

MARIE ROZE'S FAVORITE SONGS.



GOOD NIGHT BELOVED;	BALFE.	6
THERE IS A GREEN HILL;	GOUNOD.	5
L'ESTASI, VOCAL WALTZ	ARDITI.	7½
DORMI PURE, (SLEEP ON);	SCUDERI.	6
ALPINE FLOWERS, (FLEURS DE ALPES)	WEKERLIN.	5
ROSE;	SPOHR.	5
AWAY WED FLY, (TI RAPIREI)	TOSTI.	5
LULLABY OF NINNA NANNA	PROVILLI.	4
CHANSON D'PRINTEMPS (SONG OF THE SPRINGTIME)	GOUNOD.	6
LONG AGO - LONG AGO.	HATTON.	4
WATCHING AND WAITING.	COWEN.	5
END OF THE RIVER.	BLUMENTHAL.	5
VOICE BY THE CEDAR TREE.	SANT SAENS.	6

*This is the only authorized
Edition
Marie Roze*

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LOVE
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MUSIC MARCHES,
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FACE IN

BOSTON.

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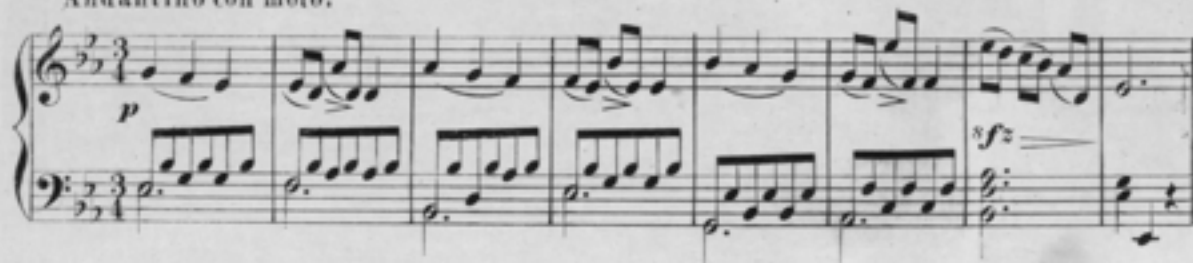
FLEUR DES ALPES.

FLOWER OF THE ALPS.

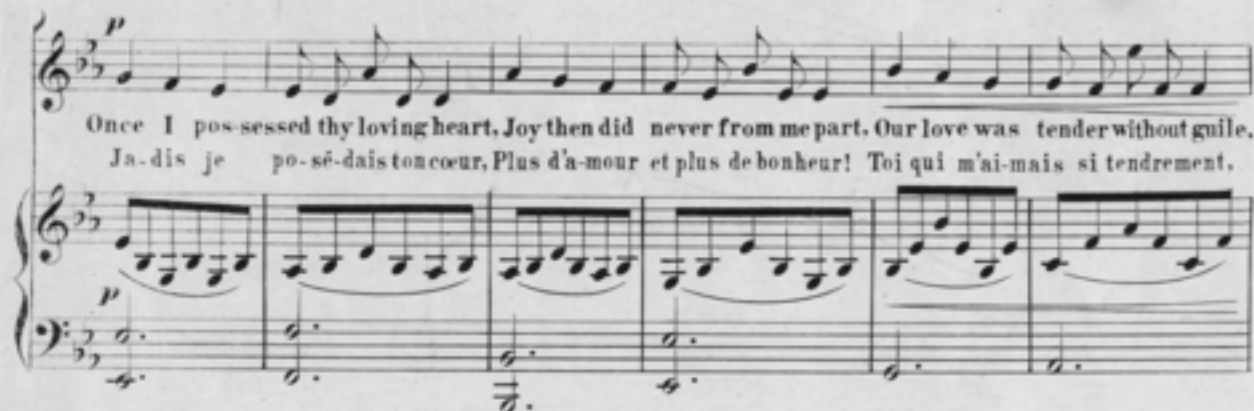
English version by LOUIS C. ELSON.

J. B. WERERLIN.

Andantino con moto.

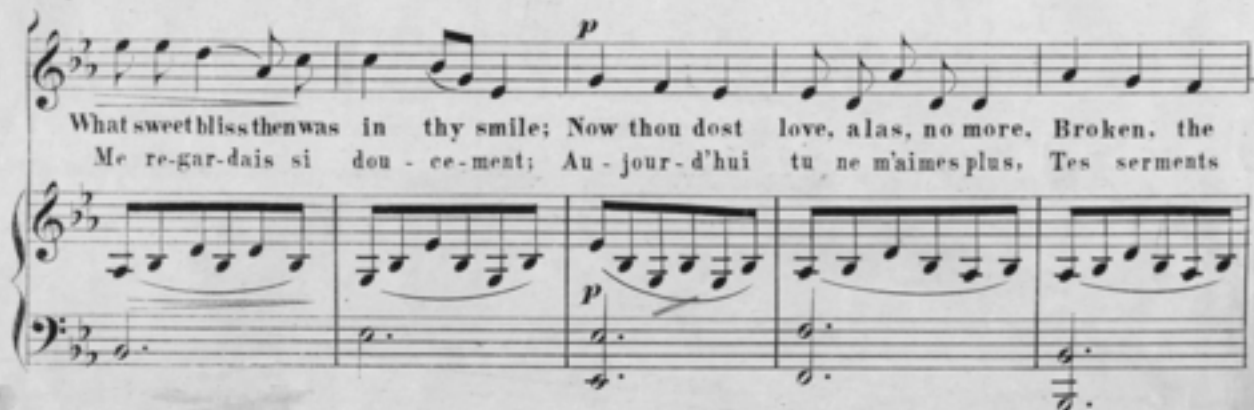


Piano introduction in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and fortissimo (*sfz*).



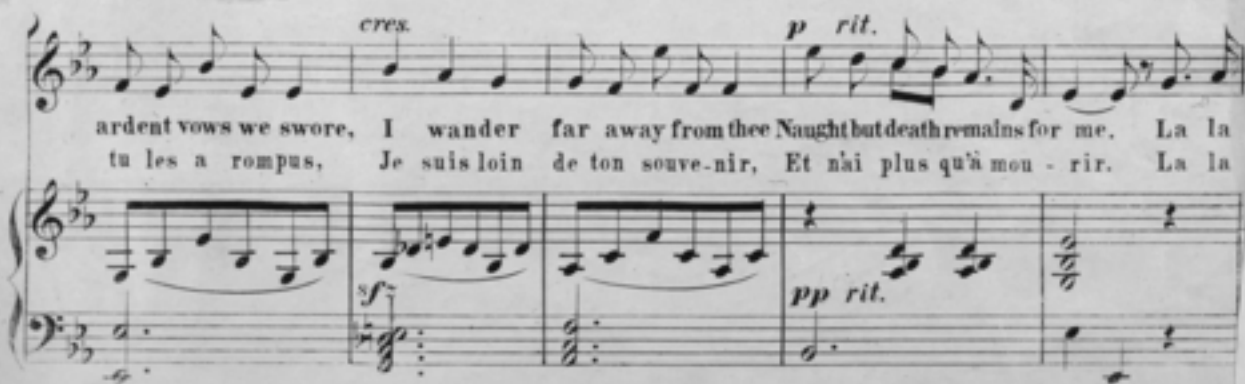
First system of the vocal and piano accompaniment. The vocal line begins with the lyrics: "Once I possessed thy loving heart, Joy then did never from me part, Our love was tender without guile." The piano accompaniment continues with the eighth-note accompaniment. Dynamics include piano (*p*) and fortissimo (*sfz*).

Once I possessed thy loving heart, Joy then did never from me part, Our love was tender without guile.
Ja-dis je po-sé-daïst ton cœur, Plus d'a-mour et plus de bonheur! Toi qui m'ai-mais si tendrement.



Second system of the vocal and piano accompaniment. The vocal line continues with: "What sweet bliss then was in thy smile; Now thou dost love, alas, no more, Broken, the Me re-gar-dais si dou-ce-ment; Au-jour-d'hui tu ne m'aimes plus, Tes serments". The piano accompaniment continues. Dynamics include piano (*p*).

What sweet bliss then was in thy smile; Now thou dost love, alas, no more, Broken, the
Me re-gar-dais si dou-ce-ment; Au-jour-d'hui tu ne m'aimes plus, Tes serments



Third system of the vocal and piano accompaniment. The vocal line concludes with: "ardent vows we swore, I wander far away from thee Naught but death remains for me, La la tu les a rompus, Je suis loin de ton souve-nir, Et n'ai plus qu'à mou-rir. La la". The piano accompaniment concludes with a fortissimo (*sfz*) and piano (*pp*) dynamic, and a ritardando (*rit.*) marking. The key signature changes to two flats.

ardent vows we swore, I wander far away from thee Naught but death remains for me, La la
tu les a rompus, Je suis loin de ton souve-nir, Et n'ai plus qu'à mou-rir. La la

la . . . la la la la la . . . la la a la la la la la la . . . a a a a

p *rit*

la . . . la la la.

a tempo. *pp* *a tempo.* *mf* *rit.*

Since he has proved so false to me, No charms on all the earth I see,
 De puis qu'il a trahi sa foi, Rien n'a plus de charmes pour moi!

p

E - cho but mocks my mournful sighs And to all my com-plaints re-plies!
 E - cho plain - tif viens recueillir Mes re-grets, mon der-nier sou-pir!

cres.

No hope my saddened heart discerns, Love once lost nev-ver more returns, All that can
 Je n'at-tends plus rien i-ci bas, Bon-heur per - du ne re-vient pas, Et mon coeur

rit. *a tempo.*

soothe my troubled breast Is the e - ter-nal rest.
 ne demande au ciel Qu'un re - pos é - ter - nel. La la la . . . la . . .

rit. *a tempo.*

. la la la . . . la la la la a a a a a

pp. *rit.* *cres.*

rit. *a tempo.* *rit.*

Dear vales where once I used to rove, Sweet cra-dle of my vanished love.
 Ruis-seaux, châ-lets val-lons heureux, Doux ber-ceau de nos premiers jeux,

a tempo. *rit.* *a tempo.*

Wit-ness-es of that happy day I must bid ye a-dieu for aye;
 Te-moins con-stants de nos amours, Je vous dis a-dieu pour toujours,

Plus vite.

That love which those bright days hath graced, From my heart can not be effaced,
 Amour, ser-ments, bonheur passé, Qu'à ja-mais tout soit ef-fa-cé,

cres. *rall.*

Still his fond smile up-on me beams, Leave me, ye faithless dreams!
 Ten-dres re-gards, propos flatteurs, Fa-yez son-ges men-teurs!

Variation 1st

Un poco All'ito.

p Ah!

cres.

Variation 2nd

p Ah!

cres.

cres.