



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

Index of Composers

	PAGE
BACHELET, ALFRED	
Dearest Night. (<i>Chère Nuit</i>).	60
BIZET, GEORGES	
In the Woods. (<i>Vieille Chanson</i> .)	66
BRUNEAU, ALFRED	
The Gay Vagabond. (<i>L'Heureux Vagabond</i> .)	20
CHAUSSON, ERNEST	
The Charm. (<i>Le Charme</i> .)	90
Butterflies. (<i>Les Papillons</i> .)	72
COQUARD, ARTHUR	
Sad and lonely. (<i>Hai-luli</i> .)	76
DEBUSSY, CLAUDE	
Evening Fair. (<i>Beau Soir</i> .)	3
Her Hair. (<i>La Chevelure</i> .)	10
Mandolin. (<i>Mandoline</i> .)	6
Romance.	14
DELIBES, LEO	
Good-Morning, Sue! (<i>Bonjour, Suzon!</i>)	80
D'INDY, VINCENT	
A Sea Song. (<i>Lied Maritime</i> .)	16
DUPARC, HENRI	
A Song of Sorrow. (<i>Chanson Triste</i> .)	38
Invitation to the Journey. (<i>L'Invitation au voyage</i> .)	28
FAURÉ, GABRIEL	
After a Dream. (<i>Après un Rêve</i> .)	86
The Cradles. (<i>Les Berceaux</i> .)	24
The Rose of Ispahan. (<i>Les Roses d'Ispahan</i> .)	103
Nell.	108
A Meeting. (<i>Rencontre</i> .)	113
Evening. (<i>Soir</i> .)	121
FRANCK, CÉSAR	
The Marriage of the Roses. (<i>Le Mariage des Roses</i> .)	92

Index of Composers (continued)

	PAGE
HUE, GEORGES	
Breezes of Other Days. (<i>Brises d'autrefois.</i>)	98
LALO, ÉDOUARD	
The Lark's Song. (<i>La Chanson de l'Alouette.</i>)	125
The Bondmaid. (<i>L'Esclave.</i>)	118
LEKEU, GUILLAUME	
On a Tomb. (<i>Sur une Tombe.</i>)	130
LEROUX, XAVIER	
The Nile. (<i>Le Nil.</i>)	134
MASSENET, J.	
The First Dance. (<i>Première Danse.</i>)	50
PALADILHE, É.	
The Wren. (<i>Le Roitelet.</i>)	140
Three Prayers. (<i>Les Trois Prières.</i>)	146
Psyche.	149
PIERNÉ, G.	
To Lucette. (<i>A Lucette.</i>)	44
SAINT-SAËNS, C.	
The Bell. (<i>La Cloche.</i>)	166
In Solitude. (<i>La Solitaire.</i>)	152
Moonrise. (<i>Le Lever de la Lune.</i>)	160
VIDAL, PAUL	
Were I sunshine, I should come. (<i>Ariette.</i>)	177
The Faithful Heart. (<i>Le Fidèle Cœur.</i>)	171
WIDOR, CH.-M.	
(<i>Albajédé.</i>)	56
Nothing I ask thee to give me. (<i>Je ne veux pas autre chose.</i>)	174
Starry Night. (<i>Nuit d'Étoiles.</i>)	182

Index of Titles

		PAGE
Albaydé		CH.-M. WIDOR 56
A Lucette	<i>(To Lucette)</i>	G. PIERNÉ 44
Après un Rêve	<i>(After a Dream)</i>	GABRIEL FAURÉ 86
Ariette	<i>(Were I sunshine, I should come)</i>	PAUL VIDAL 177
Beau Soir	<i>(Evening Fair)</i>	CLAUDE DEBUSSY 8
Bonjour, Suzon !	<i>(Good-morning, Sue !)</i>	LÉO DELIBES 80
Brises d'autrefois	<i>(Breezes of Other Days)</i>	GEORGES HUE 98
Chanson Triste	<i>(A Song of Sorrow)</i>	HENRI DUPARC 88
Chère Nuit	<i>(Dearest Night)</i>	ALFRED BACHELET 60
Hal-luli	<i>(Sad and lonely)</i>	ARTHUR COQUARD 76
Je ne veux pas autre chose	<i>(Nothing I ask thee to give me)</i>	CH.-M. WIDOR 174
La Chanson de l'Alouette	<i>(The Lark's Song)</i>	ÉDOUARD LALO 125
La Chevelure	<i>(Her Hair)</i>	CLAUDE DEBUSSY 10
La Cloche	<i>(The Bell)</i>	C. SAINT-SAËNS 166
La Solitaire	<i>(In Solitude)</i>	C. SAINT-SAËNS 152
Le Charme	<i>(The Charm)</i>	ERNEST CHAUSSON 90
Le Fidèle Cœur	<i>(The Faithful Heart)</i>	PAUL VIDAL 171
L'Esclave	<i>(The Bondmaid)</i>	ÉDOUARD LALO 118
L'Heureux Vagabond	<i>(The Gay Vagabond)</i>	ALFRED BRUNEAU 20
L'Invitation au Voyage	<i>(Invitation to the Journey)</i>	HENRI DUPARC 28
Le Lever de la Lune	<i>(Moonrise)</i>	C. SAINT-SAËNS 160
Le Mariage des Roses	<i>(The Marriage of the Roses)</i>	CÉSAR FRANCK 92
Le Nil	<i>(The Nile)</i>	XAVIER LEROUX 184
Le Roitelet	<i>(The Wren)</i>	É. PALADILHE 140

Index of Titles (continued)

			PAGE
Les Berceaux	<i>(The Cradles)</i>	GABRIEL FAURÉ	24
Les Papillons	<i>(Butterflies)</i>	ERNEST CHAUSSON	72
Les Roses d'Ispahan	<i>(The Rose of Ispahan)</i>	GABRIEL FAURÉ	103
Les Trois Prières	<i>(Three Prayers)</i>	É. PALADILHE	146
Lied Maritime	<i>(A Sea-Song)</i>	VINCENT D'INDY	16
Mandoline	<i>(Mandolin)</i>	CLAUDE DEBUSSY	6
Nell		GABRIEL FAURÉ	108
Nuit d'Étoiles	<i>(Starry Night)</i>	CH.-M. WIDOR	182
Première Danse	<i>(The First Dance)</i>	J. MASSENET	50
Psyché	<i>(Psyche)</i>	É. PALADILHE	149
Rencontre	<i>(A Meeting)</i>	GABRIEL FAURÉ	113
Romance		CLAUDE DEBUSSY	14
Soir	<i>(Evening)</i>	GABRIEL FAURÉ	121
Sur une Tombe	<i>(On a Tomb)</i>	GUILLAUME LEKEU	130
Vieille Chanson	<i>(In the Woods)</i>	GEORGES BIZET	66

Index of First Lines

		PAGE
Ainsi qu'une jeune beauté	<i>(As one who is lovely and young)</i>	C. SAINT-SAËNS 160
A l'heure où notre esprit	<i>(Whene'er my pride of spirit)</i>	É. PALADILHE 146
Au loin, dans la mer	<i>(Afar in the sea)</i>	VINCENT D'INDY 16
Bonjour, Suzon!	<i>(Good-morning, Sue!)</i>	LÉO DELIBES 80
Captive, et peut-être oubliée	<i>(A captive, and perchance unremembered)</i>	ÉDOUARD LALO 118
Dans les bois	<i>(In the woods)</i>	GEORGES BIZET 66
Dans ton cœur	<i>(Moonlight fullness)</i>	HENRI DUPARC 38
Dans un sommeil	<i>(Once, in a sleep)</i>	GABRIEL FAURÉ 86
Des bons vieux airs	<i>(To a good old well-known air)</i>	J. MASSENET 50
D'un grand mal	<i>(Sick my heart)</i>	G. PIERNÉ 44
Il m'a dit	<i>(Now he said)</i>	CLAUDE DEBUSSY 10
J'étais triste	<i>(I was sad)</i>	GABRIEL FAURÉ 118
Je m'en vais	<i>(Here I go)</i>	ALFRED BRUNEAU 20
Je ne veux pas autre chose	<i>(Nothing I ask thee to give me)</i>	CH.-M. WIDOR 174
Je serai ta douceur	<i>(I would be to thy heart)</i>	PAUL VIDAL 171
Je suis jaloux	<i>(Ah, Psyche, vex'd I am)</i>	É. PALADILHE 149
Je suis, je suis le cri de joie	<i>('Tis I, 'tis I that am the cry)</i>	ÉDOUARD LALO 125
Je suis triste	<i>(Sad and lonely)</i>	ARTHUR COQUARD 76
Je veille	<i>(In sorrow and anguish)</i>	CH.-M. WIDOR 56
L'âme évaporée	<i>(Evanescent breath)</i>	CLAUDE DEBUSSY 14
La printanière et douce matinée	<i>(Sweet is the morn)</i>	GUILLAUME LEKEU 130
Le long du quai	<i>(All down the quay)</i>	GABRIEL FAURÉ 24
Les donneurs de sérénades	<i>(Now you gallant serenaders)</i>	CLAUDE DEBUSSY 6
Les eaux du Nil	<i>(The Nile's pale waters)</i>	XAVIER LEROUX 184
Les étoffes au mur tendues	<i>(Silken curtains)</i>	GEORGES HUE 98

Index of First Lines (continued)

		PAGE
Les papillons couleur de neige	<i>(I see them float)</i>	ERNEST CHAUSSON 72
Les roses d'Ispahan	<i>(The rose of Ispahan)</i>	GABRIEL FAURÉ 108
Lorsqu'au soleil couchant	<i>(When in the setting sun)</i>	CLAUDE DEBUSSY 8
Mignonne, sais-tu	<i>(My love, oh know'st thou)</i>	CÉSAR FRANCK 92
Mon enfant, ma sœur	<i>(Ah! my child, my dear)</i>	HENRI DUPARC 28
Nuit d'étoiles	<i>(Starlit spaces)</i>	CH.-M. WIDOR 182
O fier jeune homme	<i>(Ah, haughty youth)</i>	C. SAINT-SAËNS 152
Quand ton sourire	<i>(When you surprised me)</i>	ERNEST CHAUSSON 90
Rapide comme un rêve	<i>(As swift as passing fancy)</i>	É. PALADILHE 140
Seule en ta sombre tour	<i>(Lone in the sombre tow'r)</i>	C. SAINT-SAËNS 166
Si j'étais rayon	<i>(Were I sunshine)</i>	PAUL VIDAL 177
Ta rose de pourpre	<i>(Thy rare purple rose)</i>	GABRIEL FAURÉ 108
Voici l'heure bientôt	<i>(Sweet the hour soon to come)</i>	ALFRED BACHELET 60
Voici que les jardins	<i>(The gardens of the night)</i>	GABRIEL FAURE 191

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,- sea,- nous au tom-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

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

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

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, —

piu 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

Piano: *p*

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

Piano: *p*

cresc. poco a poco

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

Piano: *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 -

mf

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

p

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

mf

mf string. 5 *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.

f

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

cresc.

mf dim.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into four systems. The first system shows the beginning of the piece with a piano dynamic marking. The second system contains the first two lines of lyrics. The third system contains the next two lines of lyrics. The fourth system contains the final two lines of lyrics. The piano accompaniment features arpeggiated chords and flowing lines, with dynamic markings such as 'p', 'cresc.', and '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

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 -

Tempo I

p *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,

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, ⁴⁵ your treach - rous

resso. *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 "yeux sont clos, — et mon cœur est tran - quil - le com - - -" and "eyes, are closed — And my heart is all peace - ful like". The piano accompaniment is in bass clef, with a key signature of two sharps (D# and F#) and a common time signature. It includes a first ending bracket and a second ending marked "12". The system concludes with a double bar line and a fermata over the final chord.

me - la mer.
 yon - - der sea.

poco cresc. *poco sfz*

The second system continues the vocal line with the lyrics "me - la mer." and "yon - - der sea.". The piano accompaniment features a crescendo marked "poco cresc." and a sforzando marked "poco sfz". The system ends with a double bar line and a fermata.

Più animato (♩ = 112)

pp *p*

The third system is marked "Più animato (♩ = 112)". It features a piano accompaniment in bass clef with a key signature of two sharps and a common time signature. The dynamics range from "pp" to "p". The system includes a first ending bracket and a second ending marked "4".

più f

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

The fourth system is marked "più f". It features a vocal line in treble clef with the lyrics "Au loin, sur la mer, l'o -" and "A - far on the deep a". The piano accompaniment is in bass clef with a key signature of two sharps and a common time signature. The system includes a first ending bracket and a second ending marked "4".

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

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

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.

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, No.1

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

lâ - me des loin - tains ber - ceaux,
 forth from the cra - dles at home,

p

p

Par lâ - 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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in French and English. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures. The key signature has two flats (B-flat major), and the time signature is 4/4.

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

The second system continues the vocal and piano parts. The lyrics continue in French and English. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like 'p' (piano) and 'f' (forte) visible. The key signature remains B-flat major.

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

The third system concludes the vocal and piano parts. The lyrics end with 'sem - ble. Les so -' and 'thee, love! There a'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains B-flat major.

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*

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

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,

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

nau, _____ 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; fold Le mon - de s'en -
In crim - son and

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

cresc. molto

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

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 marked *pp* (pianissimo).

dolciss.

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

The piano accompaniment for the first vocal line features a flowing eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand.

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

The piano accompaniment continues with the same eighth-note texture, providing a harmonic support for the vocal melody.

poco cresc.

cresc.

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

poco cresc.

cresc.

The piano accompaniment concludes with a final flourish in the right hand and a sustained bass note in the left hand. The music is marked with *poco cresc.* and *cresc.*

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.*

J'ou - 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
 Yarns 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

English version by
Henry G. Chapman

To Lucette

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. *a tempo*
pp mezza voce

yeux... 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. *breve*

le, ô Lu - cet - te, Bail - ler l'au - mos - ne que — je veux!
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 connus
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;

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

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

f

ro - be. Cinq
dress - es. Just

p *f* *p*

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!

mf *sf* *p* *mf* *sf*

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.

p *mf* *sf* *stt*

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 *p* *poco ritenuto*

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 *p* *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. *ff*

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

cresc. *sf*

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

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

Red.

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 12/8 time and B-flat major. It begins with a mezzo-forte (mf) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a fermata and the instruction 'Red.' (Cadenza).

P dol.

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

f

dimin.

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in a soprano register, starting with a piano-dolente (*P dol.*) dynamic. The piano accompaniment is in the same register as the introduction. The lyrics are 'Voi-ci l'heure bien - Sweet the hour soon to'. The piano part features a forte (*f*) dynamic and a diminuendo (*dimin.*) towards the end of the line.

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

Red. * Red.

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line is marked *sempre p* (piano). The lyrics are 'tôt. Derrière la col - li - ne Je vois le so - come! Beyond the hill and mead - - - ow The sun is de -'. The piano accompaniment continues with a piano (*p*) dynamic and includes a pianissimo (*pp*) section. The piece ends with a fermata and the instruction 'Red.' (Cadenza).

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.

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The vocal line is marked *p* (piano) and *poco cresc.* (poco crescendo). The lyrics are 'leil qui dé - eli - ne Et ca - che ses ray - clin - ing in shad - - ow, As fain to hide his'. The piano accompaniment also features a *poco cresc.* dynamic. The piece concludes with a fermata.

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* *mp*

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

mf *pp*

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

p animato *cresc. molto*

pp animato *poco cresc.*

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

f *sf*

Que les beaux jours:
heart thou dost move.

Ah! lè - ve -
Ah! love - ly

mf *p* *cresc.*

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

mf *p* *mf* *cresc.*

f *dim.* *molto rit.*

ro - re De mes a - mours!
 come to hal - low my love?

f *m.d.* *m.g. rit. dim. molto rit.* *mf* *m.g.*

Tempo I (tranquillo)

pp *m.g.*

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

pp *m.g.*

2 Ped

cresc.

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

cresc. *mf*

tre corde

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*

mf *p* *cresc.* *f*

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 in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The vocal entry 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 a steady accompaniment pattern. The dynamic remains piano (*p*).

The vocal entry 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 a steady accompaniment pattern. The dynamic remains piano (*p*).

The vocal entry 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 a steady accompaniment pattern. The dynamic is marked *pp* (pianissimo) and includes a *m. d.* (mezzo-forte) marking.

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 retourne au bois voi - sin, — Pleu - rant la per - te qu'il a
 more 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

p *appassionato e*

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 *appassionato 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

leggerissimo

2 Ped.

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

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

pp

* *2 Ped.* *

blancs, quand pour - rai - je Pren - dre le
bright, 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.

pp

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 - i lu - li! Ha - i lu - li! Ha - i 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;
 pear - - - ing.

Tu m'ap - pe - -
 Thou call - edst

mf

f

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

mf

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

p

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.
f

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

mf
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-mière 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 features 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 quarter notes and half notes, starting with a bass clef and the same key signature. The tempo is marked 'Poco allegretto' and the mood is 'dolce cantabile'. A piano dynamic is indicated.

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 eighth-note pattern from the introduction. The tempo and mood markings from the previous system apply.

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 entry on a single staff and the piano accompaniment on two staves. 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. A piano dynamic (*pp*) is indicated.

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

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

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 consists of two staves. The right hand starts with a quarter rest followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The second system continues the piano introduction. It features a *poco sfz* (poco sforzando) dynamic marking. The right hand has a melodic line with some grace notes, while the left hand maintains the 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 sunlights'fad - ing

p *dolciss.*

The third system marks the beginning of the vocal entry. The vocal line starts with a quarter rest followed by the lyrics. The piano accompaniment is marked *p* and *dolciss.* (dolcissimo). The right hand has a melodic line with grace notes, and the left hand has the accompaniment.

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. The vocal line has the lyrics. The piano accompaniment is marked *sempre p* (sempre piano). The right hand has a melodic line with grace notes, and the left hand has the accompaniment.

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats. The lyrics are: "taient les bri - ses er - ran - tes Sur ces li - breez - es blew from old bow - ers A - cross thy". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth notes and the left hand providing harmonic support with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the vocal line.

rall. *a tempo*

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

a tempo

colla voce *p cresc.*

The second system continues the musical score. The vocal line has a *rall.* (rallentando) marking over the first part and returns to *a tempo* for the second part. The lyrics are: "las et ces jas - mins. hair, and brought to me." The piano accompaniment features a *colla voce* (colla voce) marking and a *p cresc.* (piano crescendo) marking. The system concludes with a fermata over the final notes.

pp

The third system shows the piano accompaniment continuing. It features flowing eighth-note patterns in both hands, with a dynamic marking of *pp* (pianissimo) in the right hand.

ppp

The fourth system continues the piano accompaniment with a dynamic marking of *ppp* (pianississimo). The right hand features a melodic line with a fermata at the end, while the left hand provides a steady accompaniment. The system ends with a double bar line and a fermata.

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 song features a vocal melody in the right hand, starting with a rest followed by a series of eighth and quarter notes. The piano accompaniment continues with chords and eighth notes. The dynamic is piano (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 song features a vocal melody in the right hand with eighth and quarter notes. The piano accompaniment continues with chords and eighth notes. The dynamic is marked 'marcato'.

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 song features a vocal melody in the right hand with eighth and quarter notes. The piano accompaniment continues with chords and eighth notes. The dynamic is marked 'cresc. poco a poco'.

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. Oh!
es. Ah!

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, ô Juin, é - tin - cel - le en - i -
morn - ing glows, O 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. _____
rose! _____

pp

Sous le mol a - bri de la
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: _____
sweet, _____

cresc.

Plus d'un ra - mier chante au bois
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

L'Esclave

(Théophile Gautier)

The Bondmaid

English version by
Dr. Th. Baker

ÉDOUARD LALO

Andante non troppo

Voice

Piano

mf *dim.* *p*

Cap - A

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

una corda

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

pp

a mes beaux jours!
my days of joy!

pp *pp*

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 3/8 time. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a similar pattern with single notes. A dotted line with the number '8' above it spans the first eight measures. The dynamics start at *pp* and gradually increase to *cresc.* by the end of the piece.

f

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

The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of two staves. The right hand provides harmonic support with chords, and the left hand plays a rhythmic accompaniment. Dynamics include *f* and *p*.

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

The vocal line continues with the lyrics. The piano accompaniment remains consistent. Dynamics include *f* and *p*. The word *sempre p* is written at the bottom right of the piano part.

mf

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

The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf*.

cresc. *f*

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

pp *cresc.* *f*

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

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.*

8.....

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

f

8.....

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

rall.

più pp *ppp una corda* *colla voce*

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*

pp

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

mf

mf

nuit, bove, Ah! Ah!
 Ah! Ah!
 Ah! Ah!
 Des sphinx, aux On ei - ther
 bords, sur deux rangs se dé - rou lent...
 shore lines of Sphynx-es are sleep - ing,

22696

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.

ppp rit. molto

Red. *

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.

pp Red. *

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

pp mf f col canto Red. *

p a tempo

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

pp a tempo Red. *

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*

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 in the left hand and chords in the right hand. 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 eighth-note patterns. Performance markings include 'rall.' and 'a tempo'. The piano part has two asterisks with 'Red.' below.

mf *p* *mf*

col canto *a tempo*

This system contains measures 5 and 6. The piano accompaniment is shown in both staves. The right hand has chords and moving lines, while the left hand has a consistent eighth-note bass line. Dynamic markings 'mf' and 'p' are present. The piano part has three asterisks with 'Red.' below.

This system contains measures 7 and 8. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand. The piano part has two asterisks with 'Red.' below.

This system contains measures 9 and 10. The piano accompaniment features a triplet in the right hand. The piano part has two asterisks with 'Red.' below.

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 *pp* and *f*.

The second system of piano accompaniment continues the melodic and rhythmic patterns. It includes the vocal line with lyrics. Dynamics include *molto dim.*, *pp*, and *pp sempre stacc.*

Ra - pi - de comme un rê - ve, Vif comme un feu fol -
As swift as pass - ing fan - cy, As Jack - o' - lan - tern

The third system of piano accompaniment concludes the piece. It includes the vocal line with lyrics. Dynamics include *sfz*, *pp*, and *p*. There are markings for *Ped.* and an asterisk ***.

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 -

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. *

First system of the musical score, showing the vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The piano part features a rhythmic accompaniment of eighth notes.

Second system of the musical score, including lyrics and performance markings. The piano part includes dynamic markings: *p*, *f*, *molto dim.*, and *pp sempre stacc.*

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

Third system of the musical score, including lyrics and performance markings. The piano part includes dynamic markings: *sfz*, *pp*, and *p*. There are also performance instructions: *And.* and an asterisk (*).

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,

Fourth system of the musical score, including lyrics and performance markings. The piano part includes dynamic markings: *sfz*. There are also performance instructions: *And.* and an asterisk (*).

— 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,

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 dolcissimo' and 'sempre pp'.

dolciss.

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

pp

The first line of the vocal melody is marked 'dolciss.' and begins with the lyrics 'A l'heu - re où notre es - When - e'er — my pride of'. The piano accompaniment continues with a steady harmonic support.

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 line of the vocal melody continues with the lyrics '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 piano accompaniment provides a consistent harmonic background.

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

sfz *cresc.*

Seo. *

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 *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. *p* *And.* *

mê-me que vous res-pi-rez- Avec 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.* *

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* (forte) in the vocal line and *mf* (mezzo-forte) 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 with chords and moving lines.

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

Red.

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.

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. bb

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 - ré - 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

p *dim.* *pp*

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

f

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

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

177

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 - loux!
 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 - rais 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

ppp
 lir dans le bois rê - veur. 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.