



FIVE
SONGS
FROM THE
CHINESE POETS

- I. THE OLD FISHERMAN
OF THE MISTS AND WATERS
- II. THE GHOST ROAD
- III. UNDER THE MOON
- IV. THE CELESTIAL WEAVER
- V. RETURN OF SPRING

GRANVILLE

MOZHUO

To my Friend ALVIN LANGDON COBURN.

86751

FIVE SONGS

FROM

THE CHINESE POETS

1. THE OLD FISHERMAN OF THE MISTS AND WATERS - Chang Chih-Ho
Circa A.D. 750
2. THE GHOST-ROAD - - - - - Tu Fu
A.D. 712-770
3. UNDER THE MOON - - - - - Li Po
A.D. 702-762
4. THE CELESTIAL WEAVER - - - - - T'ung Han-Ching
Circa A.D. 800
5. RETURN OF SPRING - - - - - Ssu-K'ung Tu
A.D. 834-908

ENGLISH TEXT FROM "A LUTE OF JADE" AND "A FEAST OF LANTERNS"

BY

L. CRANMER-BYNG

SET TO MUSIC BY

GRANVILLE BANTOCK

COVER DESIGN BY ALVIN LANGDON COBURN.

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I.

THE OLD FISHERMAN OF THE MISTS AND WATERS.

The Lady Moon is my lover,
 My friends are the oceans four,
 The heavens have roofed me over,
 And the dawn is my golden door.
 I would liefer follow the condor
 Or the seagull, soaring from ken,
 Than bury my godhead yonder
 In the dust of the whirl of men.

CHANG CHIH-HO.

circa A.D. 750.

Chang Chih-ho was a Taoist philosopher who lived in the time of the Emperor Su Tsung, and held office under him. For some offence he was exiled, and the royal pardon found him far too occupied to dream of return.

Like so many of the same philosophy, he became a lonely wanderer, calling himself "The Old Fisherman of the Mists and Waters." Professor Giles adds the curious statement that "he spent his time in angling, but used no bait, his object not being to catch fish!"

from "*A Lute of Jade*" by L. Cranmer-Byng.

I.

LE VIEUX PÊCHEUR DES BRUMES ET DES EAUX.

Mon seul amour est la Lune
 Mes amis, les quatre océans,
 Le ciel est mon seul asile,
 Et chaque aube est ma porte d'or.

Combien j'aimerais mieux vous suivre,
 O condors, o mouettes, là-bas,
 Que d'aller mêler ma pensée
 A ce vil tourbillon humain.

CHANG CHIH-HO.

(vers l'an 750 av. J.C.)

Chang Chih-ho était un philosophe taoïste qui vivait à l'époque de l'empereur Su Tsung, et tint une des charges de l'empire. Pour avoir déplu, il fut exilé, et l'impérial pardon lui parvint alors qu'il était beaucoup trop occupé pour songer à revenir.

Comme un grand nombre d'adeptes de cette philosophie, il devint un voyageur solitaire, se surnommant lui-même "Le vieux pêcheur des brumes et des eaux". Le professeur Giles ajoute cette curieuse remarque "qu'il passait son temps à pêcher, mais sans mettre d'appât au bout de sa ligne, son intention n'étant aucunement de prendre du poisson."

(extrait de "Un Luth de jade. par Mr. L. Cranmer-Byng")

II.

THE GHOST ROAD.

The winds and the pines are whispering,
 The river girds in its flight,
 My footfalls sound through ancient tiles
 Where grey rats flit from sight.

What monarch raised those palace walls?
 Who knows to-day his name
 Who left beneath yon precipice
 The stone wrack of his fame?

Like jets of dusky blue I see
 Ghosts from the gloom arise,
 Down the forgotten road return
 Strange rumours and faint sighs.

The thousand voices of the void
 Blend to a chant bizarre,
 And the purple leaves are carpeted
 For Autumn's avatar.

The death-doomed legions thunder past
 In the wake of fleeting years;
 I fain would drown their tramp with song,
 But all my songs are tears.

TU FU.

A.D. 712-770.

Next to Li Po in the estimation of his countrymen stands Tu Fu. His poetry is more finished in style than that of any Chinese master of the Tang period. Like many other poets of his age, he was also a painter and a friend of painters, notably of the soldier-artist Kiang-Tu. In common with most Chinese poets, Tu Fu had that haunting sense of sadness and regret for days gone by. The reason is to be found in Chinese character and history. Already in Tu Fu's time the Empire had grown old and venerable. Dynasties had risen and set, cities and palaces had shrunk into grass-grown mounds. And to the Chinese the past has always been a cult — almost a religion.

from "*A Feast of Lanterns*" by L. Cranmer-Byng

II.

LE CHEMIN HANTÉ.

Le vent et les arbres murmurent;
 La rivière se déroule;
 Mon pas résonne sur les dalles,
 Troublant les rats furtifs.

Quel monarque a bâti ces murs?
 Qui donc connaît le nom
 De celui qui laissa, jadis,
 Ce vestige de gloire?

Je vois, comme des feux follets,
 Se dresser des fantômes;
 Et, du passé, j'entends monter
 Des soupirs, des plaintes.

Le vide gémit, et ses voix
 Forment un chœur étrange,
 Et le vent étend, pour l'Automne,
 Le tapis d'or des feuilles.

Sur le chemin des ans, j'entends,
 Vers la mort, marcher les hommes;
 Ma voix voudrait couvrir leurs pas,
 Mais je n'ai que des pleurs.

TOU-FOU.

(712-770 av. J. C.)

Tou-Fou rivalise avec Li-Po dans l'admiration de ses compatriotes. Sa poésie est plus raffinée que celle d'aucun autre des maîtres chinois de l'époque Tang. Comme beaucoup d'autres poètes de son temps, il fut également un peintre et un ami des peintres, entre autres de Kiang-Tou, l'artiste soldat. De même que la plupart des poètes chinois, Tou-Fou avait cette hantise de la tristesse et du regret pour les jours disparus. On en doit chercher la raison dans le caractère des Chinois et dans leur histoire. Au temps de Tou-Fou, l'Empire était déjà d'un âge vénérable. Des dynasties avaient grandi et s'étaient écroulées, des villes et des palais n'étaient plus que des monticules couverts d'herbes. Le passé a toujours été pour les Chinois non seulement un culte, mais en quelque sorte une religion.

(extrait de "La Fete aux lanternes" par Mr. L. Cranmer-Byng)

III.

UNDER THE MOON.

Under the crescent moon's faint glow
 The washerman's bat resounds afar,
 And the Autumn breeze sighs tenderly.
 But my heart has gone to the Tartar war,
 To bleak Kansu and the steppes of snow,
 Calling my lover back to me.

LI PO.

A.D. 702—762.

The most famous name in Chinese literature. Born in the province of Szuchuan, Li Po obtained his doctor's degree at the age of twenty, and was already known as a brilliant, inspired poet before Ming Huang became his patron in the Capital. A suite of rooms overlooking the beautiful gardens of Teng-hsiang, where the Emperor retired after the routine of the day, was assigned to him. Here the poet improvised, whilst Ming Huang himself wrote down the verses that he afterwards set to music, and accompanied while the poet sang. . . . At length a friend of former days, unhappily involved him in the famous rebellion of An Lu-shan. The poet was seized and thrown into prison. Yet prison doors were ill warders of his fame, and letters of recall followed closely upon pardon; but death overtook the exile before he could reach the Capital, and at the age of sixty his wanderings came to an end.

from "*A Lute of Jade*" by L. Cranmer - Byng.

III.

CLAIR DE LUNE.

Sous le pâle croissant de lune,
S'entend le battoir du lavandier,
Et l'automne pleure tendrement.

Mais mon coeur s'enfuit vers les camps tartares
Le noir Kansuh, les déserts de neige,
Soupirant après l'amoureux.

LI-PO.

(702-762 av. J. C.)

Li-Po est le nom le plus illustre de la littérature chinoise. Né dans la province de Szouchuan, Li-Po obtint son diplôme de mandarin à l'âge de vingt ans et était déjà réputé pour un poète d'une inspiration brillante avant que Ming-Huang ne devint son protecteur dans la capitale. Un appartement qui donnait sur les jardins de Teng-siang, où l'empereur avait coutume de se reposer après les affaires de la journée, lui fut réservé. C'est là que le poète improvisait pendant que Ming-Huang lui-même notait les vers qu'il mettait ensuite en musique et qu'il accompagnait tandis que le poète chantait. . . . Plus tard un ami d'enfance le mêla assez facheusement à la fameuse révolte de An Lou-Shan. Le poète fut jeté en prison. Mais les portes de la prison même ne surent pas mettre un terme à sa renommée et l'on réclama de tous cotés qu'il lui fut fait grâce; mais la mort mit fin à son exil avant qu'il put atteindre le capitale et à l'âge de soixante ans prirent fin ses errances.

(extrait du "Luth de Jade" par Mr. L. Cranmer-Byng.)

IV.

THE CELESTIAL WEAVER.

A thing of stone beside Lake Kouen-ming
 Has for a thousand autumns borne the name
 Of the Celestial Weaver. Like that star
 She shines above the waters, wondering
 At her pale loveliness. Unnumbered waves
 Have broidered with green moss the marble folds
 About her feet. Toiling eternally
 They knock the stone, like tireless shuttles plied
 Upon a sounding loom.

Her pearly locks
 Resemble snow-coils on the mountain top;
 Her eyebrows arch— the crescent moon. A smile
 Lies in the opened lily of her face;
 And, since she breathes not, being stone, the birds
 Light on her shoulders, flutter without fear
 At her still breast.
 Immovable she stands
 Before the shining mirror of her charms
 And gazing on their beauty, lets the years
 Slip into centuries past her.

T'UNG HAN-CHING.

circa A.D. 800.

from "*A Lute of Jade*" by L. Cranmer-Byng.

IV.

LA TISSEUSE CELESTE.

Une statue, près du lac Kouenming,
 Se nomme, depuis des milliers d'automne,
 La Céleste Tisseuse.
 Elle brille, sur les eaux, comme un astre,
 Tout émerveillée de sa beauté.
 Les flots sans nombre ont brodé de leur mousse
 Les plis du marbre sur ses pieds,
 D'un effort incessant battant la pierre,
 Comme fait la navette au métier diligent.
 Ses boucles semblent être
 La neige au sommet des monts.
 Ses deux sourcils sont deux croissants.
 Un sourire erre sur son visage de lys.
 La voyant sans souffle, les oiseaux
 Se posent sur ses épaules,
 Et frôlent sans peur sa poitrine.
 Immobile devant cet étincelant miroir de ses charmes,
 Et contemplant leur beauté.
 Elle laisse, indifférente, le Temps s'enfuir,
 En contemplant leur beauté.

TUNG HAN-CHING.

(vers 800 av. J. C.)

(extrait du "*Luth de Jade*" par Mr. L. Cranmer-Byng.

V.

RETURN OF SPRING.

A lovely maiden, roaming
 The wild dark valley through,
 Calls from the shining waters
 Lilies and lotus blue.
 With leaves the peach-trees are laden,
 The wind sighs through the haze,
 And the willows wave their shadows
 Down the oriole haunted ways.
 As, passion-tranced I follow,
 I hear the old refrain
 Of Spring's eternal story,
 That was old and is young again.

SSÜ-K'UNG T'U.

A.D. 834-908.

Little is known of his life, except that he was Secretary to the Board of Rites and retired from this position to lead the contemplative life. . . . He is perhaps the most Chinese of the poets, and certainly one of the most philosophical. By his subtly simple method of treatment, lofty themes are clothed in the bright raiment of poetry. Ssü-K'ung T'u, more than any poet, teaches how unreal are the apparent limitations of man. . . . With his keen vision the poet sees things in a glance, and paints them in a single line, and in the poem as a whole you get the sense of beauty beyond beauty, as though the seer had looked into a world that underlay the world of form. . . . By entering into harmony with his environment, Ssü-K'ung T'u allowed his splendid vitality to find expression, and after the lapse of a thousand years these glowing pages torn from the book of life have drifted towards us like rose-leaves down a sombre stream.

from "*A Lute of Jade*" by L. Cranmer-Byng.

V.

LE RETOUR DU PRINTEMPS.

La belle jeune fille va,
 Parcourant la vallée,
 Cueillant au miroir des eaux
 Des lotus et des lys.

Les pêchers sont couverts de feuilles.
 Le vent bruit dans la brume,
 Et les saules balancent leurs ombres.
 Aux sentiers qui le loriote hante.

J'entends, le coeur tremblant d'amour,
 Chanter le vieux refrain,
 L'éternel récit du Printemps
 Qui renaît toujours jeune.

SSOU-KOUNG-TOU.

(834-808 av. J. C.)

On sait peu de chose de sa vie, sinon qu'il fut Secrétaire du Ministère des Cultes et qu'il abandonna sa charge pour mener la vie contemplative. Il est peut-être le plus profondément national de tous les poètes chinois et assurément le plus philosophique. Sa manière à la fois subtile et simple revêt ses pensées d'une parure de brillante poésie. SSou-Koung-Tou, plus qu'aucun autre poète enseigne combien sont illusoire les apparentes bornes de l'humanité. Sa vision pénétrante lui permet d'embrasser les choses d'un seul regard et de les peindre dans un seul vers, et le poème en son entier donne le sens de la beauté qui est au delà de la beauté même, comme si le voyant avait pénétré dans un monde caché au sein du monde des formes. La faculté rare que posséda SSou-Koung-Tou de se mettre en harmonie avec le monde extérieur lui a permis de trouver l'expression parfaite de son admirable sens de la vie, et après un millier d'années ces pages étincelantes arrachées au livre de la vie nous parviennent comme des pétales de roses sur le cours d'un fleuve sombre.

(extrait du "*Luth de Jade*" par Mr. L. Cranmer-Byng.)

THE OLD FISHERMAN OF THE MISTS AND WATERS.

From the Chinese poet Chang Chih-ho. circa A.D. 750.

(LE VIEUX PÊCHEUR DES BRUMES ET DES EAUX.)

Rendered into English by
L. Cranmer-Byng.

Music by
Granville Bantock.

Lento non troppo.

PIANO.

pp *tranquillo senza espressione*

pp

sempre pp

p dolce espress.

poco accel.

dim.

più p

espress.

meno p

ritard.

Con moto.

cresc.

espress.

f

rall.
dim.
lunga
pp

Lentamente. *p espress.*

The La - dy
Mon seul A -

pp *sempre pp*

Moon is my lo - - ver, My
- mour est la lu - - ne, Mes a -

friends are the o - ceans four, The
- mis, les quatre o - cé - ans, Le

sempre pp

heavens _____ have roofed me ov - - er, _____ And the
 ciel _____ est mon seul a - - si - - le, _____ Et chaque

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a long note on 'heavens' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

dawn _____ is my gold - - en door. _____ I would
 aube _____ est ma por - - te d'or. _____ Com - bien

cresc. poco

cresc. poco

The second system continues the musical score. The vocal line has a triplet of eighth notes on 'dawn' and a long note on 'I would'. The piano accompaniment includes a triplet of eighth notes in the right hand and a long note in the left hand. The dynamic marking 'cresc. poco' is present in both the vocal and piano parts.

let - - er fol - - low the con - dor Or the
 j'ai - - me - - rais mieux vous sui - - vre, O con -

mp dolce

pp

dim.

The third system concludes the musical score. The vocal line features a triplet of eighth notes on 'let - er' and a long note on 'Or the'. The piano accompaniment has a dynamic marking of 'mp dolce' and 'pp' at the beginning, and 'dim.' towards the end. The system ends with a fermata over the final notes.

dim.

sea - gull, soar - - - - - ing
 dors, ô mou - - - - - et - - - - - tes,

dolce

più p *espress.*

Teo. * *Teo.* *

più p

from ken, Than bu - - ry my
 là - - bas! Que d'al - ler mè - ler

dim. *più p*

Teo. * *Teo.* *

espress.

god - head yon - der In the dust of the
 ma pen - - sé - - e A ce vil tour - bil -

cresc. *mf*

Teo. *

rall. *dim. poco* **pp** **Tempo I^o** *morendo*

whirl of men.
- lon hu - main!

dim. poco **pp**

ped. *

cresc. poco

ped. *

p *espress.*

mf *più p*

ped. *

dim. **ppp**

più p *dim.* **pp**

II.

THE GHOST ROAD.

From the Chinese poet Tu Fu A.D. 712-770.

(LE CHEMIN HANTÉ.)

Rendered into English by
L. Cranmer-Byng.

Music by
Granville Bantock.

Misterioso, alla marcia.

PIANO.

Molto Rubato.
p mezza voce

The winds and the pines are whis-per-ing, The ri-ver
Le vent et les ar-bres mur-mu-rent: La ri-vière

più p

girds in its flight, — My foot - falls sound — through an - cient
 - re se dé - rou - le; Mon pas ré - son - - ne sur les

p *dim.*

pizz.

accel. molto

tiles — Where grey rats flit from sight. —
 dalles, Trou-blant les rats fur - - tifs: —

più p

Poco Largamente.

dim. molto *pp* *mf* *mesto*

mp (nat:)

What mo-narch raised those pa-lace walls?
 Quel mo-narque a b'd - ti ces murs?

p dim. e sost.

pp

sost.

piu p

Grave.

mf

Who knows to - day his name Who left be -
 Qui donc con - nait le nom De ce - lui

p

rit.

neath yon pre - ci - pice The stone wrack of his fame?
 qui lais - sa ja - dis, Ce ves - ti - ge de gloi - re?

dim.

Misterioso lentando.

p

cresc.

pp

espress.

p

Like jets — of dusk-y blue I see Ghosts from the gloom a - rise,
Je vois, comme des feux fol-lets, Se dres-ser des fan-tó - - mes;

cresc. poco a poco

più p

Down the for-got - ten road re - turn Strange rumours
Et, du pas-sé, j'en - tends monter Des sou-pirs,

p *dim.* *poco*

dim. *rall. poco a poco*

and faint sighs. —
des plain - tes. —

a *poco*

Maestoso.

mp

The thou-sand voi-ces of the void— Blend to a chant— bi-zarre,
 Le vi-de gé-mit, et ses voix— For-ment un choeur— é-trange,

p pesante *pp*

cresc.

And the pur-ple leaves— are car-pet-ed For Au-tum'n's a -
 Et le vent é - tend, pour l'Au-tom-ne, Le ta - pis d'or—

p *cresc. poco*

Allargando.

f

- va - tar. ———
 des feuilles. ———

mf cresc.

Largamente.

mf

The death-doomed le - gions thun - der past _____ In the wake _____ of fleet-ing
 Sur le che - min des ans, j'en-tends, _____ Vers la mort, _____ mar-cher les

f

espress.

3

poco a. poco

years; _____ I fain would drown _____ their tramp with
 hommes; _____ Ma voix vou - drait _____ cou - vrir leurs

cresc. poco

a poco

stringendo

Animando molto.

song, _____
 pas, _____

ff marc.

Allargando.
mp *espress.*

But all my songs are
Mais je n'ai que des

ff sost.

p

p *rall.* **Maestoso.**

tears, but all my songs are tears.
pleurs, mais je n'ai que des pleurs.

dim. *pp* *espress.*

dim.

rall. poco a poco

p *dim.* *pp*

R.H. L.H.

espress.

III.

UNDER THE MOON.

From the Chinese poet Li Po A.D. 702 - 762.

(CLAIR DE LUNE.)

Rendered into English by
L. Cranmer-Byng.

Music by
Granville Bantock.

Andantino mistico. *p* quasi adlib.

VOICE. Un - der the cres - cent
Sous le pâ - le crois -

a piacere

PIANO. *espress.*

p

sost.

sost.

moon's faint glow _____ The wash - er - man's bat re - sounds a -
- sant de lu - - - ne, Sèn - tend le bat - toir du la - van -

più p *dim.*

espress. *sost.*

Tempo I^o

dim. *accel.* *p* *3*

- far _____ And the
dier, _____ Et l'au-

ppp *morendo*

dolciss.

au - - tumn breeze sighs ten - - - der-ly.
tom - - ne pleu - - re ten - - - dre-ment.

pp *dim.*

espress.

poco accel.

ppp *cresc.*

Largamente.

mf espress.

But my heart has gone to the Tar - tar war,
 Mais mon coeur s'en-fuit vers les camps tar-ta-res

p molto sost.

To bleak Kan - suh and the steppes of snow,
 Le noir Kan - suh, les dé - serts de nei - - ge,

mp cresc.

più p cresc.

Allargando:

f con afflizione

Call - ing my lo - - ver back to me.
 Sou - pi - - rant a - - près l'a - mou - reux.

f marc. dim. pp sost.

f sost.

IV. THE CELESTIAL WEAVER.

From the Chinese poet T'ung Han-Ching. circa A.D. 800.

Rendered into English by
L. Cranmer-Byng.

(LA TISSEUSE CELESTE .)

Music by
Granville Bantock.

Lento misterioso.

VOICE.

PIANO.

p calmato *dim.*

p mezza voce

A thing of stone — be - side Lake Kou - en - ming — Has for a thou - sand
 U - ne sta - tue — près du lac Kou - en - ming, Se nomme de - puis

pp sost. e profondo

p

stiff.

stiff.

stiff.

espress.

au - tumns borne the name — Of the Ce - les - tial Wea - ver.
 des mil - liers d'au - tomne, — La Cé - les - te Tis - seu - se.

dim.

espress.

sost.

stiff.

1 *Dolcemente, molto rubato.*

p *espress.* Like that
- El - le

più p sost.
star She shines a - bove the wa - - ters, won - - - der - ing At her pale
bril - le, sur les eaux, comme un as - tre, Tout é - mer - veil - lée de

p *più p* *dolciss.* *espress.*

2 *Tempo I*

dim. love - li - ness
sa beau - té.

dim. *p tranquillo* *dim.*

Grave.

mp *espress.*
Un - num - bered waves Have broidered with green moss the mar - ble
Les flots sans nombre ont bro - dé de leur mousse Les plis du

più p *sost.*

Molto sostenuto.

dim. **3** *mp*

folds A-bout her feet. Toil-ing e-
 mar-bre sur ses pieds. D'un ef-fort

dim. *p* *mp*

poco animando.
cresc.

-ter-nal-ly They knock the stone, like tire-less shut-ters plied Up-on a sound-ing
 in-ces-sant Bat-tant la pierre, Com-me fait la na vette au mé-tier di-li-

cresc.

Allargando. *f sost.* *Più lento.* *p dolce*

loom. Her pear-ly locks Re-
 gent. Ses bou-cles sem-blent

f *R.H.* *dim. R.H.* *p espress.* *pp*

L.H. *L.H.* *L.H.*

4 *Molto rubato.*

-sem-ble snow-coils on the moun-tain top;
 é-tre la neige au som-met des monts:

dim. e sost. *mp* *espress.* *p* *dolciss.*

Lentamente.

sempre p espress. *dim.*

Her eye-brows arch the cres-cent moon.
 Ses deux sour - cils sont deux crois sant.

cresc. *piu p*

mf arpegg.

mp dolce 5 *dim.*

A smile Lies in the op-ened li - ly of her face;
 Un sou - rire er - re sur son vi - sa - ge de lys.

pp *cresc.*

piu p *pp* *mp* *dolciss.*

And, since she breathes not, (be-ing stone,) the birds Light on her
 La vo - yant sans souf - fle, les oi - seaux se po - - sent sur ses

pp *L.H.* *mp espress.* *pp*

dim. e stacc. *più p* *Sostenuto.*
dim.

shoul - ders, flut - ter with - out fear ——— At her still breast...
e - paules. Et fró - lent sans peur sa poi - tri - ne. ———

6 *Placido.* *p calmato* *espress.*

Im - mo - va - ble she stands Before the shi - ning
Im - mo - bi - le de - vant cet é - tin - ce - lant

dim. *p espress.* *sost.* *p espress.*

dim. *Con anima.* *mf espress.* *cresc.*

mir - ror of her charms, And, gaz - ing on their beau - - ty, lets the
mi - roir de ses charmes, Et con - templant leur beau - - té, El - le

dim. *p trem.* *cresc.* *mf espress.*

7

dim.

years Slip in - to cen - tu - ries past - her,
 laisse, in - dif - fé - rente, le Temps s'en - fuit,

R.H. *mf* L.H. *p* *dim.*

p sost.

gaz - ing on their
 En - con - tem - plant

mf *espress.* *cresc.* *dim.*

morendo

Largamente.

8

beau - ty
 leur beauté.

dim. *pp sost.* *p* *pp* *p* *ten.* *ten.*

Allargando.

pp *p dolce espress.* *pp* *dim.* *ppp sost.* *lunga*

V. RETURN OF SPRING.

From the Chinese poet Ssu-K'ung Tu. A.D. 894-908.

Rendered into English by
L. Cranmer-Byng.

(LE RETOUR DU PRINTEMPS)

Music by
Granville Bantock.

Allegretto giojoso. *mp*

VOICE. *mp*

A love-ly mai-den, roam -
La bel - le jeu ne fil - -

PIANO. *mf stacc. e delicato* *p legato*

- ing The wild dark val - ley through, — Calls from the
- le va, Par - cou - rant la val - lée, — Cueil - lant au

1

shi - - ning wa-ters Li - lies and lo - tus blue. —
mi - - roir des eaux Des lo - tus et des lys. —

ten. mf

espress. *ten.* *mp*

2 *mp dolce*

With *Les mormorando*

dim. *pp* *pizz.*

leaves the peach - trees are la - den.
pé - - - chers *sont* *cou - verts* *de* *feuilles.*

mp dolce

pp

più p 3

The wind sighs
Le vent *bruit*

pp *pizz.*

p sost.

through the haze,
dans la brume,

mp dolce

mf

And the wil - lows wave their
Et les sau - les ba - lan - cent leurs

pp

stacc.

4

sha - - dows Down the o - ri - ole haunt - - ed
om - - bres. Aux sen - tiers que le lo - - riot

p dim. e sost. **Animando.**

ways.
han - - - - - te.

cresc. *mf* *f* *sost.* *sost.*

L.H. R.H.

5

L.H. R.H. cresc. L.H. R.H.

Tempo !?

mf con amore

As, pas-sion -
F'en-tends, le

R.H. più cresc. R.H. f stacc. e delicato p L.H.

6

mp *espress.*

-tranced I fol - low, I hear the old re - frain Of Spring's -
coeur trem-blant d'a-mour, Chan - ter le vieux re - frain, L'é - ter -

espress.

cresc.

e - ter - nal sto - - ry, That was old and is
 - nel ré - cit du Prin - - temps Qui re - nait tou - jours

Con moto.
f sost. 7

young a - gain.
 jeu - - ne.

dim.
ten. *p (lontano)*

Allargando.

ten.
f marc. *sost.*

cresc.

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BY

POLDOWSKI.

		<i>Net Cash.</i>	
		<i>s.</i>	<i>d.</i>
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