

# A u b a d e .

(Ed. Guinand.)

## Morning Greeting.

English Version by  
CLIFTON BINGHAM.

(Soprano, or Tenor.)

C. CHAMINADE.

Andantino. (♩ = 60)

*mf*

Voice.

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

Piano.

*mf poco arpeggiato.*

*col. 2<sup>o</sup>.*

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

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

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

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

Ah! Comel Le ruisseau d'un plus doux mur -  
the brook-let with a mur - mur

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

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

*m.s.* *dim.*

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

*p*

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

*poco rit.* *a tempo marcato.*

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

*dolce. pochissimo rit.*

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

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

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

*f* *m.s.*

*dim.*

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

*dim.* *p*

*cresc.*

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

*p dolce.*

*rit.*

*mf a tempo.*

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

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

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

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

L'oi-seau ba-bille a-vec ar-deur. Viens! nous ver-ronts nai-tre les  
 Night her dark veil has—with-drawn. Come, we will watch the bud-ding

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

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

The second system continues the vocal line and piano accompaniment. The piano part features a more active accompaniment with chords in the right hand and a rhythmic bass line in the left hand.

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

The third system includes dynamic markings: *cresc.*, *f*, *f poco rit.*, and *a tempo.* The piano accompaniment mirrors these dynamics, with a crescendo leading to a forte section, followed by a decrescendo and a return to the original tempo.

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

The fourth system shows the vocal line with a triplet of eighth notes and a piano accompaniment. The piano part features a decrescendo leading to a *ppp* (pianissimo) section. The system concludes with a final chord in the piano part.