

5 M
1620
C. Franck
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Live but to love

Aimer

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CÉSAR FRANCK

Andante, ma non troppo *p dolce*

Voice

'Twas her voice, en - treat - ing and ten - der,
J'en - ten - dais sa voix si tou - chan - te,

Piano

P *pp* *simile*

Ped. sempre armonioso

cresc.

Spoke when the first star crown'd the hill, When birds with mu - sic the
Lors - que l'é - toile au ciel mon - tait, A l'heure — où la cam -

cresc.

dim. *poco rall.* *pp a tempo*

mead - ow - land fill, And wea - ry ci - ties are si - lent and still.
pa - gne chan - te, A l'heure — où la — vil - le se tait.

poco rall. *a tempo*

dim. *pp*

p dolce

Fond - ly she said,— "To love pay our hearts' full de - vo -
 El - le di - sait:— ai - mons au bel âge où l'on ai -

p dolce

tion; Count as lost ev-'ry hour not con - se - crate to love! Flood the
 me, Re - gret - tons les mo - ments per - dus pour les a - mours; Les ten -

cresc. *f*

dearth of our days out of life's might-y o - - cean, Ra - diant and
 dres - ses du cœur ont un char - me su - prê - - me, Ra - yon du

cresc. *mf*

Poco animato
pp

calm, with light as from a - bove." Hush! her
ciel sur l'om - bre de nos jours. J'en - - ten -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *dim.* marking and ends with a *pp* marking. The piano accompaniment includes a *dim.* marking and a *pp* marking. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

voice, en - treat - - ing and ten - - der, Spoke when the
dais sa voix si tou - chan - - te Lors - que l'é -

cresc. poco a poco

The second system continues the vocal line and piano accompaniment. The vocal line has a *cresc. poco a poco* marking. The piano accompaniment also has a *cresc. poco a poco* marking and a *cantabile* marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the first system.

first star crown'd the hill, When birds with
toile au ciel mon - tait, A l'heure _____

The third system continues the vocal line and piano accompaniment. The vocal line has a *cresc. poco a poco* marking. The piano accompaniment also has a *cresc. poco a poco* marking and a *cantabile* marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the previous systems.

mu - sic the mead-ow-land fill, And wea - ry
 où la cam - pa - gne chan - te, A l'heure

f *dim.*

mf *dim.*

ci - ties are si - lent and still.
 où la vil - le se tait.

Tempo I? *p*

rall. *p*

pp *espressivo*

poco rall.

dim.

Più animato e con affetto

mf cresc. *f* *cresc.*

Fond - - ly she said, — "Ah, love! With ec - - sta-sy and
 El - - le di - sait: — ai - mons, l'a - mour est u - ne

tempo
mp cresc. *mf*

ff

beau - - ty Does the heart hymn its joy, in an
 fê - - te, Où le cœur en - i - vré chante un

f

dim. *mf* *cresc.*

un - end - ing rhyme; The som - - bre and the sad and all our
 hym - ne sans fin, De som - bres vé - ri - tés si no - tre

dim. *mp* *cresc.*

f sul - len du - - - ty, Flush - ing to rap - ture in a
mf vie est fai - - - te, En - dor - mons - nous dans ce rê -

mf *mp*

mf dream sub-lime! _____ The som - bre and the sad and all our
cresc. ve di - vin, _____ De som - bres vé - ri - tés si no - tre

mp *cresc.*

f sul - len du - - - ty Flush - ing to rap - ture in a
mp molto rall. vie est fai - - - te, En - dor - mons - nous dans ce rê -

mp *p* *pp*

molto rall.

pp **Tempo I** *pp*

dreams sub-lime!" Hush! her voice, en -
 ve di - vin! J'en - - ten - dais sa

treat - - ing and ten - - der, Spoke when the
 voix si tou - chan, - - te, Lors - que l'é -

cantabile

first star crown'd the hill, When
 toile au ciel mon - tait. A

un poco cresc.

birds with mu - sic the mead - ow - land.
l'heure où la cam - pa - gne chan -

un poco cresc.

dim.

fill, And wea - ry ci - ties are
te, A l'heure où la

dim.

poco rall. *a tempo*

si - lent and still.
vil - le se tait.

poco rall. *a tempo*

dim. sempre
p

pp

All our
Tout est

good prov - eth false, for earth - ly hopes are
faux dans les biens que cet te terre en -

mor - tal, One on - ly gift is sent from heav'n,
vi - e, L'a - mour nous est ve - nu du ciel

cresc. *f*

God's love to prove. Live a-lone, live with death, Live for
pour nous char-mer, E-tre seul c'est la mort, è-tre

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* (crescendo) marking and reaches a *f* (forte) dynamic. The piano accompaniment also includes a *cresc.* marking and a *mf* (mezzo-forte) dynamic. The music is in a minor key, indicated by three flats in the key signature.

dim.

love, be im-mor-tal! Love to live, and
deux c'est la vi-e, Ai-mons pour vivre et vi-

The second system continues the vocal and piano parts. The vocal line is marked with *dim.* (diminuendo). The piano accompaniment also features a *dim.* marking. The melodic lines in both parts are highly active, with many sixteenth and thirty-second notes.

rall. *pp*

live but to love!
vons pour ai-mer.

rall. *sempre rall.* *pp*

The third system concludes the piece. The vocal line is marked with *rall.* (rallentando) and *pp* (pianissimo). The piano accompaniment also features *rall.* and *sempre rall.* markings, along with a *pp* dynamic. The music ends with a final cadence in the piano part.