


G. SCHIRMER'S EDITION.
N^o 128

Earl G. Moore

NARCISSUS

An Idyl

for Chorus of Mixed Voices

BY

J. MASSENET.

Vocal Score.

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Narcissus.

(An Idyl.)

From the French of
PAUL COLLIN
by
HERBERT MARR.

J. MASSENET.

Allegro leggiero. (non troppo) (♩ = 188.)

PIANO.

f *P*
Ped.

Nymphs and Shepherds.

1st SOPRANOS.

2nd SOPRANOS.

TENORS.

BASSES.

p Phoebus bright! now

p Phoebus bright!

art thou wak - ing;

now art thou wak - ing;

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The music is a piano introduction with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

Second system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The vocal line begins with the lyrics "Phoebus bright!" and "now". The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The vocal line continues with the lyrics "art thou wak - ing;" and "Phoebus bright!". The piano accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The vocal line continues with the lyrics "now art thou wak - ing;" and "Phoebus bright!". The piano accompaniment continues with the same rhythmic pattern.

The first system of the score consists of four staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) with a common melodic line. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

That we may thy glad rays greet; O'er the bees a start we're
 That we may greet,

The second system of the score contains the first two lines of lyrics. It features four staves: vocal staves for Soprano, Alto, and Tenor, and a piano accompaniment staff. The lyrics are: "That we may thy glad rays greet; O'er the bees a start we're" on the first line, and "That we may greet," on the second line. The piano accompaniment continues with the same rhythmic pattern as in the first system.

tak - - - ing, O'er the but - ter - flies so fleet, O'er the but
 thy glad rays greet, We o'er the bees, the

The third system of the score contains the second two lines of lyrics. It features four staves: vocal staves for Soprano, Alto, and Tenor, and a piano accompaniment staff. The lyrics are: "tak - - - ing, O'er the but - ter - flies so fleet, O'er the but" on the first line, and "thy glad rays greet, We o'er the bees, the" on the second line. The piano accompaniment continues with the same rhythmic pattern as in the first system.

ter - flies so fleet.

but - ter - flies so fleet.

the but - ter - flies so fleet.

p Ear-ly dawn is hard-ly

p show - - - ing, Yet with mer-ry joy-ous song

p Yet with song, *p* with mer-ry song

O - ver hill and val - ley go - ing, With laughter gay we pass a -

O'er val - ley go - ing, With laughter we pass a -

long. Phoebus bright!

long.

That we thy glad rays may greet. Phoebus bright!

f *p*

That we thy glad rays may greet. Phoebus bright!

O'er the bees a start we're tak - - ing; Phoebus bright!

O'er the bees a start we're tak - - - - ing,

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into three systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score includes dynamic markings such as *p* (piano) and *f* (forte). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

O'er the but - ter - flies so fleet, O'er the but -

Thy rays to greet. O'er

- ter - flies so fleet.

but - ter - flies so fleet.

7284

Recit.

A Nymph.

Come, sis-ters mine, we'll to the wa-ter's mir - ror swift

has - ten, And then our golden tress-es we'll for the bath un - fast - en.

rall.

pp

Dance.

Allegretto grazioso. (quasi Andantino.) ($\text{♩} = 92$)

mf

dim.

p

f

f

p

p

8

p

p

mf

dim.

p

perendosi.

ff

ffp

Detailed description: This page of musical notation consists of eight systems of grand staff notation (treble and bass clefs). The music is in a minor key, indicated by the key signature. The first system begins with a dynamic marking of *p* (piano) and a fermata over the first measure. The second system continues with *p* dynamics. The third system features a *mf* (mezzo-forte) dynamic. The fourth system has a *dim.* (diminuendo) marking. The fifth system starts with a *p* dynamic. The sixth system includes the instruction *perendosi.* (fading away). The seventh system has a *ff* (fortissimo) dynamic. The eighth system concludes with a *ffp* (fortissimissimo) dynamic. The notation includes various rhythmic values, slurs, and articulation marks.

*p molto leggiero.*2nd SOPR.

When the wind our braids seiz-es,

Loos'd thy float in the breez-es,

p molto leggiero.

TENORS.

BASSES.

Bright green verdure pluck'd from boughs We will place up-on-our

brows. ————

Fragrant flow'rs, fair and tender,

We'll dance!

p
 That bright hues well lov'd render These we'll take, These combin - ing

And en - twin - - ing Wreaths we'll make.

We'll

p
 Blossoms fair, Gai - ly blow - ing,

sing! We'll

And bestowing Beauty rare; Blossoms fair, Beauty rare,
 dance! we'll sing, we'll

Gaily blowing And be-stowing Beauty rare; On our brows bright green verdure
 dancel *p* *cantabile.* On your *p* *cantabile.*

On our brows bright green verdure, Fragrant flow'rs, fair and ten - der,
 brows You will place, on your brows Bright green

That bright hues well lov'd render, These we'll take, These com-bin - ing

ver - - - - - dure.

We'll

P Wreaths we'll make, These en - twin-ing; *P* Blis - soms fair, Beauty

dance, we'll sing, we'll dance, we'll

mf rare.

P Gai-ly blow-ing, And be -

mf sing!

P We'll gai - - ly

stow - ing, O'er our brows *pp* Fra - grant flow'rs,
 stow - ing, We will place
 dance

pp

We will place Blossoms fair,
 Blossoms fair In our hair,

Blossoms fair. We'll dancel
 Beauty rare, We'll dancel

ff *ff*

Recit.

A Nymph (to her companions.)

What is't ye do? Ye heed-less are for-get-ting To

what a cru-el fate Are all ex-posed, who here shall their

face con-tem-plate In these wa-ters; For forth-with they are

cantabile.
seized with strange mad-ness,'Tis said; En-amored they grow then swift of them-

Allegro moderato.

elves. Well from these

(half laughing, half frightened.)

1st SOPRANOS. Ah! ah! ah! ah! cru-el fate! We'll

2nd SOPRANOS. Ah! ah! ah! ah! cru-el fate! We'll

TENORS. Ah! ah! ah! ah! cru-el fate! We'll

BASSES. Ah! ah! ah! ah! cru-el fate! We'll

Allegro moderato. (♩ = 116.)

shores, these shores hasten straight. We'll haste!

shores, these shores hasten straight. We'll haste! We'll haste!

from these shores, these shores hasten straight. We'll haste from

TENORS.

*sostenuto.**p*

here!

Well keep our youth - ful glad - ness, For 'twere

BASSES.

*p sostenuto.**p**sostenuto.*

mad - ness If in vain it were spent.

Recit. Moderato.

A Nymph.

But 'tis now man - y days That Nar - cis - sus with

look a - fire — Did for - sake us

TENORS. *mf*BASSES. 'Tis true! *mf*

'Tis

a tempo. (♩ = 118.)*mf*

TENORS. *p* (to the Nymphs.)

BASSES. And yet, good sis - ters, do not grieve, For hell, ere

true!

P

break of eve,

mf

Re - turn to fate pur -

mf

su - ant.

Cu - pid, who is strong and who's

kind, Will see that to your feet the young tru - ant His way shall

*dolce.**poco rall.**poco rall.*

Allegro. Tempo I.

1st SOPRANO.2nd SOPRANO.

Phoebus bright!

p
find.

Allegro. Tempo I. (♩ = 138.)

p
That we thy glad rays may greet;*p*
That we thy rays,

O'er the bees a start we're tak - ing, O'er the but-ter-flies so

thy rays may greet. We o'er the

fleet, O'er the but - ter - flies so fleet.

bees and but - ter - flies so fleet.

o'er but - ter - flies so

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody with eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note pattern.

fleet.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with the first staff containing a rest and the second staff containing the lyric "fleet.". The bottom two staves are piano accompaniment in bass clef, continuing the eighth-note accompaniment from the first system.

p Ear - ly dawn is hard - ly show - ing, Yet with mer - ry joy - ous

p Yet with song

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature remains two flats, and the time signature is 3/4. The piano part includes a dynamic marking of *p* (piano) at the beginning of the system.

song ——— O-ver hill and val-ley go - ing, With laughter

We pass a - long, O'er hill we're go - ing, With laughter

gay we pass a - long.

gay we pass a - long.

Phoebus bright!

That we thy glad rays may greet.

That we thy glad rays may greet.

P Phoebus bright!

f Phoebus bright!

O'er the bees a start we're tak - ing.

p Phoebus bright!

O'er the bees a start we're tak - ing,

p Phoebus bright!

O'er the but-ter-flies so fleet, O'er the but - ter-flies so

We o'er the bees, The - but ter-flies so

fleet!

fleet!

mf

f

7281

Original from

(The Nymphs penetrate the forest, and disappear with-

Andante sostenuto. (♩. = 58.)

p sostenuto.

p

♯2. ♯2. ♯2. ♯2.

This system shows the beginning of the piece. The treble clef part starts with a series of chords and moving lines, while the bass clef part provides a harmonic foundation with sustained chords and a few moving notes. The tempo is marked 'Andante sostenuto' with a quarter note equal to 58 beats per minute.

in its depths.)

This system continues the piano introduction. The treble clef part features more complex rhythmic patterns and melodic lines, while the bass clef part maintains the harmonic structure with sustained chords and some movement.

(Narcissus advances rapidly, follows them with

This system continues the piano introduction. The treble clef part has a more active melodic line, while the bass clef part provides a steady harmonic accompaniment.

his eyes, looking suspiciously on all sides, lest he might be perceived.)

This system continues the piano introduction. The treble clef part shows a more pronounced melodic line, while the bass clef part provides a steady harmonic accompaniment.

This system continues the piano introduction. The treble clef part has a more active melodic line, while the bass clef part provides a steady harmonic accompaniment.

(Finally reassured, he approaches the water and reclines on the river bank.)

Un poco più animato. (♩ = 88.)

Narcissus. *mf*

At

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes markings for *mf* and *p*.

Andante

last they go a-way — be-neath the oak-trees bend-ing.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a marking for *p*.

sostenuto.

Cantabile appassionato.

p
I'm a-lone! And at last, with-out restraint or fear, I can a-bandon

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a marking for *p*.

thee my heart with joy un-end-ing Un-to my se-cret, no one near.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a marking for *p*.

Più mosso.

dim.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes markings for *mf* and *f*.

Andante. (♩ = 56.)

Narcissus.

sostenuto *p*

O—thou foun-tain, calm-ly flow-ing,

mf *dim.* *p*

That on thy lim-pid face bears the beau-ti-ful sky, I

come in thy wa-ters a-glow-ing To gaze, and ad-

dim.

mire—the beau-ty my soul ev-'ry day would fain be know-ing!

dim.

p

O—thou foun-tain, calm-ly flow-ing, That on thy lim-pid face

bears the beau-ti-ful sky, O show it me, I beg of thee! O show it

me! O thou foun-tain, I come to thee! to thee!

Nar-cis-sus comes to thee! I am

coll' una gioia subita.

Allegro moderato brillante. (♩ = 132.)

here!

I come

near-er, and it comes near-er too. If I

smile— on the in-stant it too is smil-ing;

espress.

Or if I'm sad, and if my voice is sigh-ing, It seems as though her

più f

brow is sad and dark-er grew. — But a - last cru - el tor - ment!

piu dolce con anima.

If my lips I would gen - tly press up - on her own, In sweet

rap - ture to me ex - tend - ed, a sin - gle kiss — A - last she's

poco a poco

animato.

gone and the wa - - - - - ter

animato.

for the mo - ment is troubled, and disappears for aye — my hel - low

rall.

rall.

rall.
dim. **Andante.** (♩ = 56)

bliss! O—thou foun—tain, calm—ly flow—ing,

m. g. *p*

That on thy lim—pid face bears the beau—ti—ful sky; Show it to me for—e—er, for—

f

e—er, That beau—ty rare! O—thou foun—tain, I come to thee! to

p *dim.* *p*

thee! ——— Narcis—sus comes to thee! ——— A—

f

Allegro animato.

las! in vain my pray'r Thou in-a-ge dear. A-las!

rit. Allegro agitato non

thou smil-ing false be-tray-er Dost dis-ap-pear!

colla voce.

dim.

troppo. (♩ = 105)

Come! —

cresc.

(with supplicating ardor.)

to me, for too lit-tle do I

see thee; Come! though death it were not to flee thee. Come! —

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 half note 'see', followed by a quarter note 'thee;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— thee I'm im - plor - ing! I would fain hold thee once locked

The second system continues the vocal line with a half note '— thee' and a quarter note 'I'm'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

close in mine em - brace. — Oh! speak! — an - swer

The third system features a vocal line with a half note 'close' and a quarter note 'in'. The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo) in both hands.

me; Thee I'd hold — locked

The fourth system concludes the vocal line with a half note 'me;' and a quarter note 'Thee'. The piano accompaniment features a prominent *ff* dynamic marking and a more complex, arpeggiated texture in the right hand.

poco rall. *a tempo.*

close in mine em - brace. _____ 'Tis _____ to

f *colla voce.* *ff a tempo.*

thee _____ I _____ am call - ing;

Thee _____ I'd hold _____ locked close in mine em -

brace. _____

sf
rall.

Andante. ($\text{♩} = 42.$)

He listens with rapt attention, and leans over.

INVISIBLE CHOIR.
All the 1st & 2^d SOPRANOS.

To our arms, — Come! Nar-cis - sus, Come! hap - pi -

SOME ALTOS.

To our arms

SOME TENORS.

To our arms

Andante.

The first system of the score features a vocal line for the Invisible Choir (Soprano, Alto, and Tenor parts) and a piano accompaniment. The vocal line begins with the lyrics 'To our arms, — Come! Nar-cis - sus, Come! hap - pi -'. The piano part is marked *pp* and consists of a simple harmonic accompaniment in 4/4 time.

Oh! voic-es passing sweet, —

ness now is call - ing, And thy soul sweet sounds en-thrall - ing.

Come! Nar-cis - sus, Come! Nar -

Come! Nar-cis - sus, Come! Nar -

The second system continues the vocal line with the lyrics 'Oh! voic-es passing sweet, —' and 'ness now is call - ing, And thy soul sweet sounds en-thrall - ing.' The piano accompaniment continues with a similar harmonic texture, marked *pp*. The vocal parts are arranged in a choral setting, with Soprano, Alto, and Tenor lines.

I to your prom - ise am o - bey - ing;
 Thou wilt find _____ to thy lot thy dear - est wish - es
 cis - sus, Come! to our arms —
 cis - sus, Come! to our arms

And in the flow - ing
 fall - ing, Come! Nar - cis - sus, to our arms! —
 Hap - pi - ness — now is call - ing, To
 Hap - pi - ness now is call - ing. Come — to our

wa - ters' depths I fain would seek that beau - ty rare

pp Come — to our arms. Come — to our

our arms. Ah!

arms. Come — to our arms,

To which I'm pray - ing, But found once more, may't ne'er from

arms, to our

ppp Come to our

Come to our

ppp

me a - gain re - treat Ne'er a -

arms.

arms.

arms.

Allegro agitato ma non troppo. (♩ = 108.)

gain. Comel_

f

f

f with increasing ardor.

to me for too lit - tle do I

f

see thee, Comel though death it were not to flee thee, Comel_

— thou' in im - plor - ing, I would fain hold thee once locked

Rise

close in mine em - brace. Oh! speak, an - swer

me, Thee I'd hold locked

poco rall. close in mine em - brace. *a tempo.* 'Tis to

f Nar - cis - - - sus,

f Nar - cis - - - sus,

f Nar - cis - - - sus,

f *colla voce.* *ff a tempo.*

thee I am call - ing;

Come! to our

Come! to our

Come! to our

animato.

Thee I'd hold locked close in mine em - brace, locked

arms, 'tis joy that waits.

arms, 'tis joy that waits.

arms, 'tis joy that waits.

animato.

close in mine em - brace.

Ahl

Ahl

Ahl

Ahl

with a cry, he disappears in the water.

ff Ahl

ff Come!

ff Come!

ff Come!

Andante sostenuto.

p *legatiss. e dolciss.*
 Sleep in peace, fair Narcis-sus,
pp
 Sleep in
pp
 Sleep in

Andante sostenuto.

mf *dim.*

suf - - - fring heart,
 peace,
 peace,
 peace,

Deep thy sad - - - ness, May thy fond - - -

p

O Nar - cis - - sus, Sleep,

pp

O Nar - cis - - sus, Sleep,

pp

più p

cru - el mad - ness 'Neath our tears be turned to glad - ness;

Nar - - - cis - - sus, Sleep

Nar - - - cis - - sus, Sleep

f *dim.* *p*
 In our arms Sleep come to thee, Ne'er to de -
f *dim.*
 In our arms Sleep, Nar - cis - sus, sleep in peace,
f *dim.*
 In our arms Sleep, Nar - cis - sus, sleep in peace,

Stesso tempo.

pp
 part.
pp
 sleep.

Stesso tempo.

mf *

pp
 Sleep.
pp
 Sleep.
pp
 Sleep.

* *

mf *

Allegro. (♩ = 138.)

ppp

Sleep!

ppp

Sleep!

ppp

Sleep!

Allegro.

mf

dim.

sc.

The Nymphs and Shepherds reappear.

p

Nymphs and Shepherds.

1st SOPRANO. *p*
Phoebus brightl. Ear - ly dawn is hard-ly

2^d SOPRANO. *p*
Phoebus brightl. Ear - ly dawn is hard-ly

TENORS. *p*
Phoebus brightl.

BASSES. *p*
Phoebus brightl.

show - - ing, Yet with mer-ry joy-ous song

show - - ing, Yet with mer-ry joy-ous song

p
Yet with song, — with mer-ry song

p
Yet with song, — with mer-ry song

O - ver hill and val - ley go - ing, With laughter gay we pass a -

O - ver hill and val - ley go - ing, With laughter gay we pass a -

O'er val - ley go - ing, With laughter gay we pass a -

O'er val - ley go - ing, With laughter gay we pass a -

long.

f Phoebus bright!

long.

f Phoebus bright!

long,

long,

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

f O'er the bees a start we're tak - - ing. *P* Phoebus bright!

f O'er the bees a start we're tak - - ing. *P* Phoebus bright!

This system features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*P*) for the second phrase. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

P O'er the bees a start we're tak - - ing, O'er the but-ter-flies so

P O'er the bees a start we're tak - - ing, O'er the but-ter-flies so

Thy rays to

Thy rays to

This system continues the musical piece with two vocal lines and piano accompaniment. The vocal lines are marked piano (*P*). The piano accompaniment maintains the eighth-note pattern in the left hand and provides harmonic support in the right hand.

fleet, O'er the but - terflies so fleet!

fleet, O'er the but - terflies so fleet!

greet, O'er butter-flies so fleet!

greet, O'er butter-flies so fleet!

The musical score consists of two systems. The first system contains four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves. The second system contains four staves: two vocal staves and two piano accompaniment staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, often with a bass line. The music is in a minor key, indicated by the key signature of two flats.