

SCHIRMER'S EDITION.  
Nos 154.155.156.157.



# MODERN LYRICS



No 154. Volume I for Soprano or Tenor.  
.. 155 .. .. . Mezzo-Sop or Bar.  
.. 156. Volume II .. Soprano or Tenor.  
.. 157 .. .. . Mezzo-Sop. or Bar.

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# 445098

Thou art mine all.

(DU BIST MEIN ALL.)

TH. BRADSKY.

Andantino.

VOICE. 

PIANO. 

*p* *rit.*


℞. \*℞. \*℞. \*℞. \*℞. \*℞. \*




Thou art the pure and chaste moon - light, That breaks through clouds at  
 Du bist das keu - sche Mon - den - licht, das still und klar durch



*accomp. con delicatezza.*



dark-est night, Thou art the sun's most pier-cing ray That wakes to  
 Wol-ken bricht, Du bist der Son - ne Feu - er - strahl der Blu - men



*dolciss.*

life the flow'rs in May. The tran - quil ev - en -  
weckt in Berg und Thal. Der from - me A - bend -

*p* *pp*

♩. \* ♩. \* ♩. ♩.

tide art thou That gen - tly smoothes the furrow'd brow, The lightning's  
strahl bist Du, der lä - cheind winkt zu sel'ger Ruh, und bist der

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

flash from heav'n thou art, That lights the darkness in my heart.  
Blitz der gott-ent - flammt, der See - le Dunkel mir durchflammt.

*cresc.* *dolce.*

♩. \* ♩. \* ♩. \*



Yet by what name I  
Doch Na - men sind nur

*ra.* \* *ra.* \*

thee may call, Thou art mine own, Thou art mine all, Thou art mine  
Rauch und Schall! Sei wie du bist, Du bist mein All, Du bist mein

all, ——— Thou art mine all; ——— Oh take me to thine in - most  
All, ——— Du bist mein All; ——— in Dei - ne See - le schliess' mich

*mf* *rit.* *a tempo. dolce.* *p*

*ra.* \* *ra.* \*

heart And nev - er let me thence de - part!  
ein die mei - ne Du, ich e - wig Dein!

And nev - er let me thence de - part! — And nev - er let me  
die mei - ne Du, ich e - wig Dein! — Du bist mein All, Du

thence de - - part!  
bist mein All!

Ad.

\*

## ÉGLOGUE.

(ECLOGUE.)

(Poésie de Victor Hugo.)

LÉO DELIBES.

Andante.

PIANO.

*p*

*dim.*

MEZZO SOPRANO or BARITONE.

*p*

*ten.*

Viens! u-ne flûte in-vi-si-ble      Sou-pi-re dans les ver-gers:  
Come! for a flute has re-sound-ed      In the or-chards far a-way,

*pp*

*rall.*

La chan-son la plus pai-si-ble Est la chan-son des ber-  
Noth-ing speaks of peace un-bound-ed As doth the shepherd's sweet

*esp.*

*rall.*

*a tempo.*

gers, La chan-son la plus — pai - si - ble Est la chan-son des ber -  
lay, Noth - ing speaks of peace — un - bound - ed, As doth the shepherd's sweet

*a tempo.*

gers, — Est la chanson des ber - gers. —  
lay, — As doth the shepherd's sweet lay. —

*La. La. La.*

*La. La. La. La.*

*dim.*

*pp*

Que nul soin ne te tour - men - - te, Ai - mons, — ai - mons  
Far from thee be cares a - larm - ing, To love — let our

*pp*

*ten.*

nous — tou-jours! La chan-son — la plus char-man — te  
 thoughts — be-long, Nev-er heard'st thou mu-sic charm-ing,

*esp.*

*rall.* *a tempo.*

Est la chan-son des a-mours, La chan-son la plus — char-  
 Heard'st thou not love's ten-der song, Nev-er heard'st thou mu-sic

*rall.* *a tempo.*

man-te Est la chan-son des a-mours, ———  
 charm-ing, Heard'st thou not love's ten-der song, ———

*rall.*

Est la chan-son des a-mours! ———  
 Heard'st thou not love's ten-der song. ———

*And.*

## REGRETS!

(REGRETS!)

(Poésie d'Armand Silvestre.)

Paraphrase of a motive from  
"La Source," (Ballet.)

LÉO DELIBES.

Lento, come recitativo.

PIANO.

*mf* *p*

*espressivo.*

*m.g.* *m.g.* *m.g.*

*p*

\* \* \*

TENOR or MEZZO-SOPRANO.

Lentemente.

Jours pas - sés, O ——— jeu - nes - se en - vo - lé - - e,  
Days gone by, Youth ——— thy flight thou hast tak - en,

*p*

Vous lais - sez L'à - - me à ja - mais - trou - blé - - e.  
Sad am I Joy ——— has my soul - for - sak - - en.

*p*

O \_\_\_\_\_ jeu - nes - se en - vo - le - -  
 Youth \_\_\_\_\_ thy flight thou hast tak -

e, Vous lais - - sez à \_\_\_\_\_ ja - mais mon à - me trou -  
 en, Sad am I; glad \_\_\_\_\_ joy has my spir - it for -

*rall.* *più mosso.*  
 blé - - e. Ô prin - temps \_\_\_\_\_ sans re - tour! Ô fleurs! - - ô dé -  
 sak - - en. Oh! spring - time \_\_\_\_\_ gone for aye, oh! joy \_\_\_\_\_ oh! sweet

*rall.* *più mosso.*  
 li - re, \_\_\_\_\_ ô dé - li - re, Quand mes - yeux cha - que jour \_\_\_\_\_ Te voy -  
 flow - ers, \_\_\_\_\_ oh! sweet flow - ers! Thy smile day af - ter day \_\_\_\_\_ Gladdened

*molto rit.*

aient sou - ri - - re Ô mon seul, — mon cher — a - mour!  
all my hours — For thou wert — my love — al - way.

*colla voce.*

*lunga.*

**Tempo I. Lentement.**

*p*

Jours pas - - sés, Ô — — — — — jeu - nes - se en - vo -  
Days gone by, Youth — — — — — thy flight thou hast

*pp*

lé - - e, Vous lais - - sez à — — — — — ja - mais — mon  
tak - en, Sad am I; glad — — — — — joy has — my

â - me trou - blé - e, Jours pas - sés, — — — — — jours pas - sés. — — — — —  
spir - it for - sak - en, Days gone by, — — — — — Days gone by. — — — — —

*lunga.*



## L'istesso Tempo.

Bien loin tu t'es en -  
Far hence thou hast been

fui - - e,      Ô      toi qui fus ma  
flee - - ing,      Thou,      who wert once my

vi - e,      Et qui res - - tes      mon cœur.      En  
be - ing,      Thou who now      art      my heart.      In

vain — le temps — dé - vo - - - re,      Sous mon  
vain — is Time's — en - deav - - or,      I'll re -

*pp* *esp.* *cresc.* *rall.* *a tempo.* *dim.* *rall.* *a tempo.*

*cresc.*

front luit en - co - - - re      Ton      sou - ve - nir      vain -  
 mem-ber for - ev - - - er      That      thou, my true      love

*Molto Lento.*

queur, ton sou - ve - nir — vain - queur!      Jours pas - sés,  
 art, That thou, my true — love art.      Days gone by,

*f*      *pp*

*lunga.*

Ô — jeu - nes - se en - vo - lé - - e      Vous lais - - sez à —  
 Youth — thy flight thou hast tak - en,      Sad am I, glad —

— ja - mais mon â - me trou - blé - e, Jours pas - sés, — jours pas -  
 — joy has - my spir - it for - sak - en, Days gone by — Days gone

sés! \_\_\_\_\_ Heu - reux de ma bles -  
by. \_\_\_\_\_ My wound with joy I'm

su - re, \_\_\_\_\_ Ton nom, \_\_\_\_\_ ton nom, je le mur - mu - -  
see - ing \_\_\_\_\_ Thy name \_\_\_\_\_ sweet thought doth e'er im - part \_\_\_\_\_

re, O toi, qui fus ma vi - e Et — qui res - - tes mon  
— Thou, who wert once my be - ing, Thou, who now — art my

cœur! \_\_\_\_\_  
heart. \_\_\_\_\_

*pp*

*pp*

*R.H.*

*cresc.*

*R.H.*

*dim.*

*p*

# Tell me now.

(DÎTES-MOI.)

Quasi Allegretto. (♩ = 104.)

B. GODARD.

PIANO. *p*

♩ = 104.

*p* *molto rall.*

Tell me now, thou en - chant-ress love - ly, Who was it gave to thee thine  
 Dî - tes - moi, belle en - chan - te - res - se, Qui donc vous a don - né vos

*molto rall.*

*a tempo.*

eyes? Thy sweet eyes, full of ten - der - ness, Like  
 yeux? Vos doux yeux, si pleins de tendresse, As -

*a tempo.*

ra - diant orbs. from out the skies. Who is the fay with fin - gers  
 tres div - ins tom - bés des cieux! Quelle est la fée aux doigts de

ro - sy, Who from her cas - ket took for thee, Sweet  
 ro - se Qui prit dans son é - crin, pour vous, Char -

*cresc.* frag - ile flow - er hard - ly o - pen'd These two bright jew - els fair to  
*mf* man - te fleur à peine é - clo - se, *dim.* Ces deux ad - mi - rab - les bi -  
*rall.*

*a tempo.* see? — Tell me now, thou en - chant - ress love - ly, Who  
*rall.* joux? *a tempo.* Di - tes - moi, belle en - chan - te - res - se, Qui

*molto rall.* was it gave to thee thine eyes? Thy sweet eyes, full of  
*a tempo.* donc vous a don - né vos yeux? *mf* Vos doux yeux, si pleins

ten - der - ness, Like ra - diant orbs from out the skies!  
*de tendresse, As - tres div - ins tom - bés des cieux!*

*cresc. mf rall. p a tempo.*

*un poco rall. p*

Know'st thou if there be oth - er plan - ets, Where  
*Sa - vez - vous s'il est d'autres mon - des Où*

one can find such orbs as thine? Is't on the waves or 'neath the  
*l'on puisse en voir d'aussi beaux? Est - ce au fond des mers sous les*

*rall.* *a tempo.* *rall.*

wa - ter, That such re - splendent jew - els shine? —  
 on - des, Qu'on trou-ve de par - eils jo - yeux? —

*pp a tempo.* *molto rall.*

Tell me now, thou en - chantress love - ly, Who was it gave to thee thine  
 Di - tes - moi, belle en - chan - te - res - se, Qui donc vous a don - né vos

*a tempo.* *mf* *f*

eyes? Thy sweet eyes, full of ten - der - ness, Lik  
 yeux? Vos doux yeux, si pleins de tendresse, A:

*p* *p* *f*

ra - diant orbs from out the skies! Be they stars, be they  
 tres div - ins tom - bés des cieux! Qu'ils soient as - tres, bi -

jew - els bright, Or pre - cious stones found heath the sea, What care  
 joux de fée, Ou jo - yaux trouvés sous les mers, Peu m'im-

I, since I, dear - est loved one, With kiss - es close them ten - der -  
 por - te, ma bien ai - mé - e Quand je les couv - re de bai -

*f* *rall.*

*f* *rall.*

*a tempo.* *dim. rall.* *p*  
 ly, With kiss - es close them ten - der - ly.  
 sers, Quand je les couv - re de bai sers.

*a tempo.* *dim.* *rall.* *p* *p*

*p* *rall.*



# Florian's Song.

## CHANSON de FLORIAN.

English version by  
CHARLOTTE H. COURSEN.

BENJAMIN GODARD.

Allegretto. ( $\text{♩} = 88.$ )

VOICE.

*p*

Ah! tell me if you ev - er  
Ah! s'il est dans vo - tre vil -

PIANO.

Allegretto.

*p*

meet — him, A shep-herd youth of gen-tle mien,  
la - - ge, Un ber-ger sen-sible et char-mant

One whom you love as soon as seen, One whom you love the more you  
Qu'on ché-risse au premier mo - ment, Qu'on aime en - sui-te da - van-

*m. g.*

*cresc.*

*f* greet him. *ff* Ah! he is mine, give him to  
 tu - ge *C'est* mon a - mi, ren - des - le

*sostenuto.* *dim.* *dim.* *p*  
 me! His love have I, my faith has he.  
 moi! *J'ai* son a - mour, — il a ma foi.

*p*  
 If by his voice so sweet and ten - -  
 Si par sa voix tendre et plain - ti - -

der He charms the echoes far and near,  
 ve *Il char-me* l'e - cho de vos bois,

*cresc.*

And if his flute notes, high and clear, The tears of pen-sive hearts can  
*Si les ac - cents de son haut - bois Ren-dent la ber-gè - re pen-*

*cresc.*

*f* ren - - der, *ff* Then is he mine, give him to  
*si - - ve C'est en - cor lui, ren - dex - le*

*dim.* *dim.* *p*  
 me! His love have I — my faith has he.  
*moi! J'ai son a - mour, — il a ma foi.*

*p*  
 When some poor soul his need con - fess —  
*Si pas sant près de sa chau - miè —*

es, Who longs to call one lamb his own;  
 re Le pauvre, en voy-ant son trou-peau,

If he re-ceive not one a-lone, The no-ble giv-er whom he  
 O-se de-man-der un a-gneau Et qu'il ob-tienne en-cor la

*cresc.*

bless-es, Oh! he is mine, give him to  
 mè-re Oh c'est bien lui ren-dex-le

*f* *ff*

me! His love have I my faith has he.  
 moi! J'ai son a-mour il a ma foi.

*sostenuto.* *dim.* *p*

# Love.

(L'AMOUR.)

English Version by W. v. SACHS, jr.

B. GODARD.

Andante quasi adagio. (♩ = 50.) *pp*

VOICE.

Yes, I love thee  
*Oui, je t'ai - me,*

PIANO.

*pp*

as some bright an - gel From its heav - en - ly home es -  
*comme un bel an - ge E - chap - pé du div - in sé -*

aped. As the half-closed bud which the ro - sy dawn To full blown flow'r has  
*jour Com-me le bou - ton qui se chan ge En fleur a l'au - be d'un beau*

*cresc.* *f* *p*

shaped. I love thee, I love thee, I  
*jour; Je t'ai - me, je t'ai - me, je*

*pp*

*f* *ff* *p*

love — thee as the re - a - wak - 'ning — of bright hope .  
*tai - me, com-me l'es-pé-ran-ce — Qui re - naît*

*pp*

Un - der low - ring sky . I love thee as the peace - ful si - lence  
*sous l'ho - ri - zon noir, Je tai - me com-me le si - len - ce*

Through which faint at  
*Que — frois - - se la*

*rall. -*

night zeph - yrs  
*bri - se du*

*rall. -*

*a tempo.*

sigh.  
soir;

*p*

I love thee  
Je t'ai - me

*f* *a tempo.*

as some wild - rose blos - som Which in - clines low in maj - es -  
com - me l'ég - lan - ti - ne Qui se penche u - vec maj - es -

*f* *p*

*cresc.* *f* *dim.*

ty; As the fra-grance sweet of the bri - er, As elms I plant - ed ten - der -  
té; Com-me la su - ave au - bé - pi - ne Com-me l'or-meau que j'ai plan -

*cresc.* *f* *dim.*

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

ly. I love thee, I love thee, I  
té; Je t'ai - me, je t'ai - me, je

*p* *pp* *cresc.*

*ff* love — thee as my own soul with long - ing Loves the bright sky,  
*tai - me en - fin com - me mon à - me Ai - me d'am - our*

*dim.*

*f* *ff* *dim.*

*P* loves heav'n a - bove, As doth an an - gel pure and ho - ly Ev - er -  
*le beau ciel bleu, Com - me le ché - ru - bin en flam - me A ja -*

*cresc.* *ff*

*p* *cresc.* *ff*

*rall.* *a tempo.*  
 more his Cre - a - tor love.  
*mais ai - me - ra son Dieu!*

*rall.* *a tempo.* *dim.*

*p* *pp*



## The first meeting.

(ERSTES BEGEGNEN.)

Comp. 1870.

Molto Andante.

The first meet- ing's sweetness Is  
Des er - sten Se - hens Win - ne ist

24.

Molto Andante.

*Ced.* \*

as a song in wood-land! As the strain that o'er the wa - ter At  
wie der Duft im Wal - de. wie, ü - ber's Was - ser schal - lend, Ge -

twi-light hour comes float-ing! As tone of dy - ing horn — On  
song im A - bend - schei - ne. wie Hör - ner - klang ver - hal - lend wo

*Ced.* \* *Ced.* \*

*rall.* *più mosso.*  
*cresc.*

e - cho soft - ly borne. Where we with na - ture  
tö - nen - de Se - kun - den uns den Na - tur - ge -

*ppp* *rall.* *cresc.*

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

hold, The won - der sweet and old. Where we with na - ture hold —  
wal - ten so wan - der - gleich ver - bun - den, wo tö - nen - de Se - kun -

*mf*

*più sosten. al Fine.*

The won - der sweet and old The won - der old, — sweet and  
den uns den Na - tur - ge - wal - ten wan - der - gleich ver - bun -

*più sosten.* *f* *dim*

1. 2.

old. old.  
den. den.

*p* *rit.*

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

# "O stay thou golden moment."

(O lass dich halten goldne Stunde.)

(Otto Roquette.)

English version by  
Mrs. JOHN P. MORGAN.

A. JENSEN.

*Sehr ruhig, und ausdrucksvoll.*

Slowly and with expression.

VOICE.

O lass dich hal - ten, gold - - ne Stun - de,  
O stay, O stay thou gold - - en mo - ment,

PIANO.

*p*

Lw. \* Lw. \*

die nie so schön sich wie - der beut! Schau, wie die Mond -  
That ne'er will come a - gain so fair! See how the moon

Lw. Lw. Lw. Lw. \* Lw. Lw. Lw.

nacht in die Run - de all ih - re weis - sen Ro - sen streut. Des  
- - yet in her splen - dor Strews all her whit - est ro - - ses there! The

\* Lw. \* Lw. \* Lw. \* Lw. \* Lw. \* Lw.

Ta - ges Stimmen fern ver - hall - ten nicht Wor - te stö - ren, nicht Ge -  
 voice of day a - far re - main - ing No word is spoken - song is

♩. ♩. ♩. ♩. \* ♩. ♩.

sang, des still - sten Glü - ckes in - nig Wal - ten, nach dem die  
 heard, But still - est hap - pi - ness is reigning And all the

♩. \* ♩. \* ♩. \*

gan - ze See - le drang. So Brust an Brust, so ganz mein  
 earth in qui - et lies! So heart to heart with thee my

♩. \* ♩. \* ♩. \* ♩. ♩.

ei - gen, so halt' ich dich, — ge - lieb - tes Bild! Es rauscht die  
 dear one, So would I hold thee be - lov - ed one! The mur - m'ring

♩. ♩. ♩. ♩. ♩. \*

Nacht, die Lip - pen schwei - - gen, und See - le tief in  
*night when lips are si - - lent And soul to soul in*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include hairpins for dynamics and fermatas over the vocal line.

See - le quillt. Ich bin dein Glück, du mei - ne Won - ne,  
*fond - ness speaks! I am thy joy! Thou, thou art mine!*

*f* *p* *cresc.*

The second system continues the musical score. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a more complex texture with chords and moving lines. Performance markings include *f* (forte), *p* (piano), and *cresc.* (crescendo) with hairpins. There are also fermatas and dynamic markings like *rit.* (ritardando) in the piano part.

ich bin dein Le - ben du mein Licht: was soll uns Tag, — was  
*I am thy life, and thou my light! Fare - well thou day, — Fare -*

*rit.* *f* *p* *a tempo.*

The third system concludes the musical score. The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment has a more active, rhythmic feel. Performance markings include *rit.* (ritardando), *f* (forte), *p* (piano), and *a tempo.* (ad tempo) with hairpins. There are also fermatas and dynamic markings like *rit.* in the piano part.

soll uns Son - ne? Du, schö - ne Nacht, ent - flieh uns  
*well thou sun - shine! O stay! O stay! Thou love - ly*

*mf* *p*

*mf* *p*

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

nicht, ent - flieh uns nicht, du schö - ne Nacht, — ent - flieh uns  
*night! Thou love - ly night! O stay! O stay! — Thou love - ly*

*f* *p*

*f* *p*

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

nicht!  
*night!*  
 sehr leise.  
*very softly.*

*pp*

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

## Marie.

(R. Gottschall.)

A. JENSEN.

**Religioso.**

**VOICE**

*p*

Ma - rie, am Fen - ster sitzest du, du lie - bes, sü - sses Kind —  
 Ma - rie at her lone window sate, So love - ly, pure and fair; —

**PIANO.**

*p*

*con Ped.*

— und siehst dem Spiel der Blü - then zu, ver - weht im A - ben - wind. — Der  
 — And watch'd the nod - ding flowrets play, As sigh'd the evening air. — A

*p*

Wandrer der vor - ü - ber geht, er lüf - tet fromm den Hut, — du bist ja  
 wandrer, passing on his way, Waves her a fond a - dieu; — Breathing to

*pp*

*pp*

selbst wie ein Ge - bet, — so fromm, so schön, so gut.  
 heav'n his heart - felt prayer, For one so good, so true.

*rall.*

*rall.*

*f*

Tempo primo.

Die Blu - men - au - gen sehn em - por zu dei - ner Au - gen Licht! — Die  
 Ah! happy flow'rs that day and night, A - round thy win - dow twine; — And

schönste Blum' im Fenster - flor ist doch dein An - ge - sicht. — Ihr A - bend -  
 gaze on thee with eyes so bright, Yet not so bright as thine! — While ev'ning

glocken grüßet sie mit sü - sser Me - lo - die! — O brech' der Sturm die  
 bells up - on the breeze, Sing their sweet mel - o - dy! — May storms ne'er harm thy

Blu - men nie — und nie dein Herz, Ma - rie!  
 gen - tle flow'rs Nor thy true heart, Ma - rie!



## Die Abendglocken.

(Ernst Eckstein.)

(THE EVENING BELLS.)

BRUNO OSCAR KLEIN.

Molto tranquillo.

VOICE.



Der A - bend sank her - ein, die  
The twi - light gathers round; The

PIANO.



Glo - cken brau - sen wie - der in's wei - te All hin -  
dis - tant church - bells ring - ing, From far off sweet - ly

ein wie hol - de Him - mels - lie - der.  
sound, Like choirs of an - gels sing - ing:

Ich bin so gar al - lein! Die  
While I am quite a - lone! The

Glo - cken hab' ich lieb. Ein theu - res Au - ge -  
bells are dear to me; My moth - er's fond af -

*mf*

*p*

den - ken, das von der Mut - ter blieb, Den  
fec - tion, They call to me - mo - ry; a

*mf* *f* *p*

*dolce.*

Blick em - por zu len - ken; Die Glo - cken hab' ich  
hal - low'd re - col - lec - tion, Of love and pi - e -

*p* *dolciss.*

*pp*

lieb. Die  
ty. I

*rit.*

## Un poco più mosso.

Glo - cken hör' ich gern, Wenn Sonntags sie er - klan - gen so  
love to hear them chime, On Sun-day, soft - ly peal - ing; 'Twas

*mp a tempo.*

hell von nah und fern, Dann ist sie hin - ge - gan - gen Zu  
then that many a time, In pray'r I saw her, kneeling, Her

*un poco rall.* *a tempo.*

be - ten vor dem Herrn. Dann glüh - te lieb und lind Ver -  
child to Heav'n con - sign. A pure and sa - cred light, Was

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

klä - rung auf den Wan - gen, Die nun er - bli - chen sind  
o'er her features play - ing, That now are pal - lid quite;

*rall.* *rall.*

*pp*  
Dann  
While

*rall.*

*Poco lento.*

ist sie hin - ge - gan - gen zu be - ten für ihr Kind.  
she for me was pray - ing, With pi - ous ho - ly rite.

*pp sempre.*

*a tempo. mf*

O heil' - ge O - pfer - glut, Von  
O heart - felt pray'r how blest, By

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

*un poco rall.*

ih - rem Blick be - hü - tet, Wie — war ich fromm und gut.  
thy fond plea en - gag - ing Sweet — peace was in my breast;

*un poco rall.* *molto cresc.*

*con fuoco.*

*ff*

Wie hat der Sturm, wie hat der Sturm ge -  
 How have the storms, how have the storms been

*ff*

*p tranquillo e un poco lento.*

wü - thet, seit sie im Gra - be ruht.  
 rag - ing Since thou hast gone to rest.

*p subito.*

**Tempo I ben tranquillo.**

*ppp*

Ich  
 And

*ppp*

*p semplice.*

bin so gar al - lein! Auf fer - nen Hü -  
 now I'm quite a - lone! O'er dis - tant hill -

geln fun - kelt der let - zte A -  
 tops - yon - der, The sun's last rays

bend - schein! Die Tie - fe schweigt und  
 have flown! I sit and sad - ly

*pp*

dun - kelt, es bricht die Nacht, die - Nacht  
 pon - der, While night as - cends as - cends

*allargando.* *rit.*

*p* *rit.*

her - ein!  
 her throne!

*ppp*

*sempre mancando.* *ppp*

## ROSE.

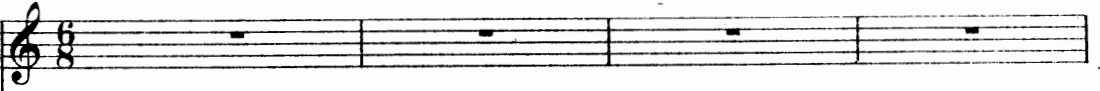
(ROSE FLEURIE.)

(C. Soubise.)

P. LACOME.

Allegretto. (♩. = 116.)

VOICE.



PIANO.

*p*

As by the wood she took her way, Where the  
En s'en al - lant le long du bois Où le



lil - y its buds un - clos - es,      Rose had up - on her  
mu - guet ve - nait dé - clo - re,      Ro - se a - vait sur son

feat-ures gay All the bright morning's blooming ros-es. While she came trip-ping  
gai mi-nois Tou-tes les ro-ses de l'au-ro-re; Com-me el-le al-lait à

gai - ly o'er The green sward, which with moss was cov - er'd, Jo -  
pe - tits pas Par le sen - tier cou - vert de mous - se Jo -

el in her ear tried to pour \_\_\_\_\_ These sweet words, while near her he  
ël, qui lui par-lait tout bas, \_\_\_\_\_ Di - sait de sa voix jeune et

*cresc. poco.*  
hov - er'd, These sweet \_\_\_\_\_ words, while near her he hov - -  
dou - ce, Di - sait \_\_\_\_\_ de sa voix jeune et dou - -



*rit.* *a piacere.* *pp* *a tempo.* *dolciss.*

- - er'd: "Rose, \_\_\_\_\_ the sky is so blue  
 - - ee: "Ro - - - se le ciel est si bleu

*rit.* *a tempo.*

Fair-er art thou each day grow - ing, Wilt thou list to my pas - sion  
 Et vous ê - tes si jo - li - e Vou - lez - vous m'é - cou - ter un

true? \_\_\_\_\_ Rose, \_\_\_\_\_ the sky is so  
 peu? \_\_\_\_\_ Ro - - - se le ciel est si

*cresc.* *pp dolce.*

blue \_\_\_\_\_ Wilt thou list to my pas - sion true \_\_\_\_\_ Rose sweet - ly  
 bleu \_\_\_\_\_ Vou - lez - vous m'é - cou - ter un peu, \_\_\_\_\_ Ro - se fleu -

blow - ing?"  
ri - e?"

*p*

Like to the leaves of some flow-er fair Which the breeze soft-ly pulls a -  
Com-me un frais bou - ton qui fleu-rit Au pre - mier bai-ser de la

sun - der, Lis - t'ning and smil - ing she stood there  
bri - se En l'é - con - tant Ro - se sou - rit

Knowing naught else but joy and won-der. Then came a ray of spring-time bright To her  
Et de bon - heur et de sur - pri - se; Un ra-yon du prin-temps ver-meil Empour-

lips a red tint con - vey - ing, While he, in the sun's glad-some  
prait sa lè - vre mi - clo - se, Et lui, le cœur plein de so -

light \_\_\_\_\_ Was whis-p'ring to Rose and was say - ing, Was  
leil \_\_\_\_\_ Di - sait à l'o - reil - le de Ro - - se, Di -

*cresc. poco.* whis - p'ring to Rose and was say - - - ing: \_\_\_\_\_  
sait \_\_\_\_\_ à l'o - reil - le de Ro - - - se: \_\_\_\_\_  
*rit. a piacere.*  
*rit.*

*a tempo.*  
*pp* >

"Rose, \_\_\_\_\_ the sky is so blue Fair-er art thou each day  
 „Ro - - se le ciel est si bleu Et vous ê - tes si jo -

*a tempo.*

grow - ing, Wilt thou list to my pas-sion true? \_\_\_\_\_  
 li - e, Sou - ri - ez donc en - cor un peu? \_\_\_\_\_

*cresc.*

Rose, \_\_\_\_\_ the sky is so blue \_\_\_\_\_ Each day fair-er thou'rt  
 Ro - - - se, le ciel est si bleu \_\_\_\_\_ Vous ê - tes si jo -

*cresc.*

*pp dolce.*

grow - - - ing, Rose sweet-ly blow - ing?"  
 li - - - e Ro - se fleu - ri - e?"

*pp*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

Far in the woods which saw their bliss Were the  
 Le bois qui sem - blait les gri - ser E - tait

The second system continues the musical score with the vocal line and piano accompaniment. The lyrics are written below the vocal staff. A dynamic marking of *p* is present at the beginning of the system.

wings of the birds heard beat - ing, Sudden - ly came a lov - ing kiss  
 plein de bat - te - ments d'ai - les; Soudain le fris - son d'un bai - ser

The third system continues the musical score with the vocal line and piano accompaniment. The lyrics are written below the vocal staff.

O'er each leaf as ten - der - est greet - ing. Then — the black - bird  
 Cou - rut sur les feuil - les nou - vel - les, Et — le mer - le

The fourth system concludes the musical score with the vocal line and piano accompaniment. The lyrics are written below the vocal staff.

ceased in her song While it gazed at them both in - tent - ly, As they  
 sur l'é - glan - tier Ces - sant de sif - fler et de ri - re, En - ten -

came the path - way a - long \_\_\_\_\_ Jo - el was heard say - ing more  
 dit au bout du sen - tier \_\_\_\_\_ Jo - ël plus ten - dre - ment lui

gen - tly, Was heard to say more \_\_\_\_\_ gen -  
 di - re, Plus ten - dre - ment lui \_\_\_\_\_ di -

*rit.* *a piacere.* *a tempo.*  
 - - tly: "Rose, \_\_\_\_\_ the sky is so blue  
 - - re: „Ro - - se le ciel est si bleu

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

Fair-er art thou each day grow - ing, Wilt thou list to my pas-sion true?  
Et vous ê - tes si jo - li - e, Di - tes, m'ai-me-rez-vous un peu?

Rose, the sky is so blue  
Ro - - - se le ciel est si bleu

*dolce.*  
List to my pas-sion true Rose sweet-ly blow - ing?"  
M'ai-me-rez-vous un peu, Ro - se fleu - ri - e?"

## ALL SOUL'S DAY.

## ALLERSEELEN.

Molto Lento, con gran espressione.

ED. LASSEN.

*Sehr langsam, mit tiefer Empfindung.*

CE. *p*

Place near me here the fra - grant mign - on -  
Stell auf den Tisch die duf - ten - den Re -

PIANO. *p*

La. La.

*più f*

ette The last red as - ters bear them not a - way, And, come re -  
se - den, die letz - ten ro - then As - tern trag' her - bei; und lass uns

*più f*

La. \* La. \* La. \* La. \* La. \* La. \* La. \*

*p*

call the time when first we met Long since in May,  
wie - der von der Lie - be re - den wie einst im Mai,

*marc.*

La. \* La. \* La. \* La. \* La. \* La. \* La. \*

*più p* *p*

Long since in May. Give me thy  
wie einst im Mai. Gieb mir die

*più p* *p*

La. \* La. \* La. \* La. \* La. \* La. \*



hand, That I may feel its glow — They all may  
*Hand, dass ich sie heimlich drücke und wenn man's*

*p* \* *p* \* *p* \*

see, I care not what they say, One more fond  
*sieht, mir ist es einerlei, Gieb mir nur*

*più f*

*p* \* *p* \* *p* \*

lov - ing glance on me be - stow — As once in  
*ei - nen deiner sü - ssen Blicke wie einst im*

*p*

*p* \* *p* \* *p* \*

May, ————— as once in May.  
*Mai, ————— wie einst im Mai.*

*marc.*

*più p*

*p* \* *p* \* *p* \*

*mf*

On graves, de - vot - ed hands sweet flow - ers  
 Es blüht und - fun - kelt heut' auf je - dem

*mf*

♩. \* ♩. \* ♩. \* ♩. \*

*cresc.*

place And Mass - es for the dead are sung to -  
 Gra - be, ein Tag im Jah - re ist den To - dten

*cresc.*

♩. \* ♩. \* ♩. \* ♩. \*

*f* *più f*

day; Come to my arms and feel my warm em - brace. As once in  
 frei; komm an mein Herz, dass ich dich wie - der ha - be wie einst im

*f* *più f*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*p*

May, as once in May.  
 Mai, wie einst im Mai.

*marc.* *p* *pp*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

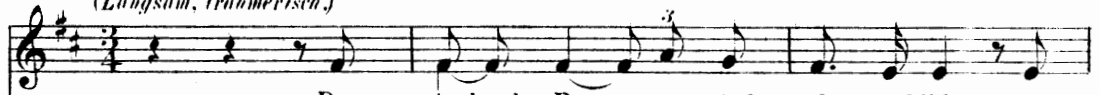
# Greeting.

(GRÜSSEN.)

Slowly, dreamily.  
(Langsam, trümmersch.)

ED. LASSEN.

VOICE.



Des A - bends Ro - sen sind ab - geblüht, nun  
The day's bright roses have gone to rest, The

PIANO.



schimmern die wei - ssen Li - lien der Nacht, es rau - sehen die Bäu - me so  
night - li - lies raise now their heads on high, The tree - tops are nod - ding with

trau - mes - müd, es hat der Wind sie mü - de ge - macht; die  
sleep op - prest, While Ze - phyr's sing a soft lul - la - by; The

Ber - ge ha - ben das Nacht - ge - wand, die flat - tern - den Ne - - bel,  
hills have put on their gar - ment white, are shrouded a - bout — in

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an - ge - than. Ein Flü - stern schreitet am Wal - des - raud, ein  
 wav - ing mist, *Faint* whisp - 'rings steal through the mys - tic night With

*piu p*

fei - nes Duf - ten weht ü - ber den Plan. Es klingt mir ein  
 sweet - est per - fume the meadows are kissed, a strain now I

*ancora piu p*

*pp*

*ad.*

Tou so weich, so still, — voll Heimath - lie - be und Hei - mathruh'  
 hear so soft, so still — Sing - ing of home and of days long past

und wie ich in Sehn - sucht lau - schen will, Ma fällt mir die  
 But ere yet the sounds mine ears can fill, Mine eye - lids are

*rit. e dim.*

*rit. e dim.*

Wim - per lei - se zu.  
 closed in slum - ber fast.

*Lento.*

*ad.*

## Romance.

English Version by  
JAMES D. TRENOR.

ED. LASSEN.

Moderato.

VOICE. *e*

PIANO. *p* *più p*

Quando vous me montrez u - ne ro - se Qui se - pa - nou -  
When you show me a rose like that yon - der Blooming neath the

it sous la - zur, Pour - quoi suis - je a - lors plus mo -  
bright a - zure now, Why then more de - mure do I.

ro - - se? Quand vous me mon - trez u - ne ro - - se,  
pon - - der? When you show me a rose like that yon - - der,

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

*mf* *mf* *p*

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

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(60)

*p*  
 C'est que je pense à son front pur. C'est que je pense à son front  
 'Tis that I think of her chaste brow, 'Tis that I think of her chaste

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

pur.  
 brow.

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

Quand vous me montrez une é - toi - - le, Pour-quoi les  
 When you show me a star soft-ly glow - - ing, why do the

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

pleurs, comme un brouil-lard, Sur mes yeux jet-tent-ils — leur  
 tears like a thick haze O'er my eyes cast a veil as they're

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

voi - le? *f* Quand vous me mon - trez une é - toi - - le,  
 flow - ing? *f* When you show me a star soft - ly glow - - ing,

*mf* *p*  
 Red. \* Red. \* Red. \*

*p* C'est que je pense à son re-gard, *dim.* C'est que je pense à son re -  
*p* 'Tis that I think of her sweet gaze, 'Tis that I think of her sweet

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

gard.  
 gaze.

*piu p*  
 Red. \* Red. \* Red. \*

Quand vous me montrez l'hi - rou -  
 When you show me a swallow swift-

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

del - le Qui part jus-qu'au prochain a - vril, Pour  
 fly - ing To far lands till A - pril to while Why

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

quoi — mon à-me se meurt - el - le? Quand vous me montrez l'hi-rou - del - le,  
 fainteth my spirit as the dy - ing When you show me a swallow swift fly - ing?

*mf* *p*

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

C'est que je pense à mon exil, C'est que je pense à mon e - xil.  
 'Tis that I think of my ex-ile, 'Tis that I think of my ex - ile.

*dim.*

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

*p* *più p*

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



## Thou'rt like a flower.

(Du bist wie eine Blume.)

F. LISZT.

Adagio espressivo.

*p mezza voce.*

VOICE.



Thou'rt like a love-ly  
Du\_\_ bist wie ei - ne

PIANO.

flow - er, so beau - teous, fair\_ and pure, But\_  
Blu - me, so hold\_ und schön und rein, Ich\_

*sempre. pp*

yet my\_ heart feels sor - row, For what thou may'st en-dure.  
schau dich\_ an und Weh - muth schleicht mir\_ in's Herz hin - ein.

*sotto voce.*

My hands in fancy I'm  
 Mir ist als ob ich die

*dolciss.**And.*

\*

*cresc.*

plac - ing, Up - on thy head so rare,  
 Hän - de auf's Haupt dir le - gen sollt,

*And.*

\*

*un poco marcato.**poco rit.**smorz.*

Pray - ing that thy God may keep thee, So beauteous,  
 be - tend, dass dich Gott er - hal - te, so rein und

*pp**ppp*

pure \_\_\_\_\_ and fair.  
 schön \_\_\_\_\_ und hold.

*pp**ppp*

## A wondrous thing 't must be indeed.

(„Es muss ein wunderbares sein.“)

F. LISZT.

Elevazione.

VOICE. *p*

A wondrous thing 't must be in-  
Es muss ein Wun - der - ba-res

PIANO. *pp*

deed, When two fond hearts con - fid - ing; Each trusts as  
sein ums Lie - ben zwei - er See - len, sich schlie - ssen

to an - oth - er self, And not a thought is hid - ing.  
ganz ein - an - der - ein, sich nie ein Wort ver - heb - len,

*rit.*

*rit.*

*dolce.*

Come joy or grief, —      Come bliss or woe, —      Each with the  
und Freud'und Leid —      und Glück und Noth —      so mit ein-

oth- - er bear- ing,      Each with the oth- - er bear- ing;  
an - der tra - gen;      so mit ein - an - - der tra - gen;

*poco rit. e cresc.*

*dolce.*      *smorz.*

From the first kiss un- til cold death, —      Life's joys and sor- rows  
vom er- sten Kuss bis in den Tod —      sich nur von Lie- be

*pp rit.*

*Più lento.*

shar- ing,      Life's joys and sor- rows shar- ing.  
sa - gen,      sich nur von Lie- be sa - gen.

*pp*

# LE SAIS - TU?

(DOST THOU KNOW?)

(SOPRANO.)

J. MASSENET.

Allegretto leggiero. *p*

VOICE.

Nàs - tu pas vu l'hi - ron - del - le Se ber -  
Have you nev - er seen the swal - low As she

PIANO.

cer — sur le ro - seau, Et se croyant la plus bel - le Se mi -  
swings — up - on the reed, Gaze de - light - ed at her im - age Which she

rer — au fond de l'eau? As - tu sen - ti de la ro - se Le par -  
thinks — is fair in - deed? Do you know the ten - der per - fume Of the

fum dé - li - ci - eux, Ce bai - ser que Dieu dé - po - se Le — ma -  
rose em - blem of love, And the kiss that God each morn - ing Sends us

tin du haut des cieux? ——— Connais tu de là - lou - et - te Le joy -  
from the skies a - bove? ——— Do you know the lov - ing ca - dence Of the

eux refrain d'a - mour, Ce chant que l'é - cho ré - pè - te  
lark at break of day, Oft re - peat - ed by the ech - o!

Quand dans le bois vient le jour? ——— Le sais -  
With - in the woods far a - way? ——— Do you

*poco rall.*  
*pp*

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

*a tempo.*

tu? \_\_\_\_\_ Sais - tu ce qu'est l'es - pé - ran - ce  
know? \_\_\_\_\_ Do you know the bliss of hop - ing

*a tempo.*

Quand nous croy-ons au bon - heur? Et ce que notre â - me  
While faith its joy doth im - part? And what ev - 'ry soul is

pen - se Du se - cret — de no - tre coeur? Eh! bien, tout ce - la, ma  
think - ing Of the se - cret of each heart? Well then, all of these he

bel - le, N'est plus rien quand je te vois; Je n'ai - me plus l'hi - ron -  
lov - ed Are as naught when thou art near; I do not love then the

del - le Je n'en-tends plus que ta voix .  
swal - low, Naught but thy voice do I hear .

*p*  
Et si je veux u - ne ro - se, Tu le sais, an - ge d'a - mour,  
And if I would pluck a rose - bud, You well know, an - gel of light,

Sur ta bou - che de - mi - clo - se Je la prendrai cha - que  
On your ro - sy lips so ten - der It'll find it there day and

jour! Cha - que jour!  
night! day and night!

*mf*  $\text{♩} \text{♩} \text{♩}$   
*dim.* *colla voce.* *f*



## Élégie.

English version by  
CHARLOTTE H. COURSEN.

J. MASSENET.

*Molto lento e dolore.* *p* *molto espress. e con duolo.*

VOICE. *Molto lento e dolore.*

O — spring of days long a-go  
Ô — doux prin-temps d'au-tre-fois,

PIANO. *f* *rit.* *pp* *mf espr. e sosten.*

*mf* *p* *f*

Bloom - ing and bright, Far have you flut - tered a - way! No more the  
Ver - tes sai - sons, Vous a - vez fui pour tou-jours! Je ne vois

*mf* *p* *pp* *f*

*espr. imitando il canto.*

skies a - zure light, Car - ol - ing birds Wak - en and glis - ten for  
plus le ciel bleu; Je n'en-tends plus les chants jo-yeux des oi -

*mf* *p*

me! Bear - ing all joy from my heart, Loved one, how  
seaux! En em - por tant mon bon - heur, Ô bien - ai -

*cresc.* *cresc.* *cresc.*

far from my life hast thou flown! Vain - ly to me does the spring-time re -  
 mé tu t'en es — al - lé! Et c'est en vain que re - vient le prin -

*« tempo. »* turn! It brings thee nev - er a - gain. Dark is the sun!  
 temps! Oui, sans re - tour a - vec toi. le gai so - leil,

Dead are the days of de - light! Cold is my heart and as dark as the  
 Les jours ri - ants sont par - tis! Comme en mon coeur tout est sombre et gla -

grave! Life is in vain! Ev - er - more! \_\_\_\_\_  
 cé! Tout est flé - tri! Pour — tou - jours! \_\_\_\_\_

# OUVRE TES YEUX BLEUS.

(Open thou my love, thy blue eyes.)

(Paul Robiquet.)

J. MASSENET.

**Allegro.**  
*animato.*

**VOICE.**

**LUI.**  
**HE.**

Ou - vre tes yeux bleus, ma mi -  
O - pen thou my love, thy blue

**PIANO.**

*mf*

gnon - - - - ne: Voi - ci le jour.  
eyes: For it is day.

Dé - jà la fau - vet - te fre - don - - - - ne Un chant d'a -  
Joy - ous - ly the lark in the skies Car - ols his

mour. L'au - rore é - pa - nou - it la ro - - - se :  
 lay. Au - ro - - ra woos the blushing rose:

Viens a - vec moi Cueil - lir la marguerite é -  
 Come hie with me To where the modest dai-sy

clo - - - se. Ré - veil - - le - toi!  
 grows; A - wa - ken thee!

Ré - veil - - le - toi!  
 A - wa - ken thee!

*p ritenuto*

Ou - vre tes yeux bleus, ma mi - gnon - - - - ne; Voi - ci le  
 O - pen thou my love, thy blue eyes; For it is

*p ritenuto*

*ELLE.*  
*SHE.*

jour! A quoi bon con - tem - pler la  
 day. Why should we look on all a -  
*poco più animato, sostenuto.*

*mf*

*mf*

ter - - re Et sa beau - té? L'a -  
 round In bright ar - ray? For

*dim.*

mour est un plus doux mys - tè - - re Qu'un jour d'é -  
 love's a mys - try more pro - found Than sum - mer

*dim.*

*cresc.*

té; C'est en moi que l'oi - seau mo -  
day; To my lips, ten - der songs of

dule Un chant vain - queur,  
love In rap - ture start,

Et le grand so - leil qui nous brù - - - le  
And the sun that's glow - ing a - - bove.

*rall.* **Tempo I.**

Est dans mon cœur!  
Is in my heart!

*rall. ff* **Tempo I.** *ff cresc.* *rall.*

## The daily question.

*Du fragst mich täglich.*

Erik Meyer-Helmund.

*Con molto espressione.*

VOICE.

Thy dai - ly ques - tion love, is "lov'st thou me?"  
 Du fragst mich täg - lich: „Lieb - chen, liebst du mich?"

PIANO.

*p**Red.*

The same re - ply I make thee ev - er; "I love thee, dear,  
 Und tausend-mal muss ich dir sa - gen: „Ich lie - be dich

*p**Red.**Red.*

so ten - der - ly," Wilt thou be - lieve me nev - - er?  
 so in - ni - glich," wo - zu das vie - le Fra - gen?

*pp**Red.*

I've told my sto - ry to yon - der moon,      See, there she wan - ders a -  
 Ich hab' ja Al - les dem Mond er - zählt      von un - serm Lie - bes ge -

*Cres.*

bove thee;      Fly up, sweet maid, and bid the Moon tell How  
 trie - be;      mein Schatz geh' hin und frag den Mond, — wie

*p*

fer - vent-ly I love — thee!      And if she will not tell thee  
 in - nig ich dich lie - be!      Und soll-te er's ver-gessen

*pp*

*Cres.*      *pp*

tru - ly,      Then ask the stars that nightly shine; — One  
 ha - ben,      so frag' die gold-nen Ster-ne - lein! — Ich

*pp*

*Cres.*



sum-mer - eve I shew'd them all The treas - ures of my se - cret  
weih't sie ei - nes A - bends all' in's sü - sse - ste Ge - heim - niss

shrine. Thy dai - ly ques-tion, love, is  
ein. Du fragst mich täg-lich, Liebchen

*ritard. molto.* *a tempo.*

"lov'st thou me?" The same re - ply I make thee ev - er;  
lieb'st du mich?' und tau - send-mal muss ich dir sa - gen:

*pp*

"I love thee, dear, so ten-der-ly," Wilt thou be-lieve me  
"Ich lie - be dich so in - ni - glich," wo - zu das vie - le

*pp* *p*

nev - - er?" I've plight-ed faith to thee, my own sweet love;  
 Fra - gen?" Ich hab' ja ew'- ge Treu ver - spro - chen dir

Ped.

My ver - y soul to thee I've giv - en! —  
 wohl un - ter hei - ssen Won - ne küs - sen! —

*pp*

Ped. \* Ped.

My glow - ing eyes may tell thee more. —  
 in mei - nen Au - gen siehst du mehr

*ritard. molto.*

— Than moon or stars in Heav - en!  
 — als Mond und Ster - ne wis - sen.

*pp ritard. molto.*

# "Of thee I'm thinking, Margareta."

„Dein gedenk' ich, Margaretha“

ERIK MEYER-HELMUND.

Adagio Andante.

VOICE. *p*

O'er the Sea the Sun— is set-ting  
Son-ne taucht in Mee - res - flu - then,

PIANO. *pp*

*Ad.* \*

Dy - ing rays the clouds are fret-ting, Night is slow - ly on - ward steal-ing,  
Him-mel blitzt in letz - ten Glu - then, lang - sam will der Tag ver - schei - den,

*mf*

*ritard. molto.* *a tempo.*

Far off even-ing bells are peal-ing; Of thee— I'm think - ing Mar - - ga -  
fer - ne— A - bend glo - cken läu - ten Dein— ge - denk'— ich, Mar - - ga

*mf*

*ritard. molto.*

re - ta, Of thee— I'm think - ing, Mar - - ga - re - ta,  
re - tha, Dein— ge - denk' ich, Mar - - ga - re - tha,

*Ad.* *Ad.* *Ad.* *Ad.*

Of thee — I'm thinking Marga-  
Dein — ge - denk'ich Marga -

re - - ta!  
re - - tha!

On a rug-ged cliff I stand, A stranger in a for- eign land; The  
Haupt ge-lehnt an Fel-sens Kan-te frem-der Mannin frem-den Lan-de,

froth - y tide be - neath me - stream - ing, O'er my - spir - it  
um den Fuss die Wel - len - schäu - men, durch die - See - le

*ritard. molto.*

steals a dream - ing; Of thee I'm think - ing Mar - ga - re - ta,  
zieht ein Träu - men. Dein - ge - denk' ich, Mar - ga - re - tha,

Of thee I'm think - ing, Mar - ga - re - ta!  
Dein ge - denk' ich, Mar - ga - re - tha!

Of the. I'm think - ing, Mar - ga - re - - -  
Dein ge - denk' ich, Mar - ga - re - - -

ta!  
tha!

## Sweetheart, adieu!

(SCHATZEL ADE!)

Erik Meyer-Helmund.

Non troppo Allegro.

VOICE.

PIANO.

*mf* *pp*

You're  
Du

an - gry, of - fend - ed, you don't look at me, What  
grol - lest und schmol lest und siehst mich nicht an, was

*p*

can my of-fence, tell me dear-est one, be? I know that I kissed thee, Do  
hab ich mein Schät-zel zu Leid dir ge-than? Ich hab' dich ge-küs - set, ist

*cresc.* *p cresc.*

you hence complain? The kiss, if begrudged me, I'll give back a - gain.  
das dein Ver - druss? So nimm ihn denn wie - der, nimm wie - der den Kuss!

*f* *dim.* *poco rit.* *mf* *poco rit.* *a t.*

*p*  
Your  
Dein

*dim.* *p*

*dolce.*

mouth, sweet and ros - y, ap - pears an - gry now, The  
lieb - li - ches Münd - chen gar zor - nig es grollt, und

*pp*

kiss - es it gives are rich treasures I vow; Those dark flash - ing eye, how  
kann reich be - glücken mit Küs - sen so hold, die fun - keln - den Äug - lein wie

an - gry they grow, And yet their expression's oft kind - ly I know. If  
flam - men sie Wuth und kön - nen, ja, bli - cken so zärt - lich und gut. Doch

you'll not for - give me, then sweet - heart, a - dieu, For  
 schmö - lest du län - ger, dann Mäd - chen A - de, dann

*pp*

I'll turn a sail - or and sail far from you. But when heath the bil - lows a  
 werd' ich Ma - tre - se und fahr' in die See; ver - schlingt mich der Wo - ge wild

*cresc.* grave I'll have found, A glo - ri - ous cas - tle I'll see un - der - ground.  
 gäh - nen - der Schlund, ein präch - ti - ges Schlüssel liegt un - ten am Grund!\_

*dim.* *p* *rit.*

And  
 Das

*pp*



there dwells always They queen of the deep, And nymphs fair and love-ly her  
 Schloss das ge-hört der Meer-kö-ni-gin und her-zi-ge Nymphen die

com-pa-ny keep. They act not so coy-ly, So coy-ly as you, They'll  
 woh-nen da-rin, die sind nicht so sprö-de, so sprö-de wie du, die

*cresc.* *f*

all let me kiss them, kiss them, kiss them  
 las-sen sich küs-sen, küs - sen, küs - sen

*mf* *dim.* *p* *molto cresc.*

**Vivace.**

they'll all let me kiss them, and rel-ish it too.  
 die las-sen sich küs-sen und la-chen da-zu!

From out thine eyes my songs are flowing.

(Aus deinen Augen fließen meine Lieder.)

FRANZ RIES.

Andante molto espressivo.

VOICE. *p*

From out thine eyes my songs are ev-er flow-ing, There is no  
Aus dei-nen Au-gen flie-ssen meine Lie-der, aus keiner

PIANO. *pp*

*cresc.* - -

oth - er source that gives me more, While in their depths I gaze, they are be-  
an - dern Quel - le schöpf' ich mehr, ich blick' hin - ein, und wie - der im - mer

*cresc.* - -

*f* *p*

stow - ing On me of joy - ous songs a boun - teous store.  
wie - der spriesst ju - belnd d'raus ein neu - es Lie - der - heer.

*dolce.*  
*p*  
*una corda.*

*p* *poco a poco*

I fain must look, ——— though I should blind - ed  
 Ich könnt' mich blind ——— an dei - nen Au - gen

*cresc. e molto strin - gen > do. - -*

be ——— On orbs whose ra - diance shines so sweet - ly strong. A -  
 se - hen, an die - sen Ster - nen, die so lieb und traut; denn

*cresc. e molto strin - gen do. - -*

*ff appassionato. dim. - -*

las! 'tis time that thou the truth shouldst see, thou the truth shouldst see.  
 ach, ich will es dir nur ein - ge - stehn, dir nur ein - ge - stehn. —

*ff dim. - -*

*pp tranquillo.*

I've gazed in-to their depths I fear too long, in-  
 Ich ha-be schon zu tief hin-ein-geschaut, zu

*poco a poco rallent.* *pp*

*molto rit. a tempo.*

to their depths too long. \_\_\_\_\_  
 tief hin-ein-geschaut! \_\_\_\_\_

*a tempo.* *mf* *cresc.* *f* *dim.* *p* *rit.*

*colla parte, molto appassionato.*

**Tempo I.**

*p*

From out thine eyes doth beam the blue of heav-en, Thou art the  
 Des Him-mels Bläu-e strahlt dies Au-ge wie-der, du mei-ne

**Tempo I.**

*pp*

*cresc.*

world, a mag-ic spring to me, Thou art the fount, whence all my songs were  
 Welt mein Zau-ber-born bist du! Du bist die Wun-der-quel-le mei-ner

*cresc.*

giv-en, And joy-ous-ly my soul soars out to thee.  
 Lie-der und jauch-zend fliegt dir mei-ne See-le zu.

*sf* *dolce.*  
*p*  
*una corda.*

*p* *poco a poco*

Now for this once \_\_\_\_\_ let me make my con-  
 Ein ein-zig Mal \_\_\_\_\_ nur lass mich dir's be-

*poco a poco*

*cresc.* *e molto string.*

fes-sion; Oh! let me praise thine eyes in this my song. — Not  
 ken-nen die ein so süß Ge-heim-niss mir ver-traut: — kein

*cresc.* *e molto string.*

*ff appassionato.* *dim.*

death shall rob me, love, of their pos -  
 Tod soll mich von die - sen Au - - - gen -

*ff* *dim.*

*pp*

ses - sion; For  
 tren - nen! Ich

*e poco a poco rallent.*

*tranquillo.* *molto rit.*

I have looked in - to their depths too long, in - to their  
 ha - be viel zu tief hin - ein - ge - schaut, zu tief hin -

*cresc.*

*pp* *colla parte.*

*a tempo.*

depths too long. \_\_\_\_\_  
 ein - ge - schaut. \_\_\_\_\_

*a tempo.*

*mf espressivo.* *rit. e dim.*

*pp*

Most wondrous it must be.

(ES MUSS WAS WUNDERBARES SEIN.)

(O. von Redwitz.)

FRANZ RIES.

VOICE.

PIANO.

*p*

*dolce.*

*mf*

*dim.*

*pp*

What is it has awaked in  
Was ist nundoch in mir er-

*cresc.*

me And fills my ver - y be - ing, as if the star - lights brill - ian -  
wacht! Ich spür's durch al - le Sin - ne - wie wenn in mil - der Früh - lings-

*cresc.*

*mf*

*dim. p*

*dim.*

cy In spring-time I were seeing.  
nacht, der Ster - nenglanz be - ginne.

*p*

*dim.*

*3*

*3*

*3*

*3*

*pp* *poco a poco cresc.*

Like when up-on the silent lea Each rose - bud soft un -  
 Wie wenn auf einsam stiller Au sich Ro - sen sacht er -

*molto espress.*

*pp* *poco a poco cresc.*

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a *pp* dynamic and a *poco a poco cresc.* marking. The piano accompaniment starts with *pp* and includes several triplet figures in the right hand.

clos - es, And dew, on flow'rs poured  
 schlie - ssen, und En - gel drauf den

*mf*

*mf*

The second system continues the vocal and piano parts. The vocal line has a *mf* dynamic. The piano accompaniment features a *mf* dynamic and includes a section with a *rit.* marking.

ten - derly By an - gel - hands, re - po - ses.  
 Him - melsthou aus gold - nen Scha - len gie - ssen.

*p* *rit.*

*dim.* *p* *rit.*

The third system concludes the vocal and piano parts. The vocal line has a *p* dynamic and a *rit.* marking. The piano accompaniment features a *dim.* marking in the left hand and a *p* dynamic in the right hand, with a *rit.* marking at the end.



Allegro molto e con passione.

*p*

Now  
Wie-

*f* *dim.*  
Ped. \* Ped. \*

feels my heart heav - y and sad As bound in chains' do -  
schwer das Herz bald in mir schlägt, als lägs in erz - nem

*p* *cresc.*

min - ion. A -  
Rin - ge! Bald

*f* *mf* *dim.*

non a - gaintis light and glad as borne on long - - - ing's  
fern bis zu den Ster - nen trägt es auf der Sehn - - - sucht

*p* *molto cresc.*

pin - ion, on longing's pin - ion. *ff*  
 Schwin - ge, der Sehnsucht Schwin - ge. And  
 Und

high above the sea of light *f* Hear I a sweet voice *dim.*  
 hoch durch all des Lich - tes Meer hör ich ein Lied nun  
*molto marc.*

sing - ing, Like to a se - cret hid from sight *poco a poco più tranquillo.*  
 klin - gen; wie ein Ge - heimniss, tief und hehr, It \_\_\_\_\_ through  
 spür' \_\_\_\_\_ ich's *poco a poco più tranquillo.*

my heart is ringing; *morendo e molto rit.* Like to a se - cret hid from  
 mein Herz durchdringen; wie ein Ge - heim - niss tief und  
*morendo e molto rit.*

Tempo I.

Molto tranquillo e fervore.

sight. hehr. *dolce.* *p* *dim.* *pp*

In-deed most wondrous it must  
Es muss was Wun-der - ba-res

*cresc.*

be This love two souls are feel-ing; Who each in  
sein um's Lie-ben zwei-er See-len! Sich schlie-ssen

*poco cresc.*

*mf.* *dim.* *p*

each the whole world see, no word no word no thought con-  
ganz ein-an-der ein, sich nie ein Wort, ein Wort ver-

*p*

ceal-ing. heh-len. Who grief and joy,  
Und Freud und Leid,

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

*cresc.* *mf* *dim.*

who bliss and care Bear with each oth - er  
 und Glück und Noth so mit ein - au - der

*pp* *p molto espress.*

ev - er: Who all on earth to-gether  
 tra - gen! Vom er - sten Kuss bis in den

*pp* *p cresc.*

*sf* *f pesante molto rit.*

share, whom death a - lone can sev - er.  
 Tod von Lie - be nur sich sa - gen.

*colla parte.* *a tempo.*

*f* *p dolce.* *dim.*

*pp* *Molto lento.*

A wondrous thing this love must be. \_\_\_\_\_  
 Es muss was Wun - der - ba - res sein! \_\_\_\_\_

*espress.* *pp*

*pp* *p* *dim.*

# "Since first I met thee."

Words by MICHAEL WATSON.

A. RUBINSTEIN.

Andante.

PIANO.

*p* *cresc.* *p*

*p*

Long years have wing'd their weary flight Since first I met thee, And tho' enshrined with-in my

*mf*

heart, I'd fain for-get thee; For as the clouds a-round the

*mf*

sun ob-scure its bright-ness, So thou hast robb'd my once glad

life of all its light - - ness.

*p*

*mp*

Oh, world so won - drous fair, Oh, heart, once free from care!

*mp*

From out my in - most soul escapes a sigh: — From me now all hath flown,

*mp*

*cresc.*

That could in life a - tone For wea - ry hours of anguish long gone by.

*rall.*

*cresc.* *rall.* *dim.*

*dolento.*

Then pit - y take on one whose life Is in thy liv - ing,

*a tempo.*

*p*

Tho' love and pit - y be a - kin Yet dare the giv - ing,

*cresc.*

And pit-y take on me, 'Tis all I ask of thee!

*cresc.*

*cresc. rit.*

'Tis all I ask of thee! 'Tis all I ask! Ah,

*rit.*

*con passione.*

love! if love of thine be like to mine, Thy heart must yield the boon for

*cresc.*

which I pine, Then pit-y take on me, then pit-y take on

*cresc.*

me, pit - y take \_\_\_\_\_ on me, \_\_\_\_\_ 'Tis all \_\_\_\_\_ I

*ad lib.*

me, pit - y take \_\_\_\_\_ on me, \_\_\_\_\_ 'Tis all \_\_\_\_\_ I

*rall.**colla voce.*

ask!

*p a tempo.**p*



# Evening.

(LE SOIR.)

AMBROISE THOMAS.

Andante sostenuto.

PIANO.

*p* *pp*

The first system of the piano introduction is in G major, 4/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The music starts with a half note G4, followed by quarter notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F#5) is followed by another triplet (G5, A5, B5). The piece concludes with a half note G4. The bass line is mostly rests, with some accompaniment in the final measures.

*rit.* *pp*

The second system continues the piano introduction. It features a triplet of eighth notes (D5, E5, F#5) and a half note G4. The music ends with a half note G4. The bass line continues with accompaniment.

*dolce assai.*

The earth — worn and heat - ed The sweet — dew has  
La terre — em - bra - sé - e At - tend — la ro -

*pp una corda.*

The piano accompaniment for the first vocal line consists of five measures. The treble clef has a key signature of two flats (Bb and Eb). The music features a series of chords, primarily triads, with a steady eighth-note accompaniment in the bass line.

greet - ed That falls from the sky. —  
sé - e Qui tom - be des cieux. —

*dim.*

The piano accompaniment for the second vocal line consists of five measures. It continues the chordal accompaniment from the first system, ending with a *dim.* (diminuendo) marking.

Cool - er winds are blow - ing, Sweet - er sounds are flow - ing, From songsters on  
 La cha-leur s'a - pai - se, On — res-pire à l'ai - se, L'oi-seau chante

*pp*

*poco cresc.*

high, From song - sters on high. —————  
 mieux, L'oi-seau — chan-te mieux. —————

Som - bre foliage  
 Le feuil-la-ge

*dim.* *pp*

cov - ers 'Neath its shade fond lov - ers, While sweet peace they  
 som - bre Cou - vre de son om - bre Les a-mants heu-

woo. Each star brightly shin - ing,  
reux. Et plus d'une é - toi - le,

*pp*

Un - to earth in - clin - ing, Speaks to lovers true, Each star bright  
A tra-vers son voi - le, Parle aux a-mou - reux. Plus d'une é -

*cresc.*

shining Speaks un-to lovers true, to lovers true, — to lovers true. —  
toi-le Par - le aux a-mou-reux, aux amou-reux, — aux amou-reux. —

*dim. rit. pp smorz.*

*pp rit. a tempo.*

*smorz.*

## LES PERLES D'OR.

(PEARLS OF GOLD.)

## MELODIA.

SOPRANO or TENOR.

FR. THOMÉ.

**Moderato.** (♩ = 96.)

VOICE.

Al - lez cher - cher, loin dans lés - pa - ce,  
Go far a - way if such your pleas - ure,

PIANO.

*p una corda.* *dolciss.*

℞. \* ℞.

Des per - les d'or; Je ne veux rien de ce qui pas - se, J'ai mon tré -  
Seek pearls of gold I know on earth no rich - er treas - ure Than that I

sor; C'est un doux chant de po - é - si - e, C'est un ray - on, Un  
hold - It is a song that's sweet and ten - der, 'Tis light a - bove An

*poco cresc.*

*rall.* *p*

an - ge qui char - me ma vi - e J'ai me son nom. \_\_\_\_\_  
 an - gel who life glad doth ren - der Her name I love. \_\_\_\_\_

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

J'ai - me sa voix har - mo - ni - eu - se, Son pro - fil  
 I love her voice so soft be - guil - ing, Her face I

*dolciss.*

pur, Son ri - re, sa - hou - che rail - leu - se, Son oeil da -  
 prize Her laugh - ter gay - her sweet mouth smil - ing, Her a - zure

zur; J'aime à la voir sous la feuil - lé - e, Dun pas lé - ger, Don -  
 eyes - I love to see by ver - dure shad - ed, Her soft - ly go And

*poco cresc.*

ner à la fleur ef - feuil - lé - e Un long bai - ser. \_\_\_\_\_  
 kiss - es on the flow - er fad - ed Gen - tly be - stow. \_\_\_\_\_

*rall.*

*u tempo.*

*rall.* *suivez.*

Quand tout s'é - veille en la na - tu - re, Quand vient le  
 When all in na - ture doth a - wak - en When comes the

*dolciss.*

jour, Au ciel s'é - lè - ve un long mur - mu - re, Un chant d'a -  
 day A song its way to Heav'n has tak - en 'Tis love's sweet

mour. Oise - aux chan - tez ma douce a - mi - e, Son pur ray -  
 lay. Sing, birds, my dear - est maid - en's prai - es, Sing love's bright

*poco cresc.*

on, Chan - tez cel - le qui tient ma vi - e, Chan - tez son  
 flame, Sing, her who life o'er all else rais - es, Sing her sweet

*rall.*

*f* *rall.* *suivez.*

nom! \_\_\_\_\_ Al - lez cher - cher, loin dans l'es - pa - ce,  
 name! \_\_\_\_\_ Go far a - way, if such your pleas - ure,

*Lento e dolciss.*

*a tempo.* *Lento.*

*dim.* *dolciss.*

Les per - les d'or, Je ne veux rien de ce qui pas - se,  
 Seek pearls of gold I know on earth no rich - er treas - ure

J'ai mon tré - sor! \_\_\_\_\_  
 Than that I hold! \_\_\_\_\_

*f*

## Ye who have yearned alone.

(„Nur, wer die Sehnsucht kennt.“ )

(Goethe.)

P. TSCHAÏKOWSKY.

Andante non tanto.

PIANO.

*p espress.*

*p espress.*

Ye who have yearn'd a-lone My grief can meas-ure. ———  
 Nur, wer die Schn-sucht kennt, weiss, was ich lei-de! ———

— No friends are near, and flown Are joy and pleas-ure.  
 — Al-lein und ab-ge-trennt von al-ler Freu-de!

*più f*



In yon - der  
Seh' ich an's  
*un poco marcato.*

sky I see But one di - rec - tion. He's far, who  
Fir - mament nach je - ner Sei - te. Ach! der mich

gave to me His whole af - fec - tion. Ye who have  
liebt und kennt ist in der Wei - te. Nur, wer die

yearn'd a - lone My grief can meas - ure. No friends are  
Seh - sucht kennt, weiss, was ich lei - de! Al - lein und

near and flown Are joy and pleas - ure. No friends — are near and  
 ab - ge - trennt von al - ler Freu - de, al - lein — und ab - ge -

*f* *cresc.*

*cresc. e stringendo.*

flown — Are joy and pleas - ure. I'm faint, and  
 trennt — von al - ler Freu - de! Es schwindelt

*ff* *molto riten.*  
*pp*

feel — as though my heart were burn - ing; Ye on - ly  
 mir, — es brennt mein Ein - ge - wei - de, nur, wer die

*a tempo.*

*espress.*

know my woe Whose soul is yearning.  
 Seh - sucht kennt, weiss, was ich lei - de!

*pp*

Love.  
(Liebe.)

MAX VOGRICH.

VOICE.

PIANO. *f* *dim.* *poco rit.* *p*

*f* \* *f* \* *f* \* *f* \* *f* \* *f* \*

*a tempo.* Oh! eyes cease your sad bit-ter weep - ing,  
Ihr feind - li - chen Thrä - nen von hin - nen!

*pp legatiss.* *espr.* *rf*

*f* \*

Oh! sighs from my bo - som de - part;  
Du kla - gen - der Seuf - zer ent - weich!

*pp* *espr.*

For sor - row and joy you are keep - ing  
Ihr stört mir ver - we - gen da drin - nen

*con anima più largo.*

From out of my in - ner - most heart  
Wohl Wonnen und Schmerzen zu - gleich.

*colla parte.* *espr.*

*poco più mosso.*

What means all thy storm - ing and beat - ing, Thou  
Was will mir dein Stür - men, dein Po - chen. O

*espr.*

tim - orous heart quickly cease!  
ban - gendes Her - ze lass ab!

Which erst days and weeks swift were fleeting,  
Du warst ja für Ta - ge, für Wo - chen,

*p*

*pp*

Thou, like to the grave want-est peace. Oh! tears I of  
 Noch stil - ler als süß - stillstes Grab. Und glaubt ihr wohl

*dim. molto.*

you would en - quire— Where weend you such pow - er to gain,  
 per - len - de Thrä - nen Ihr hät - tet ge - nug - sam der Kraft;

*rit.*

*rit.*

*a tempo.*

With which you could quench my de - sire,—  
 Ihr könn - tet er - trän - ken mein Seh - nen!

*a tempo.*

*espr.*

And free me from bore - dom and pain?— Oh! deep magic feel -  
 Be - frein' mich aus za - gen - der Haft?— O won - nig - ste, zaub' -

*mf*

- ings vic - tor - ious      In - vain I your pow - er - de -  
 - ri - sche Trie - be      Zer - reisst mir die Brust Stück für

*più largo.*

fy;                      E - ter - nal      love mighty and glor - ious  
 Stück.                      O ew' - ge,      gross - mächtigste Lie - be,

*sempre allarg.* - - -

With glad joy for ha - tred will die.  
 Dir sterb' ich in se - lig - stem Glück.

*colla parte.* - - -      *f a tempo.*

## GIVE ME ALONE EVERY HOUR.

(JE NE VEUX PAS AUTRE CHOSE.)

(Poésie de V. Hugo.)

English version by  
EUGENE OUDIN.

Andante.

CH. M. WIDOR

PIANO. *mf* *a piacere.*

*p*

Give me a - lone ev - ry hour Thy ten - der voice and thy mood,  
Je ne veux pas au - tre cho - se que ton sou - rire et ta voix,

The air, the sun, and the flow'r, and the cool shade of the wood.  
de l'air, de l'om - bre, des ro - ses, et des ray - ons dans les bois.

*cresc.*

Give me the ten - der e - mo - tion, Each pain — and each  
Je ne veux, moi qui me voi - le dans — la joie ou

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

joy to share. Thy  
la dou-leur,

ev - 'ry smile  
que ton re-gard,

be my star - light,  
mon é - toi - le,

*rit. e dim.**pp*

Thy ev - 'ry breath  
que ton ha - lei - ne,

be my pray'r!  
ô ma fleur!

*mf*

Deep in thine eye now a - dream - ing  
Sous ta pau - piè - re ver - meil - le,

*mf*

Brimming with light, with light from a - bove;  
qui - noude un cé - les - te jour,

The whole world of na - ture is  
tout un u - ni - vers som -



*cresc.*

teem-ing, I ask but a part — of thy love. An-gel with glanc-es like  
 meil-le, je — n'y cher-che que l'a-mour. Ange aux yeux pleins d'é-tiu-

The first system of music features a vocal line in G major with a 3/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The melody includes a triplet of eighth notes. The piano accompaniment is in the same key and time, with a bass clef. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. A *cresc.* marking is placed above the piano part.

*rit. e dim.*

star - beams, an - gel a - dored, — I en - treat,  
 eel - les, femme — aux jours de pleurs noy - és,

The second system continues the vocal line and piano accompaniment. The vocal line has a *rit. e dim.* marking above it. The piano accompaniment features a *rit. e dim.* marking above it. The piano part includes a triplet of eighth notes and a final cadence in G major.

*a tempo, ma poco più lento.*

*pp*

Take but my soul to thy heav - en, and leave — my heart  
 prends — mon â - me sur tes ai - les, lais-se mon cœur

The third system begins with a new tempo instruction: *a tempo, ma poco più lento.* The vocal line starts with a *pp* (pianissimo) dynamic. The piano accompaniment also starts with *pp*. The key signature changes to D major (two sharps). The time signature remains 3/4. The piano part includes a triplet of eighth notes.

*f*

at thy feet!  
 à tes pieds!

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a *f* (forte) dynamic. The piano accompaniment also starts with *f*. The piano part includes a triplet of eighth notes and a final cadence in D major.

118  
STARRY NIGHT.

(NUIT d'ETOILES.)

(Poésie de M.Th. de Banville.)

English version by  
EUGENE OUDIN.

CH. M. WIDOR.

Andantino.

VOICE.



PIANO. *pp*



*p*

'Neath thy star - light, ra - dant mid - night, wafting  
Nuit d'é - toi - les, sous tes voi - les, sous ta



*cresc.*

fra - grance from a - bove, O in - spire  
bri - se et tes par - fums, Tri - ste ly - re,



thou my lyre— Dreams of long de-part-ed love. In my  
 qui sou-pi - re, Je ré - ve aux a - mours dé - funts. La se -

heart— there comes a meas - ure, lull - ing me to sad - dest  
 rei - ne mé - lan - co - li - e vient é - clo - re au fond de mon

*cresc.*  
 mood, And I hear— thy soul, my treas - ure, Rust - ling  
 cœur, Et j'en - tends l'â - me de ma mi - e. Tres - sail -

in— the dream - y wood. 'Neath thy  
 lir dans le bois rê - veur. Nuit d'é -

*ppp*

star - light ra - diant mid - night waft - ing fra - grance from a -  
 toi - les sous tes voi - les, sous ta bri - se et tes par -

*ppp*

bove,  
 fums,  
 O inspire — thou my lyre —  
 Tri - ste ly - re, qui sou - pi - re,

*ppp*

dreams of long de - part - ed love.  
 je rê - ve aux a - mours dé - funts.

*cresc.*

*mf*

When in woods — so soft - ly sigh - ing wan - der  
 Dans les om - bres de la feuil - lé - e quand tout

*mf* *cresc.*

I as in a cloud, Then be - lov - ed you hear my  
 bas je sou - pi - re seul, tu re - viens, pau-vre â-me é - veil-

*ppp*

cry - ing Come to me — wrapt in your shroud. 'Neath thy  
 lé - e, tou - te blan - che dans ton lin - ceuil. Nuit d'é -

star - light ra - diant mid - night waft - ing fra - grance from a -  
 toi - les, sous tes voi - les, sous ta bri - se et tes par -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "star - light ra - diant mid - night waft - ing fra - grance from a - toi - les, sous tes voi - les, sous ta bri - se et tes par -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a delicate, flowing melody in the right hand and a simple harmonic accompaniment in the left hand. The dynamic marking *ppp* is present at the beginning of the piano part.

bove O in - spire — thou my lyre —  
 fums, Tri - ste ly - re, qui sou - pi - re,

The second system continues the vocal and piano parts. The vocal line has the lyrics: "bove O in - spire — thou my lyre — fums, Tri - ste ly - re, qui sou - pi - re,". The piano accompaniment continues with the same delicate texture. A *ppp* dynamic marking is also present in this system.

Dreams of long de - part - ed love.  
 je rê - ve aux a - mours dé - funts.

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics: "Dreams of long de - part - ed love. je rê - ve aux a - mours dé - funts." The piano accompaniment continues with the same delicate texture.

The fourth system shows the piano accompaniment. The right hand continues with a flowing melody, and the left hand provides a simple harmonic accompaniment. The system concludes with a final cadence.

## FIND ME BUT A MEADOW CLEAR.

(S'IL EST UN CHARMANT GAZON.)

(Poésie de V. Hugo.)

English version by  
EUGENE OUDIN.

CH. M. WIDOR

Allegro.

VOICE. 

PIANO. 



*poco riten.* *a tempo.* 



*dim.* *p* 

air. — Where the tan - gled grasses twine — with dais - y and the  
clo - se, Où l'on cueil - le à pleines mains — Lys, chère-feuille et jas-

vine; With thy will - ing hand in mine let us wan - der there. —  
min, J'en veux fai - re le che - min. Où ton pied se po - - se.

*cresc.* *pp* *pp* *cresc.*

Is there  
S'il est

*p* *f*

such a dream of love Where there is — no care? — Where the light —  
un rê - ve d'a - mour Par - fu - mé — de ro - se, Où l'on trou -



*dim.* *p*

of heav'n a - lone Beams with beauty fair, A dream by heav-en  
 ve cha-que jour Quel-que dou-ee cho - se, Un rè - ve que Dieu bé -

*dim.* *p*

*cresc.*

blest, where soul in soul does rest. Here let me  
 nit, Où l'âme à l'âme s'u - nit; Oh! j'en veux

*cresc.*

*pp*

build a nest for thy heart so rare.  
 fai - re le nid, Où ton cœur se po - se.

*pp* *cresc.*

*dim.* *p*



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" " Safe fixed on high.	<b>Newell, G. B.</b> , Oh receive my Soul at last.
<b>Gounod, Ch.</b> , Adore and be still.	<b>Parker, Henry</b> , Jerusalem.
" " Forever with the Lord.	<b>Rees, William</b> , Easter.
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ste von Allen.

Shall I wake him? Spanisches Lied.

Were I a Birdling. Wenn ich ein Vöglein wär.'

Spring Night. Frühlingsnacht.

Still sleeping? Holde, schattenreiche Bäume.

Two Eyes so true, I've seen! Mutter, ich hab'  
zwei Aeuglein schön.

Rose and Jessamine I twine. Nelken wind' ich  
und Jasmin.

The Trumpet is sounding. Sie blasen zum Ab-  
marsch.

Phantoms. Es rauben Gedanken den Schlaf  
mir.

At Rest. Dereinst, dereinst Gedanke mein.

O bid me not from thy dear Face to go. O heiss  
mich nicht von deinem Antlitz flieh'n.

If thy lovely Locks. Ob die Locken eine Glorie  
quellen.

Night. Nacht.

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“	“	“	3.	“	“
“	“	“	4.	“	“
“	“	“	5.	“	“
“	“	“	6.	“	“
“	“	“	7.	“	“

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den Zweigen in tiefer Nacht

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kommt Stille.

Lonely. Die Einsame.

Over Night. Ueber Nacht.

The Watcher. Mädchenlied.

Farewell. Abschied.

Slumber well! Schlaf nur ein!

Through the Distance, through the Night.  
Durch die Ferne, durch die Nacht.

A Secret. Geheimniss.

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Klinge, klinge! my Pandero. Klinge, klinge,  
mein Pandero.

Eyes of Blue! Ach ihr lieben Aeuglein.

Up! waken my Dear! Und schläfst du, mein  
Mädchen.

Murmuring Zephyr. Murmelndes Lüftchen.

In the Garden dearest Maid. Wenn du zu den  
Blumen gehst.

By Manzanares. Am Ufer des Flusses, des  
Manzanares.

That Glance was mine! Ob auch finstre Blicke  
glitten.

I fain would turn. Mich treibt's hinaus.

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Angels of Sleep. Engelgesang.

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 The Ring. " " 3.  
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 The Messenger. Der Bote.  
 Through the May-night. Durch die wolkige  
 Maiennacht.

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The last Wish. Letzter Wunsch.  
 In the Distance. Fernsicht.  
 My Heart. Mein Herz.  
 My merry Friend. Fröhliche Gesellen.  
 At the Spring. Morgens am Brunnen.

O stay, thou golden Moment. O lass dich hal-  
 ten, gold'ne Stunde.  
 Under the Linden. An der Linden.  
 Margreta. Margreth am Thore.  
 Farewell, my Home! Abschied.

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A Dream of Spring. Ein Frühlingstraum.  
 Message from the Stars. Sternbotschaft.  
 The magic Horn. Der Knabe mit dem Wun-  
 derhorn.  
 Spirits of the Night. Geister der Nacht.  
 O can you tell? Weisst du noch?  
 My Lover I hear. Der Schmied.  
 From her Lattice. Ständchen.  
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