



Anthology  
of  
Modern French Song

A Collection of  
**THIRTY-NINE SONGS**  
WITH PIANO ACCOMPANIMENT

By Modern French Composers

COLLECTED AND EDITED

By **MAX SPICKER**



English Translations by  
**HENRY G. CHAPMAN AND OTHERS**

**FOR HIGH VOICE**

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TO THE BELOVED MEMORY OF  
CHARLES GILBERT  
LYRIC ARTIST AND SINGER OF SONGS  
WHOSE DELIGHTFUL INTERPRETATIONS  
ARE AMONG THE MOST CHERISHED MUSICAL  
RECOLLECTIONS OF THE PRESENT GENERA-  
TION AND WHO WAS FOREMOST IN MAKING  
KNOWN TO ENGLAND AND AMERICA THE  
SONG TREASURES OF HIS NATIVE LAND





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ANTHOLOGY  
OF  
MODERN FRENCH SONG





# Beau Soir

(Paul Bourget)

## Evening Fair

English version by  
Henry G. Chapman

Claude Debussy

Andante, ma non troppo

Voice

Piano

*pp*

*p*

Piano

Lorsque auso-leilcou - chant les ri - viè - res sont  
When in the set-ting sun ev-'ry streamlet is

ro - - ses, Et qu'un tiè - de fris - son court sur les champs de  
gleam - - ing; When a trem - u - lous glow spreads o'er the fields of

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*pp*

blé,  
grain,

Un con-seil d'être heu-reux semble sor-tir des  
A be-hest to be glad, that seems from all things

*più pp*

cho - ses Et mon - ter vers le cœur - trou -  
stream - ing, Doth a - rise to my heart - in

*p*

blé.  
pain.

Un con - seil de goû - ter le char - me d'être au  
A be - hest to ex - plore the ut - most joy of

*a tempo*

*poco rit.*

*p*

*animando poco a poco e cresc.*

mon - - de, Ce - pen - dant qu'on est jeune et que le soir est  
be - - ing, In this day of my youth, the while the eve - ning's

*animando poco a poco e cresc.*

beau,  
fair;

Car nous nous en al - lons,  
For we shall all de - part,

*dim.*

*f*

*dim.*

*dim. molto*

*p*

*Più lento*

*p*

com - me s'en va cette on - de... Elle à la  
as goes yon wa - ter flee - ing: That to the

*dim. molto*

*p*

*più p*

mer, - nous au tom -  
sea, - but we - ah,

*pp*

*pp*

beau.  
where?

*più pp*

*morendo*

*p*

## Mandoline

(Paul Verlaine)

English version by  
Henry G. Chapman

## Mandolin

Claude Debussy

Allegretto *dolce e leggiro*

Voice

Piano

*fp* *pp*

Les don-neurs de  
Now your gal-lant

sé - ré - na - des Et les bel - les é - cou - teu - ses É - chan - gent  
se - re - nad - ers, And the pret - ty dames that love them, Their plat - i -

des pro - pos fa - des Sous les ra - mu - res chan - teu -  
tudes are ex - chang - ing 'Neath branch - es mur - m'ring a - bove

*p dim.*

ses. \_\_\_\_\_ C'est Tir - cis et c'est A - min -  
them. \_\_\_\_\_ Tir - cis 'tis, and 'tis A - min -

*pp* *p*

The musical score is written for voice and piano. The voice part is in a 6/8 time signature and features a melodic line with lyrics in French and English. The piano accompaniment is in a 6/8 time signature and features a complex, arpeggiated texture. The score is divided into four systems. The first system shows the beginning of the piece with the tempo marking 'Allegretto' and the mood 'dolce e leggiro'. The second system continues the vocal line and piano accompaniment. The third system features a dynamic marking of 'p dim.' and a fermata over the vocal line. The fourth system concludes the piece with a dynamic marking of 'pp' and a final cadence.

*mf*

Et c'est Pé - ter - nêl Cli - tan - - - dre,  
Now ev - er - last - ing Cli - tan - - - der,

*mf* *più dim.*

*p*

Et c'est Da - mis qui pour main - te Cru - el - le fait — maint vers ten - dre. —  
Now Da - mis 'tis, who wastes On some cru - el she his vers - es ten - der. —

*p* *sf*

*pp*

Leurs cour - tes ves - tes de soie, Leurs lon - gues  
Their silk - en jack - ets and short, Dresses with

*dim.* *pp* *pp*

ro - bes à queu - es, Leur é - lé - gan - ce, leur joi - e Et  
trains of am - ple mea - sure, Their joy, their grace - ful de - port - ment, Their

*f*

leurs mol - les om - bres bleu - - es,  
shad - ows of melt - ing a - - zure:

Tour - bil - lon - nent dans l'ex - ta - se Du - ne lu - ne rose et gri - se,  
How they whirl in ec - sta - sy yon - der Where the rose - gray moon - light's ly - ing;

Et la man - do - li - ne ja - se Par - mi les fris - sons de bri - -  
While man - do - lins whin - ing - ly maun - der, Trem - u - lous breezes are sigh - -

se - ing. La, la, la, la, la,

la, la, la, la, la, la, la, — la, la\_ la, la\_ la, la\_ la, la, —

*sempre pp*

*pp*  
la, — la, — la,

*più pp*

la, — la la, —

*sempre poco a poco perdendosi*

la. —

*sfp*  
*una corda*

# La Chevelure

From "Trois Chansons de Bilitis"  
by Pierre Louys

## Her Hair

English version by  
Henry G. Chapman

Claude Debussy

*Lento giusto*

Voice: Il m'adit:  
Now he said:

Piano: *p molto espressivo*

---

*Meno lento* *p molto espressivo e con intensità calorosa*

Voice: Cet - te nuit, j'ai rê - vé.  
In the night I dreamed

Voice: J'a - vais ta che - ve - lure au - tour de mon cou.  
that I could feel thy hair a - round my neck.

*cresc. poco a poco*

Voice: J'a - vais tes che - veux comme un col - lier  
Yes, it was thy hair like a dusk - y

*cresc. poco a poco*



noir au - tour de ma nuque et sur ma poi - tri -  
 veil a - round my neck and o - ver my bo -

- ne. Je les ca - res - sais, et c'étaient les miens;  
 - som. I ca - ressed thy hair, for it was mine own,

et nous é - tions li - és pour tou - jours ain - si,  
 and by it we to - geth - er were bound for aye,

*mf string.* *cresc. 3* *f.*  
 par la mê - me che - ve - lu - re la bou - che sur la bou - che,  
 Bound by our u - ni - ted tresses, with lips to lips, to - geth - er,

*mf string. 5* *cresc.*

## Tempo I

*p subito*

ain-si que deux lau-riers n'ont sou - vent qu'ù - ne ra - ci - ne.  
as oft two lau-rel-trees have one root a - lone be - tween them.

*p subito*

*poco a poco accel. e cresc.* 3

Et peu a peu, il m'a sem-blé, tant nos mem-bres é -  
And, more and more, it seem'd to me, that our be - ing so

*poco a poco accel. e cresc.*

*pp*

3

taient con - fon - dus, que je de - ve - nais toi - mè - me,  
merged in - to one, that at last I came to be thee,

ou que tu en - trais en moi com-me mon son - ge.  
or that thou hadst like a dream en - tered my spir - it.

*ff*

## Tempo I, più lento

Quand il eut a-che-vé,  
When he ceased to speak,

*p molto espressivo*

il mit dou-ce-ment ses mains sur mes é-pau-les; et il  
he gen-tly placed his hands up-on my shoul-ders, and he

*pp*

*molto pp*

me re-gar-da d'un re-gard si ten-dre, que je bais-  
gazed on me with a look so ten-der, that with a

*pp*

## Lento assai

sai les yeux a-vec un fris-son.  
sud-den thrill I low-ered my eyes.

*pp*

## Romance

English version by  
M. Louise Baum

(Paul Bourget)

Claude Debussy

Moderato

Voice

Piano

*p*

L'âme é - va - po - rée et souf -  
Ev - a - nes-cent breath of the

fran - te, L'â-me dou - ce, l'âme o - do - ran - te Des lis di - vins.  
lil - y, Ten-der fan - cies, O fra-grant spir - it of heav'n-ly lays,

— que j'ai cueil-lis Dans le jar-din de ta pen - sée,  
— Which I in-hal'd 'mid gar-den-ways Of thy dear soul;

Où donc les vents l'ont-ils chassée Cette âme a - do - ra - ble des lis?  
Where is it fled on wings of air, Thy soul lil - y-pure, and so fair?

*p*

*p*

*cresc.*

*mf* *dim.*

## Tempo rubato

*pp* *meno mosso*

N'est - il plus un par - fum qui res - te De la su - a - vi - té cé -  
Is not one perfume still remain - ing Of all the heav'nly sweetness

*pp* *meno mosso*

les - - te Des jours où tu men - ve - lop - pais D' - ne va -  
reign - - ing In days when thou didst wrap me round With charm di -

*pp* *meno mosso*

*p* **Tempo I** *mf*

peur sur - na - tu - rel - le Fai - te d'espoir, d'amour fi - dè - le,  
vine and all - per - vad - ing Fra - grant with hope, and love in - vad - ing,

*mf* *p*

**Ritenu** *dim.* *p*

De bé - a - ti - tude et de paix?  
Bright with ho - ly joy, peace pro - found?

*cresc.* *dim.* *p* *pp*

## Lied Maritime

English version by  
Henry G. Chapman

## A Sea-Song

Vincent d'Indy. Op. 43

**Voice** *Lento moderato* (♩ = 76) *p*

Au loin, dans la mer, s'é -  
A - far in the sea the

teint le so - leil, — et la mer est calme et sans ri - de; le  
sun's go - ing down, — And at peace the o - cean stretch - es, The

flot di - a - pré s'é - ta - le sans bruit, — ca - res - sant la grève as - som -  
waves are as smooth as silk, and they soothe And ca - ress the shad - ow - y

bri - e; Tes yeux, tes traî - tres  
beach - es; Your eyes, <sup>45</sup> your treach - rous

*resc.* *più f*

*Red.* \*

yeux sont clos, — et mon cœur est tran - quil - le com - - -  
 eyes, are closed — And my heart is all peace - ful like

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a complex texture with many sixteenth notes and slurs. The left hand has a simpler accompaniment with some sixteenth notes. There are dynamic markings *pp* and *pp* in the bass line, and asterisks (\*) above the piano part. A first ending bracket is shown in the right hand.

me - la mer.  
 yon - - der sea.

*poco cresc.* *poco sfz*

The second system continues the vocal line and piano accompaniment. The lyrics are "me - la mer. yon - - der sea." The piano part includes dynamic markings *poco cresc.* and *poco sfz*. There are asterisks (\*) above the piano part.

Più animato (♩ = 112)

*pp* *p*

The third system is for the piano accompaniment only. It begins with the tempo marking "Più animato (♩ = 112)". The music is in a more active style with many sixteenth notes. Dynamic markings *pp* and *p* are present. There are four-measure rests in the right hand.

*più f*

Au loin, sur la mer, l'o -  
 A - far on the deep a

The fourth system features a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The lyrics are "Au loin, sur la mer, l'o - A - far on the deep a". The piano accompaniment is in grand staff. The right hand has a rhythmic pattern of eighth notes. Dynamic marking *più f* is present.

rage est le - vé, et la mer s'é - meut et bouill-  
 storm is a - broad, And the wild seas sa - - vaguely

*And.* \*

lon - - - ne; le flot jusqu'aux cieux s'é -  
 thun - - - der; The waves toss on high their

*And.* \*

ri - ge su - perbe, et croule en hur - lant vers les a -  
 foam to the sky, And reel - ing and roar - ing fall a -

Un poco meno animato (♩ = 104)

bî - - mes. Tes yeux, tes traî - tres  
 sun - - der. Your eyes, your treach'rous

*molto riten.*

*cresc.*

*And.* \*





# L'heureux Vagabond

(Catulle Mendès)

English version by  
Henry G. Chapman

## The Gay Vagabond

Alfred Bruneau

Largamente

Voice

*f*

Je m'en vais par les che - mins, li - re - lin, et la plai - ne,  
Here I go o - ver the lea, tra - la - lee, And the high - way,

Piano

Dans mon sac j'ai du pain blanc, li - re - lan, et trois é - cus  
In my poke half a white roll, fol - de - rol, And ha' - pence three

dans ma po - che; J'ai dans mon cœur fleu - ri, (chan - te, ros - si - gnol,  
in my pock - et; But in my heart is May: (Sing, O night - in - gale,

chan - te si je ris!) j'ai dans mon cœur jo - li, li - re - li, ma mi - e!  
sing a joy - ous lay!) I've in my heart so gay, tra - la - lay, My Dear - ie!

Un pau - vre sur le che - min, li - re - lin, un pauvre hom - me,  
A beg - gar sat by the way, tra - la - lay, Poor old man;

m'a de - man - dé mon pain blanc, li - re - lan. «Pau - vre, prends  
Give me, said he, your white roll, fol - de - rol. "Poor fel - low,

tu - te la mi - che! J'ai dans mon cœur fleu - ri (chan - te, ros - si - gnol,  
here is the whole! For in my heart is May, (Sing, O night - in - gale,

chan - te si je ris!) j'ai dans mon cœur jo - li, li - re - li, ma mi - e!  
sing a joy - ful lay!) I've in my heart so gay, tra - la - lay, My Dear - ie!"

*f*

Un vo - leur sur le che - min, li - re - lin, dans ma po - che  
 Now a thief came on the way, tra - la - lay, From my pock - et

m'a vo - lé mes trois é - cus, li - re - lu. «Vo - leur, prends la  
 he did steal my ha' - pence three, tra - la - lee. «Hey, thief! take the

poche aus - si! J'ai dans mon cœur fleu - ri, (chan - te, ros - si - gnol,  
 pock - et too! For in my heart is May, (Sing, O night - in - gale,

*p*

chan - te si je ris!) j'ai dans mon cœur jo - li, li - re - li, ma mi - e!  
 Sing a joy - ous lay!) I've in my heart so gay, tra - la - lay, My Dear - ie!"

*p*

*f*

Je m'en vais mou - rir de faim, li - re - lin, dans la plai - ne.  
So of hun - ger I must die, high - ho, high, On the high - way.

Plus de pain blanc ni d'é - cus, li - re - lu. Mais qu'im - por - te  
Gone my white roll, ha' - pence too, tra - la - lu. But what mat - ter,

*p*

si, tou - jours j'ai dans mon cœur pleu - rant, (chan - te, ros - si - gnol,  
if I still, For all my heart's dis - may, (Sing, O night - in - gale,

*f molto largam.*

chante en sou - pi - rant!) j'ai dans mon cœur mou - rant, li - re - lan, ma mi - e!  
sing a mournful lay!) Have till my dy - ing day, tra - la - lay, My Dear - ie!

*colla voce*

*f*

# Les Berceaux

## The Cradles

SULLY PRUDHOMME

English version by M. Louise Baum  
 Edited by H. Clough-Leigher



GABRIEL FAURÉ. Op.23,Nº1

Andante e quasi sognando

VOICE

PIANO

*p sempre legato assai*

*con Pedale*

*p*

Le long du quai, les grands vais-seaux,  
 All down the quay the ships so tall

Que la hou - le in - cli - ne en si - len - ce, Ne  
 O'er their keel at an - chor are sway - ing, And

pren - nent pas gar - de aux ber-ceaux,  
 lit - tle they reck - of cra - dles small

Que la main des fem - mes ba - lan - ce.  
Sway'd to sound of moth - er - ly sing - ing.

*cresc. poco a poco*

Mais vien - dra le jour des a - dieux,  
Ahl the days of part - ing must come,

*cresc. poco a poco*

Car il faut que le fem - mes pleu - rent,  
Wo - man's heart was but made for break - ing.

*cresc. molto*

Et que les hom - mes cu - ri - eux  
Man must a - far fol - low his star,

*cresc. molto*

*f sempre*

Ten - tent les ho - ri - zons qui leur - -  
 Yon blue ho - ri - zon must be mak - -

*f sempre*

rent! \_\_\_\_\_ *pp* Et ce jour-là \_\_\_\_\_ les  
 ing! \_\_\_\_\_ Then, as the ves sels

*p* *pp*

grands \_\_\_\_\_ vais - seaux, Fuy - ant le port qui di - mi -  
 cleave \_\_\_\_\_ the foam, Sink - ing the port be - low the

nu - e, *cresc.* Sen - tent leur mas -  
 o - céan, In - flu - ence fond,

*cresc.*



*mf*

se re - te - nu - e Par  
 stay - ing their mo - tion, Flows

*mf*

l'â - me des loin - tains ber - ceaux,  
 forth from the cra - dles at home,

*p*

*p*

Par l'â - me des loin - tains ber -  
 Flows forth from the cra - dles at

ceaux.  
home.

*rall. e dim.*

*ppp*

# L'invitation au voyage

(Ch. Baudelaire)

## Invitation to the Journey

English version by  
Henry G. Chapman

Henri Duparc

Quasi lento *dolce e tenero*

Voice

Piano

*pp*

Mon en -  
Ah! my

fant, \_\_\_\_\_ ma soeur,      Songe \_\_\_\_\_ à la dou -  
child, \_\_\_\_\_ my dear,      Think \_\_\_\_\_ how sweet it

ceur D'al-ler là - bas      vivre en - sem -  
were Wouldst thou but go      there with me,

ble, Ai - mer à loi - sir, Ai -  
 love, A - lone, thou and I, To

mer et mou - rir Au pa - ys qui te res -  
 love and to die In the land that is like

sem - ble. Les so -  
 thee, love! There a

leils ——— mouil - lés De ces ciels ——— brouil -  
 mist - y sun Thro' the haze ——— shines

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics are: "leils ——— mouil - lés De ces ciels ——— brouil - mist - y sun Thro' the haze ——— shines".

*poco rit.* *a tempo* *dim.* *p*  
 lés Pour mon es - prit ont les char - mes  
 down, In cloud-y mys - ter - y glow - ing

*poco rit.* *a tempo* *dim.* *p*

The second system continues the musical score. It includes performance markings: *poco rit.*, *a tempo*, *dim.*, and *p*. The lyrics are: "lés Pour mon es - prit ont les char - mes down, In cloud-y mys - ter - y glow - ing".

Si mys - té - ri - eux De ——— tes traî - tres  
 With the charm that lies In ——— thy dan - g'rous

The third system continues the musical score. The lyrics are: "Si mys - té - ri - eux De ——— tes traî - tres With the charm that lies In ——— thy dan - g'rous".

*dim.* *dolciss.*

yeux, Brill-lant à tra-vers leurs lar -  
 eyes, That smile while thy tears are flow -

*dim.* *pp*

Un poco più mosso

mes. ing. Là, tout n'est qu'ordre — et beau-  
 There all is beau - ty and

*pp* 7

*rall.* 2

té, Lu - xe, cal-me et vo - lup - té.  
 truth, Plea-sure, peace, hap - pi-ness, youth!

*rall.*

Tempo I

*p*

Vois  
See,

*p*

sur ces ca - naux Dor - mir ces vais -  
dear - est, where ride, A - sleep on the

seaux Dont l'hu - meur est va - ga - bon - - - de;  
tide, Man - ya ship that loves to wan - - - der,

*più f* *cresc. molto*

C'est pour as - sou - vir \_\_\_\_\_ Ton moin - dre dé - sir Qu'ils vien -  
 With whate'er can fire \_\_\_\_\_ Thy faint - est de - sire, For thee \_\_\_\_\_

*più f* *cresc. molto*

*espress.*

*f* *dim.*

- - nent du bout \_\_\_\_\_ du mon - -  
 - - have them ga - - - thered yon - - -

*f* *dim.*

Un poco più mosso

*mf*

de. Les so -  
 der. Now the

*p*

leils \_\_\_\_\_ cou - chants \_\_\_\_\_ Re -  
 sun \_\_\_\_\_ goes down, \_\_\_\_\_ And

vê \_\_\_\_\_ tent \_\_\_\_\_ les champs, \_\_\_\_\_ Les ca -  
 gilds \_\_\_\_\_ sea \_\_\_\_\_ and town \_\_\_\_\_ With its

*poco sf*

noux, \_\_\_\_\_ la ville en - tiè - - -  
 rays \_\_\_\_\_ su-perb and ten - - -

*cresc.*



*più p* 2

re, der, D'hy - a - cinthe et  
That the world en -

d'or; Le mon - de s'en -  
fold In crim - son and

*cresc. molto*

dort Dans u - ne chau - de lu -  
gold With warm and lu - min - ous

*cresc. molto*

*ff*

miè - - - - re!  
splen - - - - dor.

*ff* *poco a poco dim.*

*dim. - - - - molto*

*pp*

Là tout nest qu'ordre  
There all is beau - -

*pp cantabile*

*mf*

et beau - - té,  
- ty and truth,

*sempre pp*

Lu - xe, cal - me  
Plea - sure, peace, \_\_\_\_\_

*sempre pp cantabile*

*mf*

*quasi senza rallentare* 2 *a tempo*

et vo - lup - té!  
hap - pi - ness, youth!

*quasi senza rallentare* *a tempo*

6

*dimin. sino al fine*

4 8

*rall.* *ppp*

## Chanson Triste

(Jean Lahor)

English version by  
M. Louise Baum

## A Song of Sorrow

Henri Duparc

Lento affettuoso  
*sempre legatiss.*

Piano *pp*

The piano introduction consists of two staves. The right hand plays a series of descending eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and 12/8 time.

*dolciss.*

Dans ton cœur dort un clair de lune, Un doux  
Moon - light full - ness thy heart il - lum - ing, Such as

The vocal line begins with a long note on 'dort' and continues with a melodic line. The piano accompaniment continues with the same eighth-note pattern as the introduction.

clair de lune dé - té,  
floods the fair sum - mer night,

The vocal line continues with a melodic line. The piano accompaniment continues with the same eighth-note pattern.

*poco cresc.* *cresc.*

Et pour fuir la vie im - portu - ne  
Ah! to flee life's vain im - portun - ing,

*poco cresc.* *cresc.*

The vocal line continues with a melodic line. The piano accompaniment continues with the same eighth-note pattern, with a slight increase in dynamics as indicated by the markings.

*dim.* *poco rit.* *a tempo*

Je me noie - rai dans ta clar-té.  
 Would I could drown me in that pure light!

*dim.* *poco rit.* *a tempo*

*poco più f* *dolciss.*

Jou - blie-rai les douleurs pas - sé - es, Mon amour,  
 My despair - could I long - er fear it, O my love,

*poco più f* *p*

*poco cresc.*

quand tu ber - ce-ras Mon tris - te cœur et mes pen-sé - es  
 when are cra - dled free from harms My wear - y heart and spir - it

*poco cresc.*

*p*

Dans le calme ai - mant  
 Yearns for sweet re - pose

de tes bras!  
 in thine arms?

*dim.*

*cresc.*

Tu prendras ma tête ma -  
 Thou wilt lay my head, dull with

*cresc.*

la - - - - de, Oh! quel - que -  
 sor - - - - row, O, some day

*f* *espress.*

*cresc.*

fois sur tes ge - noux,  
 soon up - on thy knee,

Et lui di - ras u - ne bal -  
 Thou from the past fond - ly wilt

*dim.*

la - - - - de,  
 bor - - - - row

*p*

*p*

u - - - ne bal -  
Bal - - - lads of

*dim.*

*p*

la - - - de, Qui sem - - ble -  
oi - - den - time, that seem to

*poco rit.* *a tempo*  
ra par - ler de nous,  
sing of you and me.

*poco rit.* *a tempo*

*dolciss.*

Et dans tes yeux  
Then from thine eyes,

*bas.*



*cresc.*

pleins de tris - tes - - ses, Dans tes yeux a - lors je boi -  
 sweet in their sad - ness, From thy lov - ingeyes my tired

*f.*

rai Tant de bai - sers et de tendres - ses,  
 soul Draughts so di - vine shall drink of glad - ness,

*f.*

*dim.*

Que peut - è - tre je gué - ri - rai...  
 I perchance again shall be whole.

*dim.*

*p*

*sempre dim.*

*rall.*

## A Lucette

(16th Century)

Poem by  
Henry Gauthier - Villars

To Lucette

English version by  
Henry G. Chapman

G. Pierné

Voice

Piano

Andante (♩ = 48)

*pp una corda*

*p*

D'un grand mal j'ay l'â - me do - len - te, J'er - re sans - con -  
Sick my heart and sore - ly in dan - ger, Reft - of end - or

*p tre corde*

seil ni des - sein, Brus - lé par u - ne fiè - vre len - te  
aim I - - stray, A - fire with - a low - burn - ing fe - ver

*poco rit.* *breve* *a tempo*

Qui faist la figue au mé - de - cin. Las! d'a - mour la  
That doth the doc - tor e'en - dis - may. Ah, by love's un -

*poco rit.* *breve* *a tempo*

*p* *poco rit.* *a tempo*  
*mezza voce*  
*pp*

fi - ne sa - get - te A na - vré mon cœur lan - gou - reux, Ce  
er - - ring ar - row Has my lan - guid heart - been slain, That

cœur - que seu - le, ô ma - Lu - cet - te, Tu peux gué - rir - si  
heart - which thou - a - lone, - Lu - cet - te, Canst, an - thou wilt, make

*pp a tempo*

tu - le veux, Ce cœur - que seu - le, ô ma - Lu - cet - te,  
well - a - gain, That heart - which thou - a - lone, - Lu - cet - te,

*molto rit.* *breve*

Tu peux gué - rir - si tu - le veux.  
Canst, an thou wilt, - make well - a - gain.

*molto rit.* *breve*

Tempo I

*pp una corda*

*p* Et Frè - re Jean l'a dit au pros - ne: Il n'est qu'un lâdre et  
 And Fa - ther John has preached full of - ten, He were a hea - then

*mf*

*p sostenuto* *mf*  
*tre corde*

qu'un pa - yen, Ce - luy qui re - fuse une au - mos - ne,  
 knave, in - deed, Who would not give alms to his neigh - bour,

*p e poco rit.*

Quand pi - toy - able est le pro - chain. A - donc, — ou -  
 See - ing that neigh - bour sore in need. Er - go: — give

*p e poco rit.*

is cet-te re-ques-te Et vers moi vi-re tes doux  
ear to my pe-ti-tion, Turn thine eyes up-on me

*poco rit.* yeux... here! *a tempo* *pp mezza voce* Car tu me peux seu-le, ô Lu-cet-te, Bail-  
here! For thou a-lone, ah, my Lu-cet-te, Canst

*poco rit.* *pp a tempo*

ler l'au-mos-ne que je veux, Car tu me peux seu-  
grant the alms that I re-quire, For thou a-lone, ah,

*molto rit.* le, ô Lu-cet-te, Bail-ler l'au-mos-ne que je veux! *breve*  
my Lu-cet-te, Canst grant the alms that I re-quire.

*molto rit.* *breve*

## Tempo I

*pp una corda*

*p*

Cet en - nuy qui tant me cha - gri - ne, Ce mal - qui tant me  
This dis - tress by which I am shak - en, These pains - I now so

*p tre corde*

fait - souff - frir, Pris sur - ta lè - vre pur - pu - ri - ne  
long - en - dure, Naught, save - sweet kiss - es to be tak - en

*poco rit.* *breve* *a tempo*

Un - bai - ser le sçau - rait gué - rir. Ou de des - pit je  
From - thy ros - y lips, - can cure. Or for des - pite I'll

*poco rit.* *breve* *a tempo*

*poco rit.*  
*p*

perds\_ la tê - te, Ou plus qu'An - ges je suis heu - reux. Choi -  
lose\_ my rea - son, Or than An - gels hap - - pier be; So

*a tempo*  
*mezza voce*  
*pp*

*p poco rit.*

sis\_ et m'ou - vre, ô ma\_ Lu - cet - te, Le Ciel, l'En - fer, ce  
choose, and give\_ me, my\_ Lu - cet - te, Or heav'n or hell, as

*pp a tempo*

que\_ tu veux, Choi - sis\_ et m'ou - vre, ô ma\_ Lu - cet - te,  
pleas - eth thee, So choose, and give\_ me, my\_ Lu - cet - te,

*molto rit.*

Le Ciel, l'En - fer, ce que\_ tu veux. \_\_\_\_\_  
Heav - en or hell, as pleas - eth thee. \_\_\_\_\_

*molto rit.*

*sf*

# Première Danse

(Jacques Normand)

## The First Dance

English version by  
Henry G. Chapman

J. Massenet

Brioso, allegro, leggero

Voice

Piano

*f* *p*

Des bons vieux airs très con - nus  
To a good old well - known air,

*sf* *p*

Mar-quant la ca - den - ce, A - vec des ges - tes me - nus La fil - let - te  
Full of pret - ty glanc - es And well in time, this fair Lit - tle maid - en

dan - - se.  
danc - - es.

*f* *p*



*p*

El - le va, vient, en sau - tant Tou - jours a - vec grâ - ce,  
Light - ly springs the lit - tle dame, Than a bird a - lert - er;

*p*

Et ce jeu nou - veau pour - tant Point ne l'em - bar - ras - - - -  
Nev - er - the - less this new game Does not dis - con - cert \_\_\_\_\_

se.  
her.

*f* *p* *f* *p*

*p*

Son pied sur le clair par - quet Glisse ou se dé -  
On the shin - ing floor her feet Twin - kle thro' their

*p*

ro - be, Et son pe - tit doigt co - quet Re - lè - ve sa  
pac - es, With co - quet - tish fin - gers fleet She rais - es her

ro - be. Cinq  
dress - es. Just

ans! et pas de le - çons! Mais c'est ru - sé, da - me!  
five! And les - sons had none! But all the wiles, hey - day!

Et ça vous a des fa - çons De bel - le ma - da - me.  
And all the airs, ev - 'ry one, Of an - y fine la - dy.

*f*

Ça se cambre a - vec or-gueil, Ça vous prend des po - ses,  
How she preens with pride, this mite! How her pose com-pels you!

*p*

Et dé - jà, du coin de l'œil, Ça vous dit des cho - - ses.  
And with the tail of her eye Man - y things she tells you.

*p*

Ça vous dit: «Re - gar - dez-moi Tour - ner et sou - ri - - re;  
Ah! says she, Just look at me! Who would not de - sire me?

*poco ritard. p*

Je suis char-mante et, ma foi! J'ai - me qu'on m'ad - mi - - re!  
I'm ver - y charm-ing and want— you ail to ad - mire me!

*poco ritard. p mf*

## Tempo I, meno mosso (ma non lento)

*mf* *più lento*

J'ai - me qu'on re - marque aus - si Mon beau teint d'au - ro - re;  
I would have you see that fair Is my skin as ros - es;

*più lento*

*rall.*

Mon front blanc que nul sou - ci — Ne ter - nit en - co - - -  
White my fore - head, where no care — Or sor - row re - pos - - -

*rall.*

## Tempo I, caloroso

*pp*

re; Ma che - ve - lure en or fin Qui mousse — et ray -  
es. Tress - es that glit - ter like fire, Who could — live with -

*pp*

*ancor più caloroso* *poco ritenuto*

*f* *p* *p*

on - ne. J'ai - me qu'on ad - mire en - fin Tou - te ma per -  
out me! Yes, I want you to ad - mire Ev - 'ry - thing a -

*ancor più caloroso* *poco ritenuto*

Tempo I, con brio

son - ne!> Et ce pe - tit rien de rien,  
 bout me! And this ti - ny mite, this chit,

mf *ritenente*  
 Veut, du fond de l'â - me, Que cha - cun «la trou - ve bien!!»  
 Wants, at heart, each new man Whom she meets to think her sweet!

*mf ritenente ben cantato dim.*

*mf* Lento *pp* *lunga dim.*  
 ô fil - let - te! ô fem - - - -  
 Oh, wee maid - en! Oh, wo - - - -

Tempo I, animato

me!...  
 man!

*pp* *f* *sf* *sf*

## Albaydé

(Victor Hugo)

English version by  
G. J. S. White

Ch. M. Widor

Voice *Lento* *p*

Je veil - le,  
In sor - row.

Piano *p*

*sf.*

et nuit et jour mon front \_\_\_\_\_ rêve en - flam-mé;  
and an-guish day and night \_\_\_\_\_ my heart doth wake,

*cresc.*

ma joue en pleurs \_\_\_\_\_  
and wet with tears \_\_\_\_\_

*cresc.*

\_\_\_\_\_ ruis - sel - le \_\_\_\_\_ de - puis \_\_\_\_\_ qu'Al - ba - y - dé  
\_\_\_\_\_ my cheeks \_\_\_\_\_ are now, \_\_\_\_\_ since Al - bay - dé \_\_\_\_\_

*f* dans la tombe a fer - mé ses beaux yeux de ga - zel - -  
 has in death closed those eyes that ga - zelle - like did glis - -

*dim.* *p*

le.  
 ten.

*a tempo*

*pp*

*poco rit.*

*pp*

Car Elle a - vait quinze ans, un sou -  
 But fif - - teen years was she, with the

rire in - ge - nu, et m'ai - mait sans mé -  
 smile of a child, and her love nev - er

*cresc.* *sf.*

*cresc.* *sf*

lan - - - ge, sans mé - lan - - - ge;  
fal - - - ter'd, nev - - - er fal - - - ter'd;

et quand El - le croi - sait ses bras  
and when with fold - ed arms she stood

sur son sein nu, on croi - yait voir un an - -  
shield - - ing her heart, she was fair as an an - -

ge.  
gel.



*mf*

Je veil - le, et nuit et jour mon front —  
In sor - - row and an - guish night and day —

*cresc.*

rêve en - flam - mé; ah!  
my heart doth wake. Ah!

*ff*

*cresc.*

ma joue en pleurs — ruis -  
my tears are flow - - - - - ing, are

*dim.*

*sf* *sf* *sf* *dim.*

sel - - - - - le.  
flow - - - - - ing.

*p*

To Madame Melba

# Chère Nuit

(Eugène Adenis)

## Dearest Night

English version by  
George L. Osgood

Molto tranquillo (without dragging)  
quietly, sweetly and with expression

ALFRED BACHELET.

Piano

*mf*

*Ad.*

Musical score for the piano introduction, featuring a treble and bass clef with a 12/8 time signature. The music is in a key with three flats (B-flat major or D-flat minor). It begins with a melodic line in the treble clef and a supporting bass line in the bass clef. The dynamic is marked *mf* and the tempo is *Ad.*

*P dol.*

Voi-ci l'heure bien -  
Sweet the hour soon to

*f*

*dimin.*

Musical score for the first line of the song. It includes a vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *P dol.*, *f*, and *dimin.*

*sempre p*

tôt. Derrière la col - li - ne Je vois le so -  
come! Beyond the hill and mead - - - ow The sun is de -

*p*

*pp*

*Ad.* \* *Ad.*

Musical score for the second line of the song. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *sempre p*, *p*, and *pp*. There are also markings for *Ad.* and *\* Ad.*

leil qui dé - eli - ne Et ca - che ses ray -  
clin - ing in shad - - ow, As fain to hide his

*p* *poco cresc.*

*poco cresc.*

Musical score for the third line of the song. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* and *poco cresc.*

ons ja - loux... J'en - tends chan -  
 rays he goes. I hear the

ter l'â - me des cho - - ses Et  
 song Na - ture is sing - - ing, Zeph - -

*poco più f* *dimin.* *mf*

les nar - cissés et les ro - - ses M'ap - por - tent des par - fums plus  
 - yrs the sweetest fragrance bring - - ing Of - lips rare, and of the

*p* *più f* *mf*

*Red.*

doux!  
 rose.

*p* *rit.*

**Molto tranquillo** (without dragging)  
*quietly, sweetly and with expression*

*p*

Chè - - re nuit aux clar - tés se - rei - - nes,  
 Dear - - est night of tran - scend - - ent glo - - ry,

*pp legato*

Toi qui ra - mè - - nes Le ten - dre a - mant,  
 Thou who the ten - - der lov - er dost call,

*dol.*

Ah! des - cends et voi - - le la ter - re  
 Ah! spread out the sil - - ver - y man - tle

*mf*

**Poco animato**

*p* De ton mys - tè - - re, de ton mys - tè - -  
 Of thy en - chant - - ment, of thy en - chant - -

*mf* *ben misurato* *p*

*pp* *p* *mf*

*senza ritardare*

*p*

re Calme et char -  
ment far o - ver

*p* *senza ritardare* *ten.*

*poco f* *Poco animato*

*p*

mant. Mon bon - heur re -  
all. Born a - gain is

*mf* *pp* *p*

*p animato* *cresc. molto*

naît sous ton ai - le, Ô nuit plus bel - le  
joy 'neath thy pin - ion, Love - lier than day, my

*pp animato* *poco cresc.*

*f* *sf*

Que les beaux jours:  
heart thou dost move.

Ah! lè - ve -  
Ah! love - ly

*mf* *p* *cresc.*  
 toi! Ah! lè - ve - toi! Pour faire en - co - re Bril - lèr l'au -  
 night! Ah! love - ly night! charming, myste - rious! Art thou now

*f* *dim.* *molto rit.*  
 ro - re De mes a - mours!  
 come to hal - low my love?

*Tempo I (tranquillo)*  
*pp* *m.g.*  
 Chè - re nuit aux clar - tés se - rei - nes,  
 Dear - est night of tran - scen - dent glo - ry,

2 Ped

*cresc.*  
 Toi qui ra - mè - nes Le ten - dre a - mant,  
 Thou who the ten - der lov - er dost call,

*cresc.* *mf*

*f.* Ah! des-cends et voi-le la ter-  
 Ah! spread out of thy en-chant-

*cresc.*

*ben misurato* re De ton mys-tè-re  
 ment The sil-v'ry man-tle

*mf*

*p.* *poco cresc.*

Calme et charmant.  
 o-ver all all.

*poco f* *f*

*cresc.*

*Rea* \* *Rea* \* *Rea*

Chè-re nuit! Ah! des-cends!  
 Dear-est night! Love ly night!

*mf* *p* *mf cresc.* *rit.* *f* *rit.* *p* *pp* *ppp*

*Rea* \* *Rea* *Rea* *Rea* *Rea* *Rea* \* *Rea* \* *Rea* *3*

*una corda*

# Vieille Chanson

"In the Woods"

English version by  
Henry G. Chapman

(Old Song)

Georges Bizet

Andantino (♩ = 80)

Piano

The piano introduction consists of two staves. The right hand plays a melodic line with a trill on the first note of the first measure. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *p* with a hairpin crescendo.

The vocal line begins with the lyrics: "Dans les bois l'a-mou-reux Myr-til A-vait / In the woods Myr-til when in love Had". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* and *p* with a hairpin crescendo.

The vocal line continues with the lyrics: "pris fau - vet - te lé - gè - re; Ai - mable oi - seau, — / caught a gay lit - tle star - ling; My pret - ty bird, —". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* and *p* with a hairpin crescendo.

The vocal line concludes with the lyrics: "lui di - sait - il: Je te des - tine à ma ber - gè - re. — Pour prix du / to her he said, I'm going to take you to my dar - ling; — And for a". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *pp* and *m. d.* (mezzo-forte).



don — que j'au-rai fait — Que de bai - sers, — que de bai -  
 prize — as rare as this is, What lots of kiss - es, what lots of

sers! — Si ma Lu - cet - te, si ma Lu - cet - te  
 kiss - es! For if my dar - ling al - ways will pay —

M'en don-ne deux pour un bou - quet, J'en au - rai dix, — j'en au - rai  
 Two kiss-es just for a bou - quet, I shall have ten, — I shall have

dix, ah! — J'en au - rai dix pour la fau -  
 ten, ah! — I shall have ten for you, my

*sempre cresc.*

*a tempo*

vet - - te.  
star - - ling!

*a tempo*

*p*

*p*

La fau - vet - - te dans le val -  
Now the star - - ling down in the

*p*

lon — A lais - sé son a - mi fi - dè - le, Et tant  
dell — Had her - self left a faith - ful lov - er, And she

*legg.*

*pp*

fait, tant fait, tant fait, que de sa pri -  
strove so hard, so hard, that it soon be -

*p*

son El - le s'é - chappe à ti - re d'ai - - - le.  
 fell, She did her lib - er - ty re - cov - - - er.

*f*  
*cresc. f dim.*

Ah! dit le ber - ger dé - so - lé, A - dieu les bai - sers de Lu -  
 Ah! cried the shepherd in dis - may, Good - bye to kiss - es from my

*p*

cet - te! Tout mon bon - heur s'est en - vo - lé Sur - les  
 dar - ling! Now all my luck has flown a - way On - your

*pp*  
*pp*

ai - les de la fau - vet - te! Myr -  
 wings, you wretch - ed star - ling! Once

*p sf poco*

til more retourne au bois voi - sin, Pleu - rant la per - te qu'il a  
a - hunt - ing Myr - til went, Yet sad for what he failed to

*sf poco*

*dim. e rall.* *a tempo*  
fai - te. Soit par ha - sard, soit à des -  
get her. Ei - ther by chance or by in -

*col canto* *pp* *a tempo p*

sein, Dans le bois se trou - vait Lu - cet - - - te,  
tent, In the wood, there was his Lu - cet - - - te;

*rall.*

*a tempo*  
Et sen - si - ble à ce ga - ge de foi,  
And so, when she saw how true was the lad,

*a tempo*

*passionato e*

*p*

El - le sor - tit de sa re - traite En lui di - sant: — Con - so - le -  
 She showed her-self and cried: My dar-ling, Myr-til, she cried, — Be not so

*p*

*passionato e*

*cresc.*

*rall.*

*animato*

toi, — Con - so - le - toi, Myr-til, — con - so - le - toi. Ah! —  
 sad, — be not so sad, Myr-til, — be not so sad! Ah! —

*cresc.*

*rall.*

*cresc. e animato*

*rall.*

*pp*

Tu n'as per - du que la fau - vet - - te!  
 There's no - thing lost ex - cept the star - - ling!

*f*

*col canto*

*pp*

*a tempo*

*p*

*p*

# Les Papillons

(Théophile Gautier)

## Butterflies

English version by  
M. Louise Baum

Ernest Chausson

Vivo

Voice

Piano

*pp*

*leggierissimo*

*2 Ped.*

*p*

Les pa - pil -  
I see them

lons cou - leur de nei - - - ge Vo - lent par es -  
float, but - ter - flies gold - - - en, Float on wings of

*3*

*\* 2 Ped. \**

*p*

sains sur la mer; ————— Beaux pa - pil - lons  
air o'er the sea; ————— But - ter - flies all

*pp*

blancs,  
bright,

quand pour - rai - je Pren - dre le  
I would fol - low Breez - y blue

*poco rit.* *a tempo.*

bleu che - min de l'air!  
high-ways there, like ye!

*poco rit.* *a tempo pp*

Sa - vez - vous, ô bel - le des bel - - -  
Dost thou know, O thou my be - lov - - -

les, Ma ba - ya - dère aux yeux de jais,  
ed, My queen of dance with eyes a - glow,

S'ils me vou - laient prê - ter leurs ai -  
 If they their wings would on - ly lend

les,  
 me,  
 Di - - - - - tes, sa - vez - vous  
 Whith - - - - - er I would flee,

*pp* *rit.* *a tempo*  
 où j'i - - rais? Sans prendre un  
 dost thou know? With not a  
*rit.* *a tempo*

seul bai - ser aux ro - - - - - ses, A tra - vers val -  
 kiss to spare the ros - - - - - es, O - ver vale and



lons et fo - rêts J'i - rais à vos  
 hill would I fly, I'd find out thy

*f*

*mf*

lèv - res mi - clo - - ses, Fleur de mon  
 lips mute - ly smil - - - ing, Flow'r of my

*ritard.* *ad libitum*

*ritard.*

â - me, et j'y mour-raï.s.  
 souï, and there I'd die.

*a tempo*

*p* *pp*

*ppp*

# Haï luli

## Sad and lonely

Ballade

English version by  
Jane Kerley

Arthur Coquard

*Dolente* ♩ = 132

Piano

*p* *sf* *rall.* *a tempo* *rall.*

*mf*

*mf a tempo*

Voice *pp*

Je suis tris - te, je m'in - qui - è - te, Je ne sais plus que de - ve -  
Sad and lone - ly, I yearn to greet him, How this will end I can-not

*pp*

*molto dolce*

nir! Mon bon a - mi de - vait ve - nir, Et je l'attends i - ci seu - let - te.  
say, He should have come to me - to - day, I wait in vain, in vain, to meet him.

Poco più mosso

Ha - i lu - li! O heav'n a - bove! Ha - i lu - li! O heav'n a - bove! Ha - i lu - li! O heav'n a - bove!

*f*

*ff* *molto rall.*

Tempo I°

Ah, qu'il fait tris - te sans mon a - mi. My heart is break - ing with - out my love.

*decresc. e molto rall.*

Hé - las! je languis dans l'at - ten - te, Et l'in - A - las! how in grief I am wast - ing, While in

grat se plaît loin de moi! Peut - ê - tre il me man - que de plea - sure roam - ing is he! Per - haps he now is faith - less to

*mf*

*con forza*

foi — Au - près d'u - ne nou-velle a - man - te!  
me — And to a new - er love is hast - ing.

*ppp poco più mosso*

Ha - ï lu - li! Ha - ï lu - li! Ha - ï lu - li!  
O heav'n a - bove! O heav'n a - bove! O heav'n a - bove!

*ppp poco più mosso*

*f* *rall.*

Au - rais - je per - du, — per - du mon a - mi? —  
Can I — then have lost, — have lost him I love? —

*ff* *rall.* *f*

*largam. con forza*

Ah! s'il est vrai, s'il est vrai qu'il soit vo -  
If it is true, if 'tis true, I am for -

*f largam.*

*string. poco a poco*

la - ge, S'il doit un jour m'a - ban - don - ner, Le vil -  
 sak - en, If he for - gets - oh, fate so dire! - May the

*string. poco a poco*

la - ge n'a - qu'à brû - ler — Et moi - même a - vec le vil - la - ge!  
 vil - lage be - swept by fire — And my life in its ru - in be tak - en!

*sempre ff*

Ha - ï lu - li! Ha - ï lu - li! Ha - ï lu - li!  
 O heav'n a - bove! O heav'n a - bove! O heav'n a - bove!

*ff*

*Meno mosso*

A quoi bon vi - vre sans a - mi?  
 Why should I live - with - out my love?

*ff*

*rit. l.h.*

# Bonjour, Suzon!

(Alfred de Musset)

English version by  
Dr. Th. Baker

## Good-Morning, Sue!

Léo Delibes

*Allegretto vivo*

Piano

*mf*

Bon - jour, Su -  
Good-morn-ing,

*rall.* *a tempo*

zon, ma fleur des bois! Es tu tou -  
Sue, my fleur - de - lis! And are you

jours la plus jo - li - e? Je re - viens  
still the pret - tiest maid here? I'm home a -

tel que tu me vois, D'un grand voy - age en I - ta -  
 gain, as you may see, From It - a - ly and far a -

li - e. Du pa - ra - dis j'ai fait le tour,  
 way, dear! I've trav-ell'd Par - a - dise all through,

J'ai fait des vers, j'ai fait l'a - mour,  
 I have made love and vers - es, too,

*un poco riten.*

J'ai fait des vers, j'ai fait l'a - mour. Mais que t'im -  
 I have made love, and vers - es, too! But why should

por - - te, mais que t'im - por - - te? Je pas - se  
 you care?but why should you care? I'm pass - ing

*a tempo*

*un poco riten.*

*a tempo*

de - vant ta mai - son, je pas - se de - vant ta mai - son,  
 by your door to - day, I'm pass - ing by your door to - day,

*p* *più lento*  
 Ou - vre ta por - - te, ou - vre ta por - - te!  
 So let me in, I pray, so let me in, I pray!

*pp colla voce*

*a tempo*  
 — Bon - jour, Su - zon! bon - jour, Su - zon!  
 — Good - morn - ing, Sue! Good - morn - ing, Sue!

*mf a tempo*

*f*



*p* *rall.* *a tempo*

*mf*

Je t'ai vue au temps des li - las, Ton cœur joy-  
 In li - lac - time I saw you last; Your mer - ry

eux ve - nait d'é - clo - - re, Et tu di - sais, je ne veux  
 heart was just a - wak - - ing, And then you told me, "Not so

*p*

pas, Je ne veux pas qu'on m'ai-me en - co - - re.  
 fast, You can-not have me for the tak - - ing!"

Qu'as-tu fait de - puis mon dé - part?  
What have you done while I was gone?

Qui part trop tôt re - vient trop tard,  
He comes too late, who leaves too soon!

*un poco riten.*  
Qui part trop tôt re - vient trop tard! Mais que m'im -  
He comes too late, who leaves too soon! But why should

*a tempo*  
por - te, mais que m'im - por - te? Je pas - se  
I care? but why should I care? I'm pass - ing

*un poco riten.* *a tempo*

de - vant ta mai - son, je pas - se de - vant ta mai -  
 by your door to - day, I'm pass - ing by your door to -

son; Ou - vre ta por - te, ou - vre ta  
 day, So let me in, I pray, so let me

*più lento*  
*pp*

*pp colla voce*

por - te! Bon - jour, Su - zon! bon - jour, Su -  
 in, I pray! Good - morn - ing, Sue! Good - morn - ing,

*f a tempo*

*mf a tempo*

zon!  
 Sue!

*f*

# Après un Rêve

(From the Tuscan, by Romain Bussine)

## After a Dream

English version by  
Henry G. Chapman

Gabriel Fauré

Andantino *dolce*

Voice

Dans un som - meil\_ que char-mait ton i -  
Once, in a sleep\_ that thy beau-ty did

Piano *pp*

ma - - ge, Je rê - vais le bon - heur... ar - dent mi - ra - - -  
fash - ion, I was dream - ing a dream of love and pas - - -

ge;  
sion; Tes yeux é - taient plus doux, - ta voix pure et so - no - - re,  
Thine eyes, how soft they were, sweet thy voice, and en - dear - ing,

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Tu ray - - on - nais comme un ciel — é - clai - ré par l'au -  
 All ra - - diant thou as the sky — at Au - ro - ra's ap -

ro - - - re; Tu m'ap - pe - -  
 pear - - - ing. Thou call - edst

lais — et je quit - tais la ter - - re Pour m'en - fuir a - vec  
 me! — and to me it was giv - - en To de - part from this

toi vers la lu - miè re;  
 earth with thee to heav - - - en;

Les cieux pour nous en-tr'ou-vraient leurs nu - es, Splen - -  
Then heav'n to us did se - crets sur - ren - der, Un - -

*cresc. poco a poco*  
deurs in - con - nu - es, Lu - eurs di - vi - nes en - tre -  
dream'd of in splen - dor, Glimps - es of glo - ry, deep and

*cresc. poco a poco*

*f*  
vu - es. Hé - las! Hé - las, tris - te ré - veil des  
ten - der. A - las! a - las! Sad 'tis to wake from

*dim.*

son - - - ges, Je t'ap - pel - - le, ô  
dream - - - ing! Ah, re - turn, O

*mf*

nuit, rends-moi tes men - son - - - ges, Re -  
 night, give me back thy seem - - - ing! Re -

*p*

*cresc.*  
 viens, re - - viens ra - di - eu - - -  
 turn, re - turn in thy splen - - -

*f*

*mf*

*p*  
 se, Re - viens, ô nuit mys - té - ri -  
 dor! Re - turn, O night, thou mys - t'ry

*p*

*pp*  
 eu - - - - - se!  
 ten - - - - - der!

*pp*

## Le Charme

## The Charm

Ernest Chausson.  
Op. 2, No 2Armand Silvestre:  
"Chanson des heures"  
English version by  
Henry G. Chapman

Moderato con moto

Voice

Quando ton sou - ri - re me sur - prit, Je sen - tis fré - mir tout mon  
When you sur - prised me with your smile, All my be - ing thrilled with e -

Piano

*p*

*un poco più lento*

*riten.*

ê - tre, Mais ce qui domp - tait mon es - - prit,  
mo - tion; What it was un - manned me the while,

*mf un poco più lento*

*riten.*

Tempo I

*rit.*

*p*

Je ne pus d'a - bord le con - naî - tre. Quand ton re - gard tom -  
I had not at first an - y no - tion. And when your glanc - es

*rit.*

*p*

ba sur moi, Je sen - tis mon â - me se fon - dre,  
fell on me, All my soul was melt - ed with - in me;



*p un poco più lento* *riten.*

Mais ce que se - rait cet é - - moi, Je ne pus d'a-bord en ré -  
 What this sud - den pas - sion might be, 'Twas be-yond my pow'r to de -

*p un poco più lento* *riten.*

*rit.* **Tempo I** *mf*

pon - dre. Ce qui me vain - quit à ja - mais, Ce  
 fine me. Eut the charm that made me your slave Is

*rit.* *mf*

*rit.* *a tempo*

fut un plus dou-lou-reux char-me; Et je n'ai su que je t'ai -  
 one that grief holds in its keep-ing: I did not know 'twas love I

*rit.* *a tempo* *f*

*ossia* *rit.*

mais, Qu'en voy - ant ta pre-miè - re lar - me.  
 gave, Till that day when I found you weep - ing.

*rit.*

# Le Mariage des Roses

(Eugène David)

## The Marriage of the Roses

English version by  
Henry G. Chapman

César Franck

Poco allegretto

Piano

*dolce*

*cantabile*

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in a 6/8 time signature, starting with a treble clef and a key signature of two sharps (D major). The left hand plays a simple harmonic accompaniment with a bass clef, featuring dotted half notes and quarter notes. The tempo is marked 'Poco allegretto' and the mood is 'dolce cantabile'. A fermata is placed over the final two notes of the right hand.

Mi -  
My

The first system shows the vocal entry on a single staff and the piano accompaniment on two staves. The vocal line begins with a whole note 'Mi' followed by a half note 'My'. The piano accompaniment continues with the same eighth-note pattern as in the introduction. A fermata is placed over the final two notes of the piano part.

gnon - ne, sais - tu com - ment S'é - pou - sent les ro - - ses? Ah!  
love, oh, know'st thou not how The ros - es are mar - - ried? Oh!

*pp*

The second system shows the vocal line and piano accompaniment. The vocal line contains the lyrics: 'gnon - ne, sais - tu com - ment S'é - pou - sent les ro - - ses? Ah!' and 'love, oh, know'st thou not how The ros - es are mar - - ried? Oh!'. The piano accompaniment continues with the eighth-note pattern. The dynamic marking 'pp' (pianissimo) is indicated at the beginning of the piano part. A fermata is placed over the final two notes of the piano part.

cet hy - men est char - mant, cet hy - men est char -  
it is charm - ing, I vow, it is charm - ing, I

mant! Quel - les ten - dres cho - - ses El - les  
vow: Sweet - est scents are car - - ried When the

di - sent en ou - vrant Leurs pau - piè - - - res  
eye - lids o - - pen now That in sleep had

*poco rall.*  
clo - - ses! Mi - gnon - ne, sais - tu com - ment S'é - pou - sent les  
tar - - ried. My love, and know'st thou not how The ros - es are

*poco rall.*

*a tempo dolce*

ro - - ses?      El - les di - sent: ai-mons-nous! — Si courte est la  
mar - - ried?      Say the ros - es: "Let us love! — The mo-ments are

*pp a tempo*

vi - e!      Ay - ons les bai - sers plus doux, — L'à - me plus ra -  
fly - ing;      Let us by our kiss - es prove — That love is un -

*cresc.*

vi - e!      Pen - dant que l'homme à ge - noux — Doute, es - père ou pri - e!  
dy - ing,      While with prayers the world to move — Men are vain - ly try - ing.

*cresc.*

*f*      *poco rall.*

Ô mes sœurs, em - bras - sons - nous! — Si courte est la vi - e!  
Come, ye sis - ters, let us love! — The mo-ments are fly - ing!"

*f*      *poco rall.*

## Tempo I

*dolce*  
*cantabile*

Crois -  
All

moi, mi - gnon - ne, crois - moi, Ai - mons - nous comme el - - les, Vois,  
else, my sweet - heart, 'tis true, Is i - dle and hol - - low! See,

*pp*

le prin - temps vient à toi, Le prin - temps vient à  
spring is com - ing to you, spring is com - ing to

toi, \_\_\_\_\_ Et des hi - ron - del - - les; Ai - mer  
 you, \_\_\_\_\_ With the spring the swal - - low. 'Tis the

est l'u - ni - que loi \_\_\_\_\_ A leurs nids \_\_\_\_\_ fi -  
 law of love they knew, \_\_\_\_\_ 'Tis the law \_\_\_\_\_ they

*cresc.*  
 dè - - les. Ô ma rei - - ne, suis ton  
 fol - - low. O my Queen, all else, 'tis

*cresc.*

*poco rit.*  
 roi, Ai - mons - nous comme el - - - les.  
 true, Is i - die and hol - - - low.

*poco rit.*

*a tempo dolce*

Ex - cep - té d'a - voir ai - mé, — Qu'est - il donc sur ter - re?  
 For, if love be put to flight, — Is this life worth liv - ing?

*pp a tempo*

Notre ho - ri - zon est fer - mé, — Om - bre, nuit, mys - tè - re!  
 Then the world would be but night; — Dim shad - ows and griev - ing!

*cresc.*

Un seul phare est al - lu - mé, — L'a - mour nous l'é - clai - re.  
 Love a - lone's a bea - con - light, — Its rays ev - er giv - ing;

*cresc.*

*f* *poco rall.* *dim. e rall.*

Ex - cep - té d'a - voir ai - mé, — Qu'est - il donc sur ter - re?  
 And, if love be put to flight, — Is this life worth liv - ing?

*f* *poco rall.* *dim. e rall.*

# Brises d'autrefois

(Henry Gauthier-Villars)

## Breezes of Other Days

English version by  
Henry G. Chapman

Georges Hüe

Moderato

Piano *p*

The first system of the piano introduction features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked 'Moderato'. The music begins with a whole rest in the treble and a quarter note in the bass, followed by a series of eighth and quarter notes. A dynamic marking of *p* (piano) is present.

The second system continues the piano introduction. It includes a dynamic marking of *poco sfz* (poco sforzando) over a series of notes. The bass line continues with a steady eighth-note accompaniment.

*p*

Les é - tof - fes au mur ten - du - es S'al - lu - ment au so - leil cou -  
Silk - en cur - tains rich - ly fall - ing Re - flect the sunlightsfad - ing

*p* *dolciss.*

The third system marks the beginning of the vocal entry. The vocal line starts with a whole rest followed by a half note, then a quarter note, and continues with a melodic line. The piano accompaniment is marked *p* and *dolciss.* (dolcissimo). The lyrics are in French and English.

chant; Et ta voix douce est comme un chant Plein  
glow; Sweet as a song thy voice, and low, Brings

*sempre p*

The fourth system continues the vocal entry and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment is marked *sempre p* (sempre piano). The lyrics continue in French and English.



*poco rall.*

de pa - ro - les en - ten - du - es Au - tre - fois, au so - leil —  
 to me, man - y a word re - call - ing, Oth - er days, when the sun —

*colla voce*

*a tempo* *poco rall.* *mf* *animato*

— cou - chant, — Dans les parcs où nous pro - me -  
 — was low — O'er the fields where we trod the

*poco rall.* *animato*

nâ - mes, L'or - gueil d'un jeune en - chan - te - ment Dans la croy -  
 heath - er, In all the pride of love's young dream; How sa - cred

*f*

an - ce du ser - ment Dont nous a - - vons li - é nos â - mes:  
 did each promise seem, By which we bound our souls to - geth - er:

Più lento

*a tempo*

*ff*

ô le su - prême en - chan - te - ment!  
O for the joy of that young dream!

*f* *colla voce* *f* *dim. e rall.*

Più lento

*p*

Il pas - se dans tes lour-des tres - ses Un par -  
And waft - ed from thy heav - y tress - es, Comes a

*p*

*molto espressivo*

fum sub-til et con - nu; Tout à l'heure il  
per-fume faint that I know, So my heart, a

*p*

*poco rall.*

m'est re - ve - nu Au cœur de très  
mo - ment a - go, Re - lived long and

*p* *poco rall.*

len - tes ca - res - - ses De ce par - fum cher  
ten - der ca - ress - - es In that dear per - fume

*poco cresc.* *f* *dim. molto*

## Tempo I

— et con - nu; C'é - tait l'o -  
— that I know. It was the

*colla voce* *pp*

deur des fleurs mou - ran - tes: Ro - ses, li - las,  
scent of dy - ing flow - ers: Ros - es, per - haps,

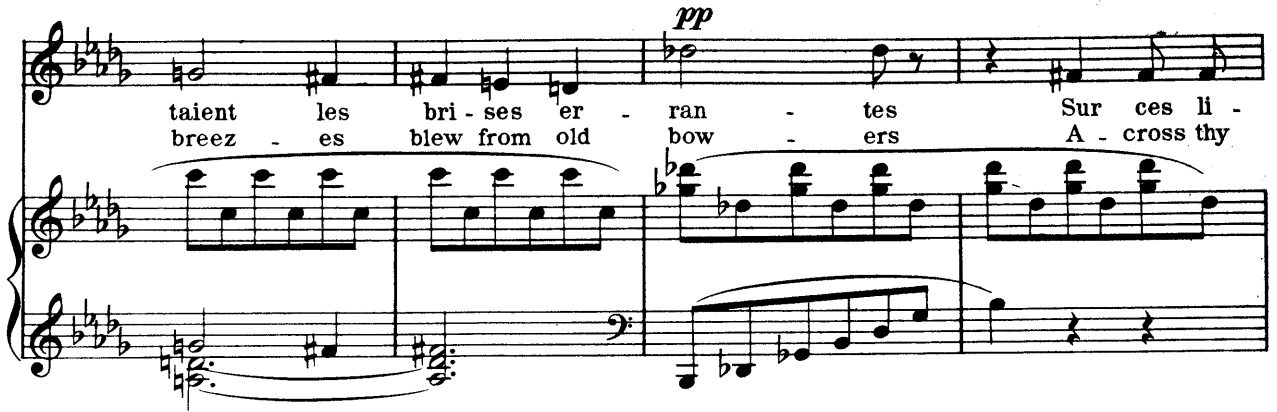
*la mano destra sempre pp*

lys et jas - min, Que, par - mi les an - ciens che - mins, Ap - por -  
or ros - ma - ry, By the paths where they used to be, That the

*p*

*pp*

taient les bri - ses er - ran - tes Sur ces li -  
breez - es blew from old bow - ers A - cross thy



*rall.* *a tempo*

las et ces jas - mins.  
hair, and brought to me.

*a tempo*

*colla voce* *p cresc.*



*pp*



*ppp*



# Les Roses d'Ispahan

(Leconte de Lisle)

## The Rose of Ispahan

English version by  
Henry G. Chapman

Gabriel Fauré

Piano

Andantino (♩=60)

*mf marcato*

*p*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute. The dynamics range from mezzo-forte (mf) to piano (p).

*dolce*

Les ro - ses d'Is - pa - han dans leur gai - ne de  
The rose of Is - pa - han in its cra - dle of

*p*

The first line of the vocal melody is marked 'dolce' and begins with a rest. The piano accompaniment continues with a simple eighth-note pattern. The dynamics are marked 'p'.

mous - se, Les jas - mins de Mos - soul, les fleurs de l'o - ran - ger,  
moss - es, The jas - min of Mos - soul, the or - ange - blos - som wreath,

*marcato*

The second line of the vocal melody continues with a similar melodic line. The piano accompaniment is marked 'marcato' and features a more rhythmic eighth-note pattern.

*cresc. poco a poco*

Ont un par - fum moins frais, ont u - ne o - deur moins dou - ce,  
They have a sweet less sweet, less grateful is their fra - grance,

*cresc. poco a poco*

The third line of the vocal melody is marked 'cresc. poco a poco'. The piano accompaniment also features a 'cresc. poco a poco' marking and includes a key signature change to one sharp (F#) in the final measure.

*f* Ô blan - che Le - ŷ - lah! que ton souf - fle lé - ger.  
Oh, fair - est Le - i - la! than thy lips' light - est breath.

*p*

*mf* *p* *mf marcato* *p*

*p* Ta lè - vre est de co -  
Thy lips are cor - al -

rail et ton ri - re lé - ger Son - ne mieux que l'eau vi -  
red, and thy laugh - ter is light, Run - ning wa - ter it seems,

- ve et dû - ne voix plus dou - ce,  
- yet is the sound far sweet - er;

*cresc. poco a poco*

Mieux que - le vent joy - eux qui ber - ce l'o - ran - ger,  
Sweet - er than play - ful airs 'mid or - ange - blos - soms bright,

*cresc. poco a poco*

*f*

Mieux que l'oi - seau qui chan - te au bord d'un nid de - mous - se.  
Soft - er than bird that sings, and calls her mate to - meet her.

*p*

*mf*

*p*

ô Le - i - lah! de - puis que de leur vol lé - ger  
O Le - i - la! since ev - 'ry kiss has tak - en flight,

*p sempre*

*sempre dolce*

— Tous les bai - sers ont fui — de ta lè - vre si dou - ce, —  
— Nor e'en one sin - gle kiss — on thy sweet lips re - pos - es, —

*p*

Il n'est plus de par - fum dans le pâ-le o - ran - ger,  
All the fra - grance is gone from the or - ange - buds bright,

*p*

*cresc.*

Ni de cé - les - te a - rome aux ro - ses dans leur mous -  
All the per - fume of heav'n has left the moss - y ros -

*f*

*cresc.*

*f marc.*

se.  
es.

Oh!  
Ah!

*p*

*dim.*

que ton jeu - ne a - mour, ce pa - pil - lon lé - ger, Re -  
let thy sweet young love, a but - ter - fly, a - light, Here

*p*



vien - ne vers mon cœur d'ù - ne ai - le prompt - te et dou -  
 to my emp - ty heart on soft, swift wing - re - turn -

*cresc. poco a poco*  
 ce, Et qu'il par - fu - me en - cor la fleur de lo - ran - ger,  
 ing; Let it per - fume once more the or - ange - blossom bright,

*cresc. poco a poco*

*f* Les ro - ses d'Is - pa - han dans leur gai - ne de mous -  
 The rose of Is - pa - han 'midst her moss - es a - burn -

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*mf* *p*

se.  
 ing.

## Nell

English version by  
M. Louise Baum

(Leconte de Lisle)

Gabriel Fauré. Op. 18, No 1

Andante, quasi allegretto (♩ = 66)

Voice

Ta ro - se de pour - pre à ton  
Thy rare pur - ple rose 'mid thy

Piano

*pp sempre* *sempre legato*

clair so - leil,  
morn - ing glows,

ô  
O

Jun, é - tin - cel - le en - i -  
June, with a fer - vor com -

vré - - - e, Penche aus - si vers moi ta cou -  
pel - - - ling, For my heart then pour thy vint - age

pe do - ré - - e: mon cœur à ta rose est pa -  
o'er and o'er, Thine ar - - dor it knows, thou June

reil. \_\_\_\_\_ *pp* Sous le mol a - bri de la  
rose! \_\_\_\_\_ From the arch - ing green of the

*espress.*

feuille om - breu - - - se Mon - te un sou - pir de vo - lup -  
wood-land shad - - - y Floats forth a sigh, ec - stat - ic,

té: \_\_\_\_\_ *cresc.* Plus d'un ra - mier chante au bois  
sweet, \_\_\_\_\_ Ev - 'ry bough a - long doth ech - o

*cresc.*

é - car - té,                      Ô mon cœur,                      sa plain - te a - mou -  
 such a song                      Love - ly June,                      as mine to my

*f*

reu - - - - - se.  
 la - - - - - dy!

*pp*

*p*

*dolce*  
 Que ta perle est dou - ce au ciel en - flammé,  
 Tho' the pearl-y light 'mid the ar - dent night

É - toi - le de la nuit pen - si - ve!                      Mais com -  
 Is clear and sweet of thy fair moon,                      Far more

*mf*

*p*

bien plus dou - - - ce est la clar-té vi - - - ve Qui ray -  
 sweet and clear is the shin-ing here, \_\_\_\_\_ In my

*cresc.*  
 on - ne en mon cœur, \_\_\_\_\_ en mon cœur char - -  
 love - light - ed heart, \_\_\_\_\_ in my heart, O, \_\_\_\_\_

*poco cresc.*

*f*  
 mé!  
 June!

*mf* *pp*

*dolce*  
 La chan-tan - te mer, le long du ri - va - - - ge, tai - -  
 For thy sing - ing sea where white beach-es be \_\_\_\_\_ Shall

*dolciss.*

ra son mur - mu - re é - ter - nel, A - vant  
 song - less and si - - lent be sleep - - - ing Ere I

*cresc.*  
 qu'en mon cœur, chère a - mour, ô Nell, ne fleu -  
 cease to tell how I love my Nell, For my

*cresc.*

*f.* *pp subito*  
 ris - se plus ton i - ma - - ge! ne fleu - ris - se plus ton i -  
 heart is aye in her keep - - ing! For my heart is aye in her

*mf* *pp subito*

ma - - - - ge!  
 keep - - - - ing!

# Rencontre

(Charles Grandmougin)

## A Meeting

Gabriel Fauré. Op. 21, No 1

English version by  
M. Louise Baum

**Voice** *Andante* (♩ = 72) *dolce*

J'é-tais triste et pen -  
I was sad and op -

**Piano** *pp*

*Ped. ogni battuta*

sif quand je t'ai ren-con - tré - - - e: Je  
press'd this morn-ing, when I met thee, But

*sempre legato*

sens moins, au-jourd'-hui, mon obs-ti-né tour-ment.  
now I can for-get my tor-ment and my pain;

— ô dis-moi, se-rai-tu la femme i-nes-pé-  
Ah! could I in my sky Hope's star for ev-er

ré - - - e Et le rêve i - dé - al pour - sui -  
set - - - - - thee, The i - de - - al made real - ah! so

vi vai - - ne - ment? O passante aux doux  
long sought in vain! O pass-er, sweet of

yeux, se - rais - tu donc l'a - mi - e Qui ren-drait le bon -  
face, wouldst thou but be my sol - ace, A friend to car - ry

heur au po - ète i - so - lé, Et vas - tu ray - on -  
peace to the po - et a - part! Ah! wilt thou shine for



ner sur mon âme af - fer - mi - e, Com-me le ciel na -  
me, il - lume my spir - it's pris - on, As shines his na - tive

*cresc.*

*cresc.*

tal sur un cœur d'ex - - i - lé?  
sky on the ex - - ile's sad heart?

*mf* *f*

*mf* *f* *p* *sempre*

Ta tris-tes - se sau-vage, à la mien - ne pa - reil - - le, Aime à  
Thy un-tam'd, rest-less soul, of my own the true sis - - ter, Loves to

*p*

voir le so - leil dé - cli - ner sur la mer!  
watch how the sun dips red - ly to the sea!

De - vant l'im - men - si - té ton ex - ta - se s'é -  
 In awe be - fore the deep, thou to rap - ture art

veil - - - le, Et le char - me des soirs à ta belle  
 wak - - - end, And the twi - light's pure glow, sweet soul, is

âme est cher. U - ne mys - té - ri -  
 dear to thee! - A mys - ter - y di -

*dolce*

*pp*

euse et dou - ce sym - pa - thi - - e Dé - jà m'en - chaîne à  
 vine, a sym - pa - thy un - ut - ter'd, Al - read - y links my

*poco a poco*

toi                    comme un vi - vant li - en,                    Et mon â - me fré -  
 heart                    to thine with liv - ing spell;                    My soul is all a -

*poco a poco*

*cresc.*  
 mit,                    par l'a - mour en - va - hi - - e,                    Et mon cœur te ché -  
 throbb                    with new - born love's be - stow - al;                    Thou art my all in

*cresc.*

*f*  
 rit.                    sans te con - naî - - - - - tre  
 all,                    ere I have known                    thee

bien.  
well.

*p*                    *pp*

# L'Esclave

(Théophile Gautier)

## The Bondmaid

ÉDOUARD LALO

English version by  
Dr. Th. Baker

Andante non troppo

Voice

Piano

*mf* *dim.* *p* *Cap - A*

*una corda*

*pp*

*pp* *pp*

ti - ve, et peut - être ou - bli - é - e, Je  
 cap - tive, and per - chance un - re - mem - ber'd, I

songe à mes jeu - nes a - mours, À mes beaux jours!  
 dream of my spring-time of love, my days of joy!

a mes beaux jours!  
 my days of joy!

*p cresc.* *mf*

Et par la fe - nê - tre gril - lé - e  
 And, thro' - the bars of my win - dow,

*pp* *cresc.* *mf*

*p* *cresc.* *f*

Je re - gar - de l'oi - seau joy - eux fen - dant les cieux!  
 see a - far the hap - py bird that cleaves the air!

*pp* *cresc.* *f* *p*

*p a tempo* *senza respirare*

Au - près de lui,  
 A - wak - 'ning hope!

*p* *dim.* *rit.* *p a tempo*

*pp*

belle es - pé - ran - ce, Por - te - moi sur tes  
 joy - ful - ly bear me un - to him, on thy

*pp*

*cresc.*

ai - les d'or, S'il m'aime en - cor,  
gold - en wing, if yet he love

*cresc.*

*f*

me, S'il m'aime en - cor!  
if yet he love me!

*f* *dim.*

*p poco cresc.* *p* *dim.*

Et pour en - dor - mir ma souf - fran - ce, Sus - pens mon à - me  
And, wilt thou al - lay my love - an - guish, then lay my spir - it

*p* *poco cresc.* *pp* *dim.*

*pp*

sur son cœur Comme u - ne fleur!  
on his heart, as 'twere a flow'r!

*ppp* *ppp*

## Soir

(Albert Samain)

## Evening

Gabriel Fauré. Op. 74, No 2

English version by  
Henry G. Chapman

Andante (♩ = 63) *pp*

Voice

Piano

*pp*

Voi - ci que les jar - dens  
The gar - dens of the

dins de la nuit vont fleu - rir. Les li - gnes, les cou - leurs, - les  
night soon will bloom in the sky, All col - ors, ev - 'ry shape - and

sons - - - de - vien - nent va - gues; Vois! le der - nier ray - on a - go - nise à tes  
form, - - - are grow - ing dim' - mer; See! the ex - pir - ing rays on thy rings faintly

ba - gues: - - - Ma sœur, en - tends - tu pas - - - quel - que cho - se mou -  
glim - mer. - - - My sis - ter, dost not hear - - - e - ven now some - thing

*p*

*pp*

*dolce sempre*

rir? \_\_\_\_\_ Mets sur mon front tes mains frai - ches comme une eau  
die? \_\_\_\_\_ Be thy cool hands on my fore - head like wa - ters

*sempre pp*

pu - - re, Mets sur mes yeux tes mains dou - ces com - me des  
chil - ly, Thy gen - tle hands on my eye - lids soft as a

*cresc.*

fleurs, \_\_\_\_\_ Et que mon âme où vit le goût se - cret des  
flow'r, \_\_\_\_\_ And thou my soul, that loves to live in sor - row's

*cresc.*



pleurs, \_\_\_\_\_ Soit \_\_\_\_\_ comme un lys fi - dèle et  
 pow'r, \_\_\_\_\_ Shalt \_\_\_\_\_ at thy gir - - dle, pure and

*cresc.*  
 pâle à ta cein - tu - - - re!  
 true, wear like a lil - - - y!

*f*

*dim.*

*p*  
 C'est la pi - tié qui pose ain - si son doigt sur  
 'Tis sym - pa - thy that thus on us its hand has

*p*

*poco a poco cresc.*

nous, Et tout ce que la terre a de sou-pirs qui mon - tent, Il  
 laid, And ev-ry hu-man sigh that from the earth a - ris - es I

*poco a poco cresc.*

sem - ble, qu'à mon cœur en-i - vré, le ra - con - tent Tes  
 fan - - cy that my pas - sionate heart sur - pris - es In thine

*f*

*sempre f*

yeux le - vés au ciel, si tris - - - tes  
 eyes up-raised to heavn, so gen - - - tie

*p* *pp*

et si doux!  
 and so sad.

*p* *pp*

# La Chanson de l'Alouette

(V. de Laprade)

English version by  
Henry G. Chapman

## The Lark's Song

Édouard Lalo

Vivace (♩. = 80)

Piano

pp *cresc.*

The piano introduction consists of two staves in 3/16 time. The right hand features a melodic line with eighth notes and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a piano (*pp*) dynamic and gradually increases to a crescendo (*cresc.*).

*f*

Je suis, je suis le cri de joi - - e Qui  
'Tis I, 'tis I that am the cry - - Of

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

sort des prés à leur ré - veil;  
joy that springs from fields a - wake;

The second system of the vocal score continues the vocal line and piano accompaniment. The piano accompaniment includes a *sempre p* marking.

*mf*

Et c'est moi que la terre en - voi - - e Of -  
Yes, 'tis I who from earth do hie, Good -

The third system of the vocal score concludes the vocal line and piano accompaniment. The piano accompaniment features a *mf* dynamic.

*cresc.* *f*

frir le sa - lut au so - leil!  
 mor - row to the sun to takel

*mf*

Je pars des  
 I leave the

*dim.* *p* *pp*

chau - mes blancs de bru - me, À mes pieds - flotte un fil d'ar -  
 meads of mist - y heath - er, From my foot - floats a sil - vry

*p*

gent, La ro - sée - em - pour - pre ma plu - me Et je la  
 thread, While the dew - is bright on each feath - er, And this I

*pp* *pp* *pp*

*una corda*

se - me en vol - ti - geant! Je plane et  
scat - ter from o - ver - head. The first am

*f*

*cresc.*

*f*

*tre corde*

chan - te la pre - miè - re Dans l'a - zur frais où l'aube é - clot,  
I to rise a - sing - ing In the bright air, when morn - ing breaks,

*p*

*pp*

Je me bai - gne dans la lu - mière Et vais me mi -  
Bathe my - self in sun - shine while wing - ing O - ver the

*f*

*p*

*f*

*p*

*pp*

rer dans un flot! Ma  
mir - ror of the lakes. My

*f*

*pp*

*f*

*f*

voix \_\_\_\_\_ est sans no - te plain - ti - ve, Je ne dis rien au  
 voice \_\_\_\_\_ has no ech - o of sor - row, Ne'er of the eve - ning

*cresc.*  
 tris - te soir, Je suis la chan - son folle et vi - ve De la jeu -  
 sad I sing; For I am the song of to - mor - row, Youth, hope and

*sempre pp*

nesse et de l'es - poir! Je suis la chan - son  
 love in ev - ry - thing! For I am the song of to -

*pp* *cresc.*

*f tr#* fol - - - le! Je suis, je  
*tr#* mor - - - row! 'Tis I, 'tis

*f*

suis — le cri de joi — — e Qui sort des prés —  
 I — that am the cry — — Of joy that springs —

*f* *p*

à leur ré - veil; Et c'est moi  
 from fields a - wake; Yes, 'tis I

*mf*

*sempre p*

que la terre en - voi - - e Of - frir — le sa -  
 who from earth do hie, — Good - mor - row — to the

*cresc.*

*pp*

lut au so - leil!  
 sun — to take!

*f*

*cresc.* *f* *ff*

# Sur une Tombe On a Tomb

English version by  
Henry G. Chapman

Guillaume Lekeu

Alquanto lento e malinconico

Voice

Piano

*p*

*pp*

*rall.*

*una corda*

*dolce*

La prin-ta -  
Sweet is the

nière et dou-ce ma-ti - née est plei-ne du par - fum des nou-vel - les  
morn, and all the air of spring is fra-grant with the scent of her new-born

*p a tempo*

*tre corde*

flowers; La ca - res - se du vent ber - ce les jeu - nes  
flow'rs, The soft touch of the breeze sets the young leaves a -

*pp*

*rall.*

*molto*

feuil - les du parc si - len - ci - eux du Mys - tè - re de la  
wav - ing with-in this si - lent realm of the Mys - t'ry of -

*pp*

*rall.*

*colla voce*



*a tempo*

Mort.  
Death.

Sous ces  
'Neath these

*p a tempo*

Ped. \*

*Poco meno lento*

ro - ses, dont ja - dis tu as ai - mé les sœurs, tu re - po -  
ros - es, of which once she loved the sis - ters frail, she re - pos -

*p*

*f*

ses, tu re - po - ses, pure, i - nou - bli - able A - mi - e,  
es, she re - pos - es, ne'er to be for - got be - lov - ed,

*cresc.*

*f*

*f*

Ped. \*

*Più lento*

*pp*

*Tempo I*

*dolciss.*

en ton im - mor - tel - le pâ - leur. Les soirs d'hi -  
for ev - er im - mor - tal - ly pale. The win - ter

*pp*

*dolciss.*

2 Ped. 2 Ped. 2 Ped. 2 Ped.

ver, où ma pen - sée a re - vé - cu ton sou - ve - nir, se sont en -  
 eves, when all my thoughts were filled with memo - ries of thee, are o - ver

2 Ped. \* 2 Ped. \* 2 Ped. \* 2 Ped. \* 2 Ped. \*

fuis; et c'est ta tom - be qu'au - jour - d'hui j'ai vou - lu re -  
 now; And'tis thy tomb that once a - gain I have come to

*più pp* *ppp una corda* *colla voce* *rall.*

2 Ped. \* 2 Ped. \*

Lento assai Tempo I

voir. see. *pp 3* *tre corde*

2 Ped. \*

Oh! puis - ses - tu, de cet - te tom - be ai - mée où les vio - let - tes et les  
 Ah! would that thou, from this dear grave of thine, where now these vi - o - lets and

*pp* *pp una corda*

2 Ped. \*

ro - ses pro - tè - gent dou - ce - ment ton pai - si - ble som -  
 ros - es so ten - der - ly pro - tect and watch o - ver thy

*tre corde*

meil, rest, puis - ses - tu res - pi - rer la sen - teur tris - te et  
 would that thou couldst in - hale aught of the sweet, sad

*fpp* *una corda sino al Fine* *pp*

*And.*

ten - dre de l'im - mor - tel - le fleur qu'en mon cœur - fit é - clo - re  
 per - fume of the im - mor - tal flow'r that our love - ev - er - last - ing

*ppp*

*And.*

*dolce* *dolciss.* **Lento assai**

no - tre A - mour é - ter - nel, no - tre A - mour é - ter - nell  
 has brought forth in my breast, has brought forth in my breast!

*ppp* *ppp*

*And.*

# Le Nil

(Armand Renaud)

## The Nile

Xavier Leroux

English version by  
Henry G. Chapman

Moderato

Piano

*pp* *p*

Les eaux du Nil, tou-tes pâ-les, s'é-  
The Nile's pale wa- - ters are si-lent-ly

cou - lent  
creep - ing

*p*

Sous les é - toi - les de la  
Un - der the star - lit sky a -

*mf*

nuit, Ah!  
 bove, Ah!

*mf*

*p*

*f*

*dim.*

*pp*

Des sphinx, aux  
 On ei - ther

bords, sur deux rangs se dé - rou - lent...  
 shore lines of Sphynx-es are sleep - ing,

*pp*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*cresc.*

*f*

Ah!  
Ah!

*f*

*pp*

Ah!  
Ah!

*mf*

*pp*

Au mi -  
While be -

*p*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*rit. molto*

lieu, no - tre bar - que fuit.  
tween them our bark doth move.

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes a prominent bass line with eighth-note patterns. Dynamics include *ppp* and *rit. molto*. There are two asterisks in the piano part, each with a *Red.* marking below it.

*Un poco più lento*

Le bien - ai - mé, s'ac - cou - dant sur la proue,  
He that I love, lean - ing there at the prow.

The second system continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note bass line. Dynamics include *pp*, *mf*, and *Red.* markings with asterisks.

Lais - se er - rer sur moi *a piacere* son œil  
Gaz - es with eyes all ten - der on

The third system shows the vocal line and piano accompaniment. The piano part includes a *cresc.* marking and dynamics of *pp*, *mf*, and *f*. The piano part also features *Red.* markings with asterisks.

doux; Moi, ren - ver - sant la tête,  
me; I, lean - ing back my head, Shake

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes a *p* dynamic and *a tempo* marking. It also features *Red.* markings with asterisks.

*cresc.* *mf rall.* *cresc. molto*

je se - coue Mes che-veux d'or sur ses ge - noux.  
 down and throw My gold-en hair o - ver his knee.

*p* *cresc.* *mf col canto*

*Red.* \* *Red.* \*

*pp a tempo*

Et les grands sphinx, dans la plai - ne in - fi -  
 Then the great Sphynx - es - on vague, end - less

*pp* *a tempo* *cresc.*

*Red.* \*

*mf* *p* *cresc. poco a poco*

nie, Nous re - gar - dant pas - ser près d'eux,  
 plains, Watch - ing us slow - ly pass - ing through,

*mf* *p* *cresc. poco a poco*

*Red.* \* *Red.* \*

*cresc.* *f*

Con - fu - sé - ment ver - sent une har - mo -  
 Mys - te - rious - ly pour har - mo - nious

*sf* *f*

*Red.* \* *Red.* \* *Red.* \*



nie, ver sent une har-mo-nie Qui  
 strains, pour har-mo-nious strains De

This system contains the first two measures of the piece. The vocal line begins with a half note 'nie,' followed by a quarter rest, then a half note 'ver'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. There are two asterisks with 'Red.' below the piano part, indicating recording points.

tombe en a-mour sur nous deux.  
 scend ing-as love on us two.

*rall.* *a tempo*

This system contains measures 3 and 4. The vocal line has a half note 'tombe' followed by a quarter rest, then a half note 'scend'. The piano accompaniment continues with similar patterns. The tempo changes from 'rall.' to 'a tempo' between measures 3 and 4. The piano part includes 'col canto' and 'f' markings.

*mf* *p* *mf*

This system contains measures 5 and 6. The piano accompaniment is shown in both staves. The dynamics are marked as 'mf', 'p', and 'mf' from left to right. There are three asterisks with 'Red.' below the piano part.

This system contains measures 7 and 8. The piano accompaniment continues. There are two asterisks with 'Red.' below the piano part.

*ppp*

This system contains measures 9 and 10. The piano accompaniment concludes with a 'ppp' dynamic marking. There are two asterisks with 'Red.' below the piano part.

# Le Roitelet

(A. Theurier)

English version by  
Henry G. Chapman

## The Wren

E. Paladilhe

Allegro vivo

Piano

*pp* *leggieriss. e staccatiss.*  
*una corda sempre*

*senza Ped.*

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *p* and *f*.

The second system of piano accompaniment continues the melodic and rhythmic patterns. It includes the vocal line with lyrics: "Ra-pi - de comme un rê - ve, Vif comme un feu fol - As swift as pass-ing fan - cy, As Jack - o'-lan - tern". Dynamics include *molto dim.*, *pp*, and *pp sempre stacc.*

The third system of piano accompaniment concludes the piece. It includes the vocal line with lyrics: "let, Tu vol - ti - ges sans trê - ve Du chêne au ser - po - fey, Thou dost flit with-out rest - ing From bough to bough al-". Dynamics include *sfz*, *pp*, and *p*. There are markings for *Ped.* and an asterisk *\** at the end of the system.

let, \_\_\_\_\_ Aile a - ler - - teet mi - gnon-ne, Pe - tit por -  
 way, \_\_\_\_\_ On thy wings small and dar - ing, Lit - tle crown -

*sfz* *p* *dim.* *pp*

te - cou - ron - ne, Roi - te - let, \_\_\_\_\_ Roi - te -  
 let a - wear - ing: Lit - tle - wren! \_\_\_\_\_ Roi - te -

*p* *psenza rall.* *pp* *sfz*

*Red.* \*

let!  
 let!

*sempre pp e staccato*

*f* *dim.*

Sous la bran - che qui pous - se Comme un vert man - te - let,  
 'Neath the branch - es o'er - hang - ing Like a green man - tie gay,

*pp*

*pp*

Ton nid, ber - ceau de mous - se, Fuit l'œil du tier - ce - let.  
 Thy nest, a moss - y cra - dle, From mink's eye hides a - way.

*sfz* C'est là qu'est ton roy - au - me, *p* L'o - deur des pins l'em - bau - me,  
 Here is thy realm con - tent - ed, By breath of pine - trees scent - ed,

*sfz* *p*

*p* Roi - te - let, *p senza rall.* Roi - te - let!  
 Lit - tle\_ king, Roi - te - let!

*pp* *sfz*

*2do.* \*

C'est là qu'est ta ni - ché - e,  
Here is thy hid-den cor - ner!

*p* *f* *molto dim.* *pp sempre stacc.*

Dix œufs blancs com-me lait, Ta pon-deu - se ca - ché - e  
Here thy mate - let did lay Ten wee eggs of the whit - est,

*sfz* *pp*

— Les cou - ve, et ton fi - let De voix joy - eux et frê - - le  
— And here — thy voice so gay In mer - ry notes a - swell - ing,

*sfz*

*p*

Dit par - tout la nou - vel - - le, Roi - te -  
 Joy - ful ti - dings is tell - - ing, Lit - tie -

*pp*

*p* *p senza rall.*

let, \_\_\_\_\_ Roi - te - let!  
 wren! \_\_\_\_\_ Roi - te - let!

*sfz pp* *sempre pp e stacc.*

*ced.* \*

Même en hi -  
 In win - ter

*f* *dim.* *pp*

*f* *pp*

ver en - co - re L'arbre en-tend ton sif - flet, Ta huppe à  
e'en thy twit - ter. Do we hear 'midst the snow, Thy ruf - fled

crête au - ro - re y laisse un chaud re - flet, Et les bois  
crest doth glit - ter, And shed a rud - dy glow, And the woods,

blancs de gi - vre Par toi seul sem - blent vi - vre, Roi - te -  
white and lone - ly, Seem a - live thro' thee on - ly, Lit - tle.

let, Roi - te - let!  
wren! Roi - te - let!

# Les trois Prières

(Emm. des Essarts)

## Three Prayers

English version by  
Henry G. Chapman

E. Paladilhe

Andante

Piano

*pp* *dolcissimo*

*sempre pp*

The piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo) and 'dolcissimo' (very soft).

*dolciss.*

A l'heu - re où notre es -  
When - e'er — my pride of

*pp*

The first prayer begins with a vocal line in the treble clef and piano accompaniment in the bass clef. The tempo remains 'Andante'. The lyrics are in French and English. The dynamics are 'dolciss.' (very soft) and 'pp' (pianissimo).

prit moins fier — S'in - cli - ne comme un Roi pro - phè - te, Je  
spir - it yields, — Then, like a king for mer - cy su - ing, I

The second prayer continues with a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are in French and English. The dynamics are 'pp' (pianissimo).



mets mon cœur — dans un Pa - ter, Pour que ta vo - lon - té soit  
 hum - bly pray: — "Thy will be done;" But 'tis thy will I would be

*p* *dim.*

fai - te. — O mon cher oi - seau bleu rê - vé, En -  
 do - ing. — Ah, dear blue - bird of my dreams, My

*sfz* *cresc.*

*sfz*

*And.* \*

fant gar - dienne et bon gé - ni - e, Je mets mon cœur dans  
 guar - dian an - gel! be't con - fess - ed, "A - ve Ma - ri - a"

*sfz* *f* *p*

un A - ve, Pour que tu sois la plus bé - ni - e.  
 I may pray, But thou it is I'd have most bless - ed.

*pp*

*p*

Et comme en u - ne cou - pe d'eau Se  
As one may see a wilt - ed flow'r In

*p*

*And.* \* *And.* \*

pen - che la fleur ra - ni - mé - e, Je  
wa - ter - vase its life re - cov - er, In -

*f*

*And.* \* *And.* \*

*a piacere*

mets mon cœur dans un Cre - do, Pour que tu sois la plus ai -  
to this creed I put my heart: That I a - lone am thy true

*f* *sfz* *p col canto*

mé - e.  
lov - er. *a tempo*

*sfz* *pp*

# Psyché

(Pierre Corneille)

English version by  
Henry G. Chapman

E. Paladilhe

Andante quasi andantino

Piano

*p* *ffz molto* *ff*

*Red.* \*

Je suis ja - loux, Psy-ché,  
Ah, Psy-che, vex'd am I,

*dim.* *p* *pp*

de tou - te la na - tu - re! Les ray - ons du so - leil — vous  
all na - ture is so zeal - ous! Now the kiss of the sun — too

*cresc.* *f* *dim.*

bai-sent trop sou-vent, Vos che-veux souf-frent trop les ca-res-ses du  
of-ten finds your cheek, In your hair now the winds-play hide-and

*p*

*And.* \*

vent. Quand il les flat-te, j'en mur-mu--re! L'air  
seek. Of such de-vo-tion I am jeal-ous! The

*p*

*And.* \*

mê-me que vous res-pi-rez-- A-vec trop de plai-sir pas-se sur vo-tre  
air you breathe makes far too free, Stray-ing o-ver your lips more warm-ly than jo-

*f* *dim.*

*And.* \* *And.* \*

*mf* **Animato**

bou-che. Votre ha-bit de trop près vous tou-che! Votre ha-  
cose-ly; And your gown clasps your breast too close-ly! and your

*p*

*And.* \* *And.* \* *And.* \* *And.* \*

*poco rit.* *dim.* **Tempo I**

bit de trop près vous tou - che! Et si - tôt que vous sou - pi -  
gown clasps your breast too close - ly! And I feel, when you heave a

*dim.* *poco rit.* *p* *p*

*cresc.*

rez Je ne sais quoi qui m'ef - fa - rou - che  
sigh, Some - thing with - in that cries mo - rose - - ly:

*cresc.*

*rit.*

Craint, par - mi vos sou - pirs, des sou - pirs — é - ga -  
Ah, she sighs, but she sighs not for me, — not for

*f* *dim.* *p* *colla voce*

rés! —  
me! —

*p* *a tempo*

*Red.* \* *Red.* \* *Red.* \*

# La Solitaire

(Armand Renaud)

From the "Mélodies Persanes"

## In Solitude

English version by  
Henry G. Chapman

C. Saint-Saëns

Allegro appassionato

Piano

The piano introduction consists of two staves. The right hand features a rapid, ascending eighth-note scale in the first measure, followed by a melodic phrase. The left hand provides a harmonic accompaniment with chords and moving lines.

Ô fier\_ jeune homme, ô\_ tu -  
 Ah, haugh-ty\_ youth, O\_ thou\_

The vocal line begins with a rest, followed by a melodic phrase starting on a high note. The piano accompaniment continues with a similar rhythmic pattern, marked *f* in the vocal line and *mf* in the piano line.

eur\_ de ga - zel - les, Ca - va - lier pâle\_ au re - gard de ve - lours, -  
 slay - er of wild deer, Thou horse-man pale, - of the dark, ten - der eye, -

The vocal line continues with a melodic phrase. The piano accompaniment provides a steady harmonic support.

Sur ton che - val dont les pieds ont des ai - les  
I would that thou on thy wing - foot - ed charg - er

Em - por - te - moi vers le ciel des a - mours.  
Wouldst bear me up to love's heav'n on high.

J'ai bien sou - vent, la nuit, sur ma ter - ras - se,  
Oft have I in the night, all lone - ly sit - ting,

Ver - sé des pleurs en te ten - dant les bras.  
Shed man - ya tear, and stretched my arms to thee;

Sté - rile ef - fort! C'est l'om - bre que j'em -  
But all in vain! I caught at shad - ows

bras - se, Et mes san - glots, tu ne les  
flit - ting, Thou heard'st no sob, my tears thou

en - tends pas. didst not see.

*cresc.*

*dim.*



*dolce*

Pour-tant le ciel m'a faite ar-dente et bel-le,  
Yet heav'n hath en-dow'd me with pas-sion and beau-ty

*pp*

Ped.

Ma lè-vre douce est comme un fruit ver-  
My lips are sweet as crim-son fruit, and

meil; J'ai dans la voix des chants de co-lom-bel-le,  
rare, My voice is soft-er than ring-dove's coo-ing,

Sur les che-veux un ray-on de so-  
And rays of sun-shine dis-port on my

leil. Mais en - fer - mée  
hair. But pris - on'd here,

*pp*

et cou-ver - te de voi - - les, Dans un pa -  
in a pal - ace re-pin - - ing, I lan - guish

lais, je meurs loin du vrai bien.  
far from all I hold most dear.

Pour-quoi des fleurs, et pour-quoi des é - toi - - les,  
Why bloom the flow'rs? why are stars yon-der shin - - ing,

Si mon cœur bat et si tu  
 While beats my heart and thou dost

n'en sais rien?  
 nev - er hear?

*cresc.*

*f*

Mon bien - ai - mé, ter - ri - bles sont tes ar - mes,  
 Ah, dear - my - love, thine arms in - deed are might - y,

*mf*

Ton long fu-sil, ta lan-ce, ton poi-gnard, Et plus-que tout, tes yeux  
Thy gun so long, thy poi-gnard and thy lance, But, worst of all, thine eyes-

— aux som-bres char-mes, Per-çant un cœur a-vec un seul re-  
— of dark-some beau-ty, That pierce the heart with but one sin-gle

gard. ô fier-jeune homme, ô tu-  
glance. Oh, haugh-ty youth, oh thou

eur-de ga-zel-les, A leur des-tin mon  
slay-er of wild-deer, Like theirs my fate, me

sort est res - sem - blant. Sur ton che -  
 al - so dost thou slay! And well thou

val dont les pieds ont des ai - les, Joins mon cœur  
 might'st, on thy wing-foot - ed charg-er, Add my torn

triste à ton bu - tin san - glant.  
 heart un - to thy bleed - ing prey!

# Le Lever de la Lune

(Poetry imitated from Ossian)

## Moonrise

English version by  
Henry G. Chapman

C. Saint-Saëns

Moderato *pp*

Voice

Ain - si 'qu'u - ne jeu - ne beau - té, Si - len - ci -  
As one who is love - ly and young Her lone - ly

Piano

*pp una corda*

euse et so - li - tai - re, Des flancs du nu - age ar - gen -  
steps in si - lence ur - ges, So forth from the sil - ver - y

té La lu - ne sort a - vec mys - tè - re.  
clouds The moon in mys - te - ry e - mer - ges.

*dolce*

Fil - le ai - ma - ble du ciel, à pas lents et sans bruit, Tu  
 Beau-teous daughter of heav'n, slow thy step, soft and light; Thou

glis - ses dans les airs où bril - le ta cou - ron - ne;  
 glid - est thro' thine airs and bright thy crown doth spark - le;

Et ton pas - sa - ge s'en - vi - ron - ne  
 While round thy state - ly pro - gress cir - cle,

Du cor-tè - ge pom-peux des so - leils de la nuit.  
 In proces-sion-al train, all the suns of the night.

Que fais-tu loin de nous quand l'au - be blan-chis - san - te Ef -  
Far - est thou far a - way when morn - ingbreaks up - on thee, And

face à nos yeux, à nos yeux at - tris - tés Ton sou - ri - re char -  
takes from our sight with re - gret, from our sight Both the charm \_\_\_\_\_ of thy

mant \_\_\_\_\_ et tes mol - les clar - tés? Vas -  
smile \_\_\_\_\_ and the aid \_\_\_\_\_ of thy light? Dost

tu, \_\_\_\_\_ comme Os - si - an, plain - ti - ve, gé - mis -  
thou, \_\_\_\_\_ like Os - sian here; with moan - ings and in

*dolciss.*



san - te, Dans l'a - si - le de la dou - leur En - se - ve -  
 an - guish, Seek in sor - row to find re - lief, And hide thy

lir ta beau - té lan - guis - san - te? Fil - le ai - ma - ble du  
 face, let thy beau - ty lan - guish: Love - ly daugh - ter of

*pp*  
 ciel, con - nais - tu le mal - heur?  
 heav'n, art ac - quaint - ed with grief?

*cresc.*  
 Main - te - nant, re - vê -  
 Now, once more re - ar -

*cresc. sempre col pedale*  
*tre corde*

tu rayed de — tou — te sa — lu —  
 in — all its wont — ed

miè - re, Ton char — vo - lup - tu -  
 glo - ry, Thy car — a - bove the

eux rou - le au - des - sus des  
 hills rolls on in splen - dor

monts; Pro - lon - ge, s'il se  
 dight; De - lay, an if thou

peut, le cours de ta car -  
 canst, the pro - gress of thy

riè - re, Et ver - se sur la  
 jour - ney, And o - ver all the

mer tes pai - si - bles ray - ons.  
 sea shed the peace of thy light.

*dim.*

*una corda*

# La Cloche

(Victor Hugo)

English version by  
Henry G. Chapman

## The Bell

C. Saint-Saëns

*Andante sostenuto*

Piano *una corda pp*

Seu - le en ta som-bre tour\_ aux faî - tes den-te -  
Lone\_ in thy som-bre tow'r, - Where rug-ged tur - rets

lés, D'où ton souf - fle des - cend sur les toits 'é - bran - lés, ô  
frown, Whence thy rum - ble de - scends on the roofs of the town, O

clo-che sus-pen - du - e au mi - lieu des nu - é - es, Par ton vas - te rou -  
far - roil - ing bell, - 'midst the cloud-rack high hanging, Where so of - ten the

lis si sou - vent re - mu - é - es, Tu dors en ce mo - ment dans l'om -  
 si - lence is jarred by thy clang - ing, Thou slum - b'rest now, and naught dis - turbs

- bre, et rien ne luit Sous ta voû - te pro - fonde où som - meil - le le bruit!  
 — the shad - ows deep 'Neath thy cav - ern - ous throat where thy thun - der's a - sleep.

*meno p*

Oh! \_\_\_\_\_ tan - dis qu'un es - prit qui  
 Ah! \_\_\_\_\_ and here there's a soul that

jus - qu'à toi s'é - lan - ce, Si - len - ci - eux aus - si, con -  
 for thy voice is wait - ing, Si - lent as thou is he, thy

*pp*

tem-ple ton si-len-ce, Sens-tu, par cet ins-tinct  
 si-lence con-tem-plat-ing; Let some thing un-to thee

vague et plein de dou-ceur Qui ré-vè-le tou-jours u-ne  
 vague-ly, sweet-ly ap-peal, Let a sis-ter in soul to her

*p*

sœur à la sœur, Qu'à cette heu-re où s'en-dort la soi-  
 sis-ter re-veal That as eve-ning de-scends at this

*morendo* *cresc.*

ré-e ex-pi-ran-te, U-ne â-me est près de  
 sleep-breath-ing hour, A soul is near thee

*morendo*

*tre corde*  
*cresc.*

toi, non moins que toi vi - bran - - te,  
 here, full as thy-self of pow - - er,

Qui bien sou-vent aus - si jette un bruit so - len -  
 One that at times like thee gives a heart - rend - ing

nel, Et se plaint dans l'a - mour, com - me  
 cry, And that pleads in its love, as dost

toi — dans le ciel!  
 thou — in the sky,

*p* *cresc.*

*f* *dim.* *espress.*

Et se plaint dans l'a - mour, com - me  
 And that pleads in its love, as dost

toi dans le ciel!  
 thou in the sky,

*espressivo*

*pp*

dans le ciel!  
 in the sky!

*dim.* *pp* *dolciss.*

*m.s.* *ppp*



# Le fidèle Cœur

(Mme Blanchecotte)

## The Faithful Heart

English version by  
Henry G. Chapman

Paul Vidal

Molto lento (♩ = 50)

Voice

Piano

*p*

2 Pedali

*dolce*

Je se - rai ta dou - ceur pro - fon - de,  
I would be to thy heart its sweet - ness,

*pp*

Ta der - niè - re joie en ce mon - de, Et jus - qu'au jour  
I would be thy joy in com - plete - ness, And to e - ter -

d'é-ter-ni-té, Ta paix et ta sé-re-ni-té.  
 - ni - ty I'd be Thy peace and thy se - ren - i - ty.

*p*

*dim.* *p*

*poco più f*

Oui, je se - rai, dans mon si - len - ce, Ton a - pai - se -  
 Yes, from my si - lence will flow o'er thee Com - fort blest in

*poco più f*

ment de souffran - ce, Le su - prê - me ray - on d'espoir Qui  
 grief to re - store thee, While of hope shall the bless - ed light The

*cresc.*

*cresc.*

*p*

chas - - - se le nu - a - ge noir.  
 dark - - - ness quell of deep - est night.

*p*

*p*

Et s'il est u - ne sain - te cho - se  
If there be one ho - ly bless - ing

*f*

Dont le ciel à ja - mais dis - po - - se, Un cœur vrai,  
Heav'n can of - fer for thy pos - sess - - ing, 'Tis a heart

*p* *riten.* *pp* *a tempo*

d'in - fle - xible honneur, Je se - rai ce fi - dè - le cœur.  
true to hon - or's part; I will be that faith - ful heart.

*dim.* *pp*

# «Je ne veux pas autre chose»

(V. Hugo)

English version by  
Henry G. Chapman

## “Nothing I ask thee to give me”

Ch. M. Widor

Andante

Piano

*mf*

*a piacere*

*P* *3* *3* *3*

Je ne veux pas au - tre cho - se Que ton sou - rire et ta voix,  
No-thing I ask thee to give me But a smile and a word,

*P a tempo*

*3* *3* *3* *3*

De l'air, de l'om-bre, des ro - ses Et des ray-ons dans les bois.  
As flow'rs and shade of the for - est, Or the song of a bird.

*cresc.* *3* *3*

Je ne veux, moi qui me voi - - le Dans la joie ou  
No - thing I ask, I who hide me In my joy or

*cresc.*

*rit. e dim.* *a tempo, ma poco più lento*

la dou - leur, Que ton re - gard, mon é - toi - le,  
pain a - far, On - ly thy scent, O my flow - er,

*rit. e dim.* *pp* *a tempo, ma poco più lento*

Que ton ha - lei - ne, ô ma fleur!  
On - ly thy bright - ness, O my star!

*mf*

*mf* *3* *3*

Sous ta pau - piè - re ver - meil - le,  
Un - der the fringe of thy lash - es,

*mf*

*3* *3* *3* *3* *3* *3*

Qui - nonde\_ un cé - les - te jour, Tout un u - ni - vers som -  
Where\_ flood - ed in light doth move A u - ni - verse wrapt in

meil - le... Je n'y cher - che que l'a - mour. Ange aux yeux pleins d'é - tin -  
slum - ber, There I seek — but for love. An - gel whose eyes would be

*cresc.*

cel - - les, Femme - aux jours de pleurs noy - és,  
hap - - py, Wo - man who sor - - row must meet,

*rit. e dim.*

*a tempo, ma poco più lento*  
*pp* Prends mon â - me sur tes ai - les, Lais - se mon cœur  
Lift up my soul to thy spir - it, Leav - ing my heart

*a tempo, ma poco più lento*  
*pp*

*f*  
à tes pieds!  
at thy feet.

*sf*

# Ariette

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English version by  
Henry G. Chapman

(Paul Collin)

## "Were I sunshine, I should come"

Paul Vidal

Allegro, ma non troppo (♩ = 92)

Piano



*f*



*p*

Si j'é - tais ray - on, j'i - rais, jeu - ne fil - le,  
Were I sun - shine, I should come, pret - ty maid - en,

*dim.*



Si j'é - tais ray - on splen - dide et joy - eux,  
Were I sun - shine flash - ing bright from the skies,



Ver - ser tout l'é - clat de mon feu — qui bril - le  
I should pour the light of my fire, — sweet maid - en,

*p senza rit.* *p*

Dans tes jo - lis yeux. Si j'é - tais zé - phir, j'i -  
 In thy pret - ty eyes. Were I Ze - phy - rus, I'd

rais dans les tres - ses, Dans les tres - ses d'or — de tes che - veux doux,  
 blow thro' thy tress - es, Thro' the tress - es soft — of thy gold - en hair,

*p senza rit.*

Je leur don - ne - rais — de fol - les ca - res - ses, Mal - gré les ja - lous!  
 I should play in them — with wan - ton ca - res - es, Nor for ri - vals care!

*p*

Si j'é - tais par - fum, mal - gré toi, fa - rou - che,  
 Were I per - fume sweet, and thy smile ma - li - cious,



*p*

Si j'é-tais par-fum, j'i-rai dé-po-ser  
 Were I per-fume sweet, yet I should im-press

*cresc.*

Au plus gen-til coin de ta chè-re bou-che L'en-i-vrant bai-ser!  
 On thy dim-pled cheek, or thy lips de-li-cious, A de-li-rious kiss!

*cresc.* *cresc.*

*pp*

Si j'é-tais murmure, au ciel ou sur ter-re,  
 Could I be a voice hum-ble or im-pe-rious,

*pp*

*p*

J'i-rai sans ré-pit, trè-ve ni re-pos,  
 Ev-er should I come, cease-less, un-de-terr'd,

*p*

*pp* *dim.*

Te dire à l'o-reille, a - vec grand mys - tè - re, De  
Whis-p'ring in thine ear man - y a mys - te - rious And

*pp* *dim.*

*poco rit.* *a tempo* *mf*

ten - dres pro - pos. Si j'é - tais A - mour, j'i -  
a - mor - ous word. And if I were Love, I'd

*poco rit.* *mf a tempo* *mf*

rais danston â - me, Si j'é - tais A - mour, j'i - rais dans ton cœur,  
dwell in thy spir - it, And if I were Love, thy heart I should claim,

*cresc.*

É - pe - ler, le soir, - les let - tres de flam - me De mon nom vain -  
I would breathe my name, - at eve thou shouldst hear it, My all - con - qu'ring

*cresc.*

*molto appassionato*

queur!  
name!

Si j'é - tais A - mour, j'i - rais dans ton â - me,  
And if I were Love, I'd dwell in thy spir - it,

*meno f e rit.* *a tempo*

Si j'é-tais A - mour, j'i - rais dans ton cœur, E - pe - ler, le soir, les let - tres de  
And if I were Love, thy heart I should claim; I would breathe my name, at eve thou shouldst

*meno f e rit.* *a tempo*

*mf* *cresc.* *molto rit.* *a tempo*

flam - me De mon nom vain - queur!  
hear it, My all-con - qu'ring name!

*mf* *colla voce* *f a tempo*

*dim.* *pp*

# Nuit d'Étoiles

(Th. de Banville)

## Starry Night

English version by  
Henry G. Chapman

Ch. M. Widor

Andantino

Piano

*pp*

*p*

Nuit d'é - toi - les, Sous tes voi - les, Sous ta  
Star - lit spac - es, 'Neath your lac - es, Where the

*cresc.*

bri - se et tes par - fums, Tris - te ly - re,  
per - fumed nightwinds sigh, As thro' sway - ing

*m.d.*

Qui sou - pi - re, Je rê - ve aux a - mours dé - funts. La se -  
 Harp-strings stray - ing, Here I dream of loves gone by. O'er my

rei - ne mé - lan - co - li - e Vient é - clo - re au fond de mon *f*  
 heart — sweet me - lan - chol - y Comes in ten - der gloom to

*cresc.*  
 cœur, Et j'en - tends l'â - me de ma mi - e Tres - sail -  
 brood, And I feel — my loved one's spir - it Hov - ring

lir dans le bois rê - veur. *ppp* Nuit d'é -  
 near in the slum - b'ring wood. Star - lit

toi - les, Sous tes voi - les, Sous ta bri - se et tes par -  
 spac - es 'Neath your lac - es, Where the per - fumed night-winds

fums,  
sigh,

Tris - te ly - re,  
As thro' sway - ing

Qui sou - pi - re,  
Harp-strings stray - ing,

Je rê-ve aux a-mours dé - funts.  
Here I dream of loves gone by.

*cresc.*

*mf*

Dans les om - bres de la feuil - lé - e, Quand tout  
Thro' the dark — and leaf - y shad - ows, When I

*sf* *cresc.*

bas je sou - pi - re seul, Tu re - viens, pau - vre â - me é - veil -  
sigh, tho' scarce a - loud, Thou re - turn - est, poor sleep - less

*ppp*

lé - e, Tou - te blan - che dans ton lin - ceul. Nuit d'é -  
spir - it, Pale and wan — and in thy shroud. Star - lit

toi - les, Sous tes voi - les, Sous ta bri - se, et tes par -  
 spac - es, 'Neathyour lac - es, Where the per - fumed night-winds

*ppp*

fums, Tris - te ly - re, Qui sou - pi - re,  
 sigh, As thro' sway - ing, Harpstrings stray - ing,

*m.d.* *ppp*

Je rê - ve aux a - mours dé - funts.  
 Here I dream of loves gone by.