

La Fiancée du soldat

Cécile Chaminade

Moderato.

Voice

mf *semplice.*
 Mon bien - ai - mé sert sa pa - tri - e, Il est par -
 Off to the wars my sweet - heart's wen - ded, To beat of

Piano

3

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

f

Piano

5

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

p *mf*

Piano

2
7

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

pp

Musical score for measures 2-7. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. Dynamics include *pp* and accents.

9

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

p

Musical score for measures 9-10. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. Dynamics include *p* and accents.

11

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

f

Musical score for measures 11-12. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. Dynamics include *f* and accents.

13

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

p

Animato.

cresc.

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

f

cresc.

f

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

dim.

p

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

f

f

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

26

f *dim.* *p*

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

f *dim.* *p*

28

pp

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

30

pp

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

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

pp

34

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

37

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

40

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

The vocal staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The lyrics '-leil' and 'sun' are aligned under these notes. The music then moves to a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics 'rit dans les cieux!' and 'shin-eth a - main!' are aligned under these notes. The staff concludes with a long, horizontal oval slur over a whole note G4, followed by a whole rest, and finally a half note G4 with a fermata.

-leil
sun

rit.
pp
rit dans les cieux!
shin-eth a - main!

a tempo

The piano accompaniment is in treble and bass clefs with a key signature of one sharp (F#). The right hand starts with a half note chord (F#4, A4, C5), followed by a quarter note chord (F#4, A4, C5), and a quarter note chord (F#4, A4, C5). The left hand starts with a half note chord (F#3, A3, C4), followed by a quarter note chord (F#3, A3, C4), and a quarter note chord (F#3, A3, C4). The music then moves to a half note chord (F#4, A4, C5), followed by a quarter note chord (F#4, A4, C5), a quarter note chord (F#4, A4, C5), and a quarter note chord (F#4, A4, C5). The piano part concludes with a half note chord (F#4, A4, C5), followed by a quarter note chord (F#4, A4, C5), a quarter note chord (F#4, A4, C5), and a quarter note chord (F#4, A4, C5). The piano part concludes with a half note chord (F#4, A4, C5), followed by a quarter note chord (F#4, A4, C5), a quarter note chord (F#4, A4, C5), and a quarter note chord (F#4, A4, C5).

pp *rit.*

Red.

