

THE
GOLDEN
TREASURY
OF
MUSIC

ANTHOLOGY
OF
MODERN FRENCH SONG

79374

THE GOLDEN TREASURY
OF MUSIC

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



VOLS. XVII-XVIII

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One for High Voice and One for Low Voice

CÉSAR-AUGUSTE FRANCK (1823—1890)
ÉDOUARD-VICTOR-ANTOINE LALO (1823—1892)
CHARLES-CAMILLE SAINT-SAËNS (1835—)
LÉO DELIBES (1836—1891)
ALEXANDRE-CÉSAR-LÉOPOLD-GEORGES BIZET (1838—1875)
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HENRI-CONSTANT-GABRIEL PIERNÉ (1863—)
PAUL-ANTOINE VIDAL (1863—)
GUILLAUME LEKEU (1870—1894)
ALFRED BACHELET (?)



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TO THE BELOVED MEMORY OF
CHARLES GILIBERT

LYRIC ARTIST AND SINGER OF SONGS

WHOSE DELIGHTFUL INTERPRETATIONS
ARE AMONG THE MOST CHERISHED MUSICAL
RECOLLECTIONS OF THE PRESENT GENERA-
TION AND WHO WAS FOREMOST IN MAKING
KNOWN TO ENGLAND AND AMERICA THE
SONG TREASURES OF HIS NATIVE LAND

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ANTHOLOGY
OF
MODERN FRENCH SONG

Beau Soir

(Paul Bourget)

Evening Fair

English version by
Henry G. Chapman

Claude Debussy

Andante, ma non troppo

Voice

Piano

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante, ma non troppo'. The piano part features a prominent triplet accompaniment in the left hand, with dynamics ranging from *pp* to *p*. The voice part includes the following lyrics:

Lorsque au so- leil cou- chant les ri- viè- res sont
 When in the set- ting sun ev- ry stream- let 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

pp

blé,
grain,

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

p

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

poco rit.

a tempo

p

animando poco a poco e cresc.

mon - de,
be - ing,

Ce - pen - dant qu'on est jeune et que le soir est
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.*

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

dim. molto *p* *Più lento* *p*

dim. molto *p* *più p*

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

pp *pp*

beau. where?

più pp *morendo*

Mandoline

(Paul Verlaine)

English version by
Henry G. Chapman

Mandolin

Claude Debussy
dolce e leggiro

Allegretto

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 branches 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,

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

mf

Et c'est l'é - té - r - nel Cli - tan - - - dre,
 Now ev - er - last - ing Cli - tan - - - der,

mf *piu 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 *f*

pp

Leurs cour - tes ves - tes de soie, Leurs longues
 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

p

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

p *mf* *dim.*

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;

pp

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

più p *pp*

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

pp

più p *pp*

la, la, la, la, la, la, la, — la, la, la, la, la, la, la, —

*sempre **pp***

pp
la, — la, — la, —

più pp

la, — la, — la, —

sempre poco a poco perdendosi

la. —

fp

una corda

La Chevelure

From "Trois Chansons de Bilitis"
by Pierre Louys

Her Hair

English version by
Henry G. Chapman

Claude Debussy

Voice *Lento giusto*

Il m'a dit:
Now he said:

Piano *p molto espressivo*

Meno lento *p molto espressivo e con intensità calorosa*

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

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

cresc. poco a poco

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

cresc. poco a poco

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

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

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

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

mf string. 5 *cresc.*

Tempo I

p subito

ain-si que deux lau-riers n'ont sou-vent qu'un-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.

poco a poco accel. e cresc.

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

pp

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

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

ff

Tempo I, più lento

Quando 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 - nescent 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'nly lays,

— que j'ai cueil - lié 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 chas - sée, 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

crese.

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 re-main - ing Of all the heav'nly sweetness

pp *meno mosso*

les - te Des jours où tu m'en - ve - lop - pais Du - 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 - de - le,
 vine and all - per - vad - ing? Fra - grant with hope, and love in - vad - ing,

mf *p*

Ritenuato

dim. *p*

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

dim. *p* *pp*

resc.

Lied Maritime

English version by
Henry G. Chapman

A Sea-Song

Vincent d'Indy. Op.43

Lento moderato (♩ = 76)

Voice

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

Piano

p

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

crese.

più f

And.

1 2 4

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 of music features a vocal line in a treble clef with a key signature of one flat (B-flat). 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 a bass clef with the same key signature. It includes a 4/5 time signature, a fermata over the first measure, and various musical notations such as slurs, ties, and dynamic markings like *sed.* and asterisks.

me - la mer.
 yon - - der sea.

The second system continues the vocal line with the lyrics: "me - la mer." and "yon - - der sea.". The piano accompaniment includes dynamic markings *poco cresc.* and *poco sfz*. The system concludes with a fermata and a double bar line.

Più animato (♩ = 112)

The third system is marked "Più animato (♩ = 112)". It features a piano accompaniment in a treble clef with a key signature of two flats (B-flat and E-flat). The dynamics are marked *pp* and *p*. The music consists of flowing sixteenth-note passages.

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

The fourth system is marked *più f*. The vocal line has the lyrics: "Au loin, sur la mer, l'o - -" and "A - - far on the deep a". The piano accompaniment continues with sixteenth-note patterns in a treble clef with a key signature of two flats.

rage est le - vé, et la mer sé - meut et bouill-
 storm is a - broad, And the wild seas sa - - vage-ly

lon - - - ne; le flot jusqu'aux cleux sé -
 thun - - - der; The waves toss on high their

poco più f

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

molto riten. Un poco meno animato (♩ = 104)

bî - - mes. Tes yeux, tes traî - tres
 sun - - der. *molto riten.* Your eyes, your treachrous

cresc.

dim.
yeux si doux — me re - gar - dent — jusqu'au fond de l'â - - me, et mon
eyes so soft — Look me thro', search - ing my ver - y soul, — And my

dim. molto
pp

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

cœur — tor - tu - ré, — mon cœur bien - heu - reux s'è -
heart in de - spair, — my heart in de - light, Leaps

più f *3* *3* *3* *3* *3* *più cresc.* *3*

*Red. ** *Red.*

ritenuto *Più lento*
xalte et se bri - - se com - - me la mer!
high and falls brok - - en, like yon - der sea!

ritenuto *sfz* *3* *3* *3* *3* *3* *dim.* *p*

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

rallentando
pp

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

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 écus
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,

tou - 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 - ous 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 - gnot,
 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 - iel!"

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,

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 mourn - ful lay!) Have till my dy - ing day, tra - la - lay, My Dear - ie!
colla voce

LES BERCEAUX

THE CRADLES

Sully Prudhomme
 English version by M. Louise Baum
 Edited by H. Clough-Leichter



GABRIEL FAURÉ. Op. 23, No 1

Andante e quasi sognando

VOICE

PIANO

legato assai
p sempre

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,
Ah! the days of part - ing must come,

cresc. poco a poco

Car il faut que les 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 -
 You blue ho - ri - zon must be mak -

f sempre

rent! ——— Et ce jour-là ——— les
 ing! ——— Then, as the ves - - sels

pp

p *pp*

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

cresc.

nu - - e, Sen - tent leur mas -
 o - - cean, In - flu - ence fond,

cresc.

mf

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

mf

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

p

pp

p

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

p

pp

ppp

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 -
Ahl my

fant, _____ ma sœur, 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 the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'ble, Ai - mer à loi - sir, Ai -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a key signature of one sharp (F#).

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 musical score. The vocal line has the lyrics 'mer et mou - rir Au pa - ys qui te res -'. The piano accompaniment maintains the rhythmic pattern from the first system. The key signature changes to one flat (Bb) for the final measure of this system.

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

The third system concludes the musical score. The vocal line has the lyrics 'sem ble. Les so -'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to two flats (Bb, Eb) for the final measure of this system.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The music is in 3/4 time. The lyrics are: "leils — mouil - lés De ces ciels — brouil - mist - y sun Thro' the haze — shines".

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

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

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

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

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

8

pp *rall.*

rall. 2

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

8

rall.

Tempo I

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 what-e'er can fire _____ Thy faint - est de - sire, For thee _____

più f *cresc. molto*

espress.

f *dim.*

- - nent du they bout _____ du mon - bout _____
 have they ga - - thered yon - - -

f *dim.*

Un poco più mosso *mf*

de. der. Les so -
Now the

p

leils _____ cou - chants _____ Re -
 sun _____ goes down, _____ And

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

poco sf

naux, _____ 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

mie - - - - re!
splen - - - - dor.

ff *poco a poco dim.*

dim. - - - - *molto*

pp

Là, ² tout n'est 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 *a tempo*

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

quasi senza rallentare *a tempo*

dimin. sino al fine

rall. *ppp*

Chanson Triste

(Jean Lahor)

English version by
M. Louise Baum

A Song of Sorrow

Henri Duparc

*Lento affettuoso
sempre legatiss.*

Piano *pp*

The piano introduction is in 13/8 time, marked *Lento affettuoso sempre legatiss.* and *pp*. It features a flowing, legato melody in the right hand and a steady accompaniment in the left hand, with a half note in the bass line.

dolciss.

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

The first line of the song is marked *dolciss.* The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The piano part continues with the same accompaniment as the introduction.

clair de lu - - ne d'été,
floods the fair sum - mer night,

The second line of the song continues the vocal and piano accompaniment. The piano part features a consistent accompaniment with a half note in the bass line.

poco cresc. *cresc.*

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

poco cresc. *cresc.*

The third line of the song is marked with *poco cresc.* and *cresc.* in both the vocal and piano parts. The piano accompaniment becomes more active, with a rising melodic line in the right hand and a more complex bass line.

dim. *poco rit.* *a tempo*

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

dim. *poco rit.* *a tempo*

poco più f *dolciss.*

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

poco più f

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
 Safe with - - in the ha - - -

ven de tes bras!
 of thine arms?

dim.

cresc.

Tu prendras ma têt - te 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.

dim.

la - - - de,
 bor - - - row

p

p

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

dim.

la - - - - de, Qui sem - - ble -
ol - - - - 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,

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

cresc.

cresc.

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

f.

f.

Que peut-ê - tre je gué - ri - rai...
 I perchance a-gain shall be whole.

dim.

dim.

p

sempre dim.

rall.

A Lucette

(16th Century)

Poem by
Henry Gauthier-Villars

To Lucette

English version by
Henry G. Chapman

G. Pierné

Voice

Piano

Andante (♩ = 48)

pp una corda

p

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

p tre corde

sell 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: *mf* Il n'est qu'un lâdre et
 And Fa - ther John has preached full of - ten, He were a hea - then

p sostenuto
tre corde *mf*

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 - souf - 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.
pp

perds la t \acute{e} - 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

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

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.

Piano

f *p* *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* *sf* *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

ro - be. Cinq
dress - es. Just

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

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

f

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

p

Et dé - ja, 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 ve - ry charm-ing and want you all 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,

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
mf ritenente ben cantato dim.

mf Lento ô fil - let - te! ô fem - - - -
Oh, wee maid - en! Oh, wo - - - -

pp lunga dim.

Tempo I, animato

me!...
man!

pp *f* *sf* *sf*

Albayde

English version by
G. J. S. White

(Victor Hugo)

Ch. M. Widor

Lento

Voice *p*

Je veil - le,
In sor - row

Piano *p*

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

sf

ma joue en pleurs
and wet with tears

cresc.

cresc.

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment also starts with *f*, includes a *dim.* marking, and ends with *p*. The music is in a minor key with a 3/4 time signature.

le. _____
 ten. _____

a tempo
pp

poco rit.

The second system continues the vocal line with a long note and a fermata, labeled 'le.' and 'ten.'. The piano accompaniment features a *poco rit.* (ritardando) and then returns to *a tempo*. The dynamic is *pp* (pianissimo).

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

The third system contains the vocal line with lyrics and the piano accompaniment. The dynamic is *pp* (pianissimo).

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

cresc. *sf*

cresc. *sf*

The fourth system continues the vocal line and piano accompaniment. Both parts feature a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic.

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.

dim.

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

dim.

p

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

p

To Madame Melba
Chère Nuit
(Eugène Adenis)

Dearest Night

English version by
George L. Osgood

Alfred Bachelet

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

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 single notes. A first ending bracket labeled *Red.* spans the first two measures.

p dolce

Voi - ci l'heu - re 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 starts with a piano (*p*) and dolce dynamic. The lyrics are "Voi - ci l'heu - re bien - Sweet the hour soon to". The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. Dynamics include *f* and *dimin.* (diminuendo).

p sempre

tôt. Der - riè - re la co - 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 shows the second line of the vocal melody and piano accompaniment. The vocal line continues with a piano (*p*) and sempre dynamic. The lyrics are "tôt. Der - riè - re la co - li - - ne Je vois le so - come! Beyond the hill and mead - - ow The sun is de -". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* and *pp* (pianissimo). First ending brackets labeled *Red.* and ** Red.* are present.

p *poco cresc.*

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

poco cresc.

Detailed description: This block shows the third line of the vocal melody and piano accompaniment. The vocal line continues with a piano (*p*) and poco crescendo (*poco cresc.*) dynamic. The lyrics are "leil qui dé - cli - - ne Et ca - che ses ray - clin - - ing in shad - - ow, As fain to hide his". The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* and *poco cresc.*

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

mf

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

poco più f *dimin.*

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

p *più f* *mf*

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,

dolce

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

mf

Poco animato

mf *p* *ben misurato*

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

pp *p* *mf*

p *senza ritardare*

re Calme et char-
ment far o - - - ver

p *senza ritardare* *ten.*

poco f *Poco animato* *p*

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

mf *pp* *p*

p animato *cresc. molto*

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

pp animato *poco cresc.*

f sf

Que les beaux jours: Ah! lè - ve -
heart thou dost move: Ah! love - ly

mf *p* *cresc.*

toi! Ah! lè - ve - toi! pour faire en - co - re Bril - ler l'au -
 night! Ah! love - ly night! charming, mys - te - rious! Art thou now

>mf> *p* *cresc.*

f *dim.* *molto rit.*

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

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

pp Tempo I *tranquillo*

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

pp *m.s.*

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. *f* *p*

ben misurato re De ton mys-tè-re
 - ment the sil-vry man-tle

p *mf* *poco cresc.*

Calme et char-mant.
 o-ver all.

poco f *f* *p* *cresc.* *rit.* *f*

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

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

una corda

Vieille Chanson

"In the Woods"

English version by
Henry G. Chapman

(Old Song)

Georges Bizet

Andantino (♩ = 80)

Piano

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 3/4 time, marked 'Andantino' with a tempo of 80 beats per minute. The piano part features a delicate, flowing melody in the right hand and a steady accompaniment in the left hand. The vocal line enters in the second system with the lyrics 'Dans les bois l'a-mou-reux Myr-til A-vait Had-'. The piano accompaniment continues with a similar texture, marked 'p'. The third system continues the vocal line with 'pris fau - vet - te lé - gè - re; Ai - mable oi - seau, —' and 'caught a gay - lit - tle star - ling; My pret - ty bird, —'. The piano accompaniment is marked 'p'. The fourth system concludes the vocal line with 'lui di - sait-il, Je te des - tine à ma ber - gè - re. Pour prix du' and 'to her he said, I'm going to take you to my dar - ling; — And for a'. The piano accompaniment is marked 'pp' and 'm.d.' (mezzo-dolce).

Dans les bois l'a-mou-reux Myr-til A-vait Had-
In the woods Myr-til when in love Had-

pris fau - vet - te lé - gè - re; Ai - mable oi - seau, —
caught a gay - lit - tle star - ling; My pret - ty bird, —

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

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

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 *tr*

cresc. *f* *dim.*

Ah! dit le ber - ger dé - so - lé, A - dieu les bai - sers de Lu -
 Ah! cried the shep - herd 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 wënt, Yet sad for what he'd failed to -

sf poco

dim. e rall. 5 *a tempo*
fai - - - - te. Soit par ha - sard, soit à des -
get her. Ei - ther by chance or by in -

col canto *pp* *p a tempo*

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

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.* *animato*

pp *rall.*

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

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

p

Les Papillons

(Théophile Gautier)

Butterflies

English version by
M. Louise Baum

Ernest Chausson

Vivo

Voice

Piano

pp

leggierissimo

Les pa - pil -
I see them

2 Ped.

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

3

* 2 Ped. *

saims sur la mer; _____ p
air o'er the sea; _____

Beaux pa - pil - lons
But - ter - flies all

pp

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

poco rit. *a tempo*
bleu che - min de l'air!
high-ways there, like ye!

poco rit. *a tempo*
pp

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

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

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

mf
les, Di - tes, sa - vez - vous
me, 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

f

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

mf

rit. *ad lib.*

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

rit.

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

a tempo

p *pp*

ppp

Hai luli

Alack-a-day!

Ballade

English version by
George L. Osgood

ARTHUR COQUARD

Adagio (♩=132)

Piano

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

mf

pp

pp

molto dolce

pp

Je suis tris - te, je m'in - qui - è - te, Je ne sais plus que de - ve -
I am mourn - ful and I am lone - ly, What may be - fall, I can - not

nir! Mon bon a - mi de - vait ve - nir Et je l'at -
say! My lov - er ought to come to - day, Ah, 'tis for

22697

Copyright, 1899, by G. Schirmer

tends i - ci seu - let - te. Ha - i lu - li! Ha - i lu - li!
 him I sigh, him on - ly! A - lack - a - day! A - lack - a - day!

Ha - i lu - li! Ah! Ah! Ah! qu'il fait tris - te sans mon a -
 Ah! it is sad with my dear a -

ff *molto rall.*

decresc. e molto rall.

Tempo I (Andante)

mi. Hé - las! je languis dans l'at -
 way. A - las! that I lan - guish with

ten - te, Et l'in - grat se plaît loin de moi! Peut - è - tre il me man - que de
 yearn - ing, While he hies a - lone to the dance! And there he is un - faith - ful, per -

mf

con forza

foi — Au — près d'u — ne nou — velle a — man — tel
 chance, When with a pret — ty part — ner turn — ing.

*poco più mosso**PPP*

Ha — i lu — li! Ha — i lu — li! Ha — i lu — li!
 A — lack — a — day! A — lack — a — day! Ah! Ah!

*PPP poco più mosso**rall.*

Aurais — je per — du, — per — du mon a — mi?
 Am I then for — sak — en now and al — way?

largam. con forza

Ah! s'il est vrai, s'il est vrai qu'il soit vo —
 Ah! if no long — er my love — he doth

string. poco a poco

la - ge, S'il doit un jour m'a - ban - don - ner, Le vil -
 cher - ish, If he is gone, ne'er to re - turn, Let the

la - ge n'a qu'à brû - ler Et moi - même a - vec le vil - la - ge!
 vil - lage blaze and burn: As for me, in the flame let me per - ish!

sempre ff

Ha - i lu - li! Ha - i lu - li! Ha - i lu - li!
 A - lack - a - day! A - lack - a - day! Ah! Ah!

Meno mosso

À quoi bon vi - vre sans a - mi? *m. s.*
 What use is life with my dear a - way?

Bonjour, Suzon!

(Alfred de Musset)

English version by
Dr. Th. Baker

Good-Morning, Sue!

Léo Delibes

Allegretto vivo

Piano

f *p* *mf*

Bon - jour, Su -
Good-morning,

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 vim - por - te? Je pas - se
 you care?but why should you care? I'm pass - ing

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,

più lento
p
 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

f 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!

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

un poco riten.

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 -

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

pp colla voce

f a tempo
por - tel! Bon - jour, Su - zon! bon - jour, Su -
in, I pray! Good-morn-ing, Sue! Good-morn-ing,

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,

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

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

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

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

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

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

cresc.

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

f *dim.*

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

mf

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

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

p se, Re - - viens, ô nuit mys - té - ri -
 dor! Re - turn, O night, thou mys - try

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

Le Charme

Armand Silvestre:
«Chanson des heures»English version by
Henry G. Chapman

The Charm

Ernest Chausson.
Op. 2, No 2

Moderato con moto

Voice

Quand 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

un poco più lento

Voice

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

riten.

Piano

mf un poco più lento

riten.

Tempo I

Voice

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

Piano

rit.

p

Voice

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

Piano

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*

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

rit. *mf*

rit. *a tempo*

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

rit. *a tempo* *f*

ossia *rit.*

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

rit.

Le Mariage des Roses

(Eugène David)

The Marriage of the Roses

English version by
Henry G. Chapman

César Franck

Piano

Poco allegretto

dolce

cantabile

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with a 'Poco allegretto' tempo marking. The left hand plays a simple harmonic accompaniment of quarter notes. The music is marked 'dolce' and 'cantabile'.

Mi -
My

The first system shows the vocal line and piano accompaniment. The vocal line has a few notes with a fermata, followed by the lyrics 'Mi -' and 'My'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

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

pp

The second system shows the vocal line and piano accompaniment. The vocal line contains the lyrics 'gnon - ne, sais-tu com - ment S'é - pou - sent les ro - - ses? Ah!' and 'love, oh, know'st thou not how The ros - es are mar - - ried? Oh!'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking 'pp' (pianissimo) 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'â - 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 - die 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. Ô ma rei - - ne, suis ton
fol - - low. O my Queen, all else, 'tis

roi, Ai - mons - nous comme el - - - les.
true, Is i - dle and hol - - - low.

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*

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 sun - light's fade - ing

p *dolciss.*

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

sempre p

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; _____
per - fume faint that I know, _____

Tout à l'heure il _____
So my heart, a _____

p

poco rall.

m'est re - ve - nu _____
mo - ment a - go, _____

Au cœur _____
Re - lived _____

de très _____
long and _____

poco rall.

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

poco cresc. *sf dim. molto*

Tempo I

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

colla voce *pp*

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

la mano destra sempre pp

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

p

pp

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

rall. *a tempo*

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

a tempo

colla voce *p cresc.*

pp

ppp

Les Roses d'Ispahan

(Leconte de Lisle)

The Rose of Ispahan

Gabriel Fauré

English version by
Henry G. Chapman

Andantino (♩=60)

Piano

mf marcato

p

The first system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is in D major and begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

dolce

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

The second system shows the vocal line starting with a *dolce* marking. The piano accompaniment continues with a *p* dynamic. The lyrics are: "Les ro - ses d'Is - pa - han dans leur gai - ne de / The rose of Is - pa - han in its cra - dle of".

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,

The third system continues the vocal line with a *marcato* marking. The piano accompaniment features a *marcato* dynamic. The lyrics are: "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,".

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,

The fourth system shows the vocal line with a *cresc. poco a poco* marking. The piano accompaniment also features a *cresc. poco a poco* marking. The lyrics are: "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,".

f *p*

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

mf *p* *mf marcato* *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 d'u - 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 *p*

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.

mf

p

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

p sempre

sempre dolce

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

p

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

p

cresc.

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

f

cresc. *f marc.*

se.
 es.

Oh!
 Ah!

p

dim.

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

p

vien - ne vers mon cœur du - ne ai - le prom - 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 l'o - 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*

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

se.
ing.

Nell

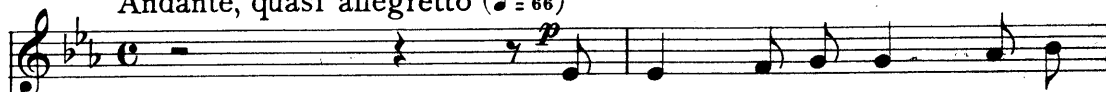
English version by
M. Louise Baum

(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. _____ Sous le mol a - bri de la
 rose! _____ From the arch - ing green of the

pp

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: _____ Plus d'un ra - mier chante au bois
 sweet, _____ Ev - 'ry bough a - long doth ech - o

cresc.

cresc.

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

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

cresc.

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

f. *pp subito*

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

Rencontre

(Charles Grandmougin)

English version by
M. Louise Baum

A Meeting

Gabriel Fauré. Op. 21, No 1

Andante (♩ = 72) *dolce*

Voice

Jé - tais triste et pen -
I was sad and op -

Piano *pp*

Red. 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 - jour-d'hui, mon obs - ti - né tour - ment.
now I can for - get my tor - ment and my pain;

— Ô dis - moi, se - rais - 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

cresc.

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.

mf *f*

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

mf *f* *p* *sempre*

p

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

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

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

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

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

dolce

pp

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

poco a poco

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

cresc.

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

f

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

bien.
 well.

p *pp*

L'Esclave

(Théophile Gautier)

The Bondmaid

English version by
Dr. Th. Baker

ÉDOUARD LALO

Andante non troppo

Voice

Piano

mf *dim.* *p* *p*

ti - ve, et peut - ê - tre 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

à 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.

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!

a tempo

p dim. rit. p

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

f

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

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

pp

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

Soir

(Albert Samain)

Evening

English version by
Henry G. Chapman

Gabriel Fauré. Op. 74, No 2

Andante (♩ = 63) *pp*

Voice

Piano

pp

Voi - ci que les jar -
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 fraî - 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.

p

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

cresc. *f*

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

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

yeux le - vés au ciel, — si tris - - - tes
eyes up-raisd' to heav'n, — so gen - - - tle

— et si doux!
— and so sad.

La Chanson de l'Alouette

(V. de Laprade)

English version by
Henry G. Chapman

The Lark's Song

Édouard Lalo

Vivace (♩. = 80)

Piano

8

pp *cresc.*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Vivace' with a quarter note equal to 80 beats per minute. The dynamics start at *pp* and increase to *cresc.* over the course of the introduction.

f

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

f p

The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a strong bass line with a *f p* dynamic marking. The lyrics are in French and English.

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

sempre p

The vocal line continues with the lyrics. The piano accompaniment maintains a consistent eighth-note pattern. The dynamic marking *sempre p* (piano) is indicated.

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. The dynamic marking *mf* (mezzo-forte) is indicated.

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 - v'ry

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

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

tre corde *cresc.* *f*

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*

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

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

sempre pp

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

pp *cresc.*

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

f

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

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

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

lut au so - leil!
 sun to take!

Sur une Tombe

On a Tomb

English version by
Henry G. Chapman

Guillaume Lekeu

Alquanto lento e malinconico *dolce*

Voice

Piano

p *pp* *rall.* *una corda* *Red.* *

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*

fleurs; 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 *Red.* * *rall.* - - - *molto* *3*

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 - try of -

pp *rall.* *colla voce*

22697 *Red.* *

a tempo

Mort.
Death.

Sous ces
'Neath these

p a tempo

*Red. **

Poco meno lento.

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

p

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,

f

cresc.

f

sf

*Red. **

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*

ped. *

Oh! puis - ses - tu, de cet - te tombe 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*

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, puis - ses - tu res - pi - rer la sen - teur tris - te et
rest, 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

pp *ppp*

And. *Lento assai*

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

dolce *dolciss.* *Lento assai*

pp *ppp*

And.

mf

mit, Ah!
bove, Ah!

p

f

Ah!
Ah!

dim.

pp *pp*

Des sphinx, aux
On ei - ther

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

pp

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings: *cresc.*, *f*, *pp*, *mf*, and *p*. There are also performance instructions such as *Red.*, *mf*, and *pp*. The vocal line includes the lyrics "Ah!", "Ah!", "Au mi -", and "While be -". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. Some measures in the piano part are marked with an asterisk and *Red.*, possibly indicating a reduction or a specific performance instruction.

rit. molto

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

ppp rit. molto

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

rit.

p *mf* *erese.* *a piacere*

Lais - se er - rer sur moi son oeil
Gaz - es with eyes all ten - der on

pp *mf* *f* *col canto*

rit.

pp *p a tempo*

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

pp *p a tempo*

rit.

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. *

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. *

cresc. *f*

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

f *f*

Red. *

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

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

rall. *a tempo*

col canto *f*

a tempo

mf *p* *mf*

ppp

Le Roitelet

(A. Theuriot)

The Wren

English version by
Henry G. Chapman

E. Paladilhe

Allegro vivo

Piano *pp leggeriss. e staccatiss.*
una corda sempre
senza Péd.

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

molto dim. *pp sempre stacc.*

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-

sfz pp
p

2do. *

let, Alle a - ler - - te et mi - gnon - ne, Pe - tit por -
 way, On thy wings small and dar - ing, Lit - tle crown -

sfz *p*

sfz *p* *dim.* *pp*

Red. *

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

p *p senza rall.*

sfz *pp*

Red. *

let!
 let!

sempre pp e stacc.

f *dim.*

f

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-tle gay,

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.

C'est là qu'est ton roy - au - me, 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*

Roi - te - let, Roi - te - let!
 Lit - tle king! Roi - te - let!

p *p senza rall.*

f *pp*

First system of musical notation, featuring a vocal line and piano accompaniment in G major. The piano part consists of chords and eighth notes.

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

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

Second system of musical notation, including the vocal line and piano accompaniment. Dynamic markings include *p*, *f*, *molto dim.*, and *pp sempre stacc.*

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

sfz *pp* *p*

Third system of musical notation, including the vocal line and piano accompaniment. Dynamic markings include *sfz*, *pp*, and *p*. There are also performance instructions like *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,

sfz *8*

Fourth system of musical notation, including the vocal line and piano accompaniment. Dynamic markings include *sfz* and a fermata with the number 8.

p

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

pp

p *p senza rall.*

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

sforz. *pp* *sempre pp e stacc.*

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

Piano

Andante

pp *dolcissimo*

sempre pp

dolciss.

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

pp

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

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

sfz *cresc.*

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 - vé, 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

Red. * *Red.* *

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

f

Red. * *Red.* *

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* *mf* *pp*

Psyché

(Pierre Corneille)

English version by
Henry G. Chapman

E. Paladilhe

Andante quasi andantino

Piano

p *fz molto* *ff*

Ped. *

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

And. *

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

f *dim.*

And. * *And.* *

mfz **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 *f*

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"

English version by
Henry G. Chapman

In Solitude

C. Saint-Saëns

Allegro appassionato

Piano

f

ô fier_ jeune homme, ô_ tu -
Ah, haugh-ty_ youth, O_ thou

mf

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, -

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 sang - lots, 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

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

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!

f *ff*

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.

Red.

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 pro - ces - 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 - ing breaks 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

doleiss.

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 de — tou — te sa — lu —
 rayed 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 sea tes pai - si - bles ray - ons.
 shed the peace of thy light.

dim. *dim.* *p*

una corda *pp*

ppp

La Cloche

(Victor Hugo)

English version by
Henry G. Chapman

The Bell

C. Saint-Saëns

Andante sostenuto

Piano *una corda* *pp*

Seu - leen ta som-bre tour_ aux faî - tes den-te -
Lone_ in thy som-bre towr, 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 - roll - ing bell, 'midst the cloud-rack high hanging, Where so of - ten the

m *M*

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 vou - te pro - fonde où som - meil - le le bruit!
 — the shadows deep 'Neath thy cav - ern - ous throat where thy thun - der's a - sleep.

meno p

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

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

pp

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

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

p

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

morendo *cresc.*

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

morendo

tre corde
cresc.

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

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

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

toi dans le ciel!
 thou in the sky,

p *cresc.*

f *dim.* *espress.*

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

toi dans le ciell
 thou in the sky,

espressivo

pp

dans le ciell!
 in the sky!

dim. *pp* *dolciss.*

m.s. *ppp*

Le fidèle Cœur

(M^{me} 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 souf - fran - 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 - de - 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

Piano

Andante

mf

a piacere

p

a tempo

cresc.

cresc.

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,

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 his song of a bird.

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

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

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. *a tempo, ma poco più lento*
pp

f

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

mf

mf

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

mf

Qu'i - 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

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

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

f à tes pieds!
at thy feet.

Ariette

(Paul Collin)

177

English version by
Henry G. Chapman

"Were I sunshine, I should come"

Paul Vidal

Allegro, ma non troppo (♩ = 92)


Piano



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.

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

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

p senza rit.

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

p

Si j'é - tais par - fum, mal - gré toi, fa - rou - che,
 Were I per - fumesweet, 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 chère 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 - rais sans ré - pit, trè - ve ni re - pos,
 Ev - er shall 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

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 dans ton 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-quer-ing

cresc.

f *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, É - 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

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

flam - me De mon nom vain - queur!
hear it, My all - con - quering 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'a - me de ma mi - e Tres - sail -
 brood And I feel my loved one's spir - it Hov - 'ring

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

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

ppp

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

ppp

m.d.

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 - ceuil. 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, 'Neath your lac - es, Where the per - fumed night-winds

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

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