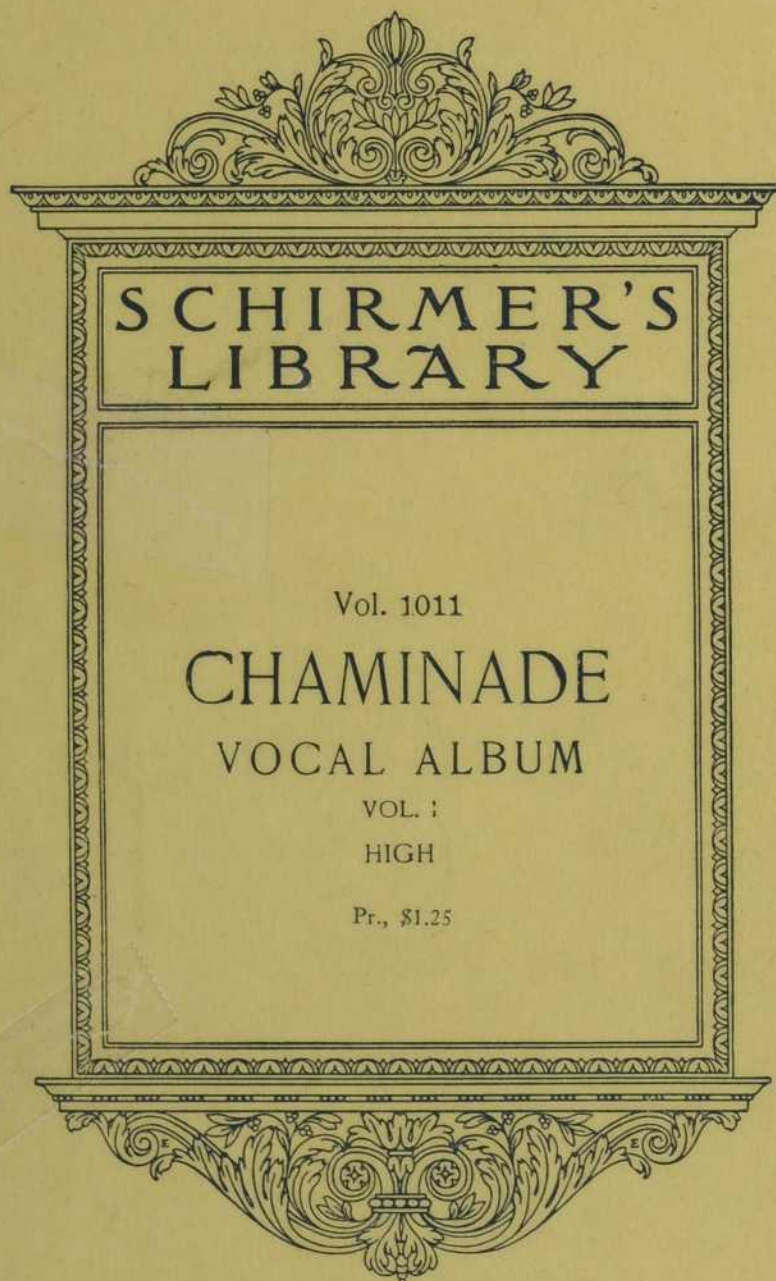


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Vol. 1011-1014

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

NEW YORK : G. SCHIRMER, INC.

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

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C. CHAMINADE
ALBUM OF SONGS. VOL. II

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RITOURNELLE.

(François Coppée.)

English Version by
NATHAN HASKELL DOLE.

C. CHAMINADE.

Andante.

Voice.

Piano.

*legatiss.
marc. il basso.*

m. d.

p

∞. *

p tranquillo.

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

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

dim. *pp*

∞. *

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

3

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

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

cresc. - - - - - *mf* *p*

pp *3*

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

pp *m. d.*

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 - vry wil - lows, by reed - y dunes; There
 sau - les gris et près des ro - seaux, Pour

m. d. *m. g.*

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

La. * * *

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

La. * * * *La.* * * *

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

pp legatiss. *P dolce marcato.*

La. * * *

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

La. * * * *La.* * * * *La.* * * *

p

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

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

animato e cresc.

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

più f *f vibrato.*

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

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

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 *marcato.* *rit. e cresc.*

p *marc.* *rit. e cresc.*

f *a tempo.*

grow. _____
 mant. _____

ff a tempo. *sempre f*

ad.

p *pp*

ad.

Madrigal.

SOPRANO or TENOR.

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

C. CHAMINADE.

Allegretto molto moderato. ($\text{♩} = 72$.)

PIANO.

p a capriccio. string. cresc. string. f

p ben moderato.

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

dim. rit. p p legato.

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

cresc. f

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 mur-mur'd vows to me!
 seaux Qui vol-tigent fous, sur mes lèvres.

rit. p *a tempo.* *mf*

dolce. *p* *rit.*

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 *cresc.* *f*

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. *mf*

p *pp*

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

p

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

an - swer to my - plaint; 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.*

Ad. *

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.*

Ad. *

Dreams.

(LES RÊVES.)
(Louis Guays.)

English Version by
D^r TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto. (♩ = 92.)

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in common time. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The dynamic is marked 'mf'. The music features a melodic line in the right hand with triplets and a more rhythmic accompaniment in the left hand.

Musical notation for the vocal line, a single staff in common time. The lyrics are written below the notes. The music includes triplets and a dynamic marking of 'p'.

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

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef). The music features a steady accompaniment in the left hand and chords in the right hand.

Musical notation for the vocal line, a single staff in common time. The lyrics are written below the notes. The music includes triplets and dynamic markings of 'ppp'.

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

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef). The music features a steady accompaniment in the left hand and chords in the right hand. Dynamic markings include 'p' and 'ppp'.

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

Then, at a breath, ere we a - wak - - en, They de -
 Puis, qu'un vent pas - se, là ille 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

dolce.

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

mf *p* *p*

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

p *ppp*

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

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

f *p dolce.* *mf*

mf *mf* *p* *pp*

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 -

p

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

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

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

en! —
 te! —

a tempo. *dolce.*

The Ideal.

(L' IDÉAL.)

(Sully-Prudhomme.)

(Soprano, or Tenor.)

English Version by

DR TH. BAKER.

C. CHAMINADE.

Lento. (♩ = 96.)

Piano.

mf molto sostenuto.

crese.

The piano introduction consists of two staves. The right hand plays a simple melody in G major, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Lento' with a quarter note equal to 96 beats per minute. The dynamics start at mezzo-forte (*mf*) and are marked 'molto sostenuto'. A crescendo (*crese.*) is indicated over the second measure.

mf molto sostenuto.

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

The vocal line begins with a rest, then enters with the melody. The piano accompaniment continues with chords and moving lines. The dynamics are marked *mf* and *molto sostenuto*. A *dim.* (diminuendo) marking is present in the piano part.

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

The vocal line continues with the melody. The piano accompaniment provides harmonic support. The dynamics are marked *mf* and *p* (piano). The piano part ends with a *p* marking.

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

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. *ff*

ROSEMONDE.

English words by
CLIFTON BINGHAM.

(Soprano, or Tenor.)

C. CHAMINADE.

Andante.

Voice.

Piano.

marc. assai. cresc. f

p

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

p ben sostenuto.

f

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

f cresc.

p dolce. *f poco larg.*

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

p

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

f *dim.* *p*

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

mf

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

p dolce. *f* *p*

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

crese. *crese.*

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

f *dim.* *p*

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

p dolciss. *p*

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

mf

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

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

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

p *cresc.*

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

f *p* *poco larg.*

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

colla voce. *lento.* *m.g.*

The Soldier's Betrothed.

(LA FIANCÉE DU SOLDAT.)

(C. Grandmougin.)

(Soprano, or Tenor.)

English Version by
DR TH. BAKER.

C. CHAMINADE.

Moderato.

Voice. *mf semplice.*

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

Piano.

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

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

pp

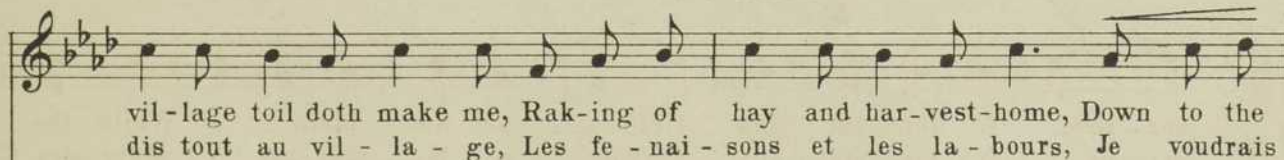
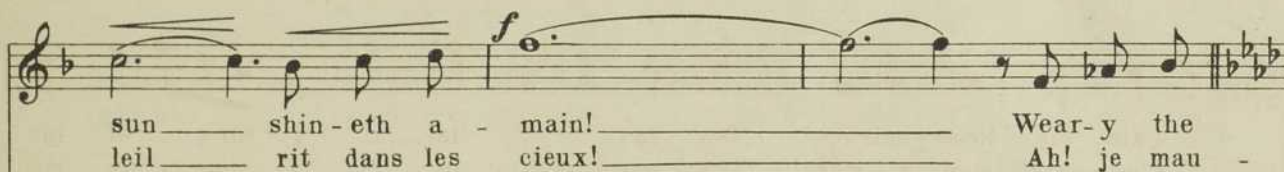
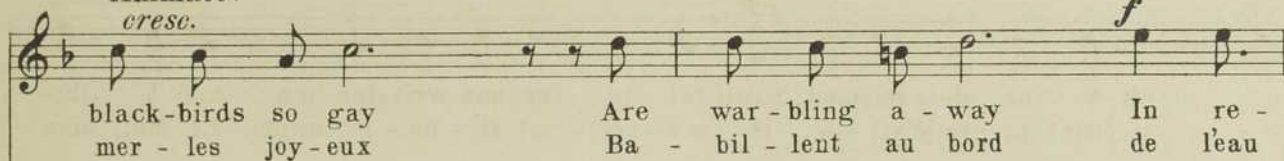
cit-y he de-part-ed, Faith-ful-ly he has writ-ten me, And I, tho'
 ti pour la grand'vil-le, Il m'é-cri-vit fi-dè-le-ment, Et moi, bien

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 mo-ment Où me re-

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

Animato.

cresc.

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! sil a per - du la vi - e, Tais-toi pour

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

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

p

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

p

cresc.

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

cresc.

f

frain. Tra la 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-

f

pp rit.

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

a tempo.

pp rit.

Plaints of Love.

(PLAINTES D'AMOUR.)

(Eugène Adenis.)

(Soprano, or Tenor.)

English Version by
DR TH. BAKER.

C. CHAMINADE.

Voice. *vibrato*
mf

Piano. *mf* *legatissimo*

'Tis
L'a -

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.

*
Ca.

dolce

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

pp

mf

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

mf *dim.*

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

dawn It
 tin Il

p *rit.* *colla voce*

a tempo *crese.*

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

a tempo *crese.*

f poco rit. *p*

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

mf poco rit. *p*

a tempo *mf*

ist. 'Tis
 se. La -

a tempo *mf*

cresc.

f

love, 'tis love, fair day - star so bright, En -
 mour, la - 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.

dolce

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

pp

mf

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

mf *dim.*

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

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

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

f poco rit. *p*

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

dim. *mf poco rit.* *p*

a tempo *mf*

ish. 'Tis
ne. L'a -

a tempo
cresc.

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

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

m.d.
m.g.

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

mf

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

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

Dream of an Eve. (RÊVE D'UN SOIR.)

(Eugène Adenis.)

English Version by
D^r TH. BAKER.

C. CHAMINADE.

Lento.

Voice. *p*
Dream of an
Rê - ve d'un

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

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

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

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

p

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

mf *p* *pp*

Poco più animato.

mf

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

marcato.

f *appassionato.*

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

cresc.

dolce. *p*

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

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

Tempo I.

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

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* *8va*

If thou dost say.

(TU ME DIRAIS...)

(Rosemonde Gérard.)

English Version by
DR TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Animato. *dolce.*

Voice.

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

Piano. *f* *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 là - zur est ro - se, Vois ma fo -

a tempo.
dim. poco rit.

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

p *dolce.*

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

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

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

(without tak-
ing breath)

pp rit.

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

dim. rit.

a tempo.

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

a tempo.

dolce.

mf

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

mf

dolce.

poco rit.

mf

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

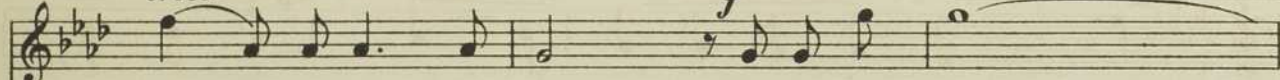
dolce.

p poco rit.

più animato.

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

mf più animato.

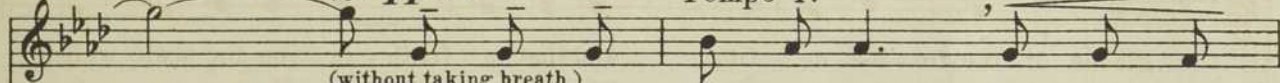
cresc.

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

cresc.

pp rit.

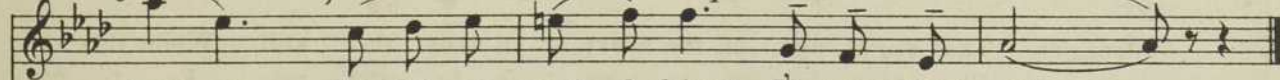
Tempo I.



(without taking breath.)

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

p

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. *mf* *p*

(with full voice.)

In my love-ly land, —
Dans moubeau 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

Più lento.

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

dim.

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

p string. *mf string.*

Tempo I.

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

p *cresc*

cresc. *rit.* *a tempo.*

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

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

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

(with full voice.)

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

vibrato.

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

*And.**, Più lento.*

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

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

Tempo I.

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

The first system of the score features a vocal line in G minor with a key signature of two flats. The piano accompaniment consists of two staves. The vocal line begins with a piano (*p*) dynamic and a fermata over the first measure. The piano accompaniment includes a triplet in the right hand and a single note in the left hand.

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

rit. *a tempo.*

a tempo.

rit. *f* *mf* *p*

The second system continues the vocal line with a *rit.* marking followed by *a tempo.* The piano accompaniment features a *rit.* marking and dynamic changes from *f* to *mf* to *p*. It includes a triplet in the right hand and a single note in the left hand.

(with full voice.)

I would fain com-plain —
 Aux oi-seaux pas-sant —

marcatiss.

f *pesante.*

The third system is marked "(with full voice.)" and features a *marcatiss.* (marked) tempo. The piano accompaniment is marked *f* and *pesante.* (heavy). It includes a triplet in the right hand and a single note in the left hand.

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

The fourth system continues the vocal line with a triplet in the right hand and a single note in the left hand. The piano accompaniment includes a triplet in the right hand and a single note in the left hand.

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

lento.
 of them would stop to hear what would fol -
 eun d'eux, hé - las! ne pour-rait lât - tein -

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

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

Beside my Darling.

(AUPRÈS DE MA MIE.)

(Octave Pradels.)

English Version by
DR TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto. (♩ = 96.)

Voice.

Piano.

*dolce.**col Ped.**marcato.**leggiero semplice.*

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.

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.*

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

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

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

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

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

dolce.

p

guid - ed.
si - e.

mf

cresc. *dim.* *p*

mf

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

p

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

p

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

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

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

a tempo.

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

a tempo.

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

f *poco rit.*

mf *poco rit.*

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

dim.

ling.
 e.

p a tempo. *rit.*

English Version by
CLIFTON BINGHAM.

Summer.

(L'ÉTÉ.)

(Ed. Guinand.)

(Soprano, or Tenor.)

Allegro. (♩ = 88.)

C. CHAMINADE.

Piano.

f *cresc.* *f*

cresc. *f*

cresc. *ff* *p*

mf *p*

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

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

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

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

p *pp* *poco cresc.*

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

f *f* *cresc.* *ff*

f

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

ff p *legato*

mf

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

p *f^v*

f

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

f *dim.*

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

f

mf *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,

Ah! Ah! Ah! Ah!

Ah! sing! Ah!

f *tr.* *tr.* *tr.* *f* *mf*

f *ff* *f*

sempre ff *f* *f* *p*

mf

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

pp

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

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

p

mf

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

crese. *f* *p*

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

cresc.

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 -

ff *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,

ff *p* *cresc.* *f*

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

cresc. *ff*

f

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

ff *p* *cresc.* *f*

mf

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

p *cresc.*

Musical score system 1. It features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "Sing! Chantez!", "sing! chan-tez!", and "Ah! Ah!". The piano accompaniment starts with a forte (*f*) dynamic and includes an 8-measure rest in the bass line.

Musical score system 2. The vocal line continues with "Ah! Ah!". The piano accompaniment features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. It includes an 8-measure rest in the bass line.

Musical score system 3. The vocal line includes "Ah! Ah!". The piano accompaniment features a fortissimo (*ff*) dynamic and includes an 8-measure rest in the bass line.

Musical score system 4. The piano accompaniment concludes with a fortississimo (*fff*) dynamic. The system ends with a double bar line.

Broken Blossom.

(FLEUR JETÉE.)

(Armand Silvestre.)

(Soprano, or Tenor.)

English Version by
DR TH. BAKER.

C. CHAMINADE.

Andante. (♩ = 72.)

Voice. *f*

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

Piano. *p sostenuto*

f marcato

mf

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

p

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 là - 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.

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

poco rit. *pp* *rit.*

Autumn Loves.

(AMOUR D'AUTOMNE.)

(Armand Silvestre.)

(Soprano, or Tenor.)

English Version by
D^r TH. BAKER.

C. CHAMINADE.

Allegretto ben moderato. (♩ = 72.)

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto ben moderato' with a quarter note equal to 72 beats per minute. Dynamics include *mf* and *p*.

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 first system of the vocal piece shows the vocal line with lyrics and the piano accompaniment. The piano part continues with chords and moving lines in both hands.

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 second system continues the vocal and piano parts. The piano accompaniment includes some triplet figures in the right hand.

finds me at your feet a - gain. *p* *mf*
 me re-trouve à vos ge - noux. May your
 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 vocal line begins with a melodic phrase marked *p* (piano) and ends with a phrase marked *mf* (mezzo-forte). The piano accompaniment starts with a series of chords and includes a *cresc.* (crescendo) marking.

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 and piano parts. The vocal line has a long note with a fermata. The piano accompaniment provides harmonic support. A *colla voce.* marking is present at the end of the system.

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

poco rit. *a Tempo.*

The third system features a change in tempo and dynamics. The vocal line is marked *poco rit.* and *p dolce.*, then returns to *a Tempo.* The piano accompaniment includes a *p* (piano) marking and a *mf* (mezzo-forte) marking.

mf
 Then no
 Les ro -

The fourth system shows the vocal line with a *mf* (mezzo-forte) marking. The piano accompaniment includes a *p* (piano) marking.

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

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

skies. The vine-yards all their pow'r did
leurs. Les vi - 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 -

p

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

p

bloom - - ing; 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.

p

mf

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

cresc. *f poco rit.* *-p*

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 -

cresc. *poco rit.* *p*

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

f *a Tempo.* *8*

Ed.

Wishes.

(SOUHAIT)

(Georges Vanor.)

English Version by
Dr. TH. BAKER.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto.

Piano. *p leggiero.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a major key with two sharps (F# and C#). The left hand provides a harmonic accompaniment with chords and single notes.

The piano accompaniment continues with the same melodic and harmonic patterns as the introduction, maintaining the light and rhythmic character.

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

senza arpeggiando.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked 'senza arpeggiando'.

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 second line of the song continues the vocal melody and piano accompaniment, with the piano part providing a steady harmonic support.

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.

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

a tempo.

p *mf marcato.* *p*

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

p

più f

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

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

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

legato. *poco cresc.*

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

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

p

O - verfields 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

Nèer 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,

più f

dolce. poco rit. *a tempo.*

Nev - er tip - toe poisoning 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 -

poco rit. *a tempo.*

f

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

mf

As a fleet - wing - ed 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 -

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

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 sem-blent des yeux fix-és sur ses yeux,

a tempo.

cresc. poco larg.

p dolce. *pp*

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

mf

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

più f

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

dim. *dolce.* *p*

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

poco rit. *mf a tempo.*

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

mf a tempo.

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

crese. 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,

crese. 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.)

(Soprano, or Tenor.)

English Version by
DR TH. BAKER.

C. CHAMINADE.

Allegro agitato. (♩=104.)

Piano.

col Pédale.

f *p*

This system shows the beginning of the piano introduction in 2/4 time. The right hand features a series of sixteenth-note chords with a descending melodic line, while the left hand provides a steady accompaniment. Dynamics range from *f* to *p*. The instruction "col Pédale." is written below the first measure.

mf *f*

The second system continues the piano introduction. The right hand's melodic line descends further, and the left hand's accompaniment remains consistent. Dynamics include *mf* and *f*.

p

The third system of the piano introduction. The right hand continues with the sixteenth-note chords, and the left hand provides accompaniment. The dynamic is marked *p*.

agitato.

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

The vocal line is in 8/8 time and begins with the lyrics. The melody is simple and follows the rhythm of the words.

agitato.

This system shows the piano accompaniment for the vocal line. It features the same sixteenth-note chordal pattern as the introduction, with a steady left-hand accompaniment.

cresc. *f*

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

mf

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

f rit. *a tempo.*

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

dolce poco rit. *a tempo.*

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

cresc.

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

f

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

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

spire I see no more, my de - -
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

thee!
toi!

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

p

mf *f*

p

*agitato.**cresc.*

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

*agitato.**cresc.*

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
dant si fix - é - e
Its shad - ow may
Qu'à tout ob - jet

con - stant be,
l'om - bre 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,
cée, Ne te voit plus,
my de -
ma pen -

cresc.

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

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

rit.

f cresc. *ff* *rit.*

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
DE TH BAKER.

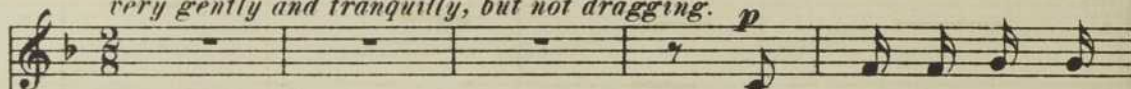
(Soprano, or Tenor.)

C. CHAMINADE.

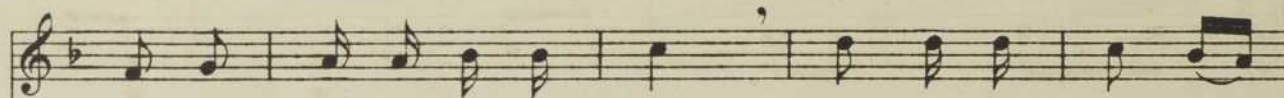
Andante. (♩ = 104.)

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

Voice.

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

Piano.

pp With a scarcely perceptible arpeggio.2^{da}.dear that once thou gav - est me, Fast in its ti - ny -
gent que vous m'a - vez don - né, Garde en son cerele 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 -

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. dolciss. *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.* *p* *8*

AMOROSO. (AMOROSO.)

(Armand Silvestre.)

(Soprano, or Tenor.)

English Version by
DR 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

crese.

m. d.

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

p dolce.

f *p dolce.*

p *dolcissimo.*

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

cre-scen-do. *f*

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

cre-sc. *f* *mf*

poco rit. *a Tempo.* *mf*

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

colla voce. *a Tempo.*

cre-sc. *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

cre-sc. *f*

p dolce.

So I told thee 'mid o-p'ning flow'rs.— One day 'neath desert winds con-
 T'ai-je dit sous le bois en fleurs.— Sous l'ai-le des au-tans mo-

p dolce.

cresc. *cresc.* *f*

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

cresc. *cresc.*

poco rit. *a Tempo.*

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

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

f *cresc.*

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

mf *cresc.*

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

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

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

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

On the Shore.

(SUR LA PLAGE)

(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 -

crese.

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

rit. *a tempo.*

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

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

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

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

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, Pai-

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

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

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

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.*

Accompaniment includes piano (p) and forte (f) markings, and dynamic markings like *rit.* and *a tempo.* The piano part features chords and arpeggiated figures.

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

f

Accompaniment includes piano (p) and forte (f) markings. The piano part features chords and arpeggiated figures.

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

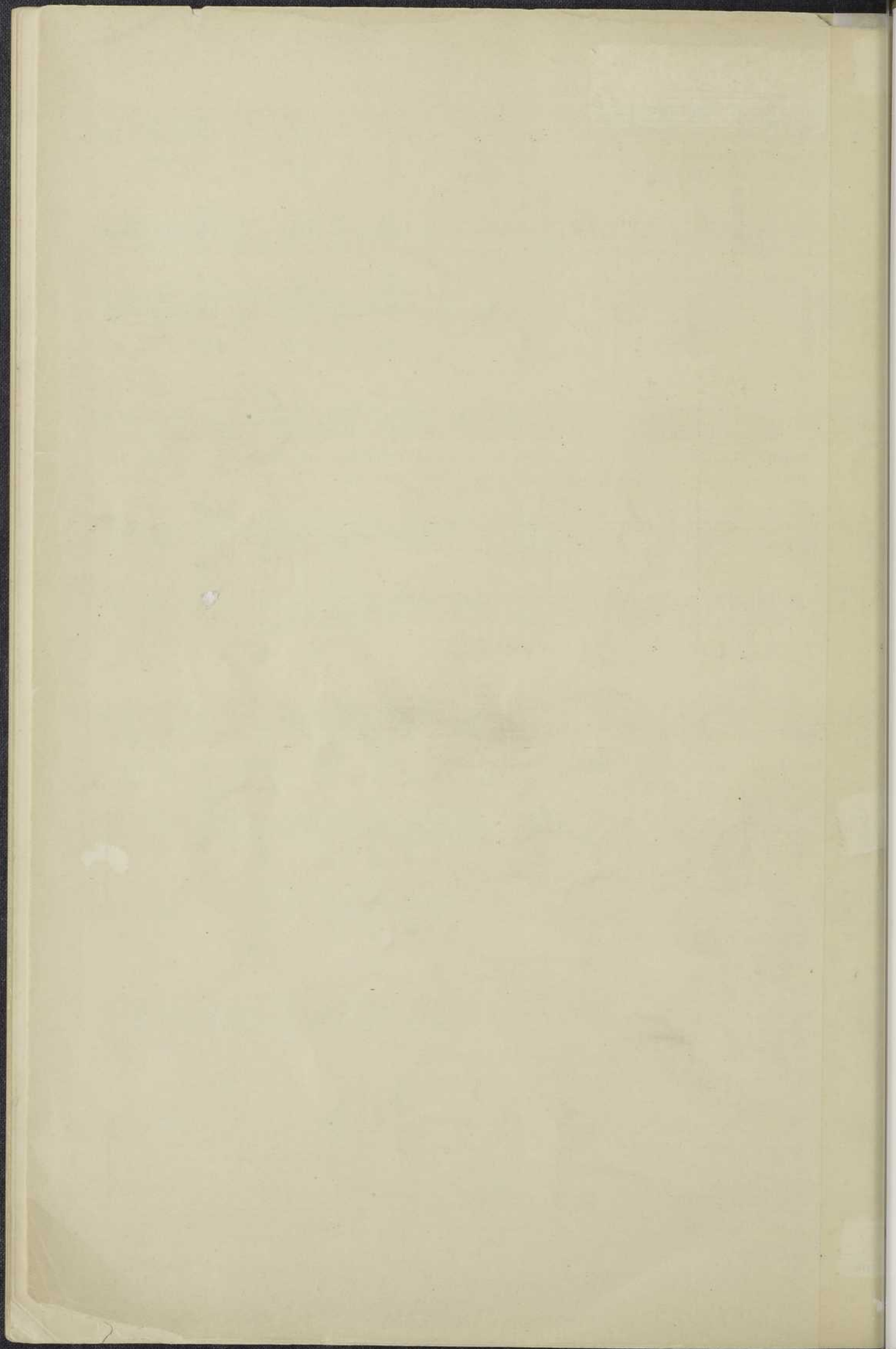
mp *f*

Accompaniment includes mezzo-piano (*mp*) and forte (*f*) markings. The piano part features chords and arpeggiated figures.

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

p

Accompaniment includes piano (*p*) marking. The piano part features chords and arpeggiated figures.





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