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Vol. 1011-1014

CÉCILE CHAMINADE

VOCAL ALBUM

THIRTY-SEVEN SONGS  
WITH PIANO ACCOMPANIMENT

No. 1011, Vol. I, Twenty Songs. High  
No. 1012, Vol. I, Twenty Songs. Low  
No. 1013, Vol. II, Seventeen Songs. High  
No. 1014, Vol. II, Seventeen Songs. Low

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C. CHAMINADE.  
ALBUM OF SONGS. VOL. I.

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C. CHAMINADE  
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# RITOURNELLE.

(François Coppée.)

English Version by  
NATHAN HASKELL DOLE.

C. CHAMINADE.

(Mezzo-Soprano, or Baritone.)

Andante.

Voice.

Piano.

*legatiss.  
marc. il basso.*

*p*

*m.g.*

*p tranquillo.*

*m.d.*

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

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

*3*

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

*3*



*cresc.* *f* *p*

Chasing wing-éd 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 —

*cresc.* *mf* *p*

*pp*

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

*pp*

*dolce.*

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

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.* \*

*p* I, sweet rhythms, and thou \_\_\_\_\_ the birds' mer-ry tunes.  
 Moi, le rythme, et toi, \_\_\_\_\_ le chœur des oi - seaux.

*dim.*

*pp legatiss.* *p dolce marc.*

*Ad.* \*

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

*Ad.* \*

*p*

As we wan - der by yon beau - ti - ful riv - er,  
 Sui - vant tous les deux les ri - ves char - mé - 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* *velia* *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 charmant, Je se-rai po - ète et

*cresc.*

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* *marc.* *rit. cresc.*

*f a tempo.*

grow. mant.

*ff a tempo.* *sempre f*

*p* *pp*

# Madrigal.

ALTO.

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.*

*a tempo.*

What the rain is to the rose, Are thy  
Tes doux baisers sont des oi-seaux Qui vol-tigent

*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'ou-bli des fiè - vres. 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 chères. Tes doux baisers sont des oi-

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

*rit. p* *a tempo.*

rose, Are thy murmur'd vows to me!  
 seaux Qui vol tigent fous, sur mes lèvres.

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

*dolce.* *p* *rit. dim.*

*a tempo.* *p* *p*

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

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

*cresc.* *f*

*cresc.* *mf*

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

*p* *pp*

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

*pp* *poco rit.* *pp* *molto rit.* *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  
Dr TH. BAKER.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegretto. (♩ = 92.)

Piano.

*mf*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a series of chords and a melodic line in the right hand, followed by a more active bass line. A first ending bracket is present at the end of the first measure.

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

Piano accompaniment for the first vocal line, consisting of two staves. The right hand features chords and a melodic line, while the left hand has a steady eighth-note accompaniment. A first ending bracket is present at the end of the first measure.

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

Piano accompaniment for the second vocal line, consisting of two staves. The right hand features chords and a melodic line, while the left hand has a steady eighth-note accompaniment. A first ending bracket is present at the end of the first measure.



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 -

*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 -

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

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

en! —  
 tel —

*a tempo.*

## The Ideal.

(L' IDÉAL.)

(Sully-Prudhomme.)

*(Mezzo-Soprano, or Baritone.)*English Version by  
DR TH. BAKER.

C. CHAMINADE.

Lento. (♩ = 96.)

Piano.

*mf molto sostenuto.**cresc.*

*mf molto sostenuto.*

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

*dim.*

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 -

*p*

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 na - 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

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 -

rac - - es!  
 mai - - ne!

*a tempo.*

## ROSEMONDE.

English words by  
CLIFTON BINGHAM.

(Alto or Bass.)

C. CHAMINADE.

Andante.

Voice.

Piano.

marcato assai. cresc. *f*

*p*

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

*p ben sostenuto.*

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! —

*cresc.*

*p dolce.* *f poco slargando.*

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

*p* *cresc.* *f*

*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* *dim.* *p*

*mf*

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



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

I a - lone here vi - gil keep, - Wait - ing one still far a - way! Ah,  
 Quand moi seu - le i - ci je veil - le Con - dui - te - par l'a - mour! Faut -

*cresc.* *cresc.*

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 dolcissimo.* *p*

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

blind - ed with fears, 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

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

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

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

*poco slargando.*

*colla voce.*

*lento m. g.*

# The Soldier's Betrothed.

(LA FIANCÉE DU SOLDAT.)

(C. Grandmougin.)

(Mezzo-Soprano, or Baritone.)

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

C. CHAMINADE.

Moderato.

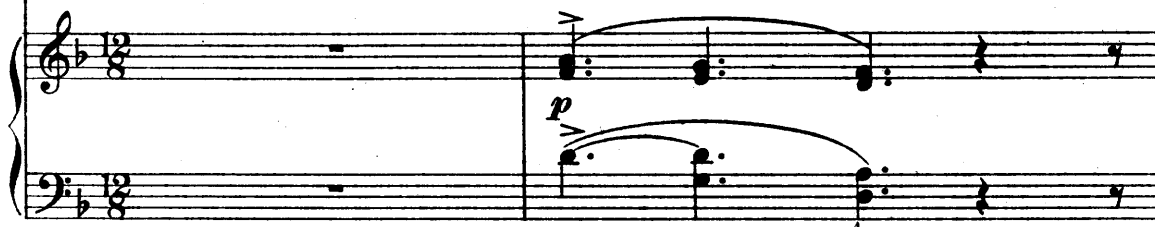
*mf semplice.*

Voice.

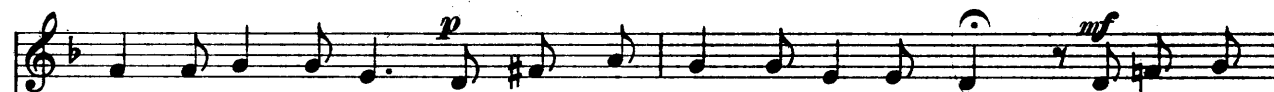


Off to the wars my sweet-heart's wended, To beat of  
Mon bien - ai - mé sert sa pa - tri - e, Il est par-

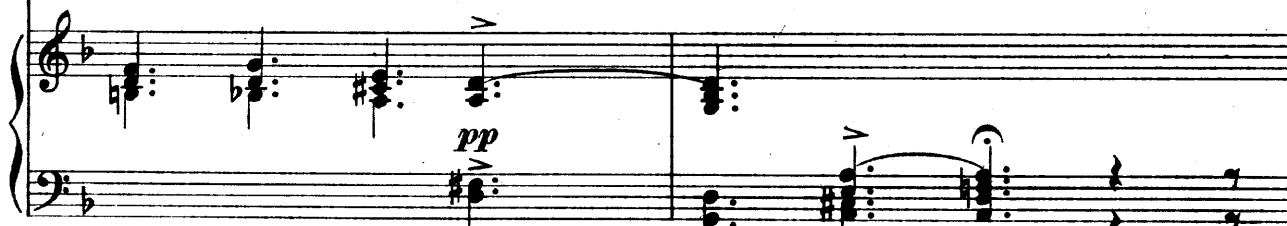
Piano.



drum he march'd a - way, Say - ing, "Dear Jean - ne, soon 'tis end - ed, Jean - ne, now  
ti tam - bours 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 mon temps!" Il est par -



*pp*

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 - cri - 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 moment Où me re -

*p*

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

*p*

## 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 - sons et les la - bours, 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'ou 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 mañ - 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  
 lal — 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.*

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 -

*rit. pp.*

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

*a tempo.*

*pp rit.*

# Plaints of Love.

(PLAINTES D'AMOUR.)

(Eugène Adenis.)

(Mezzo-Soprano, or Baritone.)

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,

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

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



*dolce*

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

*mf*

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

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

dawn \_\_\_\_\_ It  
 tin \_\_\_\_\_ Il

*a tempo* *cresc.*

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

*f poco rit.* *p*

That the com - ing night doth ban -  
 Pour sé - teindre à la nuit clo -

*mf poco rit.* *p*

*a tempo* *mf*

ish. 'Tis  
 se. La -

*a tempo* *cresc.*

*f*

love, 'tis love, fair day - star so bright, En -  
 mour, là - 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.* *m.g.*

*alleg.*

*dolce*

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

*mf*

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

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

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

*f poco rit.* *p*

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

*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* Thrills the heart so sweet and strong, *p*  
Fait gaî-ment vi - brer le coeur. Yet  
*m.d.* *m.g.* Mais

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 - ei - eux et chan -

*mf* *dim.*

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

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

*p rit.* *a tempo cresc.*

*f poco rit.*

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

*f poco rit.*

*a tempo*

weep - - - ing!  
 lar - - - mes!

*a tempo* *ff*

378002

# Dream of an Eve.

## (RÊVE D'UN SOIR.)

(Eugène Adenis.)

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

C. CHAMINADE.

**Voice.** *Lento.* *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 -

*pp* *sostenuto molto.* *mf* *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

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-

*Poco più animato.*

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-

*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

*dolce.*

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-

Tempo I.

*rit. pp dolce. pp*

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

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

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

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

*p cresc. f. pp*

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  
D<sup>r</sup> TH. BAKER.*(Mezzo-Soprano, or Baritone.)*

C. CHAMINADE.

*Animato. dolce.*

Voice.

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

*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

*cresc.*

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

*cresc.*

The musical score consists of three systems. Each system has a voice line and a piano line. The first system includes the tempo markings 'Animato. dolce.' and 'legato.' The piano part features a dynamic marking 'f' (forte). The lyrics are provided in both English and French. The second system continues the lyrics. The third system includes the marking 'cresc.' (crescendo) above the voice line and below the piano line. The piano part ends with a double bar line and a final chord.

*dim.* *pp rit.*

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *dim.* (diminuendo) marking and concludes with a *pp rit.* (pianissimo, ritardando) marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with *dim.* and *rit.* markings.

*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.*

The second system continues the musical score. The vocal line is marked *a tempo.* and the piano accompaniment is marked *dolce.* (dolce). The piano accompaniment features a steady bass line and chords in the right hand.

*mf*

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

*mf*

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment is also marked *mf* and consists of chords in the right hand and a bass line in the left hand.

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

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

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

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line is marked *poco rit.* (poco ritardando), *ppp* (pianissimo), and *a tempo.* The piano accompaniment is marked *dim.* (diminuendo) and *poco rit.* (poco ritardando). The piano accompaniment features a steady bass line and chords in the right hand.

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 - dant 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 - ero - che à sa man - til - le Comme un bi -

*p*

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

*pp rit.*

*dim. rit.*

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.* , *mf*

*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'un plu - me de ben - ga - li

*mf*

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

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

*dolce.* *p poco rit.*

*più animato.*

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

*mf più animato.*

*cresc.*

*f*

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

*cresc.*

*f*

*pp rit.*

Tempo I.

That there is bliss on earth, that thou dost  
 Que le bon - heur ex - iste et que tu

*p*

*poco rit. dolce.*

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

*f*

*p poco rit. dolce.*

# Slavonic Song.

From the French of  
PAUL GINISTY.

CHANSON SLAVE.

by NATHAN HASKELL DOLE.

C. CHAMINADE.

Andante.

PIANO.

*mf* *p*

(with full voice.)

In my love-ly land, —  
Dans mon beau pa-ys —

*marcato. e sostenuto.* *f*  
*pesante.*

I had once a friend! — But him I have lost, A-  
jà - vais un a - mi — Mais je l'ai per-du, je

*Ad.*

*Più lento.*

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

*dim.*

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

*p string.* *mf string.*

**Tempo I.**

- - ing! Wide the desert lies! Fierce the storm-winds  
 - - de. Le désert est grand, le vent souff-le

*p* *cresc.*

*cresc.* *rit. f* *a tempo.*

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

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

*p* *f marc. at. iss.* *pesante.*

*(with full voice)*

Far a-cross the spac - es, through the live-long night —  
A travers 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,

*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 -

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

*mf string.*



Tempo I.

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

*p* *f*

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

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

(with full voice)

I would fain complain \_\_\_\_\_  
 Aux oiseaux passant \_\_\_\_\_

*f marcantiss.* *pesante.*

un - to the swift swal - low; and de-mand a-gain the  
 ji - rais bien me plain - dre Et re - de-man-der la -

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

*Più lento.*

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

*dim.*

of them would stop \_\_\_\_\_ to hear what would fol - - -  
 cun'deux, hé - las! \_\_\_\_\_ ne pour - rait l'at - tein - -

*p string.* *mf string.*

- - low. Wide the des - ert lies; \_\_\_\_\_ fierce the storm - winds  
 - - dre. Le désert est grand, \_\_\_\_\_ le vent souf - fle

*p*

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

*ff a tempo.*

*ff a tempo.*

# Beside my Darling.

(AUPRÈS DE MA MIE.)

(Octave Pradels.)

English Version by  
Dr TH. BAKER.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegretto. (♩ = 96.)

Voice.

Piano.

*dolce.*  
*col Ped.*  
*marcato.*

*leggiero semplice.*

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

*cresc.*  
*dim.*  
*p*

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

*p*  
*dolce.*

*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* *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.*

*a tempo.* *p* *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*

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

*mf* *p*

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

*p* *p*

*poco rit. dolce* *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.* *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.

(Mezzo-Soprano, or Baritone.)

Allegro. (♩ = 88.)

C. CHAMINADE.

Piano.

The musical score is divided into four systems. The first system shows the piano introduction in 6/8 time, marked 'Allegro. (♩ = 88.)'. It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes dynamic markings like *f* and *cresc.*. The second system continues the piano accompaniment with *cresc.* and *f* markings. The third system shows the piano accompaniment with *cresc.*, *ff*, and *p* markings. The fourth system introduces the vocal line with lyrics in English and French, starting with '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,'. The piano accompaniment for the vocal part is marked *p*.



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! *cresc.* *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* *f* *cresc.* *sff*

*f*

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

*sf* *p* *legato*

*mf*

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

*p* *f*

*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* *cresc.* *f*

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

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

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

*cresc.*

*cresc.*

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

*p* *cresc.* *f*

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

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

*mf*

*p* *cresc.*

*cresc.*

The sun-light dies, — Sing! — sing! —  
Gaie a - lou - et - te, chantez, chantez,

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *cresc.* marking and includes the lyrics "The sun-light dies, — Sing! — sing! —" and "Gaie a - lou - et - te, chantez, chantez,". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part.

Ah! Ah! Ah! Ah!

The second system continues the vocal line with "Ah! Ah! Ah! Ah!". The piano accompaniment features a complex rhythmic pattern with eighth notes and rests. Dynamic markings include *sf* and *mf*. There are also trill markings (*tr*) above the vocal line.

Ah! sing! Ah!

The third system shows the vocal line with "Ah! sing! Ah!". The piano accompaniment includes a section with a forte dynamic (*ff*) and a trill (*tr*) in the vocal line. The piano part features a complex rhythmic pattern with eighth notes and rests.

*sempre ff*

The fourth system is primarily piano accompaniment in grand staff. It begins with a *sempre ff* marking. The right hand has a complex rhythmic pattern with eighth notes and rests, while the left hand provides a bass line. Dynamic markings include *sf* and *p*.

*mf*

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

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 ——— dé - té.

*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 dé - clat, ——— Plus

*mf*

sing in Sum - mer, bird of Spring! ———  
 dé - clat et plus de beau - té. ———

*cresc.* *f* *p*

*p* *cresc.*

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  
 Dans la prai - ri - - e Calme et fleu -

*sf* *p*

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

*p*

late.  
doux.

Sun-light is  
Là - me char -

*f*

fleet - - - ing, Sum - mer re - treat - -  
mé - - - e, 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,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment is in bass clef, starting with a fortissimo piano (*ff p*) dynamic and also featuring a crescendo. The piano part consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

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

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a crescendo (*cresc.*) and reaches a fortissimo (*ff*) dynamic. The piano part continues with chords and a rhythmic pattern.

*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,

The third system of the musical score, which is a repeat of the first system. It includes the same vocal and piano parts with dynamics *mf*, *cresc.*, and *f*.

*mf* *p* *cresc.*

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

The fourth system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic and featuring a crescendo (*cresc.*). The piano part consists of chords in the right hand and a rhythmic pattern in the left hand.



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

*f*

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "Sing! Chantez! sing! chan-tez! Ah! Ah!". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

Ah! Ah!

*tr.* *tr.* *sf* *mf* *cresc.*

This system continues the vocal line with trills and the lyrics "Ah! Ah!". The piano accompaniment includes trills in the right hand and a bass line with eighth notes in the left hand. Dynamics include *sf*, *mf*, and *cresc.*

Ah! Ah!

*tr.* *tr.* *tr.* *ff*

This system features trills in the vocal line and the lyrics "Ah! Ah!". The piano accompaniment has trills in the right hand and a bass line with eighth notes in the left hand. A fortissimo (*ff*) dynamic is present.

*fff*

This system shows the final part of the piano accompaniment, ending with a fortissimo fortissimo (*fff*) dynamic.

# Broken Blossom.

(FLEUR JETEE.)

(Armand Silvestre.)

(Mezzo-Soprano, or Baritone.)

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*

*mf*

ly As wills the wind, Thou flow - er cull'd so gai - ly,  
- e Au gré du vent, Fleur en chantant cueil - li - e

*p*

*p*

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 -

*f*

*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 t'a 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 l'a - mour. \_\_\_\_\_

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

*marcato*

*f*

May pangs 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 pangs thy life have blast - - ed  
 leur; Que le vent qui te sè - - che,

*f* *p dim.*

*p poco rit.*

Consumemy heart!  
 Sè-che mon coeur! *a tempo*

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

# Autumn Loves.

(AMOUR D'AUTOMNE.)

(Armand Silvestre.)

(Mezzo-Soprano, or Baritone.)

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

C. CHAMINADE.

Allegretto ben moderato. (♩ = 72.)

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The treble staff starts with a *mf* dynamic and features a melodic line with eighth and sixteenth notes, accented with a slur. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a *p* dynamic.

*mf*

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 vocal line begins with a *mf* dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, supporting the vocal melody.

*p* *mf*

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 vocal line continues with a *mf* dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The piece ends with a *p* dynamic.

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

*p* *cresc.*

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

*cresc. 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.* *p* *a Tempo.* *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 swallows '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 - gne - rons 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-tum my love?  
 temps — M'ai-me-rez - vous com-me en au-tom - ne?

*a Tempo.*

*mf*

A - new the  
 Sur les ro -

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 Sonne 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.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegretto.

Piano.

*p* *leggiero.*

The piano introduction consists of two systems of music. The first system is marked 'Allegretto' and 'Piano' with the instruction '*p* *leggiero.*'. It features a treble and bass clef with a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the piano introduction with similar notation.

The first system of the vocal line and piano accompaniment. The vocal line is in a soprano or baritone range, with lyrics in English and French. The piano accompaniment is in the same key and time signature as the introduction.

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 second system of the vocal line and piano accompaniment. The vocal line continues with lyrics in English and French. The piano accompaniment provides harmonic support.

For my shoul - ders a - wear - y 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 - cer dans le

*poco rit.*

*poco rit.*

*a tempo.*

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

*a tempo.*

*p* *mf marcato.* *p*

*Co.*

*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

*più f*

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

*p*

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

*p*

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

*legato.* *poco cresc.*

*pp*

drink - - - from their hol - low - èd hand.  
 fants - - - dans le creux de leurs mains.

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

*p*

O-ver fields in the beam of ro - sy morn re-joic - ing,  
Loin 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 mié - ni - vrer joy - eux à l'ur - ne d'un - lys blanc,

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

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

*a tempo.*

*poco rit.*

*f*

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

*mf*

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

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

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 -

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

## Colette.

(COLETTE.)

(P. Barbier.)

English Version by  
DR TH. BAKER.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegro.

Voice.

Piano.

The first system of the musical score shows the beginning of the piece. It consists of a voice line and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and then moves to a piano (*p*) dynamic. The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat).

The second system of the musical score includes the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part has a mezzo-forte (*mf*) dynamic. The lyrics are: "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-lea dé-lais-sé les".

The third system of the musical score includes the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part has a piano (*p*) dynamic and includes the instruction "cresc. poco slarg.". The lyrics are: "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,

*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,

*a tempo.*

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, d'a -

*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 semblent des yeux fix - és sur ses yeux,

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



*p dolce.* *pp*

And the whispring breez-es Like to heavn-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 lé-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  
 Dun 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 vo - yant 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 l'a -

*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,

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

(Mezzo-Soprano, or Baritone.)

English Version by  
Dr TH. BAKER.

C. CHAMINADE.

Allegro agitato. (♩. = 104.)

Piano.

col Pédale.

*f* *p* *mf* *f* *p*

*agitato.*

See clouds that the wind o'er-chases,  
 Vois le vent chassant la nue;

*agitato.*

*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,

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 - -  
cée, 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* *slargando.*

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

*f* *slargando.*

thee!  
toi!

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

*f marc.*

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

*f marc.*

*p*

*p*

*mf* *f*

*mf* *f*

*p*

*p*

*agitato.* *cresc.*

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

*agitato.*

*f*

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

*mf*

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

*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 -

*dim.* *p rit.*

*a tempo.**cresc.*

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

*a tempo.* *cresc.*

*f*

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

*mf*

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

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

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



*cresc.*

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

*f* *rit.*

clings yet more close - ly to thee, — to —  
 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  
D<sup>r</sup> TH. BAKER.

(Mezzo-Soprano, or Baritone.)

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.

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

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

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 -

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 don - né Garde en son cer-cle é -

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

*sempre pp*

*ppp*

*legatissimo.*

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

home, that nev - er - more mine eye shall see, When  
 cueil, 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*

*poco rit. ppp dolceiss.* *m.g.* *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*

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

*pp* *m.g.* *8*

# AMOROSO.

## (AMOROSO.)

(Armand Silvestre.)

*(Mezzo-Soprano, or Baritone.)*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

*mf m.d. cresc. f*

*f p dolce.*

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

*f p dolce.*

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*p* *dolcissimo.*

fore the Spring.— To hearts en-am-our-éd of ros-es, Tho'  
 le prin-temps.— Au cœur en-a-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  
 vrilmette un ray-on joy-eux, Que me fait la beau-té des cho-ses?— Il

*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

*cresc.* *f*

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

*p dolce.*

So I told thee 'mid o - p'ning flow'rs.— One day 'neath des - ert winds con -  
 T'ai - je dit sous les 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 - feu - 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.

*a Tempo.*

*f* *mf* *colla voce.*

*f* *cresc.*

'Mid the glow of his gold - en treas - ure The glo - rious day a - -  
 Bri - sant l'or de son di - a - de - 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.* *ff*  
 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 PLAGE)

(Ed. Guinand.)

English Version by  
Dr. TH. BAKER.

C. CHAMINADE.

*colla piena voce*

**Voice.** Lento. (♩ = 76) *f*

The  
La

**Piano.** *mf*

The first system of the score shows the beginning of the piece. The voice part starts with a whole rest followed by a half note 'The' and another whole rest followed by a half note 'La'. The piano accompaniment begins with a mezzo-forte (mf) dynamic, featuring a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Lento' with a quarter note equal to 76 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

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

*cresc.*

The second system continues the vocal line with the lyrics 'bil - lows roll - ing on - ward ev - er bring to the va - gue vient sans ces - se ap - por - ter au ri -'. The piano accompaniment features a crescendo (cresc.) and includes several fermatas over the piano part. The bass line continues with eighth notes, and the right hand plays chords. The tempo remains 'Lento'.

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

*f rit. a tempo.*

The third system concludes the piece with the lyrics 'shore ——— Un - ceas - ing - ly their sad re - frain, va - ge Son dou - leu - reux gé - mis - se - ment,'. The voice part begins with a forte (f) dynamic and a ritardando (rit.) leading to a return to the original tempo (a tempo). The piano accompaniment features a forte (f) dynamic and includes a 'distacco' marking, indicating a change in texture or dynamics. The piece ends with a fermata over the final piano chord.

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 -

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

*mf* When the morn - ing is nigh, when the  
*cresc.* *f* Au dé - clin du so - leil, au le -

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. Fai-

The first system of the musical score features a vocal line in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. Dynamics include a piano (*p*) marking at the beginning and a forte (*f*) marking later. There are asterisks (\*) and 'Rw.' markings below the piano part.

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

The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment includes a forte (*f*) dynamic marking. There are asterisks (\*) and 'Rw.' markings below the piano part.

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

The third system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment includes a forte (*f*) dynamic marking. There are asterisks (\*) and 'Rw.' markings below the piano part.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking, a *dim.* (diminuendo) marking, and a pianissimo (*pp*) marking. There are asterisks (\*) and 'Rw.' markings below the piano part.

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

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

The first system of the musical score features a vocal line in G major with a key signature of one flat. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include a forte (*f*) section with a ritardando (*rit.*) and a piano (*p*) section. The tempo is marked *a tempo.* The system concludes with a repeat sign and a fermata over the final note.

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

The second system continues the vocal melody with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Dynamics include a forte (*f*) section. The system concludes with a repeat sign and a fermata over the final note.

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

The third system features a vocal melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include mezzo-piano (*mp*) and forte (*f*). The system concludes with a repeat sign and a fermata over the final note.

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

The fourth system shows the vocal melody with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include piano (*p*). The system concludes with a repeat sign and a fermata over the final note.



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# Sérénade Sévillane.

(Ed. Guinand.)

## Sevillan Serenade.

(Mezzo-Soprano, or Baritone.)

English Version by  
CLIFTON BINGHAM.

C. CHAMINADE.

Allegretto. (♩ = 76)

Voice.

Piano.

*mf*

*p*

*dim.*

*mf*

Sur les bords du Gua - dal - qui - vir ————— J'er -  
By the shin - ing Gua - dal - qui - vir, ————— I

*cresc.* *f* *dim.*

rais un jour l'âme é - per - du - e, J'a - vais ré - so - lu de mou -  
wan - der d'once, a soul at strife, And Death seem'd than liv - ing more

*poco cresc.* *dim.*

*p* *f*

rir, \_\_\_\_\_ Lors - que vous mèn - tes ap - pa - ru - e, J'a -  
dear, \_\_\_\_\_ When you in the sun - light drew near, \_\_\_\_\_ When

*p*

*dim.*

vais ré - so - lu de mou - rir, \_\_\_\_\_ Lors - que vous mèn - tes ap - pa -  
you in the sun - light drew near, \_\_\_\_\_ A vis - ion of lov - ing and

*mf* *dim.*

*mf* *più f*

ru - e, Sur les bords du Gua - dal - qui - vir! Sur les  
lifel \_\_\_\_\_ By the shin - ing Gua - dal - qui - vir! By the

*p*

bords du Gua - dal - qui - vir!  
shin - ing Gua - dal - qui - vir!

*mf* *cresc.* *tr* *tr*

*f* *dim.*

*p* *3*

Sur les  
By the

bords du Gua - dal - qui - vir — La paix à mon cœur fut ren - due, A -  
sigh - ing Gua - dal - qui - vir, — My heart found peace, my spir - it grace, The

*cresc.* *poco cresc.*

*dim.* *p*

lors je ces - sai de souf - frir, \_\_\_\_\_ Dès l'in - stant que je vous ai  
 skies that were dark - end' grew clear, \_\_\_\_\_ You made earth and heav'n to me

*dim.* *p*

*f* *dim.*

vu - e, \_\_\_\_\_ A - lors je ces - sai de souf - frir, \_\_\_\_\_ Dès  
 dear, \_\_\_\_\_ You made earth and heav'n to me dear, \_\_\_\_\_ That

*mf* *dim.*

l'instant que je vous ai vu - e Sur les bords du Gua - dal - qui -  
 hour that I look'd on your face \_\_\_\_\_ By the sigh - ing Gua - dal - qui -

*p* *pp*

vir! Sur les bords du Gua - dal - qui - vir! \_\_\_\_\_  
 vir! By the sigh - ing Gua - dal - qui - vir! \_\_\_\_\_

*p* *pp* *cresc.*

*tr.* *tr.*

*f* *dim.*

*p* *p*

Je re-  
To the

tourne au Gua - dal - qui - vir A - près que je vous  
flow - ing Gua - dal - qui - vir I come; for you a -

*p*

*cresc.* *dim.* *p*

ai - con - nue, S'il me faut à ja - mais vous fuir, A  
lone I live, And tho' nev - er - more you ap - pear, When

*cresc.* *dim.*

ses flots ma dé - pouille est due, *f* S'il me faut a ja - mais vous  
 Deathwhis-pers me and I hear, When Death whis-pers me and I

fuir, *mf* À ses flots ma dé-pouille est du - é. Je re -  
 hear, My soul and my spir - it I give. To the

tourne au Gua - dal - qui - vir! *poco rit.* *cresc.* Je re - tourne au Gua - dal - qui -  
 flow - ing Gua - dal - qui - vir! To the flow - ing Gua - dal - qui -

vir!  
 vir!  
*f* *tr.* *f*



# Chanson groënlandaise.

(Jules Verne.)

## Greenlandic Song.

English Version by  
CLIFTON BINGHAM.

C. CHAMINADE.

Moderato. (♩ = 69)

Voice.

Piano.

*p marcato.*

*Vibrato.*

Le ciel est noir Et le so -  
The sky is dark, and as it

*legatissimo.*

*ben cantando.*

leil se traî - - ne A pei - - ne! De  
drags its way, The sun is chill'd; With

*cresc.*

*poco cresc.*

de - ses - poir Ma pauvre à - me in - cer - tai - ne Est  
 deep de - spair and bit - ter - ness to - day My

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

plei - ne! La blonde en - fant se  
 soul is fill'd! Love, whom I seek, but

*poco rit. dolce. a tempo.*

rit de mes ten - dres chan - sons Et  
 shakes his head with laugh - ter low; Up

*f*

sur son cœur l'hi - ver pro - mè - ne ses gla -  
 on his heart has win - ter spread Her ice and

*rit.*

*a tempo.*

çons!  
snow!

*marcato.*

*a tempo.* *dim.*

*p*

*vibrato.*

An - ge rè - vé, ton a - mour qui fait vi -  
O best be - lov'd, it is thy\_ love that giv -

*legatissimo.*

*ben cantando.*

vre M'en - i - vre, Et j'ai bra - vé Pour  
eth My life to\_ me; And I have brav'd for

*poco rit. portando.*

te voir, pour te sui - vre, Le gi - vre!  
thee the frost that liv - eth To fol - low thee!

*poco rit.*

*a tempo. p dolce.*

Hé - las! sous mes bai - sers et leur dou - ce cha -  
On - ly, a - las! in vain my ten - der and pas - sion - ate

*a tempo. cresc.*

leur Je n'ai pu dis - si - per les  
art, I can - not scat - ter yet the

*cresc. f*

*rit.*

nei - ges de ton cœur!  
snows of thy cold heart!

*rit. marcato. a tempo. dim.*

*p*

*vibrato.*

Ah! que de - main À ton à - me con - vien -  
 But ah! to - mor - row to that soul of thine

*ben cantando.*

*crese.*

ne La mien - ne, Et que ma - main A -  
 - Shall speak mine own, Thy hand shall ling - er

*crese.*

*poco rit. portando.*

mou - reuse - ment - tien - ne La tien ne!  
 ten - der - ly in - mine And love be - known!

*poco rit.*

*a tempo. dolce.* *cresc.*

Le so - leil                    bril - le - ra là - haut dans no - tre  
 On - ly the sun                once a - gain shall shine in Heav'n a -

*p a tempo.* *cresc.*

*cresc.* *f*

ciel,                                Et                    de ton cœur                    l'a -  
 bove,                                And                    thy heart shall for - get its

*cresc.* *f*

*dim.* *a tempo. dim.* *p*

mour for - ce - ra le dé - gel!  
 snow, and a - wak - en to love!

*rit.* *pp a tempo.* *marc.*

*pp*

## Sombbrero.

(Ed. Guinand.)

English Version by  
CLIFTON BINGHAM.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegro. (♩. = 132.)

Voice.

*f marcattissimo.*

*dim.*

*mf*

Qu'elle é - tait mu - ti - ne, mutine et co - quet - te, La fil - let - te Du vieux Pé -  
Was there ev - er such a gay lit - tle co - quette As she, or one so wil - ful and

*p*

dro! Elle a - vai t mis sur son o - reil - le Si ver - meil - le Un som - bre -  
 dear! There with her quaint man - til - la arch - ly set, A - bove her dain - ty

*marcato.*

ro.  
 ear!

*f* *dim.*

*mf*

Elle a - vai t un  
 O, her mad - cap

*dim.* *p*

pe - tit air crà - ne De Dia - ne, De Di - a - ne cou - rant le cerf; L'œil in - domp -  
 air and her del - i - cate face, The wild un - tu - tor'd light of her eyes; The per - fect



té - d'u - ne ca - va - le Qui dé - ta - le Dans le dé - sert.  
 arch of neck and poise of grace, Such life in each sweet curve lies!

Au - tour de sa tail - le ser - rée Et cam - bré - e  
 Was ev - er a sweet waist so round - ed and slen - der,

Son cor - set noir Re - lui - sait comme u - ne cui - ras -  
 Or curves so rare, Or a bod - ice that seem'd to lend

*sempre f*  
 se, Clai - re gla - ce, Vi - vant mi - roir; Elle  
 her Light to mir - ror A form so fair? But

*sempre f* *ff*

a - vai pris un ton fa - rouche, Et sa bou - ché, Ro - se clai - ron, Son -  
ah! her face so pet - u - lant, As if doubt - ing Is grow - ing now, Her

<sup>2</sup>

nait u - ne brè - ve fan - fa - re; Et bi -  
soft lips are pout - ing, are pout - ing, And she

zarre Plis - sait, — plis - sait le front.  
strange - ly knits, — she knits her brow.

*mf* *dim.*

*mf*

El - le frap - pait, frappait con - tre la dal - le Sa san - da - le Fièvreu - se -  
 Light - ly, quick - ly, beat on the path her light feet, A sud - den an - ger shines in her

*p*

ment. Elle at - ten - dait im - pa - ti - en - te, Dé - fi - an - te, Son jeune a -  
 eyes; Her lit - tle heart be - gins de - fi - ant to beat, That oft for her lov - er

*vibrato.* *cresc.*

mant. Il ne vien - dra pas, songeait - el - le, L'in - fi - dèle, Il  
 sighs! "He will come not," now, she is say - ing, "He is late, or

*cresc.*

*poco rit.* *a tempo.*

est trop tard! El - le te - nait dans sa main blan - che, Par le manche Son  
 false has been," Stealthi - ly grasping in her white hand, Trembling, watching, her

*poco rit.* *p a tempo.*

*marcato.*

*rit.* *a tempo.*

fin poi - gnard. Qu'elle é - tait trou - blé - e, troublée, in - qui -  
 dag - ger keen! Still I see her, still I dream of her

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

*rit.* *f a tempo.*

è - te, La fil - let - te Du vieux Pé - dro. Elle a - vai  
 yet, Tho'pâst and gone is man - y a year! There with her

*rit.* *m.g.* *cresc. mf a tempo.*

*rit.* *a tempo.*

mis sur son o - rei - lle Si ver - meille Un - som - bre - ro.  
 quaint man - til - la arch - ly set, A - bove her dain - ty ear!

*f* *rit.* *sf* *ff a tempo.*

*con s<sup>va</sup>*  
*Pa.*

*col s<sup>va</sup>*

## Mignonne.

(Ronsard.)

English Version by  
CLIFTON BINGHAM.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Lento. (♩ = 52)

Voice.

Piano.

*p* *cresc.* *p*

*dolce.*

Mi-gnon - ne, al-lons voir si la ro - se, Qui ce ma-tin a - vait dé -  
Mi-gnonne, let us see if the ros - es Whose crimson hearts the morn un -

clo - se Sa ro - be de pourpre au so - leil,  
clos - es To the dew-y kiss of the sun,

*pp*

A point per-du ces-te ves-pré - e Les plis de sa ro-be pour-pré - e,  
If they have lost, to-night, their splendor, Their ru-by robe, and fragrance ten-der,

*poco cresc.*

*poco larg. a tempo.*

Et son teint au vos - tre pa-reil.  
And their blush, like thine, dar-ling one!

*mf* *poco larg.* *a tempo.*

*mf*  
Las! vo-yez comme en peu d'es - pa - ce, Mi-gnonne elle a des-sus la - pla - ce,  
See, but in a lit-tle day's fly - ing, Mi-gnonne, how they are drooping, dy - ing,

*cresc.*  
Las! Las! elle a des-sus la  
How, a - las, they all are droop-ing,

*pp* *cresc.*

pla - ce ses beau-tés lais-sé choir.  
dy - ing, With their charms scatter'd all!

*mf* *pp* *p*

*cresc.*

O vray-ment ma-ras-tre na-tu - re,      Puis-qu'un-e tel-le fleur ne du - re  
 O na-ture stern, to pit-y give not!      That flow'r so fair in-deed may live not,

*cresc.*

Que — du — ma - tin — jus - ques au — soir,  
 From — sweet morn — to — sad — ev - en - fall!

*pp*      *cresc.*

*dolce.*

Done, si vous m'en cro - yez, Mi -  
 Then, my Mi - gnonne, take thou the

*p*

gnonne, Tan - dis que vostre â - ge fleu - ron - ne Dans sa plus ver - te nou - veau -  
 warn - ing, While it is still thy blos - som morning, Ere yet for thee it come to

té, \_\_\_\_\_ Cueil - lez, cueil - lez vos - tre jeu - nes - se!  
 noon; \_\_\_\_\_ O gath - er, gath - er in thy glad - ness!

*pp*

*cresc.* *f poco larg.*  
 Comme à ces - te fleur la vieil - les - se Fe - ra ter - nir vos - tre beau -  
 Time brings the rose and thee to sad - ness, And steals thy Youth too soon, too

*cresc.* *f poco larg.*

té.  
 soon!

*rit.*



## Ballade à la Lune.

(Alfred de Musset.)

## Ballad to the Moon.

English Version by  
CLIFTON BINGHAM.

(Mezzo-Soprano or Baritone.)

C. CHAMINADE.

Moderato. (♩ = 52)

Voice.

C' - tait dans la nuit bru - ne,  
I see thee in the dark night,

Piano.

*f m. s.*

*p*

*col. Fa.*

Sur le clo - cher jau - ni, La lu - ne, Com - me un point sur un i. \_\_\_\_\_  
Up - on the yel - low spire, O white moon, Pale shad - ow of de - sire! \_\_\_\_\_

Lu - ne, quel esprit som - bre Promène au bout d'un fil, Dans  
What strange, wandering spir - it, O moon, as with a thread, Thro'

*sf*

*p*

*pp*

l'om - bre, Ta face et ton pro - fil? Es - tu l'œil du ciel  
shad - ows, Dost lead thee o - ver-head? Art the eye of dark

*mf*

bor-gne? Quel ché-ru-bin ca-fard Nous lor-gne Sous ton mas-que bla -  
Heav-en? Some fal-len cheru-bim That mocks us be-neath thy pal-lid

*m. s.*  
*sf*

fard? \_\_\_\_\_ N'es-tu rien qu'une bou - le,  
rim? \_\_\_\_\_ Art thou naught but a spi - der,

*p*

Qu'un grand fauchoux bien gras Qui rou-le Sans pat-tes et sans bras? Es-  
Set help-less in the sky, That roll-eth for ev-er-more on high? Art

*dim.*  
*sf* *sf* *p*

*ff*

tu, je t'en soup - çon - ne,  
thou, I could be - lieve it,

Le vieux ca - dran de fer Qui  
That an - cient i - ron bell, That

*mf marcato*

*cresc.*

son - ne L'heu - re aux dam - nés d'en - fer?  
sound - eth, The hour of the lost in hell?

*ppp*

Sur ton front qui vo - ya - ge,  
Up - on thy rov - ing fore - head

Ce soir ont - ils com - pté Quel  
To - night they read, may be, What

*ppp*

à - ge A leur é - ter - ni - té?  
age hath Their grim e - ter - ni - ty!

*mf*

Est-ce un ver qui te ron - ge,  
Doth a worm gnaw and bite thee,

Quand ton dis-que noir-ci S'al -  
When thy round disk and red Grows

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) and a quarter note (B). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed above the vocal line and below the piano part.

longe En croissant ré - tré - ci?  
nar - row, curving o - ver - head?

Qui t'a - vait é - bor -  
By what mask wert thou

The second system continues the musical score. The vocal line has a fermata over the first measure. The piano accompaniment features a dynamic marking *f* at the beginning of the system. The musical notation includes various note values and rests, with a fermata over the first measure of the vocal line.

gné - e L'au - tre nuit? t'é - tais - tu Co -  
blind - ed The oth - er night? hadst thou The

The third system of the musical score shows the vocal line with a triplet of eighth notes (F#, G, A) and a quarter note (B). The piano accompaniment continues with its characteristic eighth-note pattern. The dynamic marking *f* is present at the start of the system.

gné À quelqu'arbre poin - tu? Car tu vins pâle et mor - ne  
shad - ow, Fate, up - on thy brow? Thou cam - est pale and mournful,

The fourth system concludes the musical score. The vocal line begins with a fermata. The piano accompaniment features dynamic markings *f* and *p*. The system ends with a double bar line and a repeat sign.

Col - ler sur mes car-reaux Ta cor - ne À tra-vers les bar-reaux. Va,  
Up - on my floors to lie, Thy white horns Crost a - gainst the sky. Go

lu - ne mo - ri - bon - de, Le beau corps de Phé - bé La  
hence, O moon that di - eth, The form of fair Phœ - be Hath

blon - de, Dans la mer est tom - bé!  
fall - en In - to the si - lent sea!

Tu n'en es que la fa - ce,  
Thou, thou art the face on - ly,

Et dé - ja tout ri - dé S'ef - fa - ce Ton front dé - pos - sé -  
Al - read - y worn and lin'd, Thou hid - est thy - self some cloud be -

*marcatissimo*  
dé; Comme un ours à la chaî - ne,  
hind! Like a bear that is chain - ed,  
*mf*  
*pesante*

Tou - jours sous tes yeux bleus Se traî - ne l'o - cé - an mon - tu -  
Be - neath thine a - zure eyes The moun - tains of o - cean fall and

*f*  
eux, tou - jours! Et  
rise Al - way! And

qu'il vente ou qu'il nei - ge,      Moi mê - me cha-que soir, Que fais - je, Ve -  
 though it storm or snow - eth,      My - self each night-time deep, What do      I, When

nant i - ci m'as - seoir?      Je      vais voir à la bru - ne,  
 come I here to sleep?      I      see thee in the dark - ness,

*ppp*

Sur le clo - cher jau - ni, La lu - ne, Comme un point sur un i.  
 Up - on the yel - low spire, O white moon, Pale shad - ow of de - sire.

*m.s.*      *p*

# Chant d'amour.

(Ed. Guinand.)

## Love-Song.

(Mezzo-Soprano, or Baritone.)

English version by  
CLIFTON BINGHAM.

C. CHAMINADE.

Ben moderato. (♩ = 88) *cresc.*

**Voice.**

Veux - tu des di - a - mants, de l'or? — Que faut-il  
What shall I, love, for thy sake dare? — What do for

**Piano**

*p molto sostenuto*

*p* *mf* *cresc.*

fai - re pour te plai - re? — Ji - rai jusqu'au cer - cle po - lai - re Pour  
thee — and thy pleas - ure? — Dive down to the sea's hid - den treas - ure For

*cresc.*

*f* *ff* *f*

y dé - cou - vrir un tré - sor, Et — te l'of - frir en di - a -  
pearls for thy fair brow to wear? All — I would dare, thou couldst not

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



*p*

dè - me: Car je t'ai - - me!  
mea - sure, For I love thee!

*p* *pp*

*cresc.* *mf* *p* *pp*

*p* *cresc.*

Rè - ves - tu de lau - riers? dis - moi? — Rè - ves -  
Shall I sing, and for thee win fame? — And a

*cresc.*

*cresc.*

tu d'en - cens, de lou - an - ges? — Je n'ai qu'à te chan - ter, mon  
crown of praise, to be thine? — I need but sing of thee, love,

*cresc.*

an - ge, Et mon cœur, in - spi - ré par toi,  
mine, — And my heart, as it tells thy name,

Au - ra fait un di - vin po - è - me! Car je tai -  
Hath found a song in - deed di - vine, — For I love

me!  
thee!

Je  
My

*cresc.*

cours plein de fol - les ar - deurs\_ Sur tout che - min que tu me  
 heart and my life are in thee, - Where thy soul lead - eth, mine hath

*p* *cresc.*

*cresc.*

tra - ces, - Je me sens tou - tes les au - da - ces Aus - si  
 drift - ed, - And my love for thee now is lift - ed High as

*cresc.* *f*

*f* *tutta forza.*

bien que tous les bon-heurs, J'ai dans moi la for - ce su -  
 Heav'n, now deep as the sea! Earth and life with new - joy are

*ff* *fff*

*sempre f*

prê - me, Car je t'ai - me!  
 gift - ed, Since I love thee!

*sempre ff*

## Villanelle.

(Ed. Guinand.)

English Version by  
CLIFTON BINGHAM.

(Mezzo-Soprano, or Baritone.)

Allegro vivo. ( $\text{♩} = 80$ .)

C. CHAMINADE.

Piano.

*f marcato*

*sempre f*

*mf*

*col.  $\text{C}_{\text{ad}}$*

*p*

*leggero.*

Le blé su - per - be est ren -  
Come, lad and lass, dance and

tré;  
sing, Fête aux champs, fête au vil - la - ge.  
Mirth is Queen, — is Queen, and song is King;

Cha-que fil-lette au cor - sa - ge Porte un bleu-et a - zu - ré; Fête aux  
The corn is in, gay and light Our mer - ry-mak-ing here to - night! Mirth and

champs, fête au vil - la - ge!  
 song, — are Queen, are Queen and — King!

*f* *pp* *f* *dim.*

Les jeu - nes gens dan - se - ront Ce  
 Young are the gay trip - ping feet, — That

*p*

soir, dans la grande al - lé - e: Et, sous la nuit é - toi -  
 dance on the green - sward sweet, — Where, in the pale star - ry

*pp* *pp*

lé - e, Que de mains se cher - che - ront Ce soir, Ce  
 light, — Hand in hand the lov - ers roam, to - night! To -

*cresc.*

soir dans la grande al - lé - e! sous la nuit é - toi - lé -  
 night, on the green-sward sweet, In the pale star-ry light,

*cresc.* *f* *f*

e Ce soir! Dan - sez jus - qu'au  
 To - night! Lass and lad, dance and

*ff* *sempre f* *sempre ff* *pesante.*

jour Aux gais sons de vos mu - set - tes!  
 sing, To the strains, the strains that gai - ly ring!

Jeu - nes gar - çons et fil - let - tes, Chantez vos re - frains d'a - mour, Aux gais  
 'Tis for the young that they play, So fol - low, fol - low while you may! Mirth and

*Peggiero.*



La tris - tesse est pour les morts, ——— Pours les vi - vants l'al - lé -  
 Care is for the dead a - lone, ——— Laugh - ter and love are our

gres - - se, En - i - vrez - vous de jeu - nes - - se,  
 own! ——— Joy in the glad - ness of youth, ———

*cresc.*

*f cresc.* En - i - vrez - vous de jeu - nes - - se, de jeu -  
 Laugh - ter and love are our own! ——— are our

*cresc.* *f* *ff*



*sempre f*

nes - - - se! Dan - sez jus - qu'au  
own! Lass and lad, dance and

*ff* *sempre ff*

*pesante*

jour, Fête aux champs, fête au vil - la - ge,  
sing! Mirth is Queen, - is Queen and joy is - King!

*P*

Cha-que fil - lette au cor - sa-ge Porte un bleu-et a - zu - ré, Fête aux  
The corn is in, gay and light Our mer - ry-making here to - night; Mirth is

*p* *leggero* *cresc.*

champs, — fête au vil - la - ge! Dan -  
Queen, — is Queen and joy, and joy — is — King! Lass and

*p* *pp* *mf*

sez, dan - sez jus - qu'au jour, dan -  
lad, dance and sing, Mirth is Queen, Joy is

*p* *mf*

sez, Fête aux champs! Fête aux champs!  
King! Mirth is Queen, Joy is King!

*f* *ff* *f* *sff*

# Vieille Chanson.

(Ed. Guinand.)

## Old Song.

(*Mezzo-Soprano, or Baritone.*)

English Version by  
CLIFTON BINGHAM.

C. CHAMINADE.

Allegro. (♩ = 112.) *mf*

Voice.

Cha - que prin - temps, les hi - ron -  
Ev - er - y spring, the swal - lows

Piano.

*f* *mf* *p*

*p*

del - les, — À ti - re d'ai - les, — Vo - lent — au  
come once more, — On fleet — re - mem - bring wing — Un - to — the

*pp*

*mf* *p*

toit où fut leur nid; Le ros - si - gnoi dit son ra - mage Au même om -  
nest they knew of yore, The night - in - gale re - turns to sing Un - to the

bra - ge, — D'ou les — fri - mas là - vaient ban - ni. —  
green - wood dim, — From where the win - ter ban - ish'd him. —

*mf* *dim.* *mf*

*mf* *p*

Tout, aile ou fleur, chant ou mur - mu - re, — Dans la — na -  
All — things, wing and blos - som, leaf and song, — That made the

*p* *pp*

tu - re, — Re - prend le cours qui lui fut doux; Et c'est ain -  
 world so dear, — Re - turn — and seek a - gain ere long The hap - py

si, ma fi - an - cée, Que ma pen - sé - e — Plei - ne — da -  
 ways of yés - ter - year; And so my mem - o - ry, — O'er - full of

mour re - vient à vous. —  
 love, re - turns to thee!

Pour moi vous è - tes la pa -  
 Un - to me thou art the

tri - e — Tendre et — ché - ri - e — Que l'ex - i -  
cher - ish'd shore, — One who hath wan - der'd far, — Sees once a -

*p*

*pp*

lé re - voit jo - yeux, Et dans mon ciel la seule é - toile Que rien ne  
gain, long ex - ile o'er; And in my heav'n of life one star A - lone hath

*p*

*mf* *p*

voi - le, — C'est le — re - gard de vos — beaux yeux. —  
part or place, — Thy lov - ing and be - lov - ed face!

*pochissimo rit.* *dolce*

*pochissimo rit.*

*a tempo*

*p a tempo*

# Trahison.

(Ed. Guinand.)

## Betrayal.

English Version by  
CLIFTON BINGHAM.

(Mezzo - Soprano, or Baritone.)

C. CHAMINADE.

Appassionato. (♩ = 58.)

Piano.

*p* *cresc. molto* - *f*

The piano introduction consists of two staves. The right hand features a series of triplets of eighth notes, while the left hand plays a similar triplet pattern. The music is marked with a piano (*p*) dynamic and a *cresc. molto* (very much crescendo) instruction, leading to a fortissimo (*f*) dynamic.

The piano accompaniment for the first vocal line continues with dense chordal textures. The right hand has a steady eighth-note accompaniment, and the left hand provides harmonic support. The piece concludes with a *dim.* (diminuendo) marking.

The first vocal phrase is set against the piano accompaniment. The lyrics are: "Tu mas tra - / You have for -". The music is marked with a fortissimo (*f*) dynamic.

The second vocal phrase continues with the lyrics: "hi - e! Et pour-tant je t'ai - mais! / got - ten, Yes, though I lov'd but you,". The piano accompaniment features a more active eighth-note pattern in the right hand.

*mf* Et sous les cieux \_\_\_\_\_ Nulle au - tre fem - me,  
And none be - side, \_\_\_\_\_ And none be - side, \_\_\_\_\_

*cresc.*

*marcato.*

*cresc.*

*f* nulle au - tre femme au mon - tre - de,  
Be - neath the wide Heav'n's blue. \_\_\_\_\_

*f*

*dolce. rubato.*  
3 Dans l'a - do - ré n'eut de foi si pro - fon - de.  
In your world there may be faith to be won, \_\_\_\_\_

*p*

*con 8*

*mf cresc.* On peut ché - rir au - tant, mais plus, ja -  
As much as mine has been, but more, no,

*cresc.*

*cresc.*

*f*



mais! \_\_\_\_\_  
none! \_\_\_\_\_

*ff*  
*m. s.*  
*3*  
*3*  
*3*  
*3*  
*dim.*  
*rit.*

*mf*

Tu m'as tra - hi - e!  
You have for - got - ten,

*a tempo.*

Et dans la fo - rêt ver - te,  
Yes, though the ways we knew,

*cresc.*

Dans la fo - rêt Comme à la plai - ne  
Green-wood and lane, Can still re - mem - ber,

*cresc.*  
*marcato.*

*mf* *p*

Où fi - nit le che - min, Tout  
 Can still re - mem - ber you; Re -

*dolce rubato.*

sait l'ar - deur de ta main dans ma main,  
 call the pres - sure of your hand in mine,

*p*

*con 8*

*cresc.* *cresc.*

Et les ser - ments de ta lèvre entr' - ou -  
 And ech - o still to those old vows of

*cresc.* *cresc.*

*f* *p appassionato.*

ver - te. Tu m'as tra -  
 thine. You have for -

*ff*

*cresc.* *cresc.*

hi - e! Et tu n'i - gno - rais pas Ce que se -  
got - ten, though you can scarce for - get That which has

*cresc.*

raient mon deuil et ma souf - fran - ce, Et que bien -  
brought for me this wild re - gret; And that my

*molto*

tôt mon u - nique es - pé - ran - ce, Ne t'ay - ant  
one and my on - ly be - lief, Since you have

*molto cresc.*

*f* *ff molto appass.*

plus, se - rait dans le tré - pas! Tu m'as tra -  
fail'd me, is in bit - ter grief! You have for -

*f* *cresc.*

hi - e! Tu m'as tra - hi - e! Ah! que  
got - ten! You have for - got - ten! Yet from

*ff*

Dieu te par - don - ne! En  
pain I would save you; That

*sempre cresc.*

*vibrato.*  
cet in - stant où mon jour va fi -  
mo - ment that my life's day nears its

*fff*

nir, Vers toi, vers  
end, To thee, To

*sempre ff*

toi j'en - vois un der - nier sou - ve - nir;  
thee one last sad mem - o - ry I send,

*marcatissimo.*

*Più largo.*

Gar - de - le bien! C'est mon coeur qui le don -  
Re - mem - ber, then, It was my heart I gave

*ff*

- - ne! Tu m'as tra - hi -  
- you! You have for - got -

*fff*

*a tempo.*  
*fff*

*Largo, a piacere.*

e! Ah! que Dieu te par - don - ne!  
ten, Ah! 'twas my heart I gave you!

*fff*

# 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.*

*f*

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 l'ar-deur. Viens! nous ver-ronts naître les  
 Nighthar darkveil has with-drawn. Come, we will watch the bud-ding

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

*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

*cresc.* *f* *poco rit.* *a tempo.*

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

# "Come, my own dear love!"

Viens, mon bien-aimé!

(Armand Lafrique.)

English version by  
Dr Th. Baker.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Andante. (♩ = 80) *mf dolce.*

Voice.

Days of spring-time are now re -  
Les beaux jours vont en - fin re -

Piano.

*p sostenuto.* *mf dolce.*

turn - ing, A - pril - skies are smil - ing a - bove, And my  
naî - tre, Le voi - ci l'A - vril em - bau - mé! Un fris -

*poco rit. p*

heart is thrill - ing and yearn - ing: Come, — my own dear love! It is  
son d'a - mour me pé - nè - tre Viens! — mon bien ai - mé! Ils ont

*a tempo* *p a tempo*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the beginning of the piece with a tempo marking of 'Andante' and a metronome marking of 80. The voice part starts with a rest, followed by the lyrics 'Days of spring-time are now re -' and 'Les beaux jours vont en - fin re -'. The piano accompaniment begins with a 'p sostenuto' dynamic. The second system continues the lyrics: 'turn - ing, A - pril - skies are smil - ing a - bove, And my naî - tre, Le voi - ci l'A - vril em - bau - mé! Un fris -'. The piano part includes a 'poco rit.' marking. The third system concludes with the lyrics: 'heart is thrill - ing and yearn - ing: Come, — my own dear love! It is son d'a - mour me pé - nè - tre Viens! — mon bien ai - mé! Ils ont'. The piano part for this system is marked 'a tempo' and 'p a tempo'.

*mf dolce.*

gone, chill - y win - ter - gloom - ing, Rar - est per - fumes rise in the  
 fui les longs soirs mo - ro - ses, Dé - jà le jar - din par - fu -

*mf dolce.*

*rit. pp* *a tempo.*

grove, Birds are sing - ing, ros - es are bloom - ing: Come,  
 mé Se rem - plit d'oi - seaux et de ro - ses: Viens!

*rit.* *pp a tempo.*

*mf*

— my own dear love! O sun! my in - most heart con -  
 — mon bien - ai - mé! So - leil, de ta brû - lante i -

*mf*

*cresc.* *cresc.*

fess - es How thy burn - ing pow - er can move, — Yet  
 vres - se, J'ai sen - ti mon cœur en - flam - mé, — Plus

*cresc.* *cresc.*

might - ier far are thy ca - res - es: Come, my own dear  
 en - i - vrante est ta ca - res - se Viens! mon bien - ai -

*cresc.* *f*

love! All is still, yon blue dome im - pos - ing Fill  
 mé. Tout se tait, de mil - lions dé - toi - les Le

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

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

myr - iad shin - ing stars a - bove; Night her veil a - round us is  
 ciel pro - fond est par - se - mé, Quand sur nous la nuit met ses

*rit. dolcissimo.* *a tempo.*

*rit* *a tempo.*

clos - ing: Come, — my own dear love!  
 voi - les: Viens! — mon bien - ai - mé!

*poco rit.*

*poco rit.*

# "Were I gard'ner."

Si j'étais Jardinier.

(Roger Milès.)

English version by

D<sup>r</sup> Th. Baker.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegretto. (♩ = 96)

Piano.

*Ad.*

\* *Ad.*

\*

*dolce.*

Were I gard -'ner of the skies Man-ya star for thee Id - gath - er!  
Si j'é - tais jardi - nier des cieux Je te cueil - le - rais des é - toi - les!

*rit.*

What gay gems should en - trance thine eyes Were I gard - ner of the skies!  
Quels joy - aux ra - vi - raient tes yeux Si j'é - tais jar - di - nier des cieux!

*rit.*

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*a tempo.*

When the pale night sinks o'er the heather Glo-rious should thy radiance a - rise.  
 Dans la nuit pâ - le sous ses voi - les Ton é - clat serait ra - di - eux

*a tempo.*

*p*  
 Were I gard - ner of the skies Man - ya star for thee I would  
 Si j'é - tais jar - di - nier des cieux Je te cueil - le - rais des é -

Ad.

gath - er!  
 toi - les!

*p*

*dolce.*

Were I gard - 'ner of Love to - day I would gath - er thee — ca -  
 Si j'é - tais — jar - di - nier d'a - mour Je te cueil - le - rais — des ca -

ress - es, Gai - ly whil - ing the hours a - way Were I gard - 'ner of  
 res - ses Je te fê - te - rais tout le jour Si j'é - tais — jar - di -

*rit.* *a tempo.*

Love to - day! With their ten - der, mute — ad - dress - es  
 nier d'a - mour! En — leurs i - né - di - tes ten - dres - ses

*p*

Court to thee my flow - ers should pay; Were I gard - 'ner of Love to - day,  
 Mes bouquets te fer - aient la cour. Si j'é - tais jar - di - nier d'a - mour

*p*



I would gath - er — thee ca - res - es!  
 Je te cueil - le - rais des ca - res - ses!

But on - ly songs my gar - den bears, —  
 Mais mon jar - din n'est que chan - sons —

And thou thy - self mayst come to — gath - er.  
 Et tu peux y cueil - lir toi - mê me.

The bush - es God for nests pre - pares; —  
 Dieu pour les nids fit les buis - sons —

*p* *dolcissimo.* *cresc.*

And on - ly songs my gar - den bears. Is mine thine heart, to —  
 Et mon jar - din n'est que chan - sons. Viens - là rê - ver si —

dream come hith - er, For — my heart thy rap - ture  
 ton cœur m'ai - me Et — mon cœur au - ra des fris -

*f* *p*

*rit.* *a tempo.* *cresc.*

shares. But on - ly songs my gar - den bears, And thou thy - self —  
 sons. Mais mon jar - din n'est que chan - sons Et tu peux —

*rit.* *p a tempo.*

*rit.* *a tempo.*

mayst come to gath - er!  
 y cueil - lir toi - mê - me!

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

# Christmas Carol of the Birds.

(Le Noël des Oiseaux.)

(Armand Sylvestre.)

English version by  
Dr Th. Baker.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Moderato.

Piano.

*vibrato dolce.*

Dear  
Pe-

lit - tle Je - sus, Heav-en's King, When at Christmas an-gels do sing  
tit Jé - sus, maî - tre du ciel, Que les an-ges chantant No - ël

Songs of re-joic-ing to Thy chos-en, Be  
Veil-lent sous leur blancheurs ai-lé-es, Viens

kind, be kind to lit-tle birds to-day That are shiv-ring up-  
done, viens done pour les pe-tits oi-seaux Qui fris-son-nent au

*p* on the spray Half-froz-en. Ye good peo-ple all go-ing  
*p* bord des eaux Ge-lé-es. Bon-nes gens qui sur le che-

by, Whose souls a-non shall up-ward fly On wings of prayer from  
min Pas-sez, un ro-saire à la main, Dont l'âme a-des a-

Earth so drear - - - y, Oh  
 vés pour ai - - - les, Pri -

*pp*

*f* *p*

pray, oh pray for lit-tle birds be - low, That are wet with the  
 ez, pri - ez pour les pe - tits oi - seaux Dont la neige a trem-

*p*

cling - ing snow, And wear - - y.  
 pé les os Si frè - - les.

*p* *pp*

*p* *mf* *cresc.*

*f*

*vibrato.*

Bells, sweetly chim - ing all a-round, That  
Clo - ches so - no - res au doux bruit, Qui

now so mer - ri - ly re - sound And tell of joy in  
pour la mes - se de mi - nuit Au fond de l'air tin -

Earth and Heav - en, Oh ring, oh ring for lit - tle birds for -  
tez a - gi - les, Son - nez, son - nez pour les pe - tits oi -

lorn, Whose nests by win - try winds are torn And riv - en. Bright  
seaux, Les nids sont frè - res des ber - ceaux Fra - gi - les. Beaux

*cresc.*

an - gels, that wing thro' the air, Like us, to the cra - dle so fair,  
 an - ges, nos frè - res ai - lés, Qui près de la crè - che vo - lez,

*f* *p*

Whom God sends to dis - pel all sad - - - ness, Bring  
 Vous que Dieu sur la terre en - voi - - - e, Ap - por -

*p*

down, bring down to lit - tle birds to - day, As they cow'r 'mid the  
 tez, ap - por - tez aux pe - tits oi - seaux Gre - lot - tant par - mi

*p* *f*

reeds, a ray Of glad - - - ness. —  
 les ro - seaux La joi - - - e. —

## Berceuse.

(Ed. Guinaud.)

(Lullaby.)

English Version by  
Dr. TH. BAKER.

C. CHAMINADE.

*p dolce.*

Tranquillo. (♩=152)

Voice .

Piano .

*p dolce; molto legato e sostenuto.*

Viens près de  
Come close to

*poco rit.* *a tempo.*

moi, Viens plus près en - co - re; Mon a-mour t'ap - pel - le:  
me, Ev - er clos-er move thee; 'Tis my love that calls thee:

*poco rit.* *a tempo.*

En-fant, je t'a - do - - re!  
Dar-ling, how I love thee!



*mf*

Au de-hors souffle un vent gla-cé — Qui de sa der-niè-re pa -  
 Out of doors cold the storm-wind blows, — All Nat-ure of her scant at -

*mf*

ru - re, Dé - pouil - le tou-te la na - tu - re, Au  
 tire — De - nud - ing as in wan-ton ire — On

*poco string,* *rit. -* (without taking breathy)

seuil d'un hi-ver trop pres - sé. Ah!  
 verge of ear-ly win-ter - snows. Ah!

*mf poco string.* *dim.* *rit. -*

*ppp a tempo.* *poco rit.*

Viens près de moi, Viens plus près en - co - re;  
 Come close to me, Ev - er clos-er move thee;

*pp a tempo.* *poco rit.*

*a tempo.*

Mon amour t'ap - pel - le, En-fant, je t'a - do - re!  
 'Tis my love that calls thee, Dar-ling, how I love thee! —

*a tempo.*

Le mon - de lutte a - vec ar - deur — Pour  
 The world would fain for - get its woes — In

*sostenuto assai.*

les hochets de sa fo - li - é, Sous le poids des ans l'hom - me pli -  
 fool - ish dreams that soon shall end; 'Neath the weight 'of years man doth bend,

*poco string.* *rit.* - -  
 (without taking breath)

e A - vant de son - ger au bon - heur. Ah!  
 Ere aught of hap - pi - ness he knows.

*mf poco string.* *dim.* *rit.* - -

*pppp a tempo.* *rit.* *a tempo.*

Viens près de moi, Viens plus près en - co - re; Mon amour t'ap -  
 Come close to me, Ev - er clos - er move - thee; 'Tis my love that

*pppp* *rit.* *a tempo.*

pel - le: En - fant, je t'a - do - re! —  
 calls thee; Dar - ling, how I love - thee! —

# À l'inconnue.

(Ch. Grandmougin.)

## To the Unknown.

English Version by  
EUGENE OUDIN.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

**Allegro vivo.** *p dol.*

Voice. *p dol.*

Piano. *p dol.*

*con T<sub>ad</sub>.*

trée au bord des flots a - mers, In-con - nu - e, Toi qui pour te ber -  
met by shores wherewaves un - known E'er are flow - ing, O thou whose rhythmic

cer au ryth-me de me vers M'es ve - nu - e, Voi - ci que je t'a -  
heart is touched by my poor verse Ar-dent glow - ing, I love thee, I a -

*p* *cresc.*

*cresc.*

*p rit.* *a tempo.*

dore et je ne sais pour-quoi, Et je rê - ve De ta - voir quel-que  
 dore thee, yet I know not why, And I'm dream - ing A day, when side by

*p rit.* *a t.* *f*

*poco rit.* *pp*

jour as - sise au - près de moi Sur la gre - - ve!  
 side we'll lin - ger on some strand Bright - ly gleam - - ing!

*poco rit.*

*a tempo.* *p*

Je vou - drais te par - ler d'a - mour sur un ro - cher So - li -  
 I'd speak to thee of love up - on some wave-bound rock Grim and

*a tempo.*

*rit.*

tai - - re, De mes em - bras - se - ments pleins d'ex - tase y ca -  
 lone - ly: The mys - te - ry of joy and ec - sta - cy re -

*rit.*

*a tempo.* *p*

cher Le mys - tè - re, De - vant l'im - men - si -  
 veal To thee on - ly: And here be - neath the

*a tempo.* *p*

té n'en - ten - dre que ta voix Douce et bon - ne, Et la cla - meur des  
 heav'ns I'd lis - ten to thy voice Soft - ly call - ing, The sea's la - ment like

*p.* *pp.*

*cresc.*

flots pa - reille au chant des bois En au - tom - ne. Et, l'a - me par l'a -  
 sighs of au - tumn woods and leaves Gent - ly fall - ing, My soul, re - fresh'd by

*cresc.*

*Più lento.* *ff*

mour, les flots et le ciel clair Ra - jeu - ni - e, M'en - i - vrer de tes  
 love, by sea, and sky, and wave On - ward flow - ing, Wondrous joy I would

*p*

yeux pro-fonds com-me la mer In-fi-ni-e!  
 find in eyes deep as the sea Mute-ly glow-ing!

*pp*

*pp a tempo.*

Mais qui me dit, hé-las, que je pour-rai sai-sir Ma chi-mè-re!  
 But who, a-las! can say I'er shall know the joy I've been dream-ing,

*p a tempo.*

*, pp poco rit.*

Ne m'as-tu ré-pon-du que par un vain dé-sir É-phé-mè-re?  
 A vague, a vain de-sire a-lone is mine, all else Is but seem-ing!

*rit. pp*

*a tempo.*

Pour toi le fu-gi-tif é-clat de mon par-ler Eut un char-me,  
 Per-haps my fan-cy might have charm'd thee and thine own Have de-light-ed,

*a tempo.*

*p*

J'ai cru voir un in - stant ton re - gard se trou - bler Du - ne  
 I might have seen a tear that spoke of love that might Be re -

lar - me, Mais pen - dant que mon cœur dé - ses - pé - ré pour -  
 quit - ed, But while my ach - ing heart pur - sues thee and a -

suit Sa fo - li - e, Peut - ê - tre que le  
 las! Finds thee nev - er, Thy heart per - chance an -

tien vers un au - tre sen - fuit, Et mou - bli - e!  
 oth - er loves, and I have lost Thee for - ev - er!

## Serenata.

(E. Guinand)

## Serenade.

English version by  
EUGENE OUDIN.*(Mezzo-Soprano, or Baritone.)*

C. CHAMINADE.

Allegro moderato. (♩ = 76)

Voice.

Piano.

*mf marcato.* *dim.*

*dolce.*

La nuit est se-reine et  
The night is calm, sweet

*l.h.*

dou - ce, L'air est em - bau - mé, La  
per - fumes All the breez - es fill, The

*cresc.* *marcato.*

Fin.

\*



lu - near - gen - te la mous - se, Le - bruit s'est cal -  
 moon doth sil - ver the moss - es, Ev' - ry sound is

*p*

*And. \**

me. \_\_\_\_\_  
 still! \_\_\_\_\_

*dolce.*

*p staccato.*  
*stringendo.*

*And. \**

Sur la  
 On the

*a tempo.*

*poco rit.*

*p staccato.*

*sonore.*

*And. \**

terre où tout som - meil - le Sous le poids du  
 earth, where all is dream - ing, Wea - ried, tired by the

*p*

*pp*

*f* *poco rit.*

jour, Rien ne vit— plus, rien ne veil - le, Hor -  
 day, Naught is wak - ing, naught is liv - ing, On - ly my

*mf* *poco rit.*

*p*

mis mon a - mour!  
 love, my love and I!

*p* *f a tempo.*

*dim.* *p*

*dolce.*

L'herbe as - pire à la ro - sé - e  
 The dew - s re - fresh the mead - ows,

*cresc.*

Du ma - tin ver - meil, La fleur à l'ombre ex - po -  
 Day has just be - gun, The flow - ers with - in the

*cresc.* *marc.*

sé - - é Cher - che le so - leil.  
 shad - ows Wait the ris - ing sun.

*dol.*

*And.* \*

*p stacc.*  
*string.*

*sonore.*

*p a tempo.*

Ain - si mon â - - me é - plo -  
 And thus my soul is

*poco rit.* *p stacc.*

*a tempo.*

*cresc.*

ré - e Se meurt loin de toi, De  
dy - ing, Is dy - ing far from thee; I im -

*cresc.* *f*

*rit.*

grâce, ô mon a - do ré - e, Viens, viens au - près de  
plore thee, hear its sigh - ing, Come, O come un - to

*rit.* *mf*

*p* *a tempo.* *f*

moi! Ah! Viens au - près de  
mel Ah! Come un - to

*p* *stacc.* *a tempo.* *cresc.* *f*

moi!  
mel

*marc.*

## Love a Captive.

(L'AMOUR CAPTIF.)

English Version by  
DR. TH. BAKER.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

*Allegretto.* *dolce*

Voice. Sweet - heart, I have bound  
Mi - guon - ne, à là - mour

Piano. *p*

way - ward Love's light pin - ions, He nev - er - more can wan - ton oth - er -  
j'ai li - é les ai - les; Il ne pour - ra plus pren - dre son es -

*poco rit.*

where, Or ev - er for - sake our true hearts' com - mun - ions. —  
sor Ni quit - ter ja - mais nos deux cœurs fi - dè - les. —

*a tempo dolce leggiero* *cresc.* *f*

— With a — dain - ty strand — of your gold - en hair, Sweet -  
— D'un nœud souple et fin — de vos che - veux d'or Mi -

*a tempo* *f*

heart, I have bound way-ward Love's light pin-ions! —  
 gnon - ne, à l'a - mour j'ai li - é les ai - les! —

— I have bound Love's pin - ions! Dar - ling! —  
 — j'ai li - é les ai - les! Chè - re! —

— I have con-quer'd the wil-ful ways Of un - ru - ly Love, so — ca -  
 — de l'a - mour si ca - pri - ci - eux J'ai domp - té pour - tant le dé - sir vo -

pri - cious; Each law that your eyes de - clare, he o - obeys, And at  
 la - ge: Il suit tou - te loi que dic - tent vos yeux, Et j'ai

*f* *p*

last I've end - ed his sway ma - li - cious; O dar -  
 mis en - fin l'a-mour en ser - va - ge, O chè -

*f* *p dolce*

*p* *poco rit. e rubato* *a tempo*

ling! I've con - quer'd his wil - ful ways!  
 re! l'a - mour, si ca - pri - ci - eux!

*a tempo*

*p* *p leggiero* *cresc.*

*rit. dolce* *a tempo*

My sweet, I have bound  
 Ma mi - e, à l'a - mour

*tr* *tr* *pp*

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

♩. \* ♩. \* ♩.

way - ward Love's light pin - ions: — Why his parch - ing lips — for -  
 j'ai li - é les ai - les, — Lais - sez par pi - tié — ses

(without taking breath.)

*dolcissimo*

ev - er ex - ile From the - bound of your coy lips' do -  
lè - vres en - feu Ef - fleu - rer par - fois vos lè - vres re -

*poco rit.* *a tempo*, *pp*  
min - ions? On - this cap - tive mild - deign to cast a  
bel - les; A - ce - doux cap - tif sou - ri - ez un

*poco rit.* *a tempo* *cresc.*

*f*  
smile; My sweet, I have bound way - ward Love's light  
peu; Ma mi - e, à là - mour j'ai li - é les

*f*

*p* *pp*  
pin - ions! I have bound Love's pin - ions!  
ai - les! j'ai li - é les ai - les!

*p* *pp*