleu - re, Tu dis-pa-

*marcato.*

*f* *appassionato.*

pear - est in glow of the morn Heed-less of our plain-ing for-  
 rais dans les feux du ma - tin, — No - tre voix t'appelle et te

*cresc.*

*dolce.* *p*

lorn; — Dream of an eve, — dream of an hour, — O fair mi-  
 pleu-re Rê - ve d'un soir, — rê - ve d'une heu - re, O doux mi-

*f* *dim.* *p marcato.*

Tempo I.

*rit.* *pp dolce.* *pp*

rage of a far dis-tant bourne! Since naught on earth— with-stands Time's  
 rage e-niv-rant et loin - tain! Puis - qu'i - ei - bas — rien ne de -

*dolce.* *rit.* *m. g.* *dolce.* *pp* *p sostenuto.*

*f*

pow-er, Pass thou, and die like a sun-beam con - fin'd.  
 meu-re, Passe, é - teins - toi comme un ray - on dé - té.

*f* *pp*

But like the lil - y's dy - ing flower, Dream of an eve, — dream of an  
 Mais comme un lys a - vant qu'il meu-re, Rê - ve d'un soir, — rê - ve d'une

*cresc.* *f* *pp*

*f* *ff*

hour, — Ah! leave thy per-fume en-chant - ed be - hind!  
 heu - re, Ah! lais - se - nous ton par-fum en - chan - té!

*mf* *f* *ff*

## If thou dost say.

(TU ME DIRAIS.—)

(Rosemonde Gérard.)

English Version by  
DR TH. BAKER.*(Soprano, or Tenor.)*

C. CHAMINADE.

*Animato.* *dolce.*

Voice.

If thou dost say that one may hear the  
Tu me di - rais que l'on en - tend le

*f* *legato.*

Piano.

breathing Of but - ter - flies while on the flow'rs they rest, — And that the  
souf - fle, Qu'au sein des fleurs ex - hale un pa - pil - lon, — Et que l'on

*crese.*

slip - per is found once en - sheath - ing The fly - ing  
a re - trou - vé la pan - tou - fle Qu'en s'en - fuy -

*crese.*

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of three systems of music. The first system shows the beginning of the piece with a voice line and a piano accompaniment. The voice line starts with a fermata on a whole note, followed by a melodic line. The piano accompaniment begins with a forte dynamic and a legato texture. The second system continues the vocal melody and piano accompaniment, with lyrics in both English and French. The third system features a crescendo in both parts, with the piano accompaniment becoming more active and the voice line reaching a higher register.

*dim.* *pp rit.*

foot Cin - der - el - la con - fess'd. If thou dost  
ant lais - sa choir Cen - dril - lon. Tu me di -

*a tempo.*

say these lines are prose in meas - ure, And that a  
rais que ces vers sont en pro - se, Et qu'u - ne

*a tempo.*  
*dolce.*

*mf*

wom - an can se - crets con - ceal, That lil - ies  
femme a gar - dé des se - crets, Que le lys

*mf*

*poco rit.* *ppp* *a tempo.*

speak, and that the rose is az - ure, My fol - ly  
parle et que la - zur est ro - se, Vois ma fo -

*a tempo.*  
*dim. poco rit.*



mark, O friend, I'll trust thee still. If thou dost  
 lie, a - mi, je te croi - rais. Tu me di -

*p* *dolce.*

say, that to the glow-worm shin - ing Yon glo - rious  
 rais que l'as - tre qui sein - til - le, Au ver lui -

star doth owe its ra - diant light, And like a  
 sant doit son é - clat joy - eux, Et que la

jew - el e'er the sun de - clin - ing Is wrapp'd with -  
 nuit ae - croche à sa man - til - le Comme un bi -

*p*

(without taking breath)

*pp rit.*

in the dark man - tle of night. — If thou dost  
 jou le so - leil ra - di - eux; — Tu me di -

*dim.* *rit.*

*a tempo.* *mf*

say, that ber - ries now no long - er The mos - sy  
 rais qu'il n'est plus u - ne frai - se Dans les re -

*a tempo.* *dolce.*

glades of the for - est do fill, And that a feath - er on the scale weighs  
 coins tout moussus des fo - rêts, Et qu'u-ne plu - me de ben - ga - li

*mf*

*dolce.* *poco rit.* *mf*

stronger Than slight up - on the heart, I'll trust thee still. While thee I  
 pè - se Plus qu'un eha - grin au coeur, je te croi - rais. En té - cou -

*dolce.* *p poco rit.*

*più animato.*

list, all my doubts far a - bove me  
tant tous mes dou - tes d'eux - mê - mes

*mf* *più animato.*

Van - ish a - way in air; if thou dost say  
Tom - bent sou - dain, vain - eus; tu me di - rais

*cresc.*

*cresc.*

*f*

*pp rit.* *Tempo I.*  
(without taking breath.)  
That there is bliss on earth, that thou dost  
Que le bon - heur ex - iste et que tu

*p*

love me, My fol - ly mark, O friend, I'll trust thee ay!  
m'ai - mes, Vois ma fo - lie, a - mi, je te croi - rais!

*f* *poco rit. dolce.*

*f* *p poco rit. dolce.*

## Slavonic Song.

(CHANSON SLAVE.)

From the French of  
PAUL GINISTY

by NATHAN HASKELL DOLE.

C. CHAMINADE.

Andante.

PIANO.

*mf*

*p*

(with full voice.)

In my love-ly land, —  
Daus moubeau pa-ys —

*marcatiss.* *f* *e sostenuto.*

*pesante.*

I had once a friend! — But him I have lost, a —  
jā - vais un a - mi — Mais je lui per-du, je

*rit.*

*Più lento.*

lone I am dwell - ing. Many nights has sleep re - fused to descend; My  
suis seule au mon - de. Voi-là bien des nuits que je — n'ai dormi, J'ai

*dim.*

eyes melt with tears; my griefs beyond tell -  
 beau-coup pleu - ré, ma pei - ne est pro - fon -

*p string.* *mf string.*

**Tempo I.** *crece*

- - ing. Wide the des-ert lies! Fierce the storm-winds  
 - - de. Le dé-sert est grand, le vent seuf- fle

*crece.* *rit.* *f* *a tempo.*

roar! In my heart a ser - pent gnaws ev - er - more!  
 fort, Un ser-pent ma pri - se au cœur et me mord!

*a tempo.* *rit.* *f* *mf*

*p* *marcatiss.* *f* *pesante.*

(with full voice.)

Far a - cross the spac - es, through the live-long night —  
 A tra-vers l'es - pa - ce, à tra-vers la nuit, —

*vibrato.*

I wan - der in search of my faith-less lov - er!  
 Je vais ré - cla - mant mon a - mi per - fi - de,

*And.*

*Più lento.*

Where can he be now; and whith - er his flight? No answer can I  
 Où donc est-ce en-fin qu'il court et qu'il fuit? Mais la terre est sour -

*dim.* *p string*

from earth or sky re - cov - er!  
 - de et le ciel est vi - de.

*mf string.*

## Tempo I.

Wide the desert lies; \_\_\_\_\_ fierce the stormwinds roar! \_\_\_\_\_ Sorrow tears my  
 Le désert est grand \_\_\_\_\_ le vent souff-le fort \_\_\_\_\_ Mon cœur est san-

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a bass line with triplets in the left hand. Dynamics include *p* and *f*.

soul; oh, my heart is sore!  
 glant, la dou-leur le tord!

*rit.* *a tempo.*

*a tempo.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *rit.* marking followed by *a tempo.* The piano accompaniment features a *rit.* marking and then *a tempo.* dynamics include *f*, *mf*, and *p*. There are triplets in the piano accompaniment.

(with full voice.)

I would fain com-plain \_\_\_\_\_  
 Aux oi-seaux pas-sant \_\_\_\_\_

The third system features a vocal line and piano accompaniment. The vocal line is marked "(with full voice.)". The piano accompaniment includes a *marcatiss.* marking and a *pesante.* marking. Dynamics include *f*.

un - to \_\_\_\_\_ the swift swal - - low; and de - mand a - gain the  
 j'i - rais bien me plain - - dre Et re - de - mander là -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a *rit.* marking and a *pesante.* marking. Dynamics include *f*. There are triplets in the piano accompaniment.

*Più*

friend that I had! But to call one back the sea-son is bad! None  
 mi que ja - vais, Mais pour l'ap - pe - ler le temps est mauvais, Au -

*lento.*

of them would stop to hear what would fol -  
 eun deùx, hé - las! ne pour-raït fat - tein -

*p string.* *mf string.*

*p*

- low. Wide the desert lies; fierce the storm-winds  
 - dre. Le dé-sert est grand, le vent souf - fle

*a tempo.*  
*ff*

roar! He would not give heed, for our love is o'er!  
 fort, Il n'en - ten-drait pas, notre a - mour est mort!

*ff a tempo.*



## Beside my Darling.

(AUPRÈS DE MA MIE.)

(Octave Pradels.)

English Version by  
DR TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto. (♩ = 96.)

Voice.

Piano.

*dolce.*

*col Ped.*

*marcato.*

*leggiero semplice.*

*cresc.*

*dim.*

*p*

*p*

*dolce.*

If I were a star - ling gay A -  
Si j'é - tais l'oi - seau lé - ger Des

mong for - est le - gions, Ah! I'd swift - ly - fly a - way To  
fo - rêts sau - va - ges, Ah! je vou - drais voy - a - ger Sur

*p*

Earth's fair - est re - gions.  
 tous les ri - va - ges.

*p* *mf*

*marcato.*

*cresc.* *dim.*

*mf*

Soon the hap - py skies I'd view  
 J'i - rais sous le ciel heu - reux,

*p*

*p* *poco rit. dolce.*

Where Gol - con - da sleep - eth, Dip my wing in waves of blue  
 Où Gol-conde est rei - ne Trem-per mon aile aux flots bleus

*p* *poco rit.*

*p a tempo.*                      *pochettino rit.*                      *mf a tempo.*

That the o - cean steep - eth,                      In an a - zure\_  
De la mer se - rei - ne.                      I - vre de ciel\_

*p a tempo.*                      *pochettino rit.*                      *mf a tempo.*

dream of joy To rapt - ure con - fid - ed,  
a - zu - ré Et de po - é - si - e,

On the buoy - ant winds I'd fly Wher - e'er fan - cy  
Par les airs j'i - rais au - gré De ma fan - tai -

*dolce.*

*p*  
guid - ed.  
si - e.

*mf*

*cresc.* *dim.* *p*

*mf*

But, in - deed, I do not strive  
 Mais non, je n'ai pas sou - ci

*p*

For a new con - di - tion, Here a - lone I  
 De loin - tai - ne grè - ve, Je veux vi - vre

*p*

*poco rit. dolce.* *p a tempo.* *pochettino rit.*

care to live My fond, fool - ish vis - ion.  
 près d'i - ci Mon fol et doux rê - ve,

*poco rit.* *p a tempo.* *pochettino rit.*

*a tempo.*

For but one de - sire I feel, I'm no wan - ton  
 Car je n'ai qu'un seul dé - sir Et ma seule en -

*a tempo.*

*f* *poco rit.*

star - ling, 'Tis to hear, when - e'er I will  
 vi - e C'est dé - cou - ter à loi - sir

*mf* *poco rit.*

*dim.*

The song of my dar -  
 Le chant de ma mi -

ling.  
e.

*p a tempo.* *rit.*

## Summer.

(L'ÉTÉ.)

(Ed. Guinand.)

English Version by  
CLIFTON BINGHAM.

(Soprano, or Tenor.)

Allegro. (♩ = 88.)

C. CHAMINADE.

Piano.

Ah! ——— sing, sweet bird of Spring, Sing to the flow'rs Thro' the glad hours,  
 Ah! ——— chan-tez, chantez, Fol-le fau-vet-te, Gaie a-lou-et-te,

Light - ly, light - ly, in Sum - mer sing, O sweet bird of Spring! Sing to the ros - es  
 Joy - eux pin - son, Joy - eux pin - son, chan - tez, — ai - mez! Par - fum des ro - ses,

*p* Summer un - clos - es, Sing, sing, — in Summer, bird of Spring! *f*  
 Fraîches é - clo - ses, Ren - dez nos bois, nos bois plus em - bau - més!

*cresc.*  
 Ah! Ah! Ah! sing!  
 Ah! Ah! Ah! Ah!

*p* *pp* *poco cresc.*

Sing, — O sweet bird of Spring!  
 Ah! — chan - tez, ai - mez.

*f* *cresc.* *sf*

*f*

Sun-light is beam - ing, Woodlands are gleam -  
 So-leil qui do - re Les sy - co - mo -

*ff p* *legato*

*mf*

ing, Full is the world of song and light!  
 res Rem-plis d'es - sains tout bruis - sants,

*p* *f* *v*

*f*

Green leaves are grow - ing, Mel-low winds blow -  
 Ver - se la joi - e, Que tout se noi -

*f* *dim.*

ing! All things are joy - ous, gay, and bright!  
 e Dans tes ray-ons res-plen - dis - sants.

*f*



*mf* *crese.* *f*

Ah! Ah! Ah! Ah! All that is sweet will  
 Ah! Ah! Ah! Ah! chan - tez, chan -

*crese.*

soon take wing, Sum - mer flies, sun - light dies, Sing, bird of  
 tez, ai - mez, chan - tez, ai - mez, joyeux pin - son,

*p* *crese.* *f*

Spring! Ah! Ah! Ah! Ah! All that is sweet will  
 chan - tez, Ah! Ah! Ah! Ah! chan - tez, chan -

*mf*

soon take wing; The Sum - mer flies,  
 tez, ai - mez, Fol - le fau - vet - te,

*cresc.*  
The sun - light dies, \_\_\_\_\_ Sing! \_\_\_\_\_ sing! \_\_\_\_\_  
Gai e a - lou - et - te, chantez, chantez,

Ah! Ah! Ah! Ah!

Ah! sing! Ah!

*sempre ff* *sf* *sf* *p*

*mf*

Ah, sing, sweet bird of Spring, Tell o'er thy tale  
 Ah! chantez, chan - tez, Souf - fle qui pas - ses

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase starting on a half note G4, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic marking *mf* is placed at the beginning of the system.

Ere the days fail; Gai - ly, soft - ly, Ere thou must wing, O sweet bird of Spring!  
 Dans les es - pa - ces Se - mant l'es - poir, Semant l'es - poir, d'un jour d'è - té.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes and a final cadence. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to one sharp (F#) in the final measure of the system.

*p*

Thou too must leave us, Au - tumn be - reave us, Sing, O  
 Que ton ha - lei - ne Don - ne à la plai - ne Plus d'è - clat, plus

The third system features a vocal line and piano accompaniment. The vocal line has a melodic line with a long note and a final cadence. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *p* is placed at the beginning of the system, and *mf* appears later in the system.

sing in Sum - mer, bird of Spring!  
 d'è - clat et plus de beau - té.

*cresc.* *f* *p*

The fourth system features a vocal line and piano accompaniment. The vocal line has a melodic line with a long note and a final cadence. The piano accompaniment continues with the same rhythmic pattern. The dynamic markings *cresc.*, *f*, and *p* are placed at the beginning, middle, and end of the system respectively.

*p* Ah! sing, Ah! sing,  
Ah! Ah! Ah! Ah!

*pp* *poco cresc.*

*f* Sing, O sweet bird of Spring!  
Ah! chan-tez, chan-tez!

*f* *ff*

*mf* O - ver the mead - ows Fall the dark  
Daus la prai - ri - e Calme et fleu -

*ff* *p*

shad - ows, List to the coun - sel ere too  
ri - e, En - ten - dez - vous ces mots si

*p*

late.  
doux.

Sum - light is  
L'â - me char -

*f*

fleet - - - - ing,  
mé - - - - e,

Sum - mer re - treat - - -  
L'é - pouse ai - mé - - -

*mf*

ing! Ere it has fad - ed, woo thy mate!  
e Bé - nit le ciel près de l'é - poux!

*f*

*mf* *cresc.* *f*

Ah! Ah! Ah! Ah! All that is sweet will soon take wing;  
 Ah! Ah! Ah! Ah! chan - tez, chan - tez, ai - mez,

*ff* *p* *cresc.* *f*

Sum - mer flies, — sun - light dies, — Sing, bird of Spring! —  
 Chan - tez, — ai - mez, — joyeux pin - son, chan - tez! —

*cresc.* *ff*

Ah! Ah! Ah! Ah! All that is sweet will soon take wing;  
 Ah! Ah! Ah! Ah! Chan - tez, chan - tez, ai - mez,

*ff* *p* *cresc.* *f*

*mf*

The Sum - mer flies, — The sun - light dies, —  
 Fol - le fau - vet - te, Gaie a - lou - et - te,

*p* *cresc.*

Sing! — Chantez!      sing! — chan-tez!      Ah! Ah!

*f*

8

>

>

Detailed description: This system contains the first three measures of the score. The vocal line features a melodic phrase starting with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

Ah! Ah!

*tr.* *tr.*

*sf* *mf* *crese.*

8

8

Detailed description: This system contains measures 4-6. The vocal line includes trills and a final phrase marked with an 'x'. The piano accompaniment features a dynamic shift from *sf* to *mf* and a *crese.* (crescendo) marking. The bass line has eighth notes marked with '8'.

Ah! Ah!

*tr.* *tr.* *tr.*

*f* *ff*

Detailed description: This system contains measures 7-9. The vocal line has trills and a long note. The piano accompaniment includes a forte (*f*) dynamic and a fortissimo (*ff*) section. The bass line has a melodic line with accents.

*fff*

Detailed description: This system contains measures 10-12. The piano accompaniment features a fortissimo fortissimo (*fff*) dynamic. The bass line has a rhythmic pattern of eighth notes.

## Broken Blossom.

(FLEUR JETÉE.)

(Armand Silvestre.)

(Soprano, or Tenor.)

English Version by  
DR TH. BAKER.

C. CHAMINADE.

Andante. (♩=72)

Voice. *f*

Now bear a-way my fol -  
Em - por - te ma fo - li -

Piano. *p sostenuto*  
*f marcato*

ly As wills the wind, Thou flower cull'd so gai - ly,  
- e Au gré du vent, Fleur en chan-tant cueil - li - e

*p* *f*

With heav-y heart re - sign'd. Now bear a-way my fol -  
Et je - tée en rê - vant, Em - por - te ma fo - li -

The musical score is written for voice and piano. The voice part is in a single line with lyrics in English and French. The piano part consists of two staves (treble and bass clef). The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the beginning of the piece with a forte (f) dynamic for the voice and piano (p) sostenuto for the piano. The second system features a mezzo-forte (mf) dynamic for the voice and piano (p) for the piano. The third system returns to piano (p) and forte (f) dynamics. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings.



*poco rit.* *p* *a tempo*

ly As wills the wind.  
e Au gré du vent:

*p dim.* *poco rit. pp* *a tempo*

*marcato*

*p* *cresc.*

As fades a bro-ken blos - som, So love doth die;  
Com-me la fleur fau-ché - e Pé - rit l'amour;

The hand that sought thy  
La main qui fa tou -

*cresc.*

bo - som In my hand ne'er may lie.  
ché - e Fuit ma main sans re - tour.

*p*

*f* *poco rit.* *p* *a tempo*

As fades a bro-ken blos - som, So love doth die.  
Com-me la fleur fau-ché - e Pé - rit fa - mour.

*f* *p dim.* *poco rit. pp* *a tempo*

*marcato*

*f*

May pang's thy life have blast - ed, Poor flow'r thou art!  
 Que le vent qui te sè - che Ô pau - vre fleur,

*cresc.*

So fresh the while life last - ed And now so wan and  
 Tout à l'heu-re si fraî - che Et de-main sans cou -

*f*

wast - ed; May pang's thy life have blast - - - ed  
 leur; Que le vent qui te sè - - - che,

*p dim.*

*p poco rit.*

Consume my heart! *a tempo*  
 Sè-che mon coeur!

*poco rit.* *pp* *rit.*

# Autumn Loves.

(AMOUR D'AUTOMNE.)

(Armand Silvestre.)

(Soprano, or Tenor.)

English Version by  
D<sup>r</sup> TH. BAKER.

C. CHAMINADE.

Allegretto ben moderato. (♩ = 72.)

Piano.

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a piano (p) dynamic.

The first line of the vocal melody is marked mezzo-forte (mf). The lyrics are: "Ar - id Win - ter has sought in vain — Of our loves the fond-ness to / L'âpre hi - ver a pas - sé sur nous — Sans tou - cher à no - tre ten -". The piano accompaniment continues with a steady accompaniment of chords and eighth notes.

The second line of the vocal melody is also marked mezzo-forte (mf). The lyrics are: "les - - sen. The new year A - pril-ward doth hast - en And / dres - - se. L'an nou - veau vers A - vril s'em - pres - se Et". The piano accompaniment features a triplet of eighth notes in the right hand and continues with its accompaniment.

finds me at your feet a - gain. *mf*  
 me re-trouve à vos ge - noux. May your  
 Que

*p* *mf*

*crese.*

Beau-ty no won-der-ment move — That so loy - al my vows yet cling, My  
 vo-tre beau-té ne sé - ton - ne Si mes vœux sont res-tés éous - tants, Ma -

*colla voce.*

*poco rit.* *p dolce.* *p* *a Tempo.*  
 la - dy, 'tis the time of Spring, — It was in Autumn that we fell in love.  
 da-me, voi-ci le prin - temps, — Nous nous ai - mâ-mes en au-tom - ne.

*poco rit.* *a Tempo.*

*p* *p* *mf*

*mf*  
 Then no  
 Les ro -

*p*

more ros-es met our eyes, — And e'er ear-lier dark-en'd the e - - ven,  
 siers n'avaient plus de fleurs — Et les soirs hâtaient leur ve - nu - - e.

The swal-lows 'neath our gloom-y — heav - en Flew a - way to more ge - nial —  
 Les hi - ron - del - les sous la — nu - e S'en-fuy - aient vers des cieux meil -

skies. The vine-yards all their pow'r did  
 leurs. Les vi - gue - rous fêt - aient la

prove, — And our hearts to heav - en took wing, My la - dy, 'tis the time of  
 ton - ne Et nos cœurs é-taient pal-pi - tants. Ma - da - me, voi-ci le prin -

*a Tempo.*

Spring, — Will as in Au-tumn you re-turn my love?  
 temps — M'ai-me-rez - vous com-me en au-tom - ne?

*a Tempo.*

*mf*

A-new the  
 Sur les ro -

*p*

bush, wea - ry of snow, — Re - - joic - es in ros - es full -  
 siers de nei - ge las — Re - - naît la pa - ru - re des

*p*

bloom - - ing;  
 ro - - ses. A joy - ous knell, stern Win - ter  
 Le glas joy - eux des - temps mo -

doom - ing Is ring - ing on the blue - bells — now.  
 ro - ses Soune aux clo - chet - tes des li - - las.

The skies their gray garb do re - move — And  
 Au lieu d'un ha - bit mo - no - to - ne Le

gay ap - par - el o'er them fling, My la - dy, 'tis the time of  
 ciel en por - te d'é - cla - tants. Ma - da - me, voi - ci le prin -

Spring, — More than in Au - tumn let us learn to love!  
 temps, — Ai - mons nous donc plus qu'en au - tom - ne.

## Wishes.

(SOUHAIT)

(Georges Vanor)

English Version by  
Dr. TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto.

Piano.

*p leggiero.*

The first system of piano accompaniment consists of two staves. The right hand (treble clef) features a rhythmic pattern of eighth notes and chords, while the left hand (bass clef) provides a steady accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'p leggiero'.

The second system includes a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics in English and French. The piano accompaniment continues with the same rhythmic pattern as the first system, marked 'senza arpeggiando'.

Had some good fai - ry but a pair of wings pro - vid - ed  
Si quel - que bon - ne fée a - vait cou - su des ai - les

The third system includes a vocal line and piano accompaniment. The vocal line continues with lyrics in English and French. The piano accompaniment maintains the same accompaniment pattern.

For my shoul - ders a - wear - v of their load of care,  
A mon dos fa - ti - gué du far - deau du mal - heur,



I would not stray — like — an — y but — ter — fly mis —  
 Je n'i — rais pas — ain — si que ces pa — pil — lons

guid — ed Sip — ping sweets 'mid the  
 frê — les Me — ber — eer dans le

*poco rit.*

flow'rs a — roam — ing here and — there.  
 doux ca — li — ce de la — fleur.

*a tempo.*

*p* *mf marcato.* *p*

Fill'd with a sole de — sire, my flight would pass — un — heed — ing  
 Rem — pli d'un seul dé — sir, j'ou — blie — rais dans — ma cour — se

*p*

*più f*

Trees with their charm- ing nests that by the way\_ do stand, Sweet  
 Les ar- bres pleins de nids qui char- ment les\_ chemins, Du

war - bling of\_ the birds, the purl - ing  
 doux ga - zouil - le - ment des oi -

spring, where o'er - fleet - ing I'd see the chil - dren  
 seaux, et la source Où boi - vent les en -

*legato.* *poco cresc.*

drink from their hol - low - ed hand.  
 fauts dans le creux de leurs mains.

*dim.* *pp* *mf marcato.*

*p*

O - ver fields in the beam of ro - sy morn re-joic - ing,  
 Loïn des blés so-leil - lés qu'un matin d'or ar-ro - se,

*più f*

Nèr draw - ing nec - tar deep from urn of li - ly white,  
 Sans mè - ni - vrer joy - eux à l'ur - ne d'un - lys blanc,

*dolce. poco rit.* *a tempo.*

Nev - er tip - toe poisïng light on the rose en - tic - ing, Far oèr the drows - ing  
 Sans po - ser mon léger pied sur la ro - se, ro - se, Loïn des co - que - li -

*f*

pop - pies I would take my - flight.  
 cots - je prendrais mou é - lan.

As a fleet - wing - èd sprite, to thee, O ra - diant vis - ion,  
 J'ae - cou - rais, lu - tin bleu, vers toi, d'ou tout ray - on - ne,

*p*

To the bloom on thy lips en - rav - ish'd I'd re - pair, And  
 Sur tes lè - vres en fleurs je sau - rais me po - ser, Puis

*mf*

then a - way I'd fly from their bright field E - ly - sian, Where -  
 je mèn - vo - le - rais de ta bou - che mi - guon - ne A -

*p rit.*

on I drank thy breath and whence thy kiss I'd bear.  
 yant bu ton ha - leine et cueil - li ton bai - ser.

*a piacere.* *f* *pp a tempo.*

*a tempo.*

## Colette.

(COLETTE.)

(P. Barbier.)

English Version by  
DR TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegro.

Voice.

Piano.

*f*

*p*

*mf*

*p*

*cresc. poco larg.*

*p*

*cresc. poco larg.*

A - pril calls a - loud, Pen - sive is Co - lette! She gives o'er the sports of  
A - vril a par - lé, Co - let - te est rê - veu - se! El - le a dé - lais - sé les

ear - li - er days! But when flock - ing birds in love's rapt - ure so sweet - ly  
jeux d'au - tre - fois! Mais quand des oi - seaux la — troupe a - mou - reu - se

*a tempo.* *p*

Sing of glow-ing spring-time the mer - ry - lays, She each tune-ful dit - ty  
 Chan-te du printemps les di - vins ex - ploits, El - le é - cou-te, heu-reu - se,

*a tempo.* *p*

*pp* *mf* *p*

Hears in sweet a - maze. All things move her heart, rust-ling wood-land nois - es,  
 Au fond des grands bois! Tout par - le à son coeur, rumeurs bo - ca - gè - res,

*mf* *p*

Sooth-ing o - dors rare, rays from laugh-ing skies. Moon and dream-y star that  
 Par-fums ca - res - sants ou ray - ons joy - eux! Vé - nus ou Phoe - bé, - da -

*cresc. poco larg.* *a tempo.*

tell - of love's bliss - es, Seem to her like eyes that dwell on her eyes,  
 mour mes - sa - gè - re, Lui sem-blent des yeux fix - és sur ses yeux,

*a tempo.*

*cresc. poco larg.*

*p dolce.* *pp*

And, the whispring breez-es Like to heav'n-ly sighs! —  
 Les bri-ses lé - gè - res Un sou-pir des cieux! —

*mf*

Co-lin, pret-ty boy, from his na-tal hour — Sought her child-ish kiss - es  
 Le gen-til Co-lin, de - puis sa nais-san - ce, A - vait ses bai-sers d'en -

*più f*

ev - er - y day; Noth-ing ei - ther knew of the won-drous pow - er  
 fant cha-que jour; Tous deux i - gno-raient l'é-tran-ge puis - san - ce

*dim.* *dolce.* *p*

Of a kiss that lip to lip doth re-pay! But Love's o-p'ning flow - er  
 D'un bai-ser qu'on donne et prend tour à tour! Mais leur in - no - cen - ce

*poco rit.* *mf a tempo.*

Grew from child-ish play! Now one day at morn, yet an art-less lov - er,  
 Leur ap - prit l'a-mour! Co - lin, un ma - tin, la voy-and pa - raî - tre,

*mf a tempo.*

Co - lin on her brow his lips fain would press; Of fore-bod-ing love a ca -  
 Lui vou-lut au front ses lè - vres po - ser, Elle eut un ca - price où là -

*cresc. poco larg.* *a tempo.* *p*

price did — move — her To pre-tend in play she took it a - miss;  
 mour put — naî - tre Et se fit un jeu de s'y re - fu - ser,

*a tempo.*

*cresc. poco larg.* *p*

*p dolce.* *poco rit.*

He might then dis-cov - er How to win a kiss! —  
 Lors il put con-naî - tre Le prix d'un bai-ser. — *a tempo.*

*p* *pp*



## Absence.

(L'ABSENTE.)

(Ed. Guinand.)

*(Soprano, or Tenor.)*English Version by  
D<sup>r</sup> TH. BAKER.

C. CHAMINADE.

Allegro agitato. (♩=104.)

Piano.

*f* *p*

*col Pédale.*

The first system of the piano introduction is in 2/4 time. It features a right-hand melody with sixteenth-note runs and a left-hand accompaniment of eighth notes. Dynamics range from *f* to *p*. The instruction *col Pédale.* is written below the first measure.

*mf* *f*

The second system continues the piano introduction with similar melodic and rhythmic patterns. Dynamics include *mf* and *f*.

*p*

The third system of the piano introduction features a *p* dynamic throughout.

*agitato.*

See clouds that the wind o'er-chas-es,  
Vois le vent chas-sant la nu-e;

The vocal line is in 6/8 time and begins with the lyrics. The tempo marking *agitato.* is placed above the first measure.

*agitato.*

The piano accompaniment for the vocal line consists of a right-hand melody with sixteenth-note runs and a left-hand accompaniment of eighth notes, mirroring the style of the introduction.

*cresc.* *f*

See how the bird cleaves the air, See yon - der star as it  
Vois l'oi - seau tra - ver - sant l'air; Vois l'é - toi - le che - ve -

*mf*

blaz - es Roam - ing thro' lim - it - less spac - es,  
lu - e Hâ - tant sa course in - con - nu - e;

*f rit.* *a tempo.*

See the swift light - ning's fell glare.  
Vois au ciel pas - ser l'é - clair.

*dolce poco rit.* *a tempo.*

And yet so care - less to  
Et ce - pen - dant si pres -

*cresc.*

tire — As light - ning or wing may be,  
 sé - e Que l'ai - le ou la fou - dre soit,

*f*

When thee to whom my thoughts a - -  
 Quand mes yeux, ma fi - an - -

*dolce poco rit.* *a tempo.* *cresc. animato.*

spire I see no more, my de - -  
 éée, Ne te voient plus, ma pen - -

*dolce poco rit.* *a tempo.* *cresc. animato.*

*cresc.*

sire — Flies yet more swift - ly,  
 sé - e Vo - le plus vi - te

*f* *stargando.*

flies yet more swift - ly, more swift - ly to  
Vo - le plus vi - te, plus vi - te vers

thee!  
toi!

*f con fuoco.* *p* *dim.*

*f marc.*

*p*

*mf* *f*

*p*

*agitato.* *cresc.*

See how e'er the child fast hold - eth Its moth - er in  
 Vois l'en-fant qui de sa mè - re À tout in - stant

*agitato.*

*cresc.*

*f*

ev - 'ry place, See how the i - vy en - fold - eth  
 suit les pas; Vois là - bas le mur de pier - re

*f*

*mf*

Yon - der rough wall as it mould - eth,  
 Qu'à ja - mais ce beau li - er - re

*mf*

*dolce poco rit.* *a tempo.*

Cling - ing with fond - est em - brace.  
 En - tou - re de mil - le bras.

*dolce poco rit.* *f a tempo.*

*dolce poco rit.*

And as to  
Et ce - pen -

*a tempo.*

*cresc.*

ev - 'ry - thing e'er — Its shad - ow may  
dant si fix - é - e Qu'à tout ob - jet

*f*

con - stant be, When thee to whom my thoughts a -  
l'om - bre soit, Quand mes — yeux, ma fi - an -

*dolce poco rit.*

*a tempo.*

*cresc. animato.*

spire I see no more, my de -  
cée, Ne te voient plus, ma pen -

*cresc.*

sire — Clings yet more close - ly,  
 sé - e S'at - ta - che en - cor —

*f* clings yet more close - ly to thee, — to — *rit.*  
 S'at - ta - che en - cor — plus à toi, — plus à

thee!  
 toi!

*ff con fuoco. a tempo.*

*p*

*f marc.*

*f*

*sempre tutta forza.*

## The Silver Ring.

(L'ANNEAU D'ARGENT.)

(Rosemonde Gérard.)

English Version by  
DR TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Andante. (♩ = 104.)

*very gently and tranquilly, but not dragging.* *p*

Voice.

The sil - ver ring so  
Le cher an - neau d'ar -

Piano.

*pp* With a scarcely perceptible arpeggio.

2<sup>da</sup>.

dear that once thou gav - est me, Fast in its ti - ny -  
gent que vous m'a - vez don - né, Garde en son cercle é -

cir - clet our vows yet en - clos - es; The  
troit nos pro - mes - ses en - clo - ses; De



con - fi - dant of ma - ny fond mem - ries of thee, A -  
 tant de sou - ve - nirs re - cé - leur obs - ti - né, Lui

*mf*

lone in hours of sor - row my heart it com - pos - es, A -  
 seul m'a con - so - lée en mes heu - res mo - ro - ses, Lui

*p, dolce.*

lone in hours of sor - row my heart it com - pos -  
 seul m'a con - so - lée en mes heu - res mo - ro -

es. A rib - bon such as binds a nose - gay sweet of ro - ses Still the  
 ses. Tel un ru - ban qu'on mit au - tour de fleurs é - clo - ses Tient en -

*poco cresc.* *cresc.*

*pp*

flow-ers en - twines, tho' fad - ed they may be; So this poor sil - ver  
 cor le bou - quet a - lors qu'il est fa - né, Tel l'humble an-neau d'ar -

ring, that once thou gav - est me, Fast in its ti - ny  
 gent que vous m'a - vez dou - né Garde en son cer-cle é -

*sempre pp*

cir - clet our vows yet en - clos - es. So, when for - get - ting  
 trait nos pro - mes - ses en - clo - ses. Aus - si, lors - que vien -

*ppp*

*legatissimo.*

all, my heart at length re - pos - es, In the last  
 dra fou - bli de tou - tes cho - ses, Dans le cer -

home, that nev - er - more mine eye shall see, When  
 œuil, de blanc sa - tin ca - pi - ton - né, Lors -

I shall lie a - sleep all pale a - mid the ros - es, I  
 que je dor - mi - rai, très pâ - le sur des ro - ses, Je

*poco rit. dolceiss.* *a tempo. mf*

will that on my with - er - ing fin - ger there be The sil - ver ring so  
 veux qu'il brille en - cor à mon doigt dé - char - né, Le cher an - neau d'ar -

*p* *p*

dear that once thou gav - est me.  
 gent que vous m'a - vez don - né.

*pp* *m.g.*

# Amoroso. (AMOROSO.)

(Arnaud Silvestre.)

(Soprano, or Tenor.)

English Version by  
D<sup>r</sup> TH. BAKER.

C. CHAMINADE.

Moderato. (♩ = 80.) *mf dolce.*

Voice. Of the Spring, 'neath her  
Du prin-temps, son-nant

Piano. *mf m. g.*

sky of a - zure A - pril gai - ly the birth doth sing. — A -  
le bap - tē - me, A - vril passe aux cieux é - cla - tants. — Il

*f*

*cresc.*

*m. d.*

*f* part from thee there is no pleas - ure, So I told thee be -  
n'est de char - me qu'en toi mê - me, T'ai-je dit de - vant

*p dolce.*

*f* *p dolce.*

*p* *dolcissimo.*

fore the Spring.— To hearts en-am-our-ed of ro-ses, Tho'  
 le prin-temps.— Au cœur é-na-mou-ré des ro-ses, Qu'A-

*cre - - scen - - do.* , *f*

dart a ray from A-pril skies, What care I for all charms of Na-ture?— There  
 vril mette un ray-on joy-eux, Que me fait la beau-té des cho-ses?— Il

*cresc.* *cresc.* *f* *mf*

*poco rit.* *a Tempo.* *mf*

is no light save in thine eyes. When Summer's hand in lav-ish meas-ure  
 n'est clar-té que dans tes yeux. Aux bois, la main de l'é-té sè-me

*a Tempo.*

*colla voce.*

*cresc.* *f*

Strews sweet o-dors o'er fields and bow'rs,— A-part from thee there is no pleas-ure,  
 Les parfums a-vec les cou-leurs— Il n'est de char-me qu'en toi mè-me

*cresc.* *f*

*p dolce.*

So I told thee 'mid o-p'ning flow'rs.— One day 'neath des-ert winds con-  
 l'ai-je dit sous le bois en fleurs.— Sous l'ai-le des au-tans mo-

*p dolce.*

*cresc.* *cresc.* *f*

sum-ing The lil-y's snow-y head will bow; What care  
 ro-ses Un jour les lys s'ef-feuil-le-ront; Que me

*cresc.* *cresc.*

*poco rit.* *a Tempo.*

I for all charms of Na-ture?— There is no white save of thy brow.  
 fait la beau-té des cho-ses?— Il n'est blancheur que sur ton front.

*f* *mf* *colla voce.* *a Tempo.*

*f* *cresc.*

'Mid the glow of his gold-en treas-ure The glo-rious day a - -  
 Bri-sant l'or de son di-a-a-dè-me, Le ciel vib-rant d'a -

*mf* *cresc.*

new is born. — A - part from thee there is no pleas - ure,  
zur se teint. — Il n'est de char - me qu'en toi - mê - me,

*p dolce.*  
So I told thee be - fore the morn! — At eve a - long the clos - èd  
T'ai - je dit de - vant le ma - tin! — Ce soir, le long des vit - res

*cresc.* win - dow Cold - ly whist - ling the blast may dart; What care  
clo - ses Sif - fle - ra l'a - qui - lon mo - queur. Que me

*poco rit.*  
I for all charms of Na - ture? — There is no heav'n save in thy heart.  
fait la beau - té des cho - ses? — Il n'est ciel pur que dans ton cœur.

# On the Shore.

(SUR LA PLACE)

(Ed. Guinand.)

English Version by  
Dr. TH. BAKER.

C. CHAMINADE.

*colla piena voce*

**Voice.** Lento. (♩ = 76) *f*

The  
La

**Piano.** *mf*

bil - lows roll - ing on - ward ev - er bring to the  
va - gue vient sans ces - se ap - par - ter au ri -

*cresc.*

shore ——— Un - ceas - ing - ly their sad re - frain,  
va - ge Son dou - leu - reux gé - mis - se - ment,

*f rit. a tempo.*



And seem, or if the  
Et sem - ble, que le

sky be bright or cloud - ed o'er As  
ciel soit sombre ou sans nu - a - ge, Con -

tell - ing of e - ter - nal pain.  
ter son é - ter - nel tour - ment.

When the morn - ing is nigh, when the  
Au dé - clin du so - leil, au le -

*p*  
 sun sink - eth down, — And when gloomy night reigns be - low, Or  
 ver de fau - ro - re, Com-me dans la nuit sans lu - eur. Rai-

calm or sul-len threat - ning, ev - er for-lorn their moan —  
 sible ou mena - can te, el - le sou-pire en - co - re

*f*  
 Voic - es an un - end - ing woe!  
 Son in - con - so - la - ble dou - leur!

*p*  
 E'er since the cru - el hour —  
 De - puis l'instant cru - el

*f rit. p a tempo.*

when for-sak - en by thee I nev - er - more a - wake at  
 où tu mas dé-lais - sé e, Il ne se pas - se plus un

Accompaniment includes piano (p) markings and fermatas. The piano part features a complex texture with many beamed notes and rests.

morn, That from my wound - ed  
 jour, Sans que s'ex - ha - le aus -

Accompaniment includes piano (p) markings and fermatas. The piano part continues with dense textures and some dynamic markings like *f*.

*mp f*

soul does not heav - en - ward flee The moan - ing of my  
 si de mon â - me bles - sé - e La plain - te de mon

Accompaniment includes piano (p), mezzo-piano (*mp*), and forte (*f*) markings. The piano part features a mix of chords and moving lines.

*p*

love for - lorn!  
 tris te a - - mour!

Accompaniment includes piano (*p*) markings and fermatas. The piano part features a mix of chords and moving lines, ending with a fermata.