

“Come into the garden, Maid.”

"COME INTO THE GARDEN, MAUD."

Come into the garden, Maud,
For the black bat, night, has flown;
Come into the garden, Maud,
I am here at the gate alone;
And the woodbine spices are wafted abroad,
And the musk of the roses blown.

For a breeze of morning moves,
And the planet of Love is on high,
Beginning to faint in the light that she loves,
On a bed of daffodil sky—
To faint in the light of the sun she loves,
To faint in his light, and to die.

All night have the roses heard
The flute, violin, bassoon;
All night has the casement jessamine stirr'd
To the dancers dancing in tune;
Till a silence fell with the waking bird,
And a hush with the setting moon.

I said to the lily, "There is but one
With whom she has heart to be gay.
When will the dancers leave her alone?
She is weary of dance and play."
Now half to the setting moon are gone,
And half to the rising day;
Low on the sand and loud on the stone
The last wheel echoes away.

I said to the rose, "The brief night goes
In babble and revel and wine.
O young lord-lover, what sighs are those
For one that will never be thine?
But mine, but mine"—so I sware to the rose—
"For ever and ever mine."

And the soul of the rose went into my blood,
As the music clash'd in the hall;
And long by the garden lake I stood,
For I heard your rivulet fall
From the lake to the meadow and on to the wood—
Our wood, that is dearer than all.

From the meadow your walks have left so sweet
That whenever a March wind sighs
He sets the jewel-print of your feet
In violets blue as your eyes,
To the woody hollows in which we meet
And the valleys of Paradise.

The slender acacia would not shake
One long milk-bloom on the tree;
The white lake-blossom fell into the lake,
As the pimpernel dozed on the lea;
But the rose was awake all night for your sake,
Knowing your promise to me;
The lilies and roses were all awake,
They sigh'd for the dawn and thee.

Queen rose of the rosebud garden of girls,
Come hither, the dances are done,
In gloss of satin and glimmer of pearls,
Queen lily and rose in one;
Shine out, little head, sunning over with curls,
To the flowers, and be their sun.

There has fallen a splendid tear
From the passion-flower at the gate.
She is coming, my dove, my dear;
She is coming, my life, my fate;
The red rose cries, "She is near, she is near;"
And the white rose weeps, "She is late;"
The larkspur listens, "I hear, I hear;"
And the lily whispers, "I wait."

She is coming, my own, my sweet;
Were it ever so airy a tread,
My heart would hear her and beat,
Were it earth in an earthly bed;
My dust would hear her and beat,
Had I lain for a century dead—
Would start and tremble under her feet,
And blossom in purple and red.

COME INTO THE GARDEN, MAUD.

J. MASSENET.

Allegretto vivo assai.

VOICE.

Come in - to the gar - den,

Allegretto vivo assai.

PIANO.

p *sempre legato.*

Maud, . . . For the black . . . bat, . . . night, has flown,

. . . Come in - to the gar - den, Maud, . . . I am here at the

COME INTO THE GARDEN, MAUD.

gate a - lone; And the wood - bine

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "gate a - lone; And the wood - bine". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

spi - ces are waft - ed a - broad, And the

poco rall. *a tempo.*

The second system continues the vocal line with the lyrics "spi - ces are waft - ed a - broad, And the". The piano accompaniment continues with similar rhythmic patterns. Performance markings include *poco rall.* (poco rallentando) and *a tempo.* (return to tempo).

musk . . of the rose

The third system shows the vocal line with the lyrics "musk . . of the rose". The piano accompaniment continues, ending with a repeat sign in the right-hand staff.

dim.

is blown.

dim. *f*

The fourth system concludes the piece with the lyrics "is blown.". The piano accompaniment features a *dim.* (diminuendo) marking and a *f* (forte) marking. The system ends with a double bar line and a key signature change to one flat (F).

COME INTO THE GARDEN, MAUD.

Un peu retenu.

For a breeze of morn - ing moves, . . . And the pla-net of Love

Un peu retenu.

p

Detailed description: This system contains the first two lines of music. The vocal line is in a B-flat major key signature and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The first line of the piano part includes two measures with a '2' above the notes, indicating a second ending or a specific fingering.

espress.

is . . on high, . . . Be - gin - ning to faint . . in . . the light that she

espress.

Detailed description: This system contains the third and fourth lines of music. The tempo and dynamics remain consistent with the previous system. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

espress.

loves On a bed of daf - fo - dil sky, To faint in the light of the sun she

espress.

mf

mf

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a dynamic change to mezzo-forte (mf) in the second measure of the system. The vocal line continues with the same melodic contour.

poco rall.

loves, . . . To faint in his light, . . . and . to

Detailed description: This system contains the seventh and eighth lines of music. The tempo is marked 'poco rall.' (slightly slower). The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

COME INTO THE GARDEN, MAUD.

Tempo mo. subito. Allegretto vivo assai.
dim.

die. Come in - to the gar - den, Maud, . . . For the

black . . bat, . . . night, has flown, Come

in - to the gar - den, Maud, . . I am here at the gate a - lone; . . .

And the wood - bine spi - - ces are

COME INTO THE GARDEN, MAUD.

waft - - ed a - broad, And the musk of the

poco rall. *a tempo.*

a tempo.

poco rall.

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'waft - - ed a - broad, And the musk of the'. Performance markings include 'poco rall.' and 'a tempo.' above the vocal line, and 'a tempo.' and 'poco rall.' above the piano accompaniment.

rose is blown.

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'rose is blown.'. The piano accompaniment continues with similar rhythmic patterns. There are no performance markings in this system.

I said

Un peu retenu. *dolce.*

Un peu retenu.

f *p*

This system contains the fifth and sixth staves of music. The vocal line has a change in time signature to 12/8 and the lyrics 'I said'. Performance markings include 'Un peu retenu.' and 'dolce.' above the vocal line, and 'Un peu retenu.' above the piano accompaniment. Dynamic markings 'f' and 'p' are present in the piano accompaniment.

to the li-ly, . . . 'There is but one With whom she has heart . . to be gay. . .

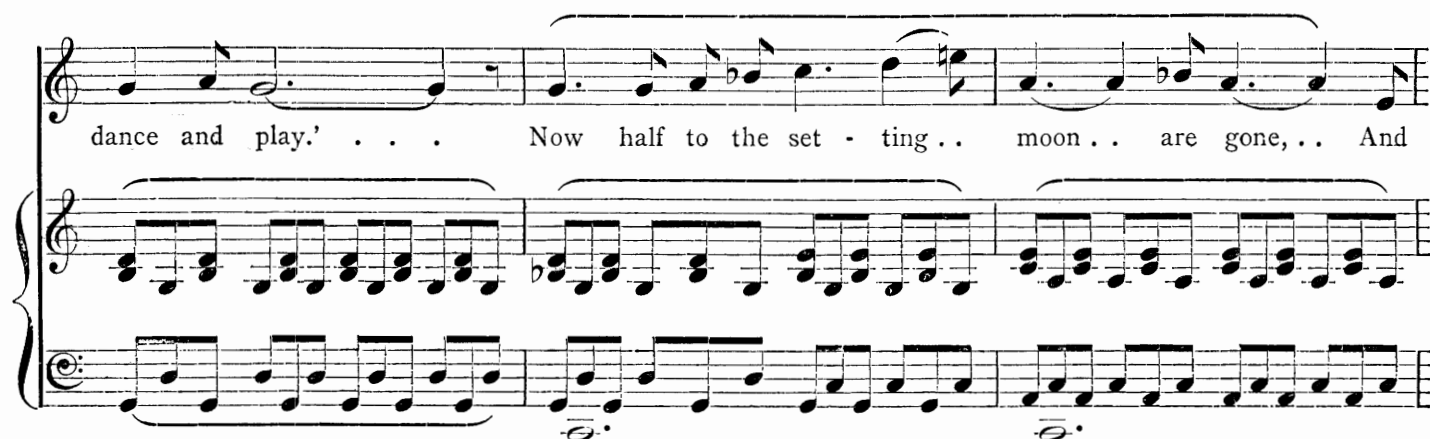
This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'to the li-ly, . . . 'There is but one With whom she has heart . . to be gay. . .'. The piano accompaniment features a steady eighth-note accompaniment. There are no performance markings in this system.

COME INTO THE GARDEN, MAUD.


When will the dan - cers .. leave her a - lone? . . . She is . . . wea - ry of



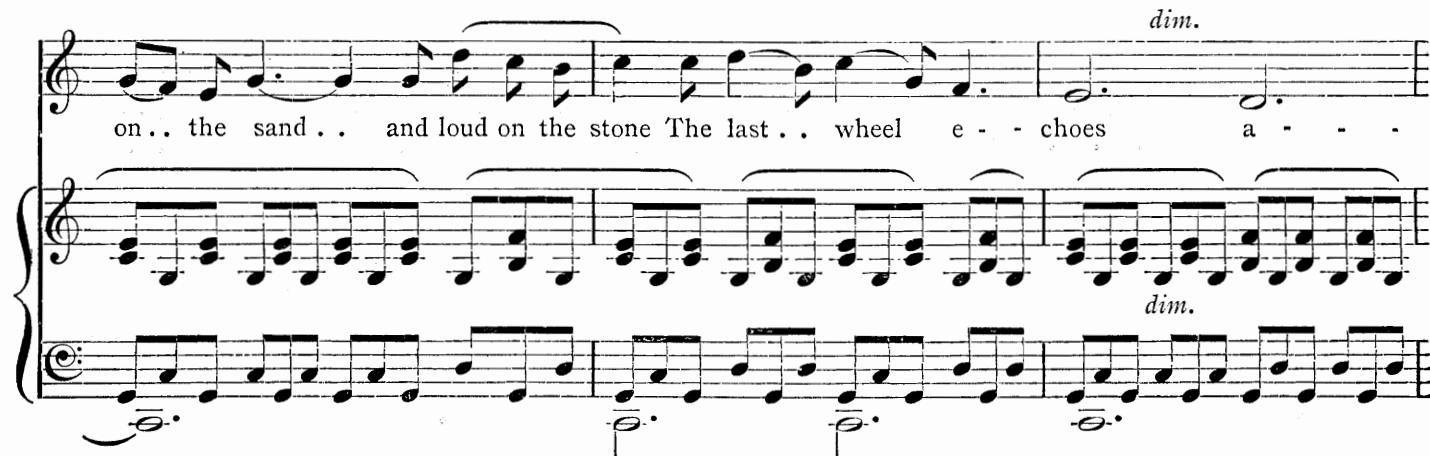
dance and play.' . . . Now half to the set - ting .. moon .. are gone, .. And



half to .. the ris - - ing day; *p dolce.* Low, low



on .. the sand .. and loud on the stone The last .. wheel e - - choes a - - . . . *dim.*



COME INTO THE GARDEN, MAUD.

Tempo mo. subito. Allegretto vivo assai.

way. Come

Tempo mo. subito. Allegretto vivo assai.

f *p*

Detailed description: This system contains the first two lines of the score. The top line is the vocal melody, starting with a whole note 'way.' followed by a dotted line and then the word 'Come'. The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. Dynamics markings 'f' and 'p' are present in the piano part.

in - to the gar - den, Maud, . . For the black . . bat, . . night, has flown, . .

Detailed description: This system contains the third and fourth lines of the score. The vocal line continues with the lyrics 'in - to the gar - den, Maud, . . For the black . . bat, . . night, has flown, . .'. The piano accompaniment continues with the same rhythmic pattern.

. Come in - to the gar - den, Maud, . . I am

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line continues with the lyrics '. Come in - to the gar - den, Maud, . . I am'. The piano accompaniment continues with the same rhythmic pattern.

here at the gate a - lone;

Detailed description: This system contains the seventh and eighth lines of the score. The vocal line continues with the lyrics 'here at the gate a - lone;'. The piano accompaniment continues with the same rhythmic pattern.

COME INTO THE GARDEN, MAUD.

And the wood - bine spi - ces are waft - ed a - broad, . . .



poco rall. ————— *a tempo.*

. And the musk . . of the rose

poco rall. ————— *a tempo.*



dim.

. . . is blown.

dim.

