

FRENCH SONGS

FIRST SERIES.

Moszkowski, M., Serenata: "Sous ton Balcon j'attends le Jour." I wait beneath thy Window.		35
Old French Song: "Charmante Marguerite." My Marguerite.	Sop. in B \flat . M.-Sop. in G.	50
Paladilhe, E., Chanson russe. Russian Song.	Sop. in E. M.-Sop. in D.	50
Rubinstein A., La Prière de Femme. A Woman's Prayer.	Sop. in F \sharp min. M.-Sop. in E min.	35
Saint-Saëns, C., L'Enlèvement. The Elopement.	Sop. in G. Alto in F.	50
do Rêverie. Since every Soul.	Sop. in A. M.-Sop. in G.	50
do Sérénade. Serenade.	M.-Sop. or Bar.	50
Tagliafico, D., Je n'ose. I dare not.	Sop. in A \flat . M.-Sop. in F.	50
do Quand l'Oiseau chante. Oh! wilt thou not from Sleep awake?	Sop. in F. M.-Sop. in D \flat .	50
Ten Brink, Jules, Voici le Soir. Eventide.	Sop. in F. M.-Sop. in E \flat .	50
Thomas, Ambr., Le Soir. Evening.	M.-Sop. or Bar.	35
Thomas, A. Goring, Chanson de Barberine. Barberine's Song.	Sop. in E \flat . M.-Sop. in D \flat .	65
do Ma Voisine. My Neighbor.		50
do Midi au Village. Midday in the Village.	Sop. in E \flat . M.-Sop. in C.	35
Thomé, Fr., Boléro. The Maids of Cadiz.	Sop. in A \flat . M.-Sop. in F.	60
do Le Jardin. The Garden.	Sop. in F \sharp min. M.-Sop. in D min.	35
do Les Perles d'Or. Pearls of Gold.	Soprano.	35
Fosti, F. P., Ninon. Ninon.	Sop. in E \flat . M.-Sop. in C.	50
Tschaïkowsky, P., Pourquoi? Tell me why?	Sop. in G. M.-Sop. in F. Alto in E \flat .	35
do Sérénade de Don Juan. Don Juan's Serenade.	Sop. in D. M.-Sop. in C.	50
Vidal, P., Printemps nouveau. Returning Spring.	Sop. in D min. M.-Sop. in B min. Bass in A min.	35
Vogrick, Max, Aveu. Confession.	Sop. in G. M.-Sop. in F.	35
Wekerlin, J. B., C'est mon Ami. My Friend.	Sop. in F. M.-Sop. in E \flat .	35
Widor, Ch. M., Ave Maria. Ave Maria.	Sop. in F. M.-Sop. in E \flat .	50
do Je ne veux pas autre chose. Give me alone every Hour.	Sop. in G \sharp . M.-Sop. in E \sharp .	35
	Sop. in D min. M.-Sop. in C min.	

I dare not.

(JE N'OISE.)

English Version by
DR. TH. BAKER.Words and Music by
D. TAGLIAFICO.*(Soprano or Tenor.)*

Andante moderato.

Piano.

The piano introduction is in 2/4 time, starting with a forte (*f*) dynamic. It features a melody in the right hand with accents and a bass line with a steady eighth-note accompaniment. The key signature has one flat (B-flat).

riten.

p

Some-thing' fain I'd tell you, but I
Je vous - drais vous di - re, mais je

The vocal line begins with a *riten.* (ritardando) marking and a piano (*p*) dynamic. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

dare not, 'Tis a se - cret, sure - ly, tho' you care not!
n'o - se, Un se - cret, oh! c'est bien peu de cho - se!

The vocal line continues with the second line of lyrics. The piano accompaniment remains consistent with the previous section, providing harmonic support for the vocal melody.

f > *p* >

Yet a - bash'd I - trem-bling stand, Not a word at my com-mand;
Et pour-tant trou - blé, con - fus, Les mots ne m'ar - ri - vent plus,

sf ritard. *p* *f con slancio.*

Is the cause your eyes, that gaze and spare not? O do not gaze on
Vos re-gards en se - raient-ils la cau - se? Ne me re - gar - dez

me! Far ra - ther I'll de - fy The sun of O - ri - ent at
pas, j'ai - -me - rais cent fois mieux D'un so - leil d'O - ri - ent, é -

p >

dazz-ling noon-day hour, Con - front his burn - ing rays, dare all their keen-est
blou - is - sant l'es - pa - ce, Af - fron - ter les ray - ons, les dé - fi - er en

poco a poco rall. *morendo.* *pp*

pow - er, Than feel how on my face_ thy great eyes calm - ly lie! _
 fa - ce, Que de sen - tir sur moi_ sà - bais - ser vos grands yeux! _

rall. *pp*

p rit.

Yet to tell the se - cret I must bor - row Heart to -
 Ce - pen - dant il fau - drait vous le di - re Au - jour -

p

day, for 'twould be worse to - mor - row All to tell, that I've be - tray'd
 d'hui, de - main ce se - rait pi - re, Ce se - cret que bien sou - vent

f

p *ritard.* *p*

Oft in dreaming, I'm a - fraid, - That onsmile re - press - es, to my sor -
 J'ai dû tra - hir en rê - vant Et que re - tient seul cer - tain sou - ri -

p *f* *p*

con slancio.

row! O do not smile on me! 'Twould be as to e - spy The
re. Ne me sou - ri - ez pas, je croi - rais voir s'ou - vrir Cet -

door of heav'nope wide where an - gels en - ter in, That spot of Pa - ra -
te por - te du Ciel par où pas - sent les an - ges, Ce coin du pa - ra -

dis - e where mys - ter - ies do reign, And joys unknown to men, — and
dis aux mys - tè - res é - tran - ges, Aux bon - heurs in - con - nus, — et

I should long to die! — But to hear a se - cret why im -
je vou - drais mou - rir! — Mais pour - quoi ne pas gar - der en -

plore you That is known to not a soul be - fore you?
 co - re Ce se - cret que tout le monde i - gno - re?

Not a soul save you and me, For I fall here at your knee,
 Tout le monde ex - cep - té vous, Car je suis à vos ge - noux,

slargando.

And with - out my tell - ing I a - dore — you, — And without my
 Et sans l'a - voir dit, je vous a - do - re, — Et sans l'a - voir

tell - ing, I a - dore — you!
 dit, je vous a - do - re!