

125
1174

1886.

September.

November.

October.

December.

For the Fall Campaign.

DITSON & Co. present the following large list of prominent, new and successful music books. The multitude of music lovers are reminded that during the summer leisure, it is an excellent plan to visit one of the Music Stores that deal with Oliver Ditson & Co., and to examine the books and music to be used during the next musical season. The books here mentioned are confidently named as those that will bear examination, and are sure to be approved. Titles are given without comment; but lists, descriptions, &c., are always gladly sent to those who need them, and letters of enquiry promptly answered.

FOR SINGING CLASSES.

- The new **Royal Singer.** L. O. Emerson. 60 cts.
- Singer's Welcome.** Emerson. 75 cts.
- Model Singer.** Perkins and Towner. 60 cts.

FOR CHOIRS.

- Anthems of Praise.** L. O. Emerson. \$1.00.
- Perkins' Easy Anthems.** \$1.00.
- American Anthem Book.** \$1.25.
- Emerson's Book of Anthems.** \$1.25.
- Laus Deo.** Henshaw. \$1.00.
- Santorai.** Palmer and Trowbridge. \$1.00.
- Vox Laudis.** Leslie. \$1.00.
- Dow's Responses and Sentences.** 80 cts.
- Shepherd Church Collection.** \$1.00.

FOR HIGH SCHOOLS.

- Song Greeting.** Emerson. 60 cts.

FOR GRADED SCHOOLS.

- Song Reader.** Emerson and Brown. Book I, 50 cts.
" II, 60 "

FOR COMMON SCHOOLS.

A new **Song Collection** by L. O. Emerson. Nearly ready. Name to be announced.

- Song Bells.** Emerson. 50 cts.

FOR SUNDAY SCHOOLS.

- Song Worship.** Emerson and Sherwin. 35 cts.
- Songs of Promise.** Tenney and Hoffman. 35 cts.
- Fresh Flowers.** Emma Pitt. 25 cts.
For Infant Sunday Schools.

FOR KINDERGARTEN.

- Kindergarten Chimes.** Kate Douglas Wiggin. \$1.00.

FOR PRIMARY SCHOOLS.

- Gems for Little Singers.** Emerson & Swayne. 30 cts.

FOR PRAISE MEETINGS.

- American Male Choir.** Tenney. 80 cts.
- Male Voice Choir.** Emerson. 50 cts.
- Singing on the Way.** Jewett and Holbrook. 35 cts.

FOR CHORUS or CHORAL SOCIETIES.

- The Apograph.** Zerrahn. \$1.00.
- Emerson's Concert Selections.** \$1.00.
Also all the Standard Oratorios, Cantatas and Masses, and the newer Cantatas:
- Christoforus.** Rheinberger. \$1.00.
- Christmas.** Gutterson. 80 cts.
- Comala.** Gade. 75 cts.
- Fall of Jerusalem.** Parkhurst. 80 cts.
- Herbert and Elsa.** Thayer. 75 cts.
- Heroes of '76.** Trowbridge. \$1.00.
- Rebecca.** Hodges. 65 cts.
- Ruth and Boaz.** Andrews. 65 cts.
- Three Holy Children.** Stanford. \$1.00.

FOR PIANISTS.

- Piano Classics.** \$1.00.
- Four-Hand Treasure.** (New Piano Duets.) \$2.00.
- American Dance Music Collection.** 50 cts.
- American Piano Music Collection.** 50 cts.
- Leaves of Shamrock.** 80 cts.

FOR ORGANISTS

- Selected Gems and Modern Themes.** \$1.50.
For Church or Parlor Organ.

FOR BANJO PLAYERS.

- The Acme Banjo Method.** N. P. B. Curtiss. \$1.25.

FOR TEMPERANCE ORGANIZATIONS.

- The Temperance Song-Herald.** Macy. 35 cts.

FOR SOCIAL SINGING.

- War Songs.** 50 cts.
- Minstrel Songs.** \$2.00.
- College Songs.** 50 cts.
- American Ballad Collection.** 50 cts.
- American Song and Chorus Collection.** 50 cts.

The above are but a few of the many hundreds of solidly good music books of Ditson & Co.'s publication.

Send for Lists and Catalogues.

OLIVER DITSON & COMPANY, BOSTON.

G. H. DITSON & CO.,
87 Broadway, New York.

LYON & HEALY, Chicago.

J. E. DITSON & CO.,
1225 Chestnut St., Phila.

300900

closed stuff

retape space



RUBINSTEIN

SONG

CLASSICS,

By

Rubinstein,

Wasser,

Gounod,

Chopin,

Jensen,

and others.

BOSTON

COPYRIGHT 1885 BY

OLIVER DITSON & Co., 451 WASHINGTON ST.

closed stuff

M 1620
1885

• NEW YORK, C.H. DITSON & Co. • CHICAGO, LYON & HEALY. • PHILA. J.E. DITSON & Co.

As sung by JULES JORDAN.

STAR OF MY HEART .

Soprano.

Words by G. Enderssohn .

Music by L. Denza .

Andante.

Piano.

The first system of music features a piano accompaniment in the lower register with a steady eighth-note pattern. The vocal line in the upper register begins with a long note, followed by a melodic phrase. A dynamic marking of *f* is present.

The second system continues the piano accompaniment and vocal line. A dynamic marking of *rit.* (ritardando) is placed in the vocal line towards the end of the system.

The third system contains the vocal line with the lyrics "While there's a pearl in the depth of the". The piano accompaniment features a more active eighth-note pattern. Dynamic markings of *p* and *pp* are used.

The fourth system contains the vocal line with the lyrics "sea, While there's a leaf on the green myrtle". The piano accompaniment continues with its eighth-note pattern.

54 15 2nd Edition, 1905

tree, Balm in the zeph - yrs in sum mer that

rit.

float, Mu - sic that thrills in the night-in-gale's

rit.
col canto

note; Long as the per - fume ex - hales from the

p
pp

rose, Long as the brook - let in me - lo - dy

cres.
cres.

flows, Yes, and still long - er, if these should de.

cres.
cres.

part, Yes, yes, yes,

mf **5**

mf cres.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "part, Yes, yes, yes," and includes a fermata over the final "yes,". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A dynamic marking of *mf* is present, along with a section number "5" and a *cres.* (crescendo) marking.

Thee will I wor - ship, thee will I wor ship; Thou

sensibile

The second system continues the vocal line with the lyrics "Thee will I wor - ship, thee will I wor ship; Thou". The piano accompaniment features a *sensibile* marking. The vocal line has a fermata over "Thou".

star of my heart, thou star of my heart!

rit. *col canto*

The third system contains the lyrics "star of my heart, thou star of my heart!". The piano accompaniment includes a *rit.* (ritardando) marking and a *col canto* (colla voce) marking. The vocal line has a fermata over "heart!".

The fourth system shows the piano accompaniment continuing with chords and a melodic line. There is no vocal line in this system.

While there is

mf

rit. *mf stacc.*

The fifth system features the lyrics "While there is". The piano accompaniment includes a *mf* marking, a *rit.* marking, and a *mf stacc.* (staccato) marking. The vocal line has a fermata over "is".

val - or and glo - ry on earth, Hon - or in

cres.

wis - dom, and greatness in worth, While there is

rit.

mem'ry to cher - ish the past, Friend - ship to

rit.
shel - ter and save from the blast; Dear face to

rit. col canto *pp*

smile on, and sweet voice to sing, Com - fort in

cres.

sad - ness, and fond Hope to spring, Yes, and still

cres.

long - er, if these should de - part, Yes,

mf *cres.*

yes, yes, Thee will I wor - ship,

sensibile

thee will I wor - ship, thou star of my heart, thou star of my

rit. *col canto*

heart!

ff

WOND'ROUS IS THE POWER.

(Wie berührt mich wundersam.)

English version by M. Barnett.

Soprano.

Franz Bendel.

Slowly and dreamily.

Voice. *p*
 Won - drous is the power I feel, With one word from thee,
 Wie be - rührt mich wun - der.sam oft ein Wort von dir,

Piano. *p*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

pp rit.

When thy heart and lips re-veal, Thoughts conceived by me.
 das von dei - - ner Lip - pe kam, und vom Her - - zen mir!

rit. *pp*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

a tempo *p*

1. Thou or I, ah! can we know, Which for ut. france seeks,
 Was ist mein und was ist dein ach! du weisst es nicht,
 2. Strong and deep some sym - pa - thy, Binds our souls in one.
 O welch' tief Ge - heimniss trägt still der See - le Band,

a tem. *p*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

rit. dim.

When in thee 'mid joy or woe, 'Tis my soul that speaks?
 wie aus dir in Lust und Pein mei - ne See - le spricht
 Both our hearts mys - te - rious - ly, Beat in u - ni - son.
 dass aus bei - der Her - zen schlagt was ein Herz em - pfand

dolce

pp * *pp* * *pp* * *pp* * *pp* * *pp* *

pp a tempo

Won - drous is the power I feel, With one word from thee,
 Wie be - rührt mich wun - der - sam oft ein Wort von die,

dolcissimo

pp * *pp* * *pp* * *pp* *

f pp rit.

When thy heart and lips reveal, Thoughts conceived by me.
 das von dei - ner Lip - pe kam und vom Her - zen mir. me. *a tem.*
 mir.

rit. dolce

pp * *pp* * *pp* * *pp* * *pp* * *pp* *

pp * *pp* * *pp* * *pp* * *pp* *

CRADLE SONG.

WIEGENLIED.

English version by L. L. Sealife.

JOH. BRAHMS, Op. 49, No. 4.

Allegretto teneramente.

VOICE. Rest thee, dar - ling, good night, With
Guten A - - bend, gut' Nacht, mit

PIANO. *p*

checks ro - - sy bright As flow'rs could a - - dorn, 'Neath cov - er - let
Ro - sen be - dacht, mit Näg - lein be - - steckt schlupf' un - ter die

lie: And a - - gain, if God will, Shalt thou rise with the
Deck': Morgen früh, wenn Gott will, wirst du wie - der ge - -

morn. And a - - gain, if God will, Shalt thou rise with the morn.
weckt, Morgen früh, wenn Gott will, wirst du wie - der ge - - weckt.

Rest thee, dar - - ling, good night, With
Guten A - - bend, gut' Nacht, mit

p

checks ro - - sy bright As flow'rs could a - - dorn 'Neath cov - er - let
Ro - sen be - dacht, mit Nüg - lein be - - steckt, schlupf' un - ter die

lie: And a - gain, if God will, Shalt thou rise with the
Deck: Morgen früh, wenn Gott will, wirst du wie - der ge -

morn, And a - gain, if God will, Shalt thou rise with the morn.
weckt, Morgen früh, wenn Gott will, wirst du wie - der ge - - weckt.

ENTREATY. BITTE.

(Hans Schmidt.)

English version by M. BARNETT.

CARL BOHM, Op. 318, N^o 1.

Simply, not too fast.

VOICE. *p*

Sweet heart I en -
Lieb - ster Schatz, i

PIANO. *p*

- treat of thee, When art part - ed, dear, from me, One germ of love in thy
bitt di schön: Wann wir uns nit wer - den seh'n, in dei - nem Her - zen das

heart en - fold, Nour - ish, keep, and sa - cred hold!
Körn - lein heg' Körn - lein Lie - be heg' und pfleg'!

rit.

rit.

a tempo. *mf*

Then when to thee I come once more,
Und wenn i dann mal wie - der kumm,

a tempo. *ten.*

Sweet heart mine, I thee implore, Let thou the germ be grown a tree,
lieb - ster Schatz, I bitt' di drum: Dann ist's ein grosser Baum, nit wahr?

ten.

Grateful shade for thee and me. Let thou the germ be grown a tree,
der uns schattet im - mer dar! Dann ist's ein grosser Baum, nit wahr?

p

Grate - ful shade for thee and me.
der uns schat - tet im - mer - dar!

p *rit.* *p*

SLUMBER SONG.

SEMELE.

Handel .

LARGO.

PIANO.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'LARGO.' and the dynamics are marked 'p'. The music features a series of chords and moving lines in both hands, with a fermata over the final chord.

The second system shows the piano accompaniment for the first vocal line. The vocal line is on a single treble clef staff, starting with a rest and then entering with a melodic phrase. The piano accompaniment is on two staves (treble and bass clef). The dynamics are marked 'p'. The word 'SEMELE.' is written above the vocal line, and a trill 'tr' is indicated above the final note of the vocal phrase. Below the vocal line, the syllable 'O' is written with a dotted line underneath it.

The third system shows the piano accompaniment for the second vocal line. The vocal line is on a single treble clef staff, with lyrics written below it. The piano accompaniment is on two staves (treble and bass clef). The dynamics are marked 'p sempre.'. The lyrics are: 'Sleep, O.....Sleep why dost thou leave me? why dost thou'. The piano accompaniment continues with a steady accompaniment pattern.

leave me? Why thy visiona - ry joys re - move? O.....

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by the lyrics "leave me? Why thy visiona - ry joys re - move?". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sleep, O.... Sleep, O Sleep. again deceiveme, O Sleep again deceive me. To my

The second system continues the musical score. The vocal line has a more active melodic line with lyrics "Sleep, O.... Sleep, O Sleep. again deceiveme, O Sleep again deceive me. To my". The piano accompaniment continues with a steady accompaniment pattern.

arms restore my wandring love, my wan -

The third system concludes the page. The vocal line has lyrics "arms restore my wandring love, my wan -". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand.

dring love, restore my wandering love again de

ceive me, O Sleep! to my arms, to my arms restore

my wan - - dring love!

SLUMBER SONG.

SCHLAFLIED.

(Poem by W. Sachs.)

English Version by Laura Underwood.

Moritz Moszkowski.

Andante.

VOICE.

Sleep, ba-by dear! Thy fa-ther is a
Schlaf, Bübchen, schlaf, dein Va-ter ist ein

PIANO.

p

*Ped. Ped. Ped. **

peer; Thy moth-er was a fool-ish child, A simple, fool-ish child.
Graf, deine Mut-ter war ein thöricht Kind, ein einfach thü-richt Kind.

*Ped. Ped. Ped. Ped. **

Sleep, ba-by mine! His manners were so fine; Sweet words he spoke of love for
Schlaf, Bübchen, ein, er war gar hold und fein; er sprach von Treu-manch süßes

rit. un poco

rit. un poco

*Ped. **

Ped. Ped. Ped.

dimin.

aye; They're blown by winds a - - way. Sleep, lit - tle lad! My
 Wort, die Win - de tru - gen's fort. Schlaf, schlaf mein Lieb, nun

dimin. *pp*

*Pa. Pa. Pa. Pa. Pa. **

with increasing excitement

song is growing sad; A haughty wife thy fa - ther takes; My heart with sorrow
 wird mein Singen trüb, eine stol - ze Braut dein Va - ter freit, das ist mein Herze -

*Pa. ** *Pa. **

rit. dimin.

breaks, A haughty wife thy fa - ther takes; My heart with sorrow breaks.
 leid, eine stol - ze Braut dein Vater freit, das ist mein Herze - - leid.

f *rit. dimin.*

Pa. Pa. Pa. Pa. Pa. Pa.

Sleep, sleep, my own! We now are left a - - lone; I weep and weep with -
 Schlaf, Bübchen, mein, nun sind wir ganz al - lein, nun wein' ich meine

pp

Ped. Ped. Ped. *

very softly and dreamily.

out relief For bitter, bitter grief. Sleep, baby dear! Thy father is a
 Au-genroth um bittre, bittre Noth. Schlaf, Bübchen schlaf, dein Va-ter ist ein

Ped. * Ped. Ped. * Ped. Ped. Ped. *

ritard. sadly

peer; Thy mother was a foolish child, A foolish, foolish child.....
 Graf, deine Mutter war ein thöricht Kind, ein thöricht, thöricht Kind!.....

colla parte. morendo.

ritard. pp riten.

Ped. Ped. Ped. Ped. *

A NIGHT IN SPRING. FRÜHLINGSNACHT.

English Version by Mrs. NATALIA MACFARREN.

CARL BOHM, Op. 230, No 2.

Andante con moto.

PIANO.

The first system of the piano introduction features a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/16 time signature. The music consists of a series of chords in the right hand, starting with a *pp* dynamic. The bass line begins with a single note in the second measure, followed by a melodic line in the third measure, and continues with a simple accompaniment. A *p dolce.* dynamic marking is present in the second measure.

The second system continues the piano accompaniment with similar chordal textures in the right hand and a more active bass line. The dynamics remain consistent with the previous system.

poco rit.

The lin - - den flow'rs soft - ly sway - - - ing shed
 Es spie - - len lei - - se die Blü - - then am

The third system introduces the vocal line in the treble clef. The piano accompaniment continues with a *pp* dynamic. The tempo marking *poco rit.* is placed above the first measure. The lyrics are written below the vocal line.

fra - - grance up - on the night, the
 duf - - ten - den Lin - - den baum, und

The fourth system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking. The lyrics are written below the vocal line.

ten - der moon - beams are throw - ing o'er
 drau - ssen schim - mert die Mond - nacht im

all their drea - - my light, o'er
 schön - - sten Wun - - der - traum, im

all their drea - - my light, o'er
 schön - - sten Wun - - der - traum, im

poco rit.
 all their drea - - my light.
 schön - - sten Wun - - der - traum.

pp dolce.

p
And
Mich

poco rit.

blest re - mem - bran - ces greet me, so moon - light.....
grüsst ein trau - tes Er - in - nern, so leuch - mild.....

clear and sweet, of far off days E -
mon des klau - an je - - ne schö - nen

mf *pp* *mf* *cresc.*

ly - sian, so fair, and oh! so fleet!
Ta - ge, wo einst ich glück - lich war!

pp

Ossia.

days E - ly

mf
of far off days E - ly
an je ne schö - nen Ta

Ossia.

poco rit.
- sian, so fair and oh!, so fleet!
- ge, wo einst ich glück - lich war!

dim. *poco rit.* *p*

rit. *pp*

24
APPEAR LOVE AT THY WINDOW.

SERENADE.

TENOR or SOPRANO.

Words by C.H.



Allegretto giocoso.

Louis Gregh.

PIANO.



Piano introduction in G major, 3/4 time. The right hand features a melody with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. The piece begins with a forte (*ff*) dynamic and includes several pedaling marks (*Ped.*) in the left hand.



First vocal line: *p* Na - ture so calm - ly is sleep - - - ing

Piano accompaniment: *p* *leggero.* (triplets)



Second vocal line: Soft zeph - yrs o'er wa - ters play. Sweetheart oh send me a greet - - - ing,

Piano accompaniment: (triplets)



Third vocal line: *rit. un poco* O - pen thy win - dow I pray! *a tempo.* In heav'n the pale moon is fill - - - ing, *cresc.*

Piano accompaniment: (triplets)

With sil - ver rays all the night, Nightin - gales sweetly are trill - - - ing,

Trill - ing in songs of de - - light. Ah ap - - pear love at thy win - - - dow,

Tempo di Valse.

Give me one glance of thy dear eyes, Drive a - way night's dark sha - - - dow,

Op - - - - - e to - me the bright skies, Ah ap - - pear love at thy win - - - - - dow,

f appassionato *dim. molto*

Come ope to me the skies, In one sweet look of thy dear eyes!

p *f*

ff *dim.*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

p
Under thy easement I'm sigh - - - ing,

Too soon will dawn the bright day And canst thou still be de - ny - - - ing,

rit. un poco *a tempo.* *cresc.*
One smile to him who doth pray. Oh deign to hear my sad sto - - - ry

dim.
Thy si - lence still do not keep Till the sun breaking in glo - - - ry

cresc. rit.

mf

cresc.

Comes to awakethee from sleep Ah ap - - - pear love at thy win - - - dow,

mf

p

cresc.

Give me one glance of thy dear eyes Drive a - way nights dark sha - - - dow

Ope to me the bright skies Ah ap - pear love at thy win - dow

*led. * led. * led. **

cresc. molto

Come ope to me the skies In onesweet look of thy dear eyes.

*led. v * led. * led. **

ff *dim. molto*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

p Sweetbirds their night rest are tak - - - ing,

p leggiero

Af - ter their flight o'er the lake. But when the red dawn is break - - - ing,

rit. un poco *a tempo.*

Flut - ter - ing they all a - wake. Un - like thee oh my fair dream - - - er,

cresc.

dim. Thy love, for thee doth a - wait. Why leave with mocking de mean - - - or,

cresc.

cresc. rit.

cresc.

Him trembling at thy closed gate. Ah ap - - pear love at thy win - - - dow,

mf

cresc.

Give me one glance of thy dear eyes, Drive a - way nights dark sha - - - dows,

cresc. molto

f

dim. molto

Ope to me the bright skies..... Ah ap - - pear love at thy win - dow,

cresc. molto

dim. molto

Ped. * Ped. * Ped. *

p

cresc. molto

f

Come ope to me the skies, In one sweet look of thy dear eyes.

cresc. molto

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

OH THOU ART LIKE A FLOWER.

„DU BIST WIE EINE BLUME“

English words by Miss F. A. DILLAYE.

F. LISZT.

Langsam, innigst.

p *mezza voce*

Oh--! thou art like a
Du-- bist wie ei-ne

ppp

una corda
pp

PIANO.

flow - er, So gen - tle and so sweet, I---
Blu - me, so hold und schön und rein. Ich--

sempre pp

gaze on thee and sad - ness, Steals o'er my lone - ly heart,
schau dich an und Weh - muth schleicht mir ins Herz hin - ein.

G. A. & Co. 299. 2.

Entered according to Act of Congress in the year 1874 by G. Andre & Co. in the office of the Librarian of Congress at Washington. D. C.

sotto voce.

I long my hands to lay
Mir ist als ob ich die

dolciss.

Pod cresc.

gen - tly up - on thy head in prayer,
Hän - de aufs Haupt dir le - gen sollt,

Pod

Ask that the Lord will pre - serve thee, So sweet and
he - tend, dass dich Gott er - hal - te so rein und

poco rit. smorz.

in poco marc.

pp

ppp

pure ----- and fair.
schön ----- und hold.

pp


ppp

32
DREAMS.
TRÄUME.

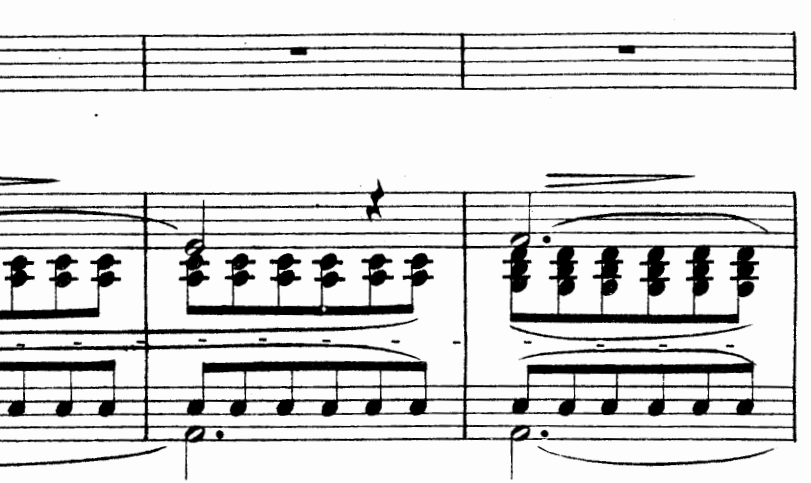
(Study to Tristan and Isolde.)
(Studie zu Tristan und Isolde.)


In very moderate time but not dragging.
Sehr mässig bewegt aber nie schleppend.

RICHARD WAGNER.

VOICE. 







Say, oh say what won - d'rous dream - - - ings
Sag, welch wun - der - ba - - re Träu - - - me



Keep my inmost soul re - volv - - ing, That they
 hal - - ten meinem Sinn um - fan - - gen, dass sie

not like emp - - ty gleam - - ings In to nothing are dis - solv - ing?
 nicht wie lee - - re Schäu - - me sind in ödes Nichts ver - gan - gen?

Dream - - ings that with ev'ry hour ev'ry day in bright - ness grow and with their Ce -
 Träu - - me, die in jeder Stunde, jedem Ta - ge schö - ner blüh'n, und mit ih - rer

p *poco cresc.*

lestial pow - - er sweet - - ly thro' the bo - - som flow? Dream
 Himmelskun - - de se - - lig durch's Ge - mü - the ziehn? Träu

mf *dim.* *piu p* *pp*

lively.
(belebt.)

- ing, that like rays of splendour fill the bo - som ne - ver wav - ing last - ing im - age there to
- me, die wie heh - re Strahlen in die See - le sich versen - ken, dort ein e - wig Bild zu

cres. *mf*

ren - der, All - forget - ting one re - tain - ing Dream - ings like the
ma - len: All - verges - sen, Ein - ge - den - ken! Träu - me, wie wenn

p *ritenuto.* *accel.* (steigernd.) *f* *a tempo.* *quicker.* (bewegt.)

dim. *pp* *cres.* *f*

sun that kiss - es from the snow the buds new born, that to strange and unknown bliss - es they are
Früh - lingsson - ne aus dem Schnee die Blü - then küsst, dass zu nie ge - ahn - ter Won - ne sie der

p *cres.*

greet - ed by the morn, that ex - pand they may and blos - som dream - ing
neu - e Tag be - grüsst, dass sie wach - sen, dass sie blü - hen, träu - mend

abating. (nachlassend.) *more and more* (immer mehr.)

dim. *p* *dolce.* *tenderly.* (weich.) *p*

abating.
nachlassend.

spend their o - dours suave gent - ly die up - on thy bo - som and then vanish
spen - den ih - ren Duft, sanft an dei - ner Brust ver - glü - hen, und dann sinken

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings *pp* and *morendo*. There are also performance instructions *Red.* and ** Red.* with asterisks below the piano staff.

The second system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking and consists of dense chordal textures.

The third system shows the piano accompaniment continuing with a *piu p* dynamic marking. The vocal line is silent in this system.

The fourth system shows the piano accompaniment concluding with a *pp* dynamic marking. The vocal line remains silent.

WERE I A BIRD OF AIR .

(Wenn ich ein Vöglein wär.)

Soprano.

Volkslied.

Ferd. Hiller, Op. 111.

Moderato. *poco f*

Voice

Were I a bird of air, And had two pin-ions fair, I'd fly to
 Wenn ich ein Vög-lein wär, und auch zwei Flüg-lein hätt', flög' ich zu

Piano

dolce *poco cres.*

thee, I'd fly to thee. But that can nev - er be, but that can never be,
 dir, flög' ich zu dir: weil's a - ber nicht kann sein, weil's a - ber nicht kann sein,

deces. *cres.*

deces. *p*

Ah woe is me! Ah woe is me!..... Tho' thou art
 bleib' ich all - hier, bleib' ich all - hier..... Bin ich gleich

deces. *p* *dolce*

poco f

far from me, I am in dreams with thee, With thee a - lone, with thee a - lone;
 weit von dir, bin doch im Schlaf bei dir und red' mit dir, und red' mit dir;

poco cres. *deces.*

Standard Series German Songs. 51749 - 2

deces.

But when I wake a-gain, but when I wake a-gain, The dream hath flown,
 wenn ich er-wa-chen thu, wenn ich er-wa-chen thu, bin ich al-lein,

cres. *deces.*

p

the dream hath flown..... There is no hour of night But to my
 bin ich al-lein..... Kein' Stun-de in der Nacht, da nicht mein

p *dolce*

poco f

heart is bright. With thoughts of thee, with thoughts of thee, And that a
 Herz er-wacht, an dich ge-denkt, an dich ge-denkt, dass du mir

poco cres. *deces.* *cres.*

deces. *p*

thou-sand times, thy heart a thou-sand time Thou'st giv'n to me, Thou'st giv'n to me.....
 tau-send-mal, viel tau-send, tau-send-mal dein Herz ge-schenkt, dein Herz ge-schenkt

deces. *p*

FORGET ME NOT.

(*Vergiss mein nicht.*)

Words by Caroline Hoffmann.
English version by W.J. Westbrook.

Graben-Hoffmann, Op.85, No 3.

Andante sostenuto.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. The bottom staff is a bass clef with a key signature of three flats and a 3/4 time signature. The music is marked *p* (piano) and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a 3/4 time signature. The lyrics are: "I look on thee, thou lit - tle flow'r Be-pearl'd with fresh - est morn - ing" and "Ich schau' dich an, du Blümlein blau, be - perlt mit fri - schem Mor - gen -".

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a 3/4 time signature. The lyrics are: "dew, And in my breast a star - let shines With rays that match thy leaves of" and "thau, ein Sternlein dir in Her - zen schwebt von blau - en Blätt - chen rings um -". The word "string." is written above the vocal line and below the piano accompaniment.

riten. e con molto espressione *a tempo*

blue, With rays that match thy leaves of blue.
 webt, von blau-en Blätt-chen rings um-webt.

colla voce *a tempo* *mf*

That star-let shines and says to me "Re-pose once more in calm-est
 Das Sternlein strahlt, und blinkt mir zu: "Ge-wiss auch du find'st einst noch

string.

rest." And then it calls up mem'ries dear, And flings a ha-lo o'er my
 Ruh!" Und wie es trö-stend mich durch-glüht, es sei-ne Bah-nen wei-ter

string.

riten. e con molto espressione *a tempo*

breast, And flings a ha-lo o'er my breast.
 zieht, es sei-ne Bah-nen wei-ter zieht.

colla voce *a tempo* *mf*

Un poco più moto.

And as I go, I leave, my love, A sweet - est
 Ein sü - sser Wunsch doch blieb zu - rück, ich las' ihn

wish to cheer thy lot; To thy dear eyes my heart re -
 auch in dei - nem Blick, was du mir sagst, das - sel - be

p e rall. a tempo molto riten.
 plies In tend'rest tones "For - get me not!" In tend'rest
 spricht mein Herz zu dir: Ver - giss mein nicht! mein Herz es

ad lib.
 tones "For - get me not!"
 spricht: Ver - giss mein nicht!

A MAIDEN'S SONG.

(Mädchenlied.)

English version by Mrs. L. T. Craigin.

in C.

Erik Meyer-Helmund.

Allegretto.

Voice

Mother, mother dar-ling, be not an-gry, To the for-est I've been dai-ly;
 Mut-ter, Müt-ter-chen, ach sei nicht bö-se, dass ich in den Wäld ge-gan-gen,

Piano

p

Moth-er, mother dar-ling bright the sun shone, Ti-ny birds were sing-ing gai-ly.
 Mut-ter, Müt-ter-chen, die Sonn' schien hel-le und die klei-nen Vög-lein san-gen!

Ah!.....
 Ach!.....

mf *pp*

Moth-er, Moth-er dar-ling, be not an-gry, Thee I ev-er
 Mut-ter, Müt-ter-chen, ach sei nicht bö-se will dir stets ge-

pp

will o - bey, Moth - er, Moth - er dar - ling, bright the sun shone, But - ter - flies were sport - ing
hor - sam sein. Mut - ter, Müt - ter - chen die Sonn' schien hel - le, Schmet - ter - lin - ge kos - ten im

rit.

light and gay.
Son - nen - schein!

Moth - er, I the truth will tell thee, There my lov - er have I met,
Und ich muss es dir ge - ste - hen, mei - nen Lieb - sten fand ich dort;

He's a hun - ter young and hand - some, And of him I'm think - ing yet!
s'ist ein jun - gen schmu - cker Jä - ger, an ihn denk' ich im - mer - - fort!

Red. * Red. * Red. * Red. *

a tempo

Ah! Moth-er, mother, dar-ling be not an-gry, Thee I ev-er
 Ach! Mut-ter, Müt-ter-chen, ach sei nicht bö-se will dir stets ge-

a tempo

will o-bey, Moth-er, moth-er dar-ling, bright the sun shone, But-terflies were sport-ing
 hor-sam sein. Mut-ter, Müt-ter-chen, die Sonn' schien hel-le, Schmetter-lin-ge kos-ten im

rit. molto

light and gay.
 Son-nen-schein!

a tempo

MY SWEETHEART.

(MEIN SCHATZ.)

Chr. Winther.

Translated from the German Version
by LAURA M. UNDERWOOD.

Halfdan Kjerulf.

No 33.

Valse Tempo.

The piano introduction is in 3/4 time. It begins with a treble clef staff containing a whole rest. The main melody is in the right hand of the piano, starting with a *mf* dynamic. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf*, *p*, and *rf*.

The first vocal line is in 3/4 time. The lyrics are: "She is sweet; she is neat; She is pure as a dove; She's the How she swings, as if wings Bore her light - ly and fleet, Ah, so Sie ist fein, süß und rein, und so schlank ist ihr Lieb, ist so O wie schwebt, sie und webt, wie der Schnee auf den Höhen sie kam". The piano accompaniment is in the left hand, starting with a *p* dynamic.

The second vocal line is in 3/4 time. The lyrics are: "slen - der - est, the ten - der - est, The maid - en I love. She is mild as a blithesomely, so lithesome - ly On ti - ni - est feet! If she sits, if she bieg - sam, ach und schmeigsam, ach, das hol - de - ste Weib! Weich und lind, bist mein nei - gen sich auf beu - gen sich auf Fü - ssen so schön, Wo sie steht, wo sie". The piano accompaniment is in the left hand, starting with a *pdol* dynamic.

poco riten *a tempo* *mf* *p*

child; Like the rose soft and warm; Oh, what bliss, love, to
flits, In the dance if she floats, She's en - chant - ing and
Kind, wie die Ro - se, so warm, du bist nied-lich ja, app-
geht, wo im Tanz sie sich schwang, war sie nied-lich ja, und

kiss, love, Oh, what bliss, love, to kiss, love, Thy mouth hand and arm!
haunt-ing, She's en - chant-ing and haunt-ing As flute's ten - der notes.
tit-lich ja, du bist niedlich ja, app'tit-lich ja zum Kuss auf Mund und Hand und Arm.
friedlich ja, war sie niedlich ja, und friedlich ja wie hol - der Flö - ten süs - ser Klang.

mf *mf* *p* *f*

As between
Banks of green
Leaps and sparkles the brook,
She doth gleamingly,
And beamingly
'Neath brown ringlets look.
Into light
Turneth night
At the sound of her voice;
She's all lightness,
And brightness,
She's all lightness,
And brightness,
My sweetheart, my choice.

Und so kühn
Ist das Glühn
Ihrer Augen voll Glanz!
Ja so hell sie schau'n
Aus Locken braun,
Im wallenden Kranz.
Wenn die spricht,
Wird es Licht
In der düstersten Nacht!
Solche Wonne, ja,
Und Sonne ja!
Solche Wonne, ja,
Und Sonne hat
Die köstlich theure Lieb gebracht.

MOTHER, OH! SING ME TO REST.

MUTTER, O SING' MICH ZUR RUH'

R. FRANZ, Op. 10. No. 3.

Andantino Semplice.

The musical score is written in 3/8 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Pedal markings are present throughout the piece.

System 1: The vocal line begins with the lyrics "Moth-er! oh, sing me to Mut-ter, o sing' mich zur". The piano accompaniment starts with a piano (*p*) dynamic. Pedal markings are shown at the end of the first and second measures of the piano part.

System 2: The vocal line continues with "rest, As in my bright days de-part-ed, Sing to thy Ruh,' Wie auch in schö-ne-ren Stun-den, Sing' meinem". The piano accompaniment continues with similar rhythmic patterns. A pedal marking is shown at the end of the second measure.

System 3: The vocal line concludes with "child, the sick heart-ed, Songs for a spir-it op-press'd. Her-zen, dem wun-den, Trö-sten-de Lie-der sing' Du." The piano accompaniment features a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. Pedal markings are shown at the end of the first, second, and third measures.

p *ten.*

Lay this tired heart on thy breast!
 Drü - cke die Au - gen mir zu!

p *ten.*

Ped. *

Flow'rs from the night-dew are clos - - ing, Pilgrims and mourners re -
 Blu - men die Haup - ter jetzt nei - - gen; Trau - ern - de ras - ten und

Ped. *

mf

pos - - ing, Moth - er, oh! sing me to rest!
 schwei - - gen, Mut - ter, o sing' mich zur Ruh:

mf *dim.*

Ped. * *Ped.* * *Ped.* *

p

Take back thy bird to its nest! Wea - ry is
 Bet - te dein Vö - gel - chen Du! Stür me, ach!

Ped. *

young life when blight - - ed, Hea - vy this love un - re - qui - -
 ha - ben's ent - fie - - - dert; Lie - be, sie drückt un - er - wie - -

mf

poco riten.

Ped. * *mf* *Ped.* * *Ped.* *

pp poco riten.

ted Moth - er, oh! sing me to rest!
 dert; Mut - ter, o sing' mich zur Ruh!

dim. *fp*

un poco riten.

Ped. * *Ped.* * *Ped.* * *Ped.* *

49
CHILDHOOD .

(*Les enfants.*)

English version by Laura M. Underwood.

Music by J. Massenet.

Andante. *mf* *dim.*

Voice. *mf* *dim.*

Let us never cast o'er a child E'en the lightest shadow of
On ne devrait faire aux en - fants Nul le pei - ne, mê - me l'è -

Piano. *mf* *p* *mf* *dim.*



rall. *Andantino, ma non lento.* *p*

sor - row. They are so gen - tle, sweet and pure, Arms a - round their moth - er en - twin - ing,
gè - re. Ils sont si doux, ces in - no - cents Sus - pen - dus au sein de leur mè - re!

colta voce *p*



dolce *p*

And rays of God's own light, I'm sure, Are in their lov - ing glan - ces shin - ing.
Dieu mit dans leurs yeux ca - res - sants Comme un ra - yon de sa lu - miè - re.



They pass on small, un - cer - tain feet, And li - lies say: Be - hold our broth - er!
Quand ils vont à pas chan - ce - lants, Le lys s'in - cli - ne jus - qu'à ter - re,



dolce

And tur-tle doves their coo-ing sweet mis-take for that of one an-o-ther;
 Et les voy-ant pas-ser si blancs, Le tour-te-reau se croit leur frè-re!

They hold such art-less, touching speech, With birds and flow'rs, with all that liv-eth,
 Ils tien-nent des pro-pos touchants A la na-tu-re tout en-tiè-re

dim. *pp*

And well they un-der-stand, when each in its man-ner an an-swer giveth.
 Aux a-ni-maux, aux fleurs des champs Qui ré-pon-dent à leur ma-niè-re.

mf *espress.*

You say "They're ty-rants, one and all!" Ah, no, their lov-ing rule gives pleas-ure.
 Vous di-tes: Ce sont des ty-rans! Mais leur em-pire est dé-bon-nai-re

dim.

They do not know you're held in thrall, Nor that their song can cause dis-pleas-ure.
 Et sa-vent-ils, les i-gno-rants! Q leur chan-son peut vous dé-plai-re.

p *cres.*

Ah, know ye not a healing balm Is found in coo - ing, ba - by voic - - es?
In-grats! leurs clairs ga-zouil-le-ments Sont comme un bau-me sa-lu-tai--re,

p *cres.*

espress.

'Tis they our care-worn spir - its calm; Their love a - lone sad hearts re - dis -
Ce sont eux qui dans vos tour-ments Ar-ri-vent seuls à vous dis -

espress.

p *p*

joic - es, Therefore be not hast - y, nor stern, For them let
traï - - re. Aus - si, so - yez leur in - dul - gents, Pour eux ja -

mf dim. p mf dim.

mf *espressivo et un poco riten.*

all be love and glad - ness! Too soon, too soon, a - las, they'll learn All our
mais de front sé - vè - re, Les ché - ru - bins ont bien le temps De con -

p mf più f colla voce

f rall.

sor - row, our bit - ter sad - - - ness!
maî - tre no - tre mi - sè - - - re.

colla voce f più f

WITH NEWER STRINGS MY MANDOLINE.

(HO MESSO NUOVE CORDE AL MANDOLINO.)

English adaptation by L.C.ELSON.

Music by CH. GOUNOD.

Allegretto,

Ho mes - so nuo - ve cor - de al man - do -
With new - er strings my man - do - line a -

li - no, Per che le vo - glio far le se - re -
dorn - ing, My love, a ser - e - nade I'm fond - ly

na - - - te E glie - ne vo - glio far se - rae mat -
bring - - - ing, In Sum - mer, Win - ter, Eve - ning and at

ti - - no Serae mat - ti - noe ver - noe sta - - te
 morn - ing, I still her wondrous charms am sing - - ing,

E fa - rò sì che per le mie can - zo - - -
 To sing of her I love, shall be my du - - -

ne Va - da co - stei fa - mo - sa e di - si - a - - -
 ty, Till all the world her glor - ious worth con - fess - - -

ta Co - me la bel - la Don - na d'A - vi - gno - - -
 es, Nev - er was seen on earth such won - drous beau - - -
cres. *dim.*

ne..... Un tem-po è sta - - - ta!..... E
 ty..... as she pos-sess - - - es!..... And

si di-rà: Qual è co-tes-ta stel-la..... Co-tes-ta
 all shall ask what bright, new star is gleam-ing..... Which ev-ry

sel-la ond' il mon-do ra-gio-na? Oh, co-me ha'l vi- - -
 bo-som with won-der im-pres-ses, What can be rar- - -

so? Ed i - - - o; Non se ne tro-va-u-na si
 er, more love-ly? I see her face with ra-diance

bel la U na si bel - la in Pa - ra - di - -
beam - - ing, And par - a - dise holds no - thing fair - -

cres.

so. Non se ne tro - va U - - na si
er. E'en Par - a - dise, E'en Par - a -

p *f* *cres.*

bel la In Pa - ra - di - -
dise holds no - thing fair

tr *tr*

so
er

THE OLD STORY.

(Das alte Lied.)

English version by ELLIS GRAY.

German words by H. Heine.

ED. GRIEG.
(1863)

Allegretto semplice.

Voice.

There was a mon-arch old - en,
Es war ein al - ter Kö - nig,

Piano.

mf

His heart was hard and gray his head,
sein Herz war schwer, sein Haupt war grau,

This poor, poor monarch
der ar - me, al - te

mf *pp* *poco cres.*

old - en, He needs must a young wife wed.
Kö - nig er nahm ei - ne jun - ge Frau.

There
Es

mf

was a page so bon - nie Gold-en his head, graceful his mien,
 war ein schö - ner Pa - - ge, blond war sein Haupt, leicht war sein Sinn,

molto cres. *sosten.*

The silken train he car - ried Of that young, love - ly queen,
 er trug die seid - - ne Schlep - pe der jun - gen Kö - - ni - gin.

molto cres.

p

Know'st thou the old, old sto - ry?
 Kennst du das al - te Lied - chen?

p *pp* *p*

poco rit.

So sweet to hear, so sad to tell! To -
 Es klingt so süß, es klingt so trüb! Sie

mf molto ritard.

gether must they per - - ish, A - las they had loved too well.
 mussten bei - de ster - - ben, sie hat - ten sich viel zu lieb.

molto ritard. - - - *a tempo*

pp *ppp*

Red. *

Y E A R N I N G S .

German words by W. Osterwald. } from the Russian }
 English " by W. Stigand. } by Lermontoff. }

(Sehnsucht.)

Soprano.

A. RUBINSTEIN, Op. 8, No 5.

Appassionato.

1. Give me days of golden glo-ry, And my dun-geon o-pen wide,
 1. Göunt mir gold-ne Ta-ges-hel-le, öff-net mir des Kerkers Schloss,

And the fairest maid of sto-ry, With a blackmaned steed to ride: O'er the
 ei-ne Maid gebt mir zur Stel-le, und mit schwar-zer Mähne ein Ross: Lasst mich

leas let me go springing, Springing on my jet-black steed, O'er the
 ein-mal durch die Au-en sau-send spren-gen auf dem Ross, lasst mich

leas let me go springing, Springing on my jet-black steed, O'er the leas let me go
 ein-mal durch die Au-en sau-send-spren-gen auf dem Ross, lasst mich ein-mal auf den

a tempo

springing, Life and free - dom to me singing, Songs I've yearn'd for in my need,
 Au - en Le - ben, ach! und Freiheit schauen, die ich sel - - ten nur ge - noss,

Springing on my jet - black steed!
 lasst mich sprengen auf dem Ross!

2. Place me in the hull all batter'd Of a
 2. Mit ver - morschten Brettern gebt mir nur ein

ves - sel tempest-toss'd; Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as
 schwaches, schwankes Boot, dessen Segel von den Wettern tau - send - fäl - - tig sind be -

lost: Leaping 'mid the wild commo - tion, With no fear and with no stay, Leaping
 droht: In die Wo - gen will ich springen, un - ver - zagt und oh - ne Leid, in die

'mid the wild commotion, With no fear and with no stay, Leaping 'mid the wild com.
 Wo - - gen will ich springen, un - ver - zagt und oh ne - Leid, in die Wo - - gen will ich

rit.

cres. *f rit.*

mo - tion, I would wres - tle with the o - cean, With its end - less might at play,
 springen, mit dem Mee - - re mannhaft rin - gen und mit der Un - end - lich - keit,

a tempo

a tempo

With no fear and with no stay.
 un - ver - zagt und oh - - - ne Leid.

Meno mosso

3. Give to me a pa - lace
3. Ge - bet mir ein Schloss mit

mf

state-ly, Where from tree and trellis tall.
Zinnen, wo in Gär - ten grün und hell

Shady vines droop down sedate-ly, Fountains
blüht die Schattenreb, und drinnen springt im

leap in mar-ble hall. Let them prat-tle and keep leaping,
Mar - mor-saal der Quell. Lasst ihn rauschen, lasst ihn spielen,

Till soft slumber holds me
bis der Schlummer kommt ge-

dim. *p*

fast; Let them prat-tle and keep leaping,
mach, lasst ihn rauschen, lasst ihn spielen,

Till soft slumber holds me fast; Let them
bis der Schlummer kommt ge- mach, lasst ihn

cres.

ritard.

prat - tle and keep leap-ing, Cool air round my temples creeping, Till my dream
 rau - schen, lässt ihn spielen, lässt die Schlä - fe ihn mir küh-len, dass ich träum'

mf rit.

as now is past, Till my dream..... as
 und sanft er - wach, dass ich träum'..... und

a tempo

now is past.....
 sanft er - wach'.....

p

pp

PARTING.

ABSCHIED.

English version by Laura Underwood.

With deep feeling.

Franz Ries.

VOICE.

p

When I once with long, sweet kiss-es Tore me from thy fond em -
 Wie ich jüngst mit langem Ku - sse mich aus dei - nen Ar - men

PIANO.

p

cresc. *dim.*

brace,
wand,

I beheld a clear, bright tear-drop, Trembling on thy truth - ful
 sah ich ei - ne hel - le Thräne, die im treuen Blick dir

cresc. *dim.*

p *poco a*

face.
stand.

In my soul then fell that tear - drop, Swelled to
 Und sie fiel in mei - ne See - le, schwoll em -

pp *p* *poco a*

poco cresc. *molto > cresc.*

be a might - - y sea, And it surg - ing rose, and it
por zum vol - - - len See, schwoll zum O - ce - an, schwoll zum

poco cresc. *sempre cresc.*

ff *dim.*

surg - ing rose, an o - cean Of love's bliss
O - ce - an von lauter Lie - - - bes - lust

f *dim.*

p *espress.*

and ag - - o - - ny.
und Lie - bes - neh.

cresc. *p dim.*

FLORIAN'S SONG.

(Chanson de Florian.)

English version by Laura M. Underwood.

Music by Benj. Godard.

Allegretto. (♩ = 88.) *p*

Voice.

If there's a shep-herd in your par-ish,
Ah! s'il est dans vo-tre vil-la-ge

Piano.

p

A shepherd charming good and kind,
Un ber-ger sen-sible et char-mant,

To whom at
Qu'on ché-risse

cres.

once your heart's in-clined, Whom longer known still more you cher-ish,
au premier mo-ment, Qu'on aime en-sui-te da-van-ta-ge

cres.

ff

That is my love Give him to me! I have his heart; my
C'est mon a-mi ren-dex-le moi! J'ai son a-mour,..... il

sostenuto *dim.*

dim.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The music is in a 2/4 time signature. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble. The voice part has a melodic line with lyrics in both English and French. The score includes dynamic markings such as piano (p), fortissimo (ff), and crescendo (cres.), as well as performance instructions like 'sostenuto' and 'dim.' (diminuendo).

dim. *p* *p*

faith has he. Are echoing woods his songs re - peat - -
 a ma foi. Si par sa voix tendre et plain - ti - -

ing, Charmed by his voice, that sweet complains, And do his
 ve Il char - me l'e - cho de vos bois, Si les ac -

cres. *f* *ff*

pipe's me - lodious strains The hearts of maidens set a - beat - - ing, Then 'tis my
 cents de son haut - bois Ren - dent la ber - ge - re pen - si - - ve C'est en - cor

sostenuto *dim.* *dim.* *p*

love, Give him to me! I have his heart, my faith has he.
 lui, ren - dez - le moi! J'ai son a - mour, il a ma foi.

p

When comes the poor man, 'tis no oth - - er, If when he
 Si pas - sant près de sa chau - miè - - re Le pauvre, en

begs from out his herd A lit - tle lamb, he at the
 ro - vant son trou - peau, O - se de - man - der un a -

cres. *f* *ff*

word Bestows up - on him lamb and moth - - er, 'Tis he in - deed,
 gneau Et qu'il ob - tienne en - cor la mè - - re, Oh! c'est bien lui

cres. *f* *ff*

sosten. *dim.* *dim.* *p*

Give him to me! I have his heart, my faith has he.
 ren - dex - le moi! J'ai son a - mour, il a ma foi.

dim. *p* *p*

NO ONE MY GRIEF CAN FEEL.

"NUR, WER DIE SEHNSUCHT KENNT"

(Goethe.)

English Version by Laura Underwood.

P. Tschaikowsky. Op. 6.

Andante non tanto.

VOICE.

espress.

PIANO.

p

p espress.

No one my
Nur, wer die

grief can feel, That knows not yearning! Alone, from joy removed, All
Sehnsucht kennt, weiss, was ich lei - - de! Allein und abgetrennt von

piu f

mirth un - learn - ing,
at - - - ler Freu - de!

Towards the southern sky My gaze I'm turn - ing.
Sch' ich an's Fir - mament nach je - ner Sei - - te.
un poco marcato

Ah, to those dear to me There's no re - turn - ing.
Ach! der mich liebt und kennt ist in der Wei - - te.

No one my grief can feel, That knows not yearn - ing! Alone, from
Nur, wer die Sehnsucht kennt, weiss, was ich lei - - de! Allein und

joy removed, All mirth un - learn - ing, A lone, from joy re -
 ab - getrennt von al - - - ler Freu - - - de, allein and ab - ge -

f *cresc.*

cresc. e *stringendo*

moved All mirth un - learn - ing. My brain turns
 trennt von al - ler Freu - de! Es schwindelt

ff *molto riten.*
pp

diz - - - - - zi - ly; My heart is burn - ing. No one my
 mir, es brennt mein Ein - - - ge - wei - - de, nur ver die

a tempo.

grief can feel, That knows not yearning!
 Sehnsucht kennt, weiss, was ich lei - de!

pp

ON ME TURN THY SPARKLING LUSTRE.

WEIL' AUF MIR.

(BITTE.)

English words by J. C. J.

R. FRANZ, Op. 9. No. 3.

Larghetto Sostenuto.

p On me turn thy spark - ling lus - tre, Dark eye,
Weil' auf mir, du dunk - les Au - ge, Ue - be

filled with gen - tle light, *p* Ear - nest, mild, with
dei - - ne gan - ze Macht, Ern - - ste, mil - - de,

dream - light beam - ing, Fair as day, and calm as night!
träu - me - - ri - sche, Un - er - gründ - lich sü - - sse Nacht.

p With thy pow'r of blest en - chant-ment, *p* Take me from this
Nimm mit dei - nem Zau - ber - dun - kel Die - se Welt von

world a - - way; Rule my life and rule for - - ev - er,
hin - nen mir, Dass du ü - ber mei - nem Le - ben

Thee a - - lone will I o - bey. *p* Dark eye, rule my
Ein - sam schwe - best für und für.

life for - ev - er, In thy spir - it depths re - veal'd,

p Star - ry worlds I view ad - mir - ing, Founts of heav'nly

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

p bliss un - sealed. Hope for sor - row, joy for sigh - ing,

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes a section with a wavy line, possibly indicating a tremolo or a specific performance technique.

p All I need I find in thee, Rule then, eye of

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment features a section with a wavy line, similar to the second system.

p dark - est ra - diance, Calm, sup - port and com - fort me.

The fourth and final system of music on this page. The vocal line and piano accompaniment are shown. The piano accompaniment includes a section with a wavy line. The system concludes with a double bar line.

THE EASTERN SLAVE.

DER ASRA.

English version by L.L. Scaife.

Composed by A. RUBINSTEIN. Op. 32. No. 6.

Moderato.

VOICE.

p

Day by day the Sultan's daughter wondrous fair went
 Täg - lich ging die wun - der - schö - ne Sul - tans - toch - ter

PIANO:

p

forth and wandered, Near the fountain cool at twilight, Where the wa - ters
 auf und nie - der um die A - bend zeit am Springbrunn, wo die weissen

mf

freshly sparkled; Day by day the youthful slave came To the fountain cool at twilight,
 Wasser plätschern; täglich stand der junge Skla - ve um die A - bend zeit am Springbrunn

mf

dim.

Where the wa - ters fresh - - ly spar - - - - - kled. Daily grew he pale and
wo die weissen Was - - - ser plüt - - - - - schern. Täglich warder bleich und

dim.

dim. ***p***

pa - ler, pale and pa - ler, Till the prin - - cess fair one ev - 'ning
 bleicher, bleich und bleicher. Eines A - - bends trat die Für - stin

dim. ***p***

stringendo.

Him approached with hurried ques - tion: "Of thy name and station tell me,
auf ihm zu mit raschen Wor - ten "Deinen Namen will ich wissen,

stringendo.

ritard.

Of thy home and of thy kindred!" And the slave re - - plied: "My
dei - ne Heimath, dei - ne Sippschaft!" Und der Skla - ve sprach: "Ich

ritard.

a tempo.

name..... is Ma - homet, . . . I am..... of Ye - men, And my
 hei - - - - sse Ma - homet, ich bin..... aus Fe - men, und mein

tribe are yonder As - - - ra, Who in lov - - - ing e'er shall
 Stamm sind je - ne As - - ra, wel - - che ster - - ben, wenn sie

per - - ish, And my tribe are yonder As - ra Who in lov - - ing, e'er shall
 lie - - ben und mein Stamm sind je - ne As - ra, wel - che ster - ben, wenn sie

per - - - - ish."
 lie - - - - ben.

O THANK ME NOT.

(WIDMUNG.)

W. MULLER.

Translated by J. C. J.

R. FRANZ, Op. 14. No. 1.

Andante Espressivo.

mf

O thank me not, tho' sweet the mu - - sic:
O dan - ke nicht für die - se Lie - - der,

mf

mf

Mine to en - joy, the praise be thine, From thee it came;
Mir ziemt es dank - bar dir zu sein; Du gabst sie mir,

mf
Ped. *

p I but re - turn thee What thou hast giv'n; it was not
 Ich ge - be wie - - der, Was jetzt und einst und e - - wig

mf

p *Ped.* *

mf *Ped.* *

mine! When thy dear eyes with lov - ing
 dein. Dein sind sie al - - le ja ge -

mf.

mf *Ped.* *

ra - diance, On me . . . threw rays of soft - est light,
 we - - sen, Aus dei - - ner lie - ben Au - - gen Licht,

mf Plain - ly I read there *p* these fair ver - ses,
 Habb' ich sie treu - lich ab - - ge - le - aen,

mf
Ped. *p*
Ped.

pp Know - est thou not the song is thine?
 Kennst du die eig - - nen Lie - - der nicht?

pp

f Know - est thou not the song is thine? *p*
 Kennst du die eig - - nen Lie - - der nicht?

f *p*

M A R I E .

“Beside the window sittest thou, Marie?”

(R. Gottschall.)

English words by L. C. ELSON.

Music by ADOLF JENSEN, Op. 1, No. 2.

Religioso.

Be - side the win - dow sit - test thou, Ma - rie, thou
 Ma - rie, am Fen - ster si - ttest du, du lie - bes,

p

con Pedale.

maid - en fair, And watch - est as the flow' - rets
 sü - sses Kind, und siehst dem Spiel der Blü - then

bow, In eve - nings gen - tle air The wand' - rer
 zu, ver - weht im A - bend - wind. Der Wand - rer,

p

who is pass - ing there rev'rent-ly thee doth greet;.....
 der vor - ü - ber geht, er lif-tet fromm den Hut;.....

pp

For thou thy - self art like a prayer So pure, so good,
 du bist ja selbst wie ein Ge - bet, so fromm, so schön,

riten.

so sweet. The flow - rets
 so gut. Die Blu - men -

Tempo 10
p

gaze with rapt de - light, To view thy match-less grace!..... The
 au - gen sehn em - por zu dei - ner Au - gen - licht!..... Die

fair - est flow'r that greets the sight Is thine own love - ly face..... The
 schönste Blum' im Fen - ster - flor ist doch dein An - ge - sicht..... Ihr

ves - per bells the e - choes wake, And send their tones to
 A - bend - glo - cken grü - sset sie mit sü - sser Me - lo -

pp
 thee!..... O may no storm the flow - rets break,.....
 die!..... O brech' der Sturm die Blu - men nie,.....

riten.
 Nor yet thy heart, Ma - - rie!
 und nie dein Herz, Ma - - rie!

LOVE VOICES .

(Liebespredigt.)

Nº 8.

Halfdan Kjerulf.

Engl. version by Theo. Marzials, after Fr. Rückert.

Allegretto.

Sweet bir - die, of what are you car - rol - ling
 Was sin - get und sagt ihr mir, Vö - ge - lein
 mai - den, of what are you whis - per - ing
 singt nun, o sagt nun dem Mäg - de - lein

of love, dears? O what does my
 von Lie - be? Was klingt ihr und
 of love, dears? O what does my
 von Lie - be! O klingt nun, o

heart give an an - swer and ring of love dears?
 klagt ihr in's Herz mir hin - ein von Lie - - be?
 heart give an an - swer and ring of love dears?
 klagt nun in's Herz ihr hin - ein von Lie - - be!

pp *p* *mp* *p* *mp* *pp* *p*

Be si - lent, my heart, and be si - lent, sweet bird, go sing as you
 Ihr habt mir ge - sagt und ge - sun - gen ge - nug, ich hab' euch ge -
 O heart, sing for ev - er and ca - rol, O bird, there's on - ly one
 Und wenn ihr des Mäg - de - leins Herz mir er - singt, dann e - wig o,

*

will, but don't sing me one word of love, dears, of
 hört und ver - stan - den ge - - nug von Lie - - be, von
 song and there's on - ly one word, 'tis love, dears, 'tis
 Vö - ge - lein, sagt mir und singt von Lie - - be, von

love, dears, of love,
 Lie - be, von Lie -
 love, dears, 'tis love,
 Lie - be, von Lie -

dears!
be!
dears!
be!

1.

p *dim.* *pp*

Oh!

2.

p dolce *fz* *p*

dim.

pp *smorz*

Ad. *

AH! WHEN THINE EYES OF AZURE .

Avec tes yeux, mignonne.

Mit deinen blauen Augen.

(Sopr.)

English version by Laura M. Underwood.

E. Lassen.

Very slow with deep feeling.

Voice. 

Ah, when thine eyes of
A - vec tes yeux, mi -
 Mit dei - - - - - nen blau - - - - - en

Piano. *pp*

Pa. * 



az - - - - - ure Send me a ten - - - - - der
gnon - - - - - ne, Bleus com - me un lac d'a - - - - -
 Au - - - - - gen siehst du mich lieb - - - - - lich





ray, Such dream - i - ness com - eth up - on me,
sur, Pro - fonds comme un ciel qui ray - on ne,
 an, Da wird mir so träu - mend zu Sin - ne,

dim. 

That I no word can say; And from thine eyes, my
Clairs comme un jour bien pur, *A - vee tes yeux que*
 dass ich nicht spre - chen kann. An - dei - - ne blau - en

dear - est, My thoughts no more de - part; A
j'ai - - me, Ton doux re - gard vain - queur, *Sans*
 Au - - gen ge - denk' ich al - ler wärts, ein

fair, blue o - cean of fan - - cies For - ev - - er floodeth my
y pen - ser toi - mê - - me, Tu m'as bles - sé le
 Meer von blau - en Ge - dan - - ken er - giesst sich ü - ber mein

heart. A -
cœur! A -
 Herz.

a tempo

round my heart thy tress - es, Del - i - cate thread doth
vec le fil fra - gi - le De - tes che - veux am -

wind; With bright shin - ing fet - ters thy ring - lets
brés, A - ven cet - te châ - ne sub - ti - le

dim.

Subt - ly my spir - it bind, A - las! thou art - less
Fai - te dan - neaux do - rés, A - vec leur fi - ne

maid - en, In cage of pur - est gold Dost
tra - me, Cœur pur et cœur na - if. Tu

thou, like bird im - pri - - soned, My be - ing cap - tive
 tiens, hé - las, mon â - - me Com - me un oi - seau cap -

rit.

dim. *rit.*

hold . Ah,
 tif: A -

a tempo

rit. *

like the warm, red ro - - ses, Dar - ling, thy love - ly
 vec tes lê - vres ro - - ses Oû, sous l'a - zur du

lips, Whence bold - ly the bee in the sun - - shine
 ciel, L'a - beil - le, a mou - reu - se des ro - - ses,

dim.

Hon - ey and pleas - ure sips; But thy sweet lips a
Vient bu - ti - ner le miel, Ô vier - ge en - chan - te -

*And. * And. * And. **

poi - son, Be - lov - ed maid, dis - till, And
res - se, A - rec leur deux poi - son, Tu

*And. * And. * And. * And. * And. **

since I've kissed them, doth mad - ness My brain and bos - om
m'as ver - sé l'i - vres - se Qui trou - ble ma rai -

rit. dim. rit. pp

fill.
son!

a tempo

A DREAM .

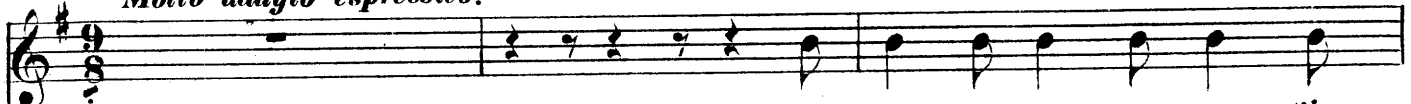
(Ich hatte einst ein Vaterland.)

English version by Laura M. Underwood.


Sopr.

Music by E. Lassen.

Molto adagio espressivo.

Voice. 

Long, long a - go a na - tive
Ich hat - te einst ein schö - nes

Piano. 


Red. *

land was mine, Where grew the mighty oaks so high, And
Va - ter - land, der Ei - chen - baum wuchs dort so hoch, die



Red. * *Red.* * *Red.* *

vi - - olets sweet and' shy, It was a dream. And
Veil - - chen nickten sanft Es war ein Traum. Und



Red. * *Red.* * *pp*

when I reached this lone-ly, for-eign shore, Did
 als ich nun ins fer-ne Aus-land kam da

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part includes dynamic markings like *pp* and *pp*, and asterisks indicating specific performance points.

I a love-ly maid be-hold, With hair of shin-ing
 war ein Mäd-chen zau-ber-schön und blond von Haar zu

The second system continues the musical piece with similar notation. The piano accompaniment features a steady rhythmic pattern with dynamic markings and asterisks.

gold, It was a dream.
 seh'n: Es war ein Traum.

The third system includes a change in the piano accompaniment's texture, with a *pp* marking and a change in the bass line's rhythmic pattern.

She
 Das

The final system on the page shows the vocal line and piano accompaniment concluding the phrase. The piano part includes *pp* markings and asterisks.

spoke and kiss'd me, With what joy I heard, My
 küsst - te mich auf deutsch, und sprach auf deutsch (man

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes dynamic markings like *p* and *Ad.*, and asterisks indicating specific performance points.

na - tive tongue and that sweet word, She said: "I love but
 glaubt es kaum wie gut es klang) das Wort: "ich lie - be

The second system continues the musical piece. The vocal line has a fermata over the word "word". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings like *Ad.* and asterisks.

thee!" It was a dream .
 dich!" Es war ein Traum.

The third system shows the vocal line concluding with "thee!" and "dich!". The piano accompaniment includes a section marked *pp* (pianissimo) and features a change in the bass line's rhythmic pattern. Dynamic markings like *Ad.* and asterisks are present.

The fourth system consists of piano accompaniment for the final part of the page. It features a melodic line in the right hand and a bass line in the left hand, with dynamic markings like *mp* and *Ad.*, and asterisks.

EXILED.

(VERBANNT!)

English version by Laura Underwood.

Andantino. ♩ = 50.

Benjamin Godard.

PIANO.

p

The first system of the piano introduction features a treble and bass clef with a 9/8 time signature. The right hand plays a steady eighth-note accompaniment, while the left hand has a melodic line with slurs and accents. A dynamic marking of *p* is present.

cresc. *p* *cresc.*

The second system continues the piano introduction. It includes dynamic markings for *cresc.* and *p*. The musical notation shows a continuation of the eighth-note accompaniment and the melodic line in the left hand.

p

The first system of the vocal line is mostly empty, with a few notes in the final measure. A dynamic marking of *p* is shown.

I'd bear to
Wie wollt' ich

f *dim. rall.* *p* *un poco più mosso*

The third system of the piano introduction features a dynamic marking of *f*, followed by *dim. rall.* and *p*. The tempo marking *un poco più mosso* is also present. The piano accompaniment changes to a more rhythmic pattern.

cresc. *mf*

thee,..... my love, how glad - - ly This rose, that's gath - - ered in 'dis - tant
ger - - - ne zu dir tra - - gen die Ro - se, fer - - - ne, so ferne ge -

The second system of the vocal line includes dynamic markings of *cresc.* and *mf*. The lyrics are written below the notes.

cresc. *mf*

The fourth system of the piano introduction continues with dynamic markings of *cresc.* and *mf*. The piano accompaniment features a steady eighth-note accompaniment.

land! Of hap-pier days I think so sad - - ly, When 'twould have
pflückt, wie da - mals, ach, in schönren Ta - - gen hätt' ger - ne ich,

decked thee, dearest, from my hand. Now in fan - cy on - ly can I
Theu - re, dich damit ge - schmückt. A - ber ach, im Gei - ste dir nur

of - - fer Thee the flow - er, for that time is past. Those
bie - - ten kann ich sie, vorbei ist je - ne Zeit; je - ne

hap - py days, a - las, are o - - ver, And noth - - ing but
fro - hen Ta - ge sie ver - blüh - ten, nichts blieb als der Er - -

p *mf* *mf* *pp* *mf*

un poco rall. *p* *a tempo.* *rall.* *a tempo.* *pp*

mem - - - o - ry's joy doth last. Ah, those
 in - - - nerung Se - lig - keit. Je - ne

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked *un poco rall.* and *p*. It then continues with a more rhythmic passage marked *a tempo.*, followed by a *rall.* section and another *a tempo.* section ending with a *pp* dynamic. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The lyrics are in Latin and German, with the German text appearing below the Latin text.

pp

hap - py days, now are o - - ver.
 Tu - ge, ach, sie ver - blüh - ten.

rall.

crese.

The second system continues the musical score. The vocal line has a *pp* dynamic and a *rall.* marking. The piano accompaniment features a *crese.* (crescendo) marking. The lyrics continue with the German text.

a tempo.

p

The third system shows the piano accompaniment with a *a tempo.* marking and a *p* dynamic. The music features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

crese. *p* *crese.*

The fourth system continues the piano accompaniment with *crese.* markings and a *p* dynamic. The music maintains the rhythmic intensity of the previous system.

p

un poco più mosso. Stern
 Von

f. *dim.* *rall.*

The fifth system concludes the page with a *p* dynamic and a *un poco più mosso.* marking. The piano accompaniment features a *f.* (forte) dynamic and *dim.* (diminuendo) and *rall.* markings. The lyrics 'Stern Von' are visible at the end of the system.

cresc.

fate..... doth us cruel-ly sev - - er, Who knows how long?..... ah, for-ever, may
 mir..... bist du, Holde ge - - schie - - den, wer weiss wie lang..... und für immer viel-

cresc. *f*

he..... Who knows, my sweet, if love will ev - - er From fruitless
 licht..... Wer weiss, ob jr von uns hie - - den der Liebe ver-

mf

cresc. *mf*

long - - ing our souls set free?..... Many'a spring will lav - ish sun - ny
 geb - - li - ches Schuen ent - weicht?..... Ach, es wird wohl manches Jahr ent -

p

pp *cresc.*

weath - er, With its fra-grance will the fair rose part,..... And with'ring
 schwin - den, die schü - ne Ro - se wird verdor - ret sein,..... ihr Duft ent -

pp

dim. *p* *mf*

die, ere we're to - geth - - er, Ere a - gain I shall
 floh'n, eh' wir uns fin - - den, eh' ich wie - - der dich

un poco rall. *a tempo.* *rall.* *a tempo.* *pp*

press thee, love, close to my heart. The love - ly
 schlie - - sse an's Her - ze mein. Vernel - ken

un poco rall. *a tempo.* *rall.* *a tempo.*

dim. *p* *pp*

rose will then be with - - - ered.
 wird die schö - - ne Ro - - - se!

cresc.

rall. *a tempo.* *p* *pp*

SPRING GREETING.

(Frühlingsgruss.)

English Version by Max Piutti.

Fast and with passion .

Eduard Lassen.

VOICE .

PIANO .

f *mf* *f* *f*

A mountain stands in
Es steht ein Berg im

fire of ro - - sy mor - - ning glow,
Feu - er in feu - ri - gem Mor - - gen - brand.

And where it is the high - est a
Und auf des Ber - - ges Spi - tze, ein

ten.
fir - - tree tall doth grow.
Tann - baum ü - - ber'm Land.

ten.

And in the high - - est tree - top I stand..... and look a -
 Und auf dem hück - - sten Wi - - pfel steh'ich..... d und schau vom

mf *p*

ped.

far O world, thou lovely
 Baum O Welt, du schöne

cresc. *f*

ped.

world, how fair thy blos - - - - - soms
 Welt, du; man sieht dich vor Blü - - - - - then

ped. *ped.*

are!
 kaum.

ff

SPRING'S BLUE EYES.

(Die blauen Frühlingsaugen.)

Poem by Heine. Engl. version by Laura Underwood.

Franz Ries, Op. 25, No 3.

Poco vivace.

Voice. *p*

The Spring's blue eyes are look - ing Up from the dew - y grass; They
 Die blau - en Frühlings - au - gen schau'n aus dem Gras her - vor;.... das

Piano *p*

are the lit - tle vio - lets; I pick them as I pass. I pluck them, ev - er
 sind die lie - ben Veil - chen, die ich zum Strauss er - kor. Ich pflü - cke sie und

thinking, And all the thoughts that spring, Sighing and sad, with - in me, The
 den - ke, und die Ge - dan - ken all, die mir im Her - zen seuf - zen, singt

poco a poco cres

nightingale doth sing. Yes, what I think she's sing - ing,
 laut die Nach - ti - gall. Ja, was ich den - ke, singt sie

marcato.

cen *do*

In shrill and ring - ing tone;
 laut schmet-ternd dass es schallt;

e *strin* *gen* *do*

Yes. what I think she's sing - ing,
 ja, was ich den - ke, singt sie

In shrill and ring - ing tone: And
 laut schmet-ternd dass es schallt: Mein

eres *cen* *do*

now my ten - der se - cret
 zärt - lichs Ge - heim - niss

sem *pre*

sempre f

To all the wood is known And
 weiss schon der gan - - - ze Wald, mein

cres *cen* *do*

now my ten - - der se - - - cret
 zärt - - li - ches Ge - - heim - - niss

ff *2* *poco rit.* *a tempo*

To all the wood is known .
 weiss schon der gan - - - ze Wald.

colla parte *a tempo* *f* *marcato*

poco rit. *dim.*

The Die

D * In case the singer desires to repeat the song.

MY FAIREST ANGEL.

(*BIONDINA BELLA*)

English Adaption by L.C. ELSON.

Music by CHARLES GOUNOD.

Allegretto. ($\text{♩} = 76$.)

p *cres. molto* *dim.*

Bion-di - na bel - la Se tu fos - si
My fair - est an - gel could I ever pos -
Ti con - dur - rei co - si nel - la chie -
I then would speed with thee to the cha - pel's

p *pp* *p*

mi - a Ti ves - ti - rei di bian - co tut - ta quan - - - ta
see - thee I'd robe thee as the ho - ly ones are paint - - - ed
set - ta La do - ve m'han por - ta - to a bat - tez - za - - - re
por - tal Where ho - li - ness and beau - ty are en twin - - - ed

Si che pa - res - si la Ver - gin Ma - ri - a O qual - che
 In shin - ing rai - ment of white would I dress thee And deem thee
 E là ti vor - rei fatta u - na ni - chiet - ta So pra l'al -
 Thy saint - ly love - li - ness, far too pure for mor - tal Should be en -

cres. *cen - do* *f* *dim.*

San - ta Bion - di - na bel - la
 saint My fair - est an - gel
 ta re Ti con - dur - rei co - si
 shrin ed I then would speed with thee

p *pp* *p* *p*

Se tu fos - si mi - a Ti ves - ti - rei di bian - co tut - ta quan -
 could I e'er pos - sess thee I'd robe thee as the ho - ly ones are paint -
 nel la chie - set - ta Là do - ve m'han por - ta - to a bat - tez - za
 to the cha - pel's por - tal Where ho - li - ness and beau - ty are en - twin

p *dim.* *p* *pp*

ta Si che pa - res - si la Ver - gin Ma - ri - a
 ed In shin - ing rai - ment of white would I dress thee
 re E là ti vor - rei fatta u - na ni chiet - ta
 ed Thy saint - ly love - li - ness far too pure for mor - tal

cres. *molto* *f*

..... O qual che San - - - - - ta Si che pa -
 and deem thee saint - - - - - ed In skin - ing
 So - pra l'al - ta - - - - - re E là ti
 Should be en - shrin - - - - - ed Thy saint - ly

res - si la Ver - gin Ma - ri - a O qual che San -
 rai - ment of white would I dress thee And deem thee saint -
 vor - rei fatta u - na ni - chiet - ta So - pra l'al - ta
 love - li - ness far too pure for mor - tal Should be en - shrin -

..... ta .
 ed
 re .
 ed .

E bra - me rei che l'or - ga - no suo - na - to Da qual che se - ra -
 And when the Or - gan's tone..... came grandly soar - ing As if it were a

fin del Pa - ra - di - so Mi fa - ces - se mo -
 bless - ing fall - ling o'er thee I should view thee in

cres. - - - *cen* - - -

rire in eb - bri - a - to Sul tuo bel vi -
 ec - ta - sy a dor - ing and die be - fore.....

do *f* *dim.* *p* *pp*

so E bra - me re - i che l'or - ga - no suo - na - - to Da
 thee And when the Or - gan's tone came grand - ly soar - ing As

p *p*

qual-che Se - ra - fin del Pa - ra - di - - - so Mi fa -
 if it were a bles - sing fal - ling o'er thee I should

dim. *p* *pp* *p*

ces - se mo - rire in eb - bri - a - - to Sul tuo bel vi - -
 view thee, in ecs - ta - sy a - dor - ing And die be - fore

cres. molto *f* *dim.* *p*

- - - so Mi fa - ces - se mo - rire in eb - bri -
 thee, I should view thee, in ecs - ta - sy a -

pp *p* *cres.* *cen - do* *molto*

a - to Sul tuo bel vi - - - so .
 dor - ing And die be - fore thee.

f

RESOLUTION.

(Vorsatz.)

English Version by M.P.

Edward Lassen.

Andantino.

PIANO.

No word shall ev - er tell ' thee how dear to me thou art;
 Ich will dir's nimmer sa - gen, wie ich so lieb dich hab'.

I'll bear in sacred si - lence the love that thrills my heart.
 im Her - zen will ich's tra - gen, will stumm sein wie das Grab.

No song shall make con - fes - sion, or beg for joy with sighs:
 Kein Lied soll dir's ge - ste - hen, soll fle - hen um mein Glück.

Thine heart must all in - - terpret; Thy - - self must read mine eyes.
 du sel - ber sollst es se - hen, du selbst in mei - nem Blick.

f

meno f

Ped. * Ped. * Ped. * Ped. *

And if thou canst not read it, what speaks so fond-ly here,
 Und kannst du es nicht le - sen, was dort so zärt - lich spricht,

Ped. * *dim. ritard.* * Ped. * Ped. * Ped. *

It has been naught but dream - ing: for - - give the dreamer's
 so ist's ein Traum ge - - we - - sen, dem Träu - - mer zür - - ne

dim. ritard.

Ped. * Ped. * Ped. *

tear.
 nicht.

p

A.R. 98 - 2 Ped. * Ped. * Ped. * Ped. *


THOU ART SO LIKE A FLOWER.

DU BIST WIE EINE BLUME.


Translated by L.L. SCAIFE.

A. RUBINSTEIN, Op. 32.

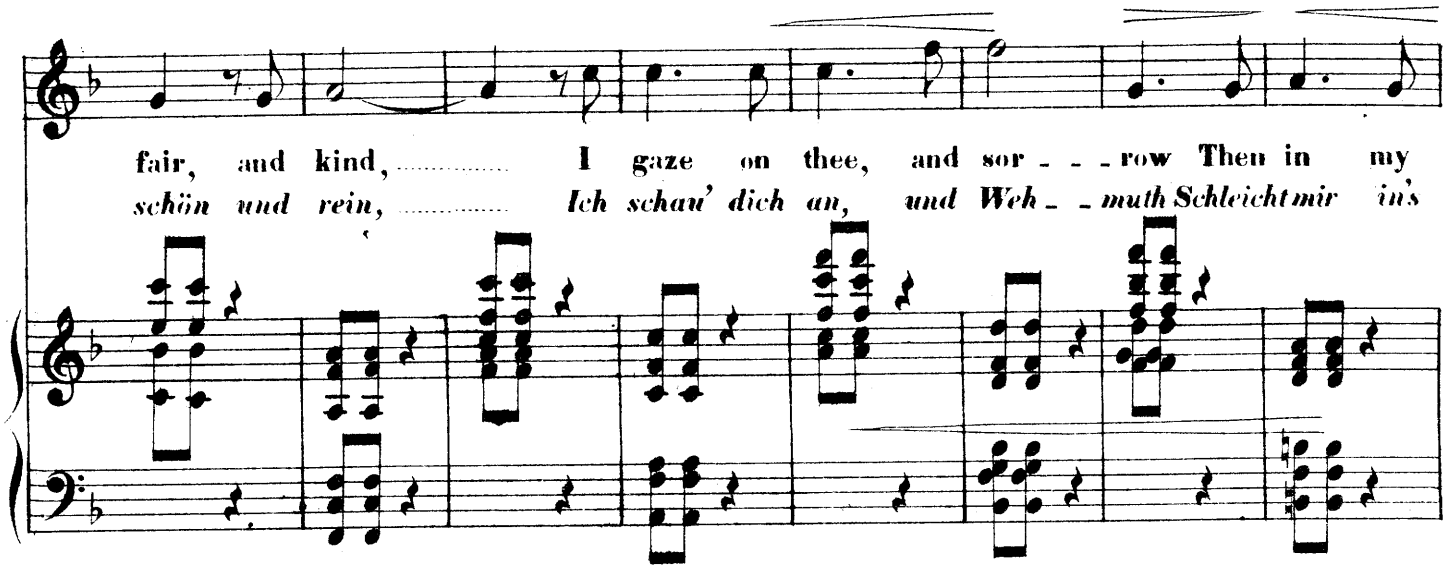
Moderato. *p*

VOICE. 

Thou art so like a flow - - - er So pure, and
 Du bist wie ei - ne Blu - - me, So hold und

PIANO 

fair, and kind, I gaze on thee, and sor - - - row Then in my
 schön und rein, Ich schau' dich an, und Weh - - muth Schleicht mir in's



heart I find, It seems as though I must lay then My hand up -
 Herz hin - ein, Mir ist als ob ich die Hün - - de Auf's Haupt dir



on thy brow, Praying that God may pre - serve thee As
le - - gen sollt', Be - tend, dass Gott dich er - hal - - - te, So

ere - - - - - scen -
 pure and fair, as now, Praying that God may pre - serve
rein und schön und hold Be - tend, dass Gott dich er - - hal - -

ere - - - - - scen -

do
 thee, As pure and fair, as now,
te, So rein und schön und hold,

do
 p

Pray-ing that God may pre - serve thee,
Be - tend, dass Gott dich er - hal - te,

As pure and fair as now.....
So rein und schön und hold.....

FOREST WANDERING.

(Waldwanderung.)

Engl. version from H. Anderson by Ellis Gray.
 German by F. v. Holstein.

ED. GRIEG.
 (1869)

Vivace.

The piano introduction consists of two staves. The right hand features a series of chords with a triplet of eighth notes on the first two notes of each chord. The left hand plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

1. { Thou love-ly bride, thou dar-ling one, My trea - sure, my de -
 Du sü - sse Braut, du hol - des Weib, mein Reich - thum, mei - ne
 2. { Thro' all this peace - ful si - lent night, Dear Love, with thee to
 In die - ser hel - len, stil - len Nacht mein Lieb mit dir al -

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords, and the left hand plays a simple eighth-note accompaniment. There are four asterisks with 'Ped.' markings below the left staff, indicating pedaling points.

light! Come forth! for clear in a - zure sky The moon is shin - ing
 Welt! O komm, es scheint der Mond so klar vom ho - - hen Him - mels.
 rove, What joy is mine, what bless - ed - ness! O fra - grant beechen
 lein, wie bin ich froh, so se - lig froh, nun duf - te Bu - chen -

The piano accompaniment for the second vocal line consists of two staves. The right hand plays chords, and the left hand plays a simple eighth-note accompaniment. There are five asterisks with 'Ped.' markings below the left staff, indicating pedaling points.

tranquillo

bright. The night o'er all the dream-ing world Glides
zelt. Die Nacht so still durch's wei-te Land auf
grove! Sing night - in-gale, shine gold-en moon! No
hain! Sing Nach-ti-gall! Strahl Mond so gold! Kein

tranquillo

Ad. *

animato

by, on noiseless wing, Thro' beechen grove stray hand in hand Where
wei-chen Schwingen zieht - zum Bu-chen-hain komm Hand in Hand, wo
oth-er prayer is mine, My love-ly bride, my dar-ling one! My
Wunsch mehr hebt die Brust. Du sü-sse Braut, mein Weib so hold, mein

animato

animato

wood-land blos-soms spring, Thro' beech-en grove stray
Wald-blüm-lein er-blüht. Zum Bu-chen-hain komm
treasure, my de-light! My love-ly bride, my
Reich-thum, mei-ne Lust! Du sü-sse Braut, mein

poco rit.

hand in hand, Where wood - land blos - soms spring.
 Hand in Hand, wo Wald - blüm - lein er - - blüht.
 dar - ling one, My trea - sure, my de - - light!
 Weib so hold, mein Reich - thum, mei - ne Lust!

poco rit.

p *pp*

Ped. * Ped. * Ped. Ped. *

3.

Thou art as pure as woodland breath,
 As nightingale's low song,
 As peaceful as the summer night
 The woodland flowers among.
 Here where the stately beeches stand
 Beneath the moonbeams white,
 Come lovely bride, come darling one
 My treasure, my delight!

3.

Du bist so frisch wie Waldeshauch,
 Wie Nachtigallenlied,
 So still wie Ruh' der Sommernacht,
 D'rin Waldblümlein erblüht.
 Dorthin wo hohe Buchen steh'n,
 Vom Mondenstrahl erhellt,
 Komm süsse Braut, komm holdes Weib,
 Mein Reichthum, meine Welt!

SYNNOVE'S SONG.

Bj. Björnson.

SYNNOVE'S LIED.

No. 9.

Andante.

Halfdan Kjerulf.

As if humming to one's self.

Summend vor sich hin und gleichsam seufzend.

Oh! to re-
Sei nun ge-

mem - ber the hap - py hours, The pleasant childhood we spent to - ge - ther, The days of
dankt für der Kindheit Freud', wir spiel - ten fröh - lich in Wald und Ha - ge, Ich wähn', das

sunlight and birds and flow'rs, What did we know of wintry wea - ther?..... We thought our
Spiel währ - te al - le Zeit bis in die grau - en - den Ta - ge..... Ich wähn', das

play - ing must nev - er cease, We thought our - flow'rs would bloom for -
 gar - den is white with snow, At night I wait and I stand and
 Spiel nim - mer wär es aus, wo Bir - ken - laub grün im Wal - de
 harrt oft bei A - bend - zeit, und schaut hin - ab oft zu Tan - nen -

ev - er, Our world was bounded by the gar - den trees, Then came the
 shiv - er, The place is fros - ty, the cold winds blow, Oh! love, my
 flim - mert bis wo das son - - ni - ge Bal - ken - haus, roth auch das
 grün - den, der Fels doch schreck - te die ban - ge Maid, du nie den

church-yard and the riv - - - er. Oh! now the
 love, but you comenev - - - er.
 Kirch - - lein er - schim - - mert Ich sass und
 Weg konntest fin - - den.

dim. e rit.

mf pp rit. pp poco rit.

HE WHO HEAV'N AND EARTH IS KEEPING.

SERENADE.

English words by L. C. ELSON.

Music by J. RAFF.

Larghetto.

He who heav'n and
Der den Him - mel

Larghetto.

p

earth is keep - ing, He who watch - es up a - bove,
und die Er - den Schützt mit sei - ner Va - ter - hut,

Send down peace where she is sleep - ing,
Lässt es dort auch Frie - de wer - den

accel.

Gentle peace to her I love. Rest thee, love, in sleep reclin - ing,
 Wo mein Lie - bes Lieb - chen ruht. Lieb - chen schlummre, schlummre wei - ter

accel.

cres.

Till red rays shall tint the skies, Till from heav'nly por - tals shining
 Bis ein lich - ter Streif sich zeigt, Bis auf gold - ner Him - mels lei - ter

cres.

f *p*

Morn - ing shall in glo - ry rise. Let no cares thy rest en - cum - ber
 Hell der Mor - gen nie - der steigt. Kannst die Äug - lein ru - hig sen - ken,

f *p* *espress.*

Love shall watch till dawn-ing light, Dream of me then, in thy slumber
 Denn dein Treu-ge-lieb-ter wacht, Musst im Traum auch mein ge-den-ken,

pp rit.
 Oh, my loved one, now, good night, Oh, my loved one,
 Lie-bes Lieb-chen, gu-te Nacht, Lie-bes Lieb-chen,

pp rit.

a tempo
 now, good night.....
 gu-te Nacht.....

pp *pp* *rit.* *pp*

MARGARET'S CRADLE SONG.

(Margarethens Wiegenlied.)

From the Danish of H. Jbsen.
English version by Ellis Gray.
German words by F. v. Holstein.

ED. GRIEG.
(1868.)

Andante molto tranquillo.

pp sempre

Up - rise the low - ly raft - - ers Like
Des Hau - - ses De - cke wölbt sich zum

pp

no. *

clear and star - - ry skies, Now hap - - py lit - tle
Ster - nen - dom so klar, nun brei - - tet aus klein

ppp

Ha - - kon, A - - way on dream - wings flies, For
Haa - - kon sein Trau - mes - schwin - - gen paar. Da

ppp

Ad. *

mf

him a shin - ing path - - way, Leads up - ward. to the Throne, And
baut sich ei - - ne Stie - - ge bis in den Him - mel hin - ein. Dort

mf

Ad. *

p

there with God's dear an - - gels, My lit - - tle Ha - kon's
klimmt hin - auf klein Haa - - kon mit Got - - tes En - - gel -

p

pp

flown. The an - - gels all are watch - - ing My
 lein. Die En - - gel all be - - wa - - - chen mein

pp

Ad.

child the long night through, God guards the lit - - tle
 sü - - sses Kind zur Nacht, be - - hüt' dich Gott klein

mf *riten.*

Ha - - kon, Thy mo - ther watch - es too!
 Haa - - kon, auch dei - ne Mut - ter wacht.

riten. *ppp una corda*

Ad. *Ad.*

WHEN YOU SLEPT.

(*Quand tu dors.*)

English words by Theo. Marzials, after Victor Hugo.

Music by Halfdan Kjerulf.

Moderato.

Piano.

dolcis.

The first system of piano accompaniment features a treble and bass clef with a common time signature. The treble staff begins with a melodic line marked 'dolcis.' and includes a long slur over several measures. The bass staff provides a simple harmonic accompaniment.

pp dim.

*Red. **

The second system continues the piano accompaniment. It includes dynamic markings 'pp dim.' and 'Red. *' (ritardando) under the bass staff.

When you slept in the gar - den by the
Quand tu dors *calme et pu - re* *dans*

This system contains the first vocal line and its corresponding piano accompaniment. The vocal line is written in a single staff with lyrics in English and French. The piano accompaniment is in two staves.

ro - ses large and deep, When I heard you faint - ly
l'om - bre sous mes yeux, *ton ha - lei - - ne* *mur -*

mf *p*

The final system contains the second vocal line and its piano accompaniment. Dynamic markings 'mf' and 'p' are present above the vocal staff.

mf poco

mur - mur my name a - mid your sleep, I
 mu - re des mots har - mo - ni - eux. Ton

più moto

cried in your dream - ing, 'tis I you think up -
 beau corps se ré - vè - le sans voi le et sans a -

on . Sleep on, for - ev - er,
 tours. Dor - mez, ma bel - le,

Tempo I. *p*

my dar - ling, sleep on,
 ma bel - le, dor - mez,

sleep on, my dar - ling, sleep on, sleep
 dor - mex, ma bel - - le, dor - mex tou -

on for - ev - er, dar - ling!
 jours, dor - mex ma bel - - le!

rfz *p* *calmato*

p > sleep on, sleep on,
 dor - - mex tou - - jours!

sempre p
pp

pp sleep on!
 dor - - mex!

pp *ritard.*

I LOVE THEE.

(Ich liebe dich.)

English version by ELLIS GRAY.
From the Danish of HANS ANDERSEN.

ED. GRIEG.
(1864.)

Andante.

p

p

My in - most thought, my on - ly hope, my treas - ure,
Du mein Ge - dan - ke, du mein Sein und Wer - - den!

pp

Thou on - ly art my heart's fe - li - ci - ty,
 Du mei - nes Her - zens ex - - - ste Se - - lig - keit!

pp

ad.

p

I love thee
 Ich lie - - be

ad. *ad.*

far a - bove all earth - ly pleas - ure I love but thee, I
 dich wie nichts auf die - ser Er - - den, ich lie - - be dich, ich

cres. sempre

love but thee, Thro' time I love thee and e -
 lie - - be dich, ich lie - - be dich in Zeit und

cres. sempre

ritard.

tern - - i - ty, Thro' time I love thee and e - tern - i - ty!
 E - - wig-keit! Ich lie - be dich in Zeit und E - wig-keit!

ritard.

mp

ritard.

dim.

pp

OH! PRESS THY CHEEK AGAINST MINE OWN.

(*Lehn' deine Wang' an meine Wang'!*)

H. Heine.

Adapted to English words by
L. C. ELSON.

Soprano in E♭

Music by
ADOLF JENSEN, Op. 1, No. 1.

Slowly.

p appassionato

Oh! press thy cheek a - gainst mine own To -
Lehn' dei - ne Wang' an mei - ne Wang'; dann

geth - - er our tears shall be flow - - - ing,
flie - - ssen die Thrä - - nen zu - sam - - - men,

And press thy heart close to my heart, To - geth - er the
 und an mein Herz drück' fest dein Herz, dann schla - gen zu -

ff flames shall be glow - - ing; And when in the
p sam - - - men die Flam - - - men. Und wenn in die

glow - ing flames at last, The streams of tears are
 gro - - sse Flam - me fließt der Strom von un - - sern

pp

throng - - - ing, And when my arm shall en - cir - cle thee
 Thrä - - - nen, und wenn mein Arm dich ge - wal - - tig um -

pp

p

fast Then I shall die of long - - - ing,
 schliesst, sterb ich vor Lie - bes - seh - - - nen.

p

pp (like a sweet memory.)

Oh! press thy cheek a - gainst mine own !.....
 Lehn' dei - ne Wang', an mei - ne Wang' !.....

pp

THE DREAM.

(DER TRAUM.)

Soprano in D \flat

A. Rubinstein. Op. 8, No. 1.

Moderato. *p*

VOICE. *p*

'Twas in a mea - - dow
Am wie - - sen - hü - - gel

PIANO. *p*

by the way, Where on the hay I slum - - - - ber'd, A
schlum - mert ich dem brei - - ten Weg zu ne - - - - - ben, ein

gen - - - - - tle dream up bore me where Float an - - - - - gel hosts un -
süs - - - - - ser Traum ent - - - - - rück - te mich da - - - - - hin, wo En - - - - - gel

mf

num - - - - - ber'd. I wak - end, and with
schwe - - - - - ben. Ich wack - te auf und

dim. *p*

sigh profound Look'd sad - - ly, vain - - ly, all a - round.
seufz - - te schwer und blick - - te trau - - rig um mich her;

Then came a song that way a - long, A fair young min - - strel
kam mit Gesang die Strass' entlang ein jun - - ger Sän - - ger

crese. mf

sing - - - - ing; And through the trees pass'd
gan - - - - gen, Schon schwand er hin - - - ter

p

like a gleam, While still the tones were
Busch und Baum, als noch die Tö - - - ne

p ————— *mf* ————— *pp*

ring - - - - ing, Ab! were they
 klan - - - - gen, ach wa - ren

poco cres. *dim.*

those which from my dream Still to
 sie's, die mir den Traum süß in

pp *cresc.*

..... my soul were cling - - - - ing?
 die See_le san - - - - gen?

dim. *p*

GOLDEN ROLLS BENEATH ME.

(Gelb rollt mir zu Füßen.)

German words by F. Bodenstedt. (from the Persian)
English " " W. Stigand. (of Mirza Schaffy.)

A. RUBINSTEIN, Op. 34, No. 9.

Andante.

The piano introduction consists of two staves. The right hand features a melody with two triplet figures. The left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic.

1. Gold - - en rolls be-neath me the Ku - ra in might,
1. Gelb rollt mir zu Fü - - - ssen der brau - sen-de Kur,

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The piano part continues with a steady accompaniment.

Foam on the waves light - ly ri - - - - ding, Bright - ly
im tan - zen-den Wel - len - ge - trie - - - - be, hell.....

The vocal line continues with lyrics. The piano accompaniment features a triplet figure in the right hand.

smile earth and sun, and my heart laughs
lä - chelt die Son - - - - ne, mein Herz und die

The vocal line concludes with lyrics. The piano accompaniment continues with a steady accompaniment.

light. O would this were ev - er a - bid - - -
 Flur. O, wenn es doch im - mer so blie - - -

ing, O would this were ev - er a - bid - - - ing!
 be, O, wenn es doch im - mer so blie - - - be!

2. Spärkles red in glass now our Georgi - an wine, The wine from my
 2. Roth fun - kelt im Glas der ka - che - ti - sche Wein, es füllt mir das
 3. The sun now is setting, on com - eth the night, My heart, like love's
 3. Die Son - - - ne geht un - ter, schon dunkelt die Nacht, doch mein Herz gleicht dem

Love's hands soft glid - - - ing. I..... drink from her eyes..... the.....
Glas mei - ne Lie - - - be, und ich saug' mit dem Wein.....
 stars so con - fid - - - ing, Still in deepen - ing dark - - ness aye.....
Ster - ne der Lie - - - be, flammt in tief - - stem Dun - - kel in.....

light down in mine.
ih - re Bli - - cke ein..... } O would this were e - ver a -
 glis - - - tens more bright. } O! wenn es doch im - mer so
hell - - - ster Pracht.....

bid - - ing, O would this were e - ver a - bid - - - ing!.....
 blie - - be, O! wenn es doch immer so blie - - - be!.....

1^o 2^o

NINA.

'Tis three long days.

(TRE GIORNI. — Drei Tage sind verflossen.)

Translated and adapted by
THEODORE T. BARKER.

G. B. PERGOLESE.

Andantino.

Voice



Tre giorni son che Ni-na, che Ni-na, che Ni - - na in
 2. Why wakes she not, my Ni-na, my Ni-na, my Ni - - na? Why
 1. 'Tis three long days, that Ni-na, that Ni-na, that Ni - - na Up-
 Drei Ta-ge sind ver - flos-sen, und Ni-na, ach Ni - - na hält

Piano




let - to se ne sta, in let - to se ne sta.
 heeds she not my call - - - ing, Un - mind - ful that I weep?
 on her couch re - - pos - - - es, In slum - ber soft and deep.
 noch ihr Aug' ge - - schlos - - - sen und schläft in sü - - sser Ruh'!





Pif - fa - ri, tim - pa - ni, cem - ba - li, sve - glia - - te mia Ni - net - ta, sve -
 Whis - per, O Love, in her drow - sy ear, A - rouse my dar - ling Ni - na! A -
 Trumpets, and cymbals, and flutes now sound, And wake my dar - ling Ni - na! A -
 Cymbeln und Flö - ten er - schallet laut! Ver - scheucht mit eu - ren Tö - nen den



glia - - te mia Ni - net - ta, ae - - ciò non dor - ma più ac -
 rouse my dar - ling Ni - na, And bid her no more sleep, And
 wake my dar - ling Ni - na, And bid her rouse from sleep, And
 Schlum - mer meiner Schö - nen, und we - cket mei - ne Braut, und



ciò non dor - - ma più, sve - glia - te mia Ni - net - - ta, sve -
 bid her no more sleep! A - rouse my dar - ling Ni - - na, A -
 bid her rouse from sleep! A - wake my dar - ling Ni - - na, A -
 weck - et mei - - ne Braut! Ver - scheucht mit eu - ren Tö - - nen den



gla-te mia Ni - net - ta, ac - ciò non dor - ma più.
 rouse my dar - ling Ni - - na, And bid her no more sleep!
 wake my dar - ling Ni - - na, And bid her no more sleep!
 Schlummer mei - ner Schö - nen, und we - cket mei - ne Braut!

1^o

più, ac - - ciò non dor - - - - ma più.
 sleep! And bid her no more sleep!
 sleep! And bid her no more sleep!
 Braut! Ja, we - - cket mei - - - - ne Braut!

2^o

a piacere

f *dim.* *pp colla voce*

Translation from the German.

"THREE DAYS ARE NOW DEPARTED."

Three days are now departed,
 And Nina, ah Nina O I am broken hearted,
 She sleeps yet sweetest rest!
 Cymbals and flutes O wake my dove!
 :: Afright with tones the rarest
 The slumber from my fairest,
 Awake again my love,
 Awake again my love! ::

LAST NIGHT.

(Sehnsucht.)

Engl. version by Theo. Marzials. after Chr. Winther.

Halfdan Kjerulf.

Andantino. *p*

1. Last night the night in - gale
 1. Ich kann - te heu - te nicht

p dolce

woke me, Last night when all was still, It sang in the
 schla - fen mich weckt die Nach - ti - gall! Mein Ohr ih - re

dolce

gol - den moon - light, From out the wood - land hill. I
 Tø - ne tra - fen vom Wald mit hel - lem Schall. Mein

o - pen'd my win - dow so gent ly; I look'd on the dream - ing dew,.....
 Fen - ster, das öff - net ich lei - se und starrt' in das Nacht - re - vier.....

dolce *mf* *p* *pp* *pp*

And oh! the bird my dar - ling was sing - ing sing - ing of
 und oh! die sli - - ase Wei - se, sie sin - gen, sin - gen von

colla voce
p

you, of you.
 dir, von dir. *Tempo*

p dolce

Ad. *

2.

I think of you in the day time,
 I dream of you by night,
 I wake and would you were here love,
 And tears are blinding my sight.
 I hear a low breath in the limetree,
 The wind is floating thro',
 And oh! the night my darling,
 Is sighing, sighing for you.

2.

Dein denk' ich mit Herz und Munde,
 Und send' dir meinen Blick,
 Du schlugst mir die tiefste Wunde.
 Nicht Antwort giebst du zurück.
 Nur Seufzer im nächtlichen Winde,
 Vom Zweige ein Wink so fern,
 Nur kühler Thau der Linde, ja Linde,
 Kollt auch vom hohen Stern.

3.

O think not I can forget you;
 I could not tho' I would,
 I see you in all around me,
 The stream, the night, the wood,
 The flowers that slumber so gently,
 The stars above the blue,
 Oh! heaven itself my darling,
 Is praying, praying for you.

3.

Glaub' nicht, ich kömmt' dich vergessen.
 Vertrau' der Liebe Macht,
 Will tief in das Herz dich pressen.
 Und tragen durch Grabesnacht,
 Zu leuchtendem Sternengefunkel.
 Wo Liebe vergehet nicht,
 Trotz Tod und schaurigem Dunkel, ja Dunkel,
 Dich zu des Himmels Licht.

SPRING. FRÜHLINGSZEIT.

English Version by L. UNDERWOOD.
Not too fast—joyfully.

REINHOLD BECKER, Op. 3.

VOICE. *mf*

When the spring is climb - ing up the height, When the
Wenn der Früh - ling auf die Ber - ge steigt und im

PIANO. *mf*

snow dissolves in sun - shine bright, When the trees their first green
Son - nenstrahl der Schnee zer - fließt, wenn das er - ste Grün am

p

leaf - lets show, In the grass the first dear flow - 'rets blow, And when
Baum sich zeigt, und in Gras das er - ste Blüm - lein spriesst, wenn vor -

mf *cresc.* *f rit.*

sud - den past in the vale at last Is the time of storms and win - try
bei im Thal nun mit ei - nem mal al - le Re - gen - zeit und Win - ter

mf *cresc.* *f rit.*

blast, *qual.* Then from *f* hill to vale doth re - sound and ring: O how
schallt es *von den Höhn* *bis zum Tha - le weit:* *o. wie*

won - drous fair, O how fair is spring, O how won - drous fair, O how
wun - derschön ist die Früh - lingszeit, o wie wun - derschön ist die

fair is spring, how fair is spring!
Früh - lingszeit. die Früh - lingszeit!

When the
Wenn am

glac - ier's kiss'd by sun's warm beam, And when down the moun - tain leaps the
 Glet - scher heiss die Son - ne leckt, wenn die Quel - le von den Ber - gen

stream, When a ten - der green is all around, When the
 springt, Al - les rings mit jün - - - gem Grün sich deckt und das

woods give forth a joy - ous sound, When the gen - tle air scents the
 Lust - ge - tön der Wäl - der klingt, Lüf - te lind und lau würtz die

mead - ow fair, And a ra - diant smile the hea - vens wear, Then from
 grü - ne Au, und der Him - mel lacht so rein und blau, schallt es

hill to vale doth re-sound and ring: O how won-drous fair, O how
von den Höh'n bis zum Tha-le weit: o wie wun-der-schön ist die

fair is spring, O how won-drous fair, O how fair is spring, how
Fröh-lingszeit, o wie wun-der-schön ist die Fröh-lingszeit, die

fair is spring!
Fröh-lings-zeit!

Was it
War's nicht

not in springtime, fair and young That thy timid heart first found a
 auch zur jun - gen Früh - lings - zeit, als Dein Herz sich mei - nem Herz er -

tongue? That thy lips, O sweetest maid and best, In the first long kiss to mine were
 schloss? Als von Dir, Du wunder - su - sse Maid, ich den ersten lan - gen Kuss ge -

press'd? Then the for - est rang, and the bird - lings sang, Then the
 noss! Durch den Hain erklang hel - ler Lust - ge - sang, durch den

for - est rang, and the bird - lingssang, Down the moun - tain side the stream - let
 Hain erklang hel - ler Lust - ge - sang, und die Quel - le von den Ber - gen

p sprang, While from hill to vale did re - sound and ring, Yes, from hill to vale did re -
sprang, scholl es von den Höhn bis zum Tha - le weit, scholl es von den Höhn bis zum

cresc.

sound and ring: O how won - 'drous fair, O how fair is spring, O how
 Tha - le weit: o wie wun - der - schön ist die Früh - lingszeit, o wie

mf

won - drous fair, O how fair is spring, how fair is spring!
 wun - der - schön ist die Früh - lingszeit, die Früh - lingszeit!

f

f

1.

CONTENTS.

A DREAM, (Ich hatte einst ein vaterland.).....	<i>Lassen.</i>	92
AH! WHEN THINE EYES OF AZURE, (Avec tes yeux, Mignonne.).....	<i>Lassen.</i>	87
A MAIDEN'S SONG, (Mädchenlied.).....	<i>Meyer-Hellmund.</i>	41
A NIGHT IN SPRING, (Frühlings Nacht.)	<i>Bohm.</i>	20
APPEAR LOVE AT THY WINDOW,	<i>Gregh.</i>	24
CHILDHOOD, (Les enfants.).....	<i>Massenet.</i>	49
CRADLE SONG, (Wiegenlied.).....	<i>Brahms.</i>	10
DREAMS, (Träume.).....	<i>Wagner.</i>	32
ENTREATY, (Bitte.)	<i>Bohm.</i>	12
EXILE, (Verbaunt.)	<i>Godard.</i>	95
FLORIAN'S SONG, (Chanson de Florian.).....	<i>Godard.</i>	66
FORGET ME NOT, (Vergissmeinnicht.).....	<i>Graben-Hofmann.</i>	38
FOREST WANDERING, (Waldwanderung.)	<i>Grieg.</i>	115
GOLDEN ROLLS BENEATH ME, (Gelb rollt mir zu Füßen.).....	<i>Rubinstein.</i>	138
HE WHO HEAVEN AND EARTH IS KEEPING, (Serenade.).....	<i>Raff.</i>	120
I LOVE THEE, (Ich liebe dich.).....	<i>Grieg.</i>	129
LAST NIGHT, (Schusucht.).....	<i>Kjerulf.</i>	144
LOVE VOICES, (Leibespredigt.).....	<i>Kjerulf.</i>	84
MARGARET'S CRADLE SONG, (Margarethens Wiegenlied.).....	<i>Grieg.</i>	123
MARIE,.....	<i>Jensen.</i>	81
MOTHER, OH SING ME TO REST, (Mutter, O sing mich zur rest.).....	<i>Franz.</i>	46
MY FAIREST ANGEL, (Biondina Bella.)	<i>Gounod.</i>	105
MY SWEETHEARTS, (Mein Schatz.).....	<i>Kjerulf.</i>	44
NINA, ('Tis three long days.).....	<i>Pergolese.</i>	141
NO ONE MY GRIEF CAN FEEL, ("Nur, wer die sehnsucht Kennt.")	<i>P. Tschaikowsky.</i>	69
OH, THOU ART LIKE A FLOWER, (Du bist wie eine blume.)	<i>Liszt.</i>	30
OH! PRESS THY CHEEK AGAINST MINE OWN, (Lehn' deine wang' an meine wang.) ...	<i>Jensen.</i>	132
ON ME TURN THY SPARKLING LUSTRE, (Wiel auf mir.).....	<i>R. Franz.</i>	72
O THINK OF ME, (Widmung.)	<i>Franz.</i>	78
PARTING, (Abschied.).....	<i>Ries.</i>	64
RESOLUTION, (Vorsatz.)	<i>Lassen.</i>	110
SLUMBER SONG, (Semele.).....	<i>Handel.</i>	14
SLUMBER SONG, (Schlafleid.).....	<i>Moszkowski.</i>	17
SPRING, (Frühlingszeit,).....	<i>Becker.</i>	146
SPRING'S BLUE EYES, (Die blauen Frühlings gruss.).....	<i>Ries.</i>	102
SPRING GREETING, (Frühlings gruss.).....	<i>Lassen.</i>	100
STAR OF MY HEART,	<i>Denza.</i>	3
SYNNOVE'S SONG, (Synnöves Lied.).....	<i>Kjerulf.</i>	118
THOU ART SO LIKE A FLOWER, (Du bist wie eine blume.),	<i>Rubinstein.</i>	112
THE DREAM, (Der Traum.).....	<i>Rubinstein.</i>	135
THE EASTERN SLAVE, (Der Asra.)	<i>Rubinstein.</i>	75
THE OLD STORY, (Das alte lied.).....	<i>Grieg.</i>	56
WERE I A BIRD OF AIR, (Wenn ich ein Vöglein wär.)	<i>Hiller.</i>	36
WITH NEWER STRINGS MY MANDOLINE, (Ho messo nuove corde al mandoleno.)....	<i>Gounod.</i>	52
WHEN YOU SLEPT, (Quand tu dors.)	<i>Kjerulf.</i>	126
WOND'ROUS IS THE POWER, (Wie berührt mich wandersam.)	<i>Bendel.</i>	8
YEARNINGS, (Schusucht.).....	<i>Rubinstein.</i>	59

Date Due

DITSON & CO.'S

UNEQUALLED LIST OF

COLLECTIONS OF PIANO MUSIC.

Pages full sheet music size. Large books, compactly printed. All the music good and popular. Superior to all others in the quantity of first-class copyright music contained.

PIANO CLASSICS. \$1.00 in Boards, \$1.50 in Cloth, and \$2.00 full Gilt, for presents.

This collection is already famous, having been received with marked approval and satisfaction by persons of the best musical taste. The pieces are of recent composition, and the compiler had before him an unusual quantity of really good music, from which to select.

CREME DE LA CREME. VOL. I.

CREME DE LA CREME. VOL. II. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Two volumes of standard piano pieces, such as have an enduring reputation. Music is a little more difficult than the average, and suited to advanced players. Together, the volumes provide quite a library of music.

GEMS OF THE DANCE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A large number of the best and most brilliant Waltzes, Polkas, Galops, Mazurkas, &c., all modern, and by distinguished composers.

GEMS OF STRAUSS. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

That King of Dance Music, Strauss, cannot possibly make anything that is dull or inferior. This volume contains the greater part of his best compositions.

LEAVES OF SHAMROCK. 80 cts. in Paper, \$1.00 in Boards, \$1.50 in Cloth.

While there are good collections of Irish Songs, it is believed that this is the only complete and good one of Irish Melodies of which it contains about a hundred, well arranged, and fitted for playing on the piano or organ.

HOME CIRCLE. VOL. I.

HOME CIRCLE. VOL. II. Price of each, \$2.00 in Boards, 2.50 in Cloth, \$3.00 Gilt.

These were the first published volumes of a now very popular series of books, and contain a large number of that kind of pieces that will always please. Vol. II. has quite a quantity of 4-hand pieces. As most of the music is easy, the books are useful ones for piano pupils in their second quarter.

MENDELSSOHN'S SONGS WITHOUT WORDS.

These celebrated compositions have been often republished, and the editions (all containing the same music) sell for various prices, according to form and style.

A good octavo edition, in Paper, costs \$1.00.

A good edition in Cloth, sells for \$2.00.

Russell's Engraved edition sells for \$4.00.

An edition carefully fingered by Jarvis sells for \$4.00.

CLUSTER OF GEMS. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A collection of the same kind as the Crème de la Crème, containing music of undoubted beauty, and of some little difficulty.

THE PIANO AT HOME. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A large collection of 4-Hand Pieces, or Piano Duets of good character, very useful and entertaining for pupils.

MUSICAL FAVORITE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

One of the newest collections, and of course contains music recently published and quite popular.

PARLOR MUSIC. VOL. I.

PARLOR MUSIC. VOL. II. Each \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Two volumes of moderately difficult piano music of fine quality. These volumes, with the CREME DE LA CREME and the CLUSTER OF GEMS make a very complete library for advanced players.

FOUR-HAND TREASURE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A new and superior collection of Piano Duets.

FOUNTAIN OF GEMS.

PIANO-FORTE GEMS.

PIANIST'S ALBUM.

WELCOME HOME. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Four books containing large quantities of good piano pieces of all kinds, and all of approved popularity.

AMERICAN DANCE MUSIC COLLECTION. 50 cts.

AMERICAN PIANO MUSIC COLLECTION. 50 cts.

Large and handsome collections of modern piano music, for a very low price. Either book sent by mail, postpaid, for 65 cents.

BACH'S WELL-TEMPERED CLAVICHORD. \$4.50.

This well known collection of fugues and preludes, although composed more than a century ago, holds its own among difficult music, and the book should not be neglected by any one who wishes to be a first class piano player.

BEETHOVEN'S SONATAS. The handsome embossed edition of Lebert and Von Bulow. 2 vols. each, \$6.00
Russell's edition, Fingered by Czerny, 2 vols. each, \$5.00

HAYDN'S SONATAS. \$2.00 in Paper, \$3.00 in Cloth.

MOZART'S SONATAS. \$4.00 in Cloth, \$5.00 Gilt.

It used to be, and still is, perhaps, a custom with good teachers to give their scholars lessons in Mozart's (and very likely Haydn's) Sonatas, preparatory to the more intricate ones of Beethoven. This is surely study and pleasure combined, for nothing could be smoother or more musical than the piano music of the two masters.

SCHUMANN'S ALBUM. \$1.50 in Paper, \$2.00 in Cloth, Russell's engraved edition, \$3.00.

Famous pieces of medium difficulty.

CHOPIN'S WALTZES. Peters' Edition, Paper, 50 cents.

" **NOCTURNES.** " " 60 "

" **MAZURKAS.** Paper, \$1.00.

Praise of "Chopin" is superfluous. Acknowledged everywhere as of the best.

FAIRY FINGERS. Easy pieces by J. BECHT.

GOLDEN CHIMES. Easy pieces by C. KINKEL.

MAGIC CIRCLE. Easy pieces by HARMISTOUN and WINNER.

PEARL DROPS. Easy pieces by 10 different composers.

These four books cost each \$1.00 in Boards, and \$1.50 in Cloth.

CLEMENTI'S SONATINAS. Op. 36, 37, 38, Paper, 50 cts.

KOHLER'S CHILDREN'S (Kinder) ALBUM. Paper, 75 cts.

SONATINA ALBUM. LOUIS KOHLER, 75 cts.

KUHLAU'S SONATINEN, Book I. 50 cts.

The above books are Peters' fine editions, and contain most valuable collections for all who want to be thorough students of piano music.

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & Co.,

867 Broadway, New York.

LYON & HEALY,

Chicago.

J. E. DITSON & Co.,

1228 Chestnut St., Phila.