

# Trahison.

(Ed. Guinand.)

## Betrayal.

English Version by  
CLIFTON BINGHAM.

(Mezzo - Soprano, or Baritone.)

C. CHAMINADE.

Appassionato. (♩ = 58.)

Piano.

*p* *cresc. molto* -

- *f*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of two flats and a 3/4 time signature. It contains a series of triplet eighth notes in the right hand and triplet eighth notes in the left hand. The dynamics are marked *p* (piano) and *cresc. molto* (crescendo molto). The second system continues with similar triplet patterns, reaching a dynamic of *f* (forte).

The piano accompaniment for the first vocal line consists of two systems. The first system shows the right hand playing chords and the left hand playing a rhythmic accompaniment. The second system features a *dim.* (diminuendo) marking over the right hand, which plays a descending melodic line.

This system contains the vocal line and piano accompaniment for the second vocal line. The vocal line is written in a single staff with lyrics: "Tu mas tra - / You have for -". The piano accompaniment consists of two systems. The first system has a dynamic marking of *f* (forte). The piano part features a complex rhythmic accompaniment with many beamed notes.

This system contains the vocal line and piano accompaniment for the third vocal line. The vocal line has lyrics: "hi - e! Et pour-tant je t'ai - mais! / got - ten, Yes, though I lov'd but you,". The piano accompaniment consists of two systems. The first system has a dynamic marking of *f* (forte). The piano part features a complex rhythmic accompaniment with many beamed notes.

*mf* Et sous les cieux \_\_\_\_\_ Nulle au - tre fem - me,  
 And none be - side, \_\_\_\_\_ And none be - side, \_\_\_\_\_

*cresc.*

*marcato.*

*cresc.*

*f* nulle au - tre femme au mon - tre - de,  
 Be - neath the wide Heav'n's blue. \_\_\_\_\_

*f*

*dolce. rubato.* Dans l'a - do - ré n'eut de foi si pro - fon - de.  
 In your world there may be faith to be won, \_\_\_\_\_

*p*

*con 8*

*mf cresc.* On peut ché - rir au - tant, mais plus, ja -  
 As much as mine has been, but more, no,

*cresc.*

*cresc.*

*f*

mais! \_\_\_\_\_  
 none! \_\_\_\_\_

*ff*  
*m. s.*  
*dim.*  
*rit.*

*mf*

Tu m'as tra - - hi - - e! \_\_\_\_\_  
 You have for - - got - - ten, \_\_\_\_\_

*a tempo.*

Et dans la fo - rêt ver - te, \_\_\_\_\_  
 Yes, though the ways we knew, \_\_\_\_\_

*cresc.*

Dans la fo - rêt Comme à la plai - ne  
 Greenwood and lane, Can still re - mem - ber,

*cresc.*  
*marcato.*

*mf* *p*

Où fi - nit le che - min, Tout  
 Can still re - mem - ber you; Re -

*dolce rubato.*

sait l'ar - deur de ta main dans ma main,  
 call the pres - sure of your hand in mine,

*p*

*con 8*

*cresc.* *cresc.*

Et les ser - ments de ta lèvre entr' - ou -  
 And ech - o still to those old vows of

*cresc.* *cresc.*

*f* *p appassionato.*

ver - te. Tu m'as tra -  
 thine. You have for -

*ff*

*cresc.* *cresc.*

hi - e! Et tu n'i - gno - rais pas Ce que se -  
got - ten, though you can scarce for - get That which has

*cresc.*

raient mon deuil et ma souf - fran - ce, Et que bien -  
brought for me this wild re - gret; And that my

*molto*

tôt mon u - nique es - pé - ran - ce, Ne t'ay - ant  
one and my on - ly be - lief, Since you have

*molto cresc.*

*f* *ff molto appass.*

plus, se - rait dans le tré - pas! Tu m'as tra -  
fail'd me, is in bit - ter grief! You have for -

*f* *cresc.*

hi - e! Tu m'as tra - hi - e! Ah! que  
got - ten! You have for - got - ten! Yet from

*ff*

Dieu te par - don - ne! En  
pain I would save you; That

*sempre cresc.*

*vibrato.*  
cet in - stant où mon jour va fi -  
mo - ment that my life's day nears its

*fff*

nir, Vers toi, vers  
end, To thee, To

*sempre ff*

toi j'en - vois un der - nier sou - ve - nir;  
thee one last sad mem - o - ry I send,

*marcatissimo.*

*Più largo.*

Gar - de - le bien! C'est mon coeur qui le don -  
Re - mem - ber, then, It was my heart I gave

*ff*

- - ne! Tu m'as tra - hi -  
- you! You have for - got -

*fff*

*a tempo.*  
*fff*

*Largo, a piacere.*

e! Ah! que Dieu te par - don - ne!  
ten, Ah! 'twas my heart I gave you!

*fff*