

CHANT DE L'ALMÉE.

(SONG OF THE ALMÉE.)

(Poésie de Ph. Gille.)

LÉO DELIBES.

Lento.

PIANO. *pp*

Allegretto non troppo.

p *pp staccatissimo.*

SOPRANO. *p*

Dis - moi, jeu - ne cap - ti - ve, —
Why is't thou captive fair - est —

Qu'at-tends-tu sur la ri - ve? — Est-ce un ri - che tré -
 Thou to this shore re - pair - est? — Dost thou great wealth ex -

sor, Un vais - seau char - gé d'or, Qu'at-tends-tu sur la ri - ve? —
 spect A ship with gold be - deck'd, That hith - er thou re - pair - est? —

Sous le ciel qui s'é -
 'Neath skies where stars are

toi - le, — Vois - tu donc u - ne voi - le —
 shin - ing — Art thou a sail di - vin - ing —

rall.

Qui s'a - van - ce et qui luit, À l'ho - ri - zon qui fuit, à l'ho - ri - zon qui
Borne swift up - on the breeze While the ho - ri - zon flees, while the ho - ri - zon

rall.

a tempo.

sfz

fuit? _____
flees? _____

Ah! _____
Ah! _____

a tempo.

sfz

p

sfz

ah! _____
ah! _____

ah! _____
ah! _____

p

ah! _____ ah! _____ ah! _____ ah! _____
ah! _____ ah! _____ ah! _____ ah! _____

Dan - se, lé - gè - re al - mé - - e, La brise est - par - fu -
 Dance! be blithe and con - ten - ted Sweet are the breez - es

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 key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment consists of a steady eighth-note pattern in the bass clef and chords in the treble clef. There are three triplet markings in the bass clef, each labeled with a '3' and a '1' below it. A fermata is placed over the final note of the vocal line.

me - e, Chan - te, le - gai - tam - bour Ré - son - ne en -
 scent - ed. Sing! while the drum beats long As 'twere a

The second system continues the musical score. The vocal line has a melodic phrase in the first measure, a rest in the second, and another phrase in the third. The piano accompaniment maintains the eighth-note pattern in the bass clef and chords in the treble clef. There are three triplet markings in the bass clef, each labeled with a '3' and a '1' below it. A fermata is placed over the final note of the vocal line.

co - re Dan - se, lé - gè - re al
 warn - - - - - ing. Dance! be blithe and con -

The third system features a vocal line with a melodic phrase in the first measure, a rest in the second, and another phrase in the third. The piano accompaniment continues with the eighth-note pattern in the bass clef and chords in the treble clef. There are three triplet markings in the bass clef, each labeled with a '3' and a '1' below it. A fermata is placed over the final note of the vocal line.

mé - - e, La brise est - par - fu - me - - e,
 ten - - ted Sweet are the breez - es scent - ed.

The fourth system concludes the musical score. The vocal line has a melodic phrase in the first measure, a rest in the second, and another phrase in the third. The piano accompaniment maintains the eighth-note pattern in the bass clef and chords in the treble clef. There are three triplet markings in the bass clef, each labeled with a '3' and a '1' below it. A fermata is placed over the final note of the vocal line.

Chan - te jus - qu'à l'au - ro - re, Re - dis - tou -
Sing! thou un - til the morn - ing, Re - peat for -

jours ton chant d'a - mour! ah! chan -
e'er thy sweet love - song. ah! sing,

- te, chan - te en co -
ah! sing till morn -

re, chan - te nos a -
ing. Sing thy sweet love -

molto rall.
colla voce.

a tempo.

mours. _____
song: _____

pp staccatissimo.

a tempo.

Dis-moi, jeu-ne cap - ti - ve. —
Why is't thou captive fair - est —

Qu'at-tends tu sur la ri - ve? — Quel but my - sté - ri - eux At - ti - re aim - si tes
Thou to this shore re - pair - est? — What strange mysterious aim Doth thine at - tention

yeux, Qu'at-tends tu sur la ri - ve? —
claim, That hith-er thou re - pair - est? —

Rien ne vaut sur la
In vain is all dis -

ter - re — Ce qu'en tremblant j'es - pè - re, — J'at-tends mon doux sei -
 sem - bling — My love I wait for trem - bling — My lord I fain would

gneur, Il m'a don - né son cœur, il m'a don - né son cœur. —
 see Who gave his heart to me, who gave his heart to me. —

rall. *a tempo.*

rall. *a tempo.*

Ah! Ah! ah! ah! ah! ah!

ah! ah! ah! ah!
 ah! ah! ah! ah!

Dan - - se, lé - gè - re al - mé - - e, _____ La brise est par - fu -
 Dance! be blithe and con - ten - ted _____ Sweet come the breez-es

mé - - e, _____ Chan - - te, le gai - tam - bour Re - son - ne en -
 scent - ed _____ Sing while the drum beats long As 'twere a

co - - - - - re _____ Dan - se, lé - gè - re al -
 warn - - - - - ing. _____ Dance! be blithe and con -

mé - - e, _____ La brise est par - fu - mé - - e, _____
 ten - ted _____ Sweet come the breez-es scent - ed _____

Chan - te, jus - qu'à l'au - ro - - re, Re - dis - tou - jours ton - chant - d'a -
Sing thou un - til - the morn - ing, Re - peat for - e'er - thy - sweet - love -

mour. Ah! chan - - - te, chan - - te en -
song. Ah! sing _____ ah! sing _____ till

co - - - re, chan - - - te nos a -
morn - - - ing, sing _____ thy sweet love -

mours! _____
song! _____