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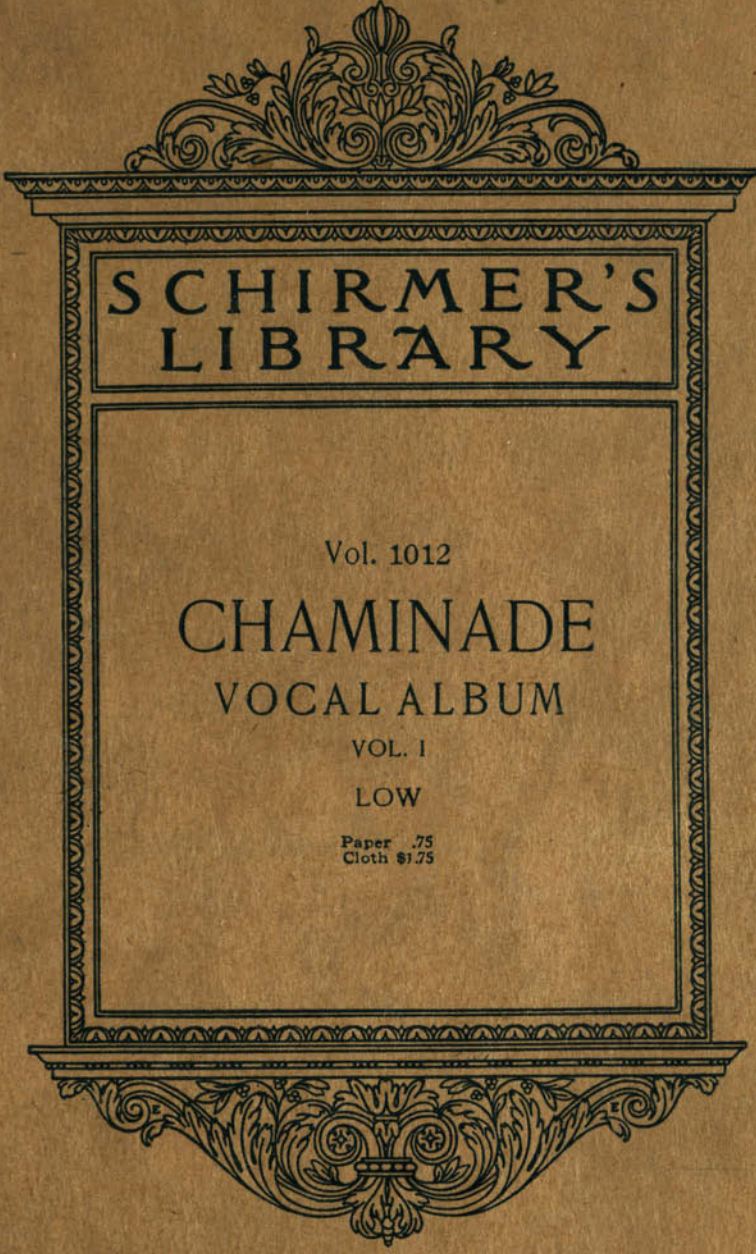
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CHAMINADE
VOCAL ALBUM

VOL. I

LOW

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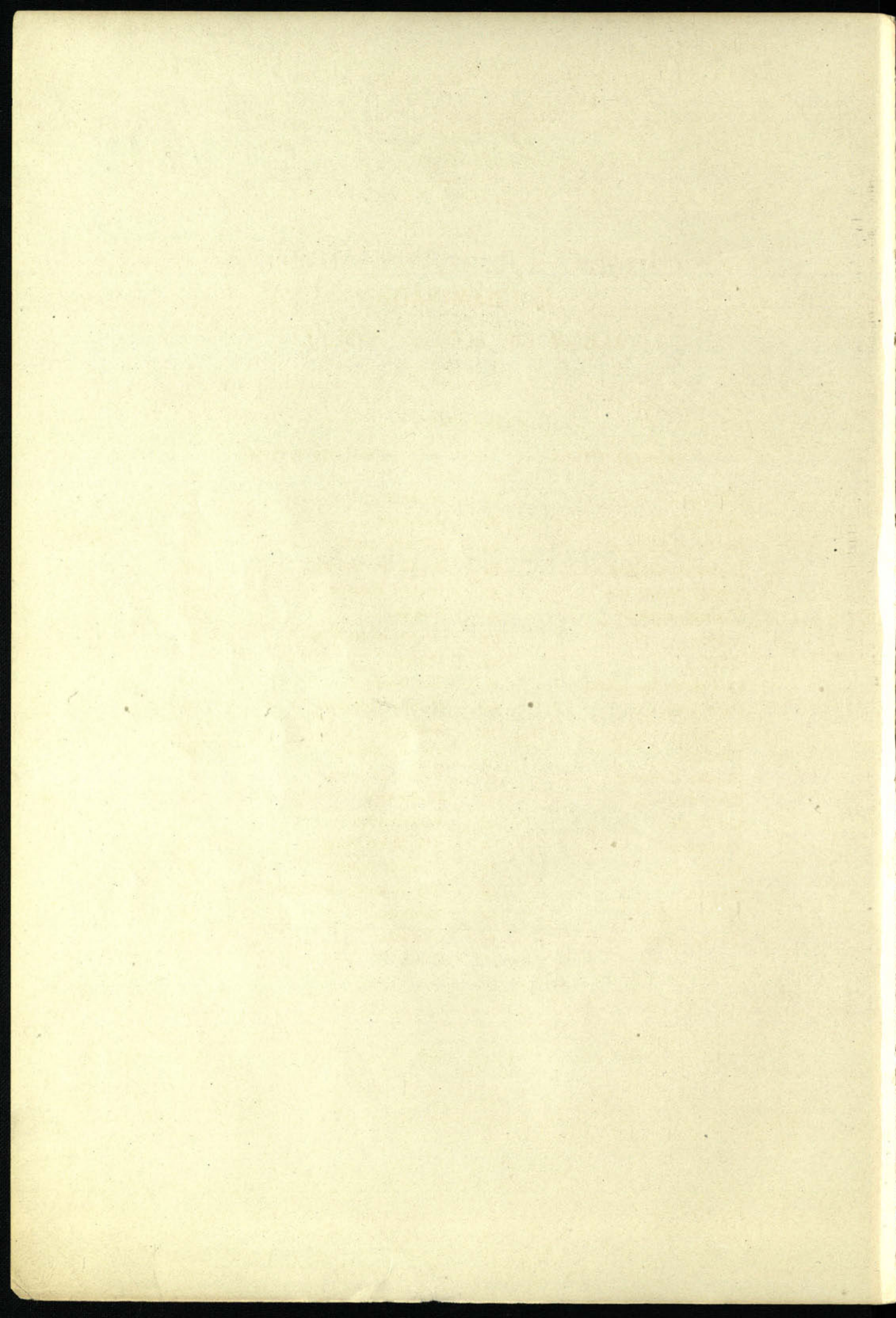
CÉCILE CHAMINADE

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

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.



Q. Amos
Quebec 1915

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

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C. CHAMBERLAIN
ALBUM OF SONGS VOL. II

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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.

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

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

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,

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 *3*

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

pp

mf *p*

dolce. *3*

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

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,

And.

*

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

And.

*

And.

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

pp legatiss.

dim.

p dolce marc.

And.

*

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

And.

*

And.

*

And.

*

And.

*

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 *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 *3* *marc.* *rit. cresc.*

p *3* *marc.* *rit. cresc.*

grow. —
 mant. —

f a tempo.

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 ben moderato.

a tempo.

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

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 -

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

cresc. *f*

cresc. *mf*

words would ling'ring be! 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*

p

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

molto rit. pp dolciss. a tempo. cresc.

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

rit. p *a tempo.*

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

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

The vocal line begins with a rest, followed by a melodic phrase. It includes a triplet of eighth notes and a triplet of sixteenth notes. The lyrics are: 'The dreams on our pillow do light For a span, with wings ever'.

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

The piano accompaniment for the first phrase features a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand. The music is in a minor key with a key signature of two flats.

The vocal line continues with a melodic phrase, including a triplet of eighth notes. The lyrics are: 'wav - ing, Soft - ly sing - ing, ai - les, Ils mur - mu - rent,'.

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

The piano accompaniment for the second phrase features a more active right hand with sixteenth-note patterns and a left hand with chords and moving lines. The dynamics range from piano (*p*) to pianissimo (*ppp*). The piece concludes with a 'Coda' marking.

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, ere we a - wak - - en, They de -
 Puis, qu'un vent pas - se, l'aïlle 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! —

a tempo.
dolce.

So doth
Un beau

f 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 -

p

mf *p* *p*

es,
se,

ppp Sel - dom an i - - dle
Par - - fois il sem - - ble

p *ppp*

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

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

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

way, - Al - way the soul re - mains for - - sak - -
 jours, - Et pour tou-jours l'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 lâ - 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 n'a - per-çoit

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

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

pp

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

f

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

ff *molto allarg.* *a tempo.*

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

a tempo.

rac - - es!
 mai - - nel

ROSEMONDE.

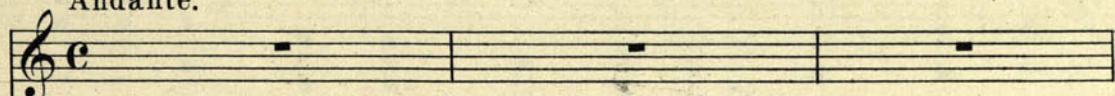
English words by
CLIFTON BINGHAM.

(Alto or Bass.)

C. CHAMINADE.

Andante.

Voice.



Piano.

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

p ben sostenuto.

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

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

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

f *dim.* *p*

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

mf

Rest - ing from the la - bor of day, — All the world lies in slum - ber deep,
Ou - bli - ant les tra - 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 tears, Shall I faith - less fear him; Is there one fair - er,
 voi - lent mes yeux! m'est - il in - fi - dè - le! Peut - ê - tre, hé - las

mf *cresc.*

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

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

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

p *cresc.*

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

f *p* *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^r TH. BAKER.

C. CHAMINADE.

Moderato.

mf semplice.

Voice.

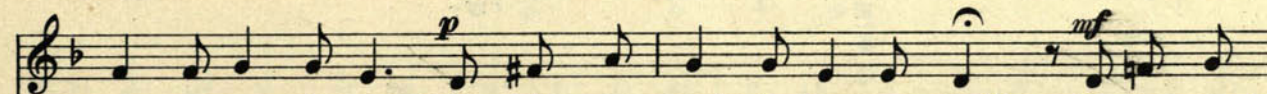


Off to the wars my sweet-heart's wended, To beat of
 Mon bien - ai - mé sert sa pa - tri - e, Il est par-

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'è - 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. *f*

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

cresc. *f*

dim.

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

p

f

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

f

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

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

dim. *p*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic and includes dynamic markings for *dim.* and *p*. The piano accompaniment also starts with *f* and includes *dim.* and *p* markings. The key signature has one flat (B-flat), and the time signature is common time (C).

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

pp

The second system continues the musical score. The vocal line is marked *pp* (pianissimo). The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand, with various chordal textures.

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

pp

The third system of the score shows the vocal line and piano accompaniment. The piano accompaniment is marked *pp*. The music continues with a mix of chords and melodic fragments.

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

pp

The fourth and final system on the page. The vocal line ends with a *pp* marking. The piano accompaniment concludes with a final chord and a fermata over the bass line. The key signature changes to two sharps (D major) at the end of the system.

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 joyeux Ba-bil-lent au bord de l'eau

cresc.

f

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

f

rit.

rit. pp

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

pp rit.

a tempo.

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 -
 love,
 mour,
 'tis love,
 l'a - mour,
 bright flow - er
 fleur que Dieu
 di - vine,
 bé - nit,
 Has a day
 Quel - que temps
 to bloom in fine,
 s'é - pa - nou - it,
 But
 Mais
m.d.
m.g.

dolce

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

pp

mf

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

mf *dim.*

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

dawn It
 tin II

p *rit.*

a tempo *cresc.* *ff*

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

a tempo *cresc.*

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. L'a -

a tempo *cresc.*

f

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

p

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

m.d. *m.g.*

allegro

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* Yet
 Fait gaî-ment vi - brer le coeur. Mais

m.d.
m.g.

alleg.

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

mf

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

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

a tempo

weep - - ing!
 lar - - mes!

a tempo

ff

Dream of an Eve.

(RÊVE D'UN SOIR.)

(Eugène Adenis.)

English Version by
D^r TH. BAKER.

C. CHAMINADE.

Voice. *Lento.*

Piano. *mf*

p

Dream of an
Rê - ve d'un

m. g.

pp *mf* *f* *dim.*

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

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

p *mf* *cresc.* *f*

sire, — Thy de-ights 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.

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-

rit. pp dolce. pp

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.—

f

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

f *pp*

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!

f ff

mf f ff

If thou dost say.

(TU ME DIRAIS.—)

(Rosemonde Gérard.)

English Version by
D^r 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

Piano.

legato.

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 s'en - fuy -

cresc.

dim. *pp rit.*

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

a tempo.

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

a tempo.

dolce.

mf

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

mf

poco rit. *ppp* *a tempo.*

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

a tempo.

dim. *poco rit.*

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

p *dolce.*

say, that to the glow-worm shin - ing Yon glo - rious
 rais que l'as - tre qui scin - 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 ac - cro - 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'u - ne 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'eux - mê - mes

mf più animato.

cresc.

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!
m'ai - mes, Vois ma fo - lie, a - mi, je te croi - rais!

f *p poco rit. dolce.*

Slavonic Song.

CHANSON SLAVE.

From the French of
PAUL GINISTY.

by NATHAN HASKELL DOLE.

C. CHAMINADE.

Andante.

PIANO.

(with full voice.)

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

marcatiss. 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.

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

Più lento.

dim.

(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,

Piu 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!

Tempo I.

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

p

soul; oh my heart is sore!
 glant, la douleur le tord!

rit. *a tempo.*

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

(with full voice)

I would fain complain
 Aux oiseaux passant

f marc. at. iss.
pesante.

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

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'a-pe-ler le temps est mauvais, Au-

dim.

of them would stop to hear what would fol - -
 cun deùx, 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

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 - drais voy - a - ger Sur

dolce.

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

p

p *mf*

marcato.

cresc. *dim.*

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

mf

p

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. dolce.*

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*

mf

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

p

p

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

p

poco rit. dolce *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.

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

*mf**poco rit.*

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

dim.

ling.
 e.

*p a tempo.**rit.*

Summer.

(L'ÉTÉ.)

(Ed. Guinand.)

English Version by
CLIFTON BINGHAM.

(Mezzo-Soprano, or Baritone.)

C. CHAMINADE.

Allegro. (♩ = 88.)

Piano.

Allegro. (♩ = 88.)

cresc.

f

cresc.

f

cresc.

ff

p

mf

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,

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*

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

sf *p* *legato*

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

mf *p* *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 -

cresc.

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

p *cresc.* *f*

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

mf

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

cresc.

The sun - light dies, — Sing! — sing! —
 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 chords in the right hand and a bass line in the left hand, with a *f* dynamic marking.

Ah! Ah! Ah! Ah!

The second system continues the vocal line with "Ah! Ah! Ah! Ah!" and includes trills (*tr.*) and accents (*^*). The piano accompaniment features a *sf* marking and a *mf* marking, with a section marked with a circled *s*.

Ah! sing! Ah!

The third system features the vocal line with "Ah! sing! Ah!" and trills (*tr.*). The piano accompaniment includes a *ff* marking and a section marked with a circled *s*.

sempre ff

The fourth system is primarily piano accompaniment, starting with a *sempre ff* marking. It includes a section marked with a circled *s* and a *p* marking.

mf

Ah, ——— sing, sweetbird 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

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
L'â - 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 music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking, followed by a forte (*f*) dynamic. The piano accompaniment starts with a fortissimo (*ff*) dynamic and a piano (*p*) marking, also featuring a crescendo (*cresc.*) marking.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a crescendo (*cresc.*) marking and a fortissimo (*ff*) dynamic.

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 continues the vocal line and piano accompaniment. The piano accompaniment includes a fortissimo (*ff*) dynamic and a piano (*p*) marking, with a crescendo (*cresc.*) marking.

mf *p* *cresc.*

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

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

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

tr. Ah! Ah!

mf *sf* *cresc.*

tr. *tr.* *tr.* Ah! Ah!

ff

fff

Broken Blossom.

(FLEUR JETÉE.)

(Armand Silvestre.)

(Mezzo-Soprano, or Baritone.)

English Version by
DR TH. BAKER.

C. CHAMINADE.

Andante. ($\text{♩} = 72$)

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

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

The musical score is written for voice and piano. The voice part is in a Mezzo-Soprano or Baritone range. The piano part consists of two staves (treble and bass clef). The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the first two lines of the vocal melody with lyrics in English and French. The third system contains the final two lines of the vocal melody. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and marcato.

poco rit. *a tempo*

p

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

p dim. poco rit. pp

marcato

p *cresc.*

As fades a bro-ken blos - som, So love doth die; The hand that sought thy
Com-me la fleur fau-ché - e Pé - rit l'amour; La main qui t'a tou -

cresc.

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

p

f *poco rit.* *a tempo*

p

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*

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.

Consume my 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^r TH. BAKER.

C. CHAMINADE.

Allegretto ben moderato. (♩ = 72.)

Piano.

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 -

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

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a *p* dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a *p* dynamic and includes a *cresc.* marking. The system concludes with a *mf* dynamic in the vocal line.

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 -

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a *cresc. colla voce* marking. The system ends with a *mf* dynamic in the vocal line.

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

The third system includes tempo and dynamic markings: *poco rit.*, *p dolce.*, *p*, and *a Tempo.* The vocal line has a *p* dynamic, while the piano accompaniment has a *p* dynamic. The system concludes with a *mf* dynamic in the vocal line.

mf
 Then no
 Les ro -

The fourth system shows the vocal line starting with a *mf* dynamic. The piano accompaniment includes a *p* dynamic marking. The system ends with a *mf* dynamic in the vocal line.

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-turn 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; A joy - ous knell, stern Win - ter
 ro - - ses. 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 first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes, often with chords. The left hand (bass clef) provides a steady accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'p leggiero'.

The second system features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "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 vocal line is in a Mezzo-Soprano or Baritone range.

The third system continues the vocal line and piano accompaniment. The lyrics are: "For my shoul - ders a - wear - y of their load of care, / A mon dos fa - ti - gué du far - deau du mal - heur,". The piano accompaniment continues with its characteristic rhythmic accompaniment.

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

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*

a tempo.

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

p *3*

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

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

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

legato. *poco cresc.*

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

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

p

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

più f

Ne'er draw-ing nec-tar deep from urn of li - ly white,
 Sans mé - 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 o'er the drows-ing
 Sans po-ser mon léger pied sur la ro - se, ro - se, Loin des co-que - li -

a tempo.

poco rit.

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,
 J'ac - 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 - gnon - ne A -

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

pp a tempo.

Colette.

(COLETTE.)

(P. Barbier.)

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

C. CHAMINADE.

Allegro.

Voice.

Piano.

mf *p*

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

mf

cresc. poco slarg.

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

p *cresc. poco slarg.*

a tempo.

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

a tempo.

p

pp *mf* *p*

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

mf *p*

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

a tempo.

cresc. poco larg.

p dolce. *pp*

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

mf

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

più f

ev-er-y day; Noth-ing ei-ther knew of the won-drous pow-er
 fant cha-que jour; Tous deux i-gno-raient 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
 D'un bai-ser qu'on donne et prend tour à tour! Mais leur in-no-cen-ce

poco rit. *mf a tempo.*

Grew from child-ish play! Now one day at morn, yet an art-less lov - er,
 Leur ap - prit là-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 là -

cresc. poco slarg. *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 slarg. *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*

The first system of the piano introduction consists of two staves. The right hand plays a series of sixteenth-note chords, each with a sixteenth rest, creating a descending melodic line. The left hand plays a steady eighth-note accompaniment. The first measure is marked *f* and the second *p*. The tempo is *Allegro agitato* with a quarter note equal to 104 beats per minute.

mf *f*

The second system continues the piano introduction with similar rhythmic patterns. The dynamics are marked *mf* and *f*.

p

The third system concludes the piano introduction with a *p* dynamic.

agitato.

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

The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with a quarter rest followed by a series of eighth and quarter notes.

agitato.

The piano accompaniment for the vocal line consists of two staves. The right hand continues the sixteenth-note chordal pattern, and the left hand provides a steady eighth-note accompaniment. The dynamics are consistent with the previous piano introduction sections.

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 Hà - 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 ee - pen - dant si pres -

cresc.

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

cresc.

f

When thee to whom my thoughts a - -
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 — Flies yet more swift - ly,
sé - e Vo - le plus vi - te

cresc.

f *slargando.*

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

thee!
 toi!

f con fuoco. *p* *dim.*

f marc.

p

mf *f*

p

agitato. *cresc.*

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

agitato.

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 -

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.

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

dolce poco rit.

a tempo.

cresc. animato.

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

dolce poco rit.

a tempo.

cresc. animato.

*cresc.*sire
sé - eClings yet more close - ly,
S'at - ta - che en - cor*cresc.**f*clings yet more close - ly to thee, to
S'at - ta - che en - cor plus à toi, plus à*rit.**f cresc.**ff**rit.*thee!
toi!*ff con fuoco.
a tempo.**f marc.**sempre tutta forza.*

The Silver Ring.

(L'ANNEAU D'ARGENT.)

(Rosemonde Gérard.)

English Version by
DR 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.

pp With a scarcely perceptible arpeggio.

2da.

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

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

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

mf

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

p, dolce.

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

p dolce.

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

poco cresc. *cresc.*

poco cresc. *cresc.*

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-

pp

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 -

pp

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.* *s*

AMOROSO. (AMOROSO.)

(Armand Silvestre.)

(Mezzo-Soprano, or Baritone.)

English Version by
D^r 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

m.d. cresc. f

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

f p dolce. p dolce.

p *dolcissimo.*

fore the Spring.— To hearts en - am - our - èd 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
 vril mette 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

a Tempo.

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-taus mo -

p dolce.

cresc. *cresc.* *f*

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

cresc. *cresc.*

meno rit. *a Tempo.*

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

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

f *cresc.*

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

mf *cresc.*

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

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

cresc. *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 PLAGES)

(Ed. Guinand.)

English Version by
Dr. TH. BAKER.

C. CHAMINADE.

colla piena voce

Lento. (♩ = 76)

Voice. *f*

Piano. *mf*

The
La

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

cresc.

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

f rit. *a tempo.*

f
 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
 Au dé - clin du so - leil, au le -

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *p* dynamic marking. The piano accompaniment includes a *f* dynamic marking and several asterisks (*) indicating specific performance points. The key signature is one flat (B-flat major or D minor).

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

The second system continues the musical score. The vocal line starts with a *f* dynamic marking. The piano accompaniment features a *f* dynamic marking and several asterisks (*). The key signature remains one flat.

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

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *f* dynamic marking and several asterisks (*). The key signature is one flat.

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

The fourth system concludes the page. The vocal line begins with a *p* dynamic marking. The piano accompaniment includes a *mf* dynamic marking, a *dim.* instruction, and a *pp* dynamic marking. Several asterisks (*) are present. The key signature is one flat.

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

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

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

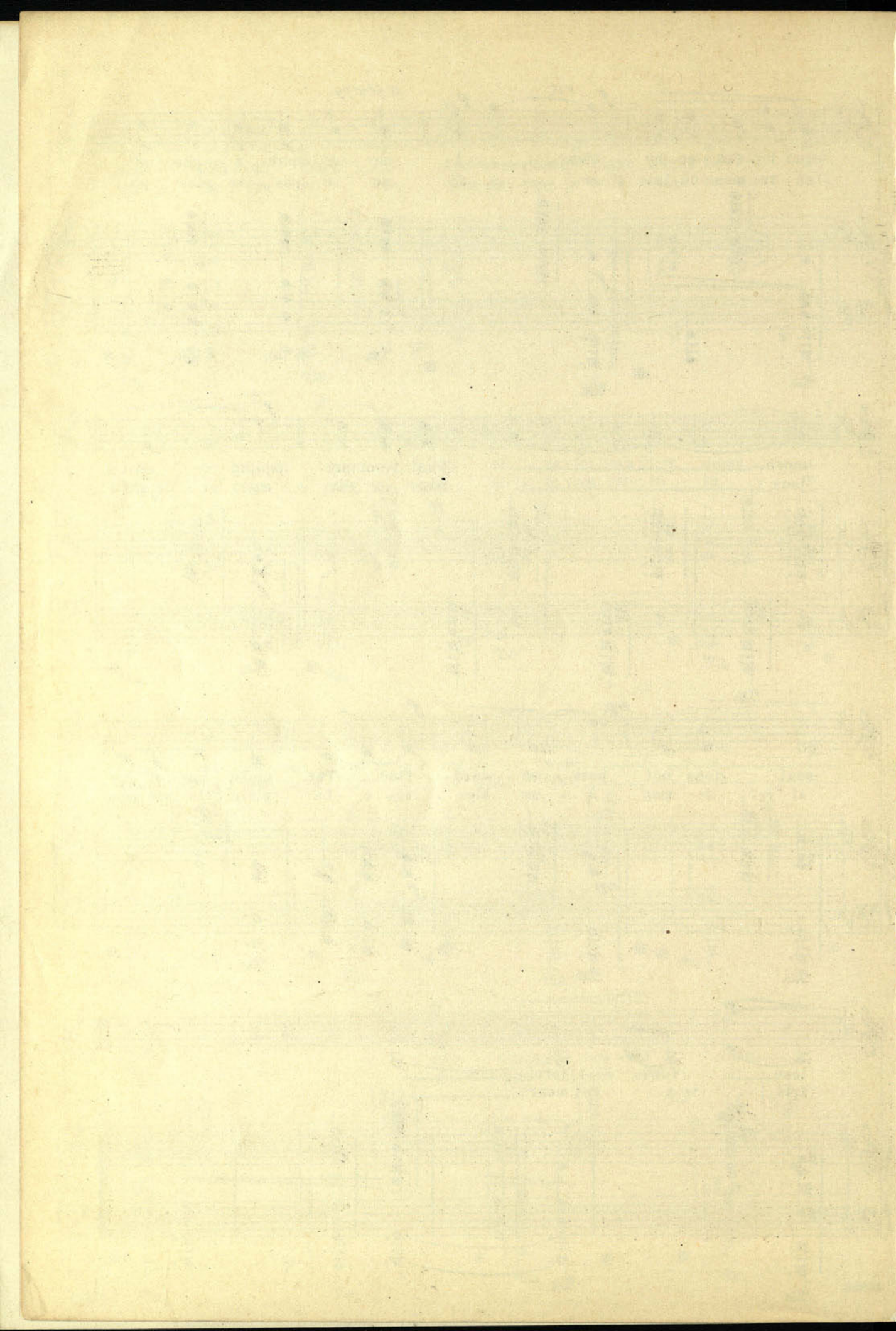
f

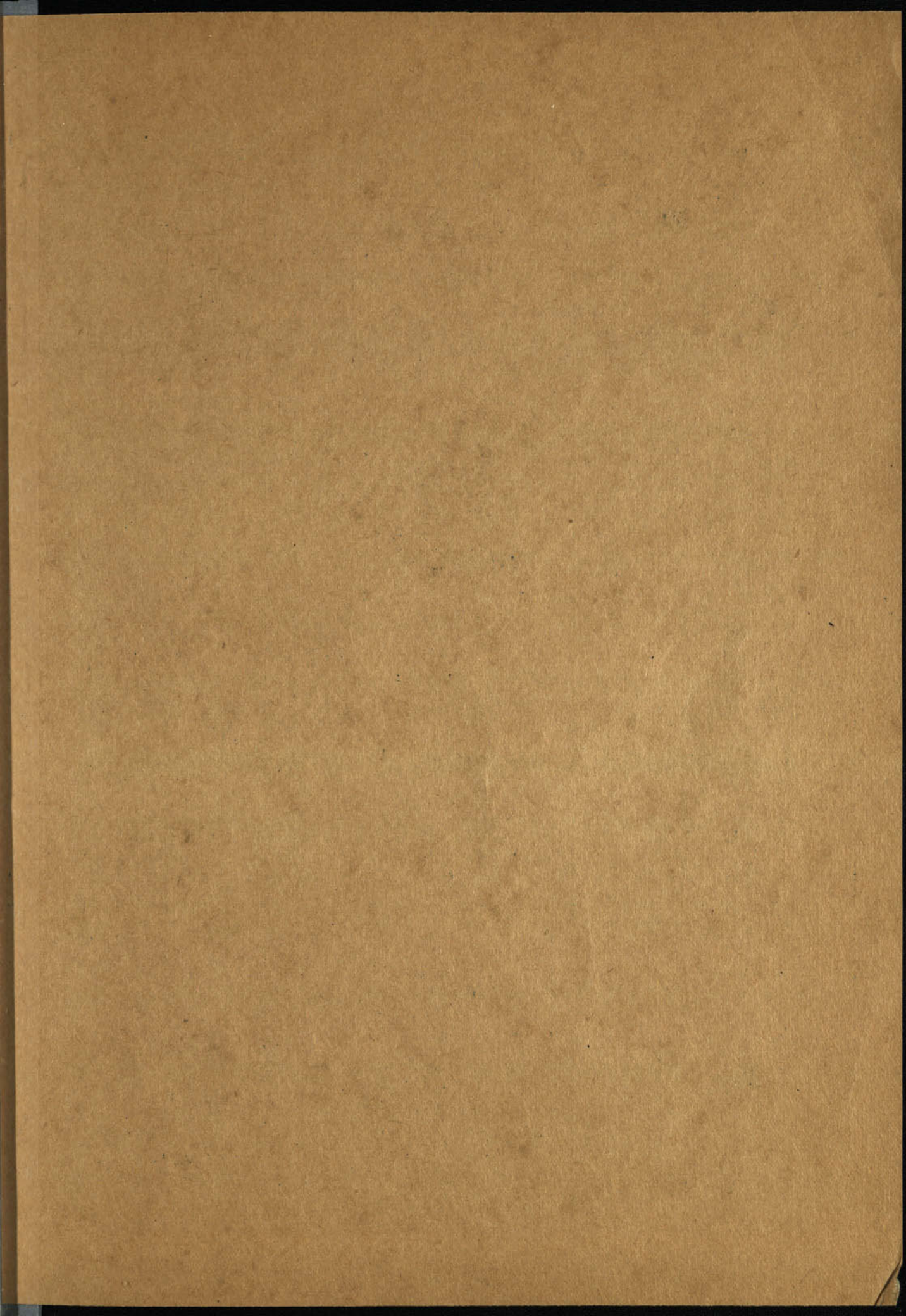
soul does not heav - en - ward flee — The moan - ing of my
 si de mon â - me bles - sé - e La plain te de mon

mp *f*

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

p





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