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BOOSEY'S
MUSICAL CABINET.

No. 162.

TWELVE SONGS

FOR THE

DRAWING-ROOM,

BY

OFFENBACH.

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NEW YORK:

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TWELVE SONGS FOR THE DRAWING-ROOM, BY OFFENBACH.

THE HAWK AND THE DOVE.

255

Imitated from the French by M. X. HAYES.

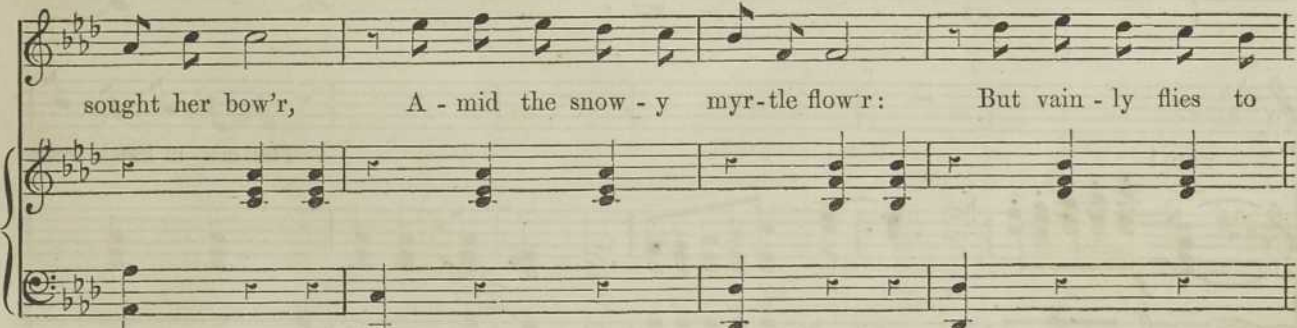
Andantino.

VOICE. 

PIANO. 

The plaintive dove hath

sought her bow'r, A - mid the snow - y myr - tle flow'r: But vain - ly flies to



rit. *tempo.*

rest, Within her silk-en nest, Within her silk-en nest. With fold-ed wings she seeks repose,



783, 243
G 3214
1870
MUS-ETR

Her eyes in slum-ber soft-ly close, With fold-ed wings she seeks re-pose, Her love-ly

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

rit. eyes in slumber soft-ly close. *a tempo.* Beware, O sim-ple dove! A hawk wheels there a-

The second system continues the vocal line and piano accompaniment. It includes performance directions: *rit.* (ritardando) and *a tempo.* (return to the original tempo). The piano accompaniment features a more active right hand with eighth-note patterns.

-bove, *rit.* He's wheeling, wheeling, wheeling, wheeling, wheeling in the air, Ah! sim-ple dove, be-

The third system continues the vocal line and piano accompaniment. It includes the performance direction *rit.* (ritardando). The piano accompaniment features a more active right hand with eighth-note patterns.

-ware! The cru-el hawk from

The fourth system continues the vocal line and piano accompaniment. It includes dynamic markings: *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). The piano accompaniment features a more active right hand with eighth-note patterns.

day to day Hath watch'd and mark'd thee for his prey; His form you may des-

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with eighth-note patterns.

rit. *tempo.*

- cry, There hov'ring in the sky, There hov'ring in the sky. First slow-ly circ-ling

round and round, Then swift-er as he nears the ground, As from the gid - dy

rit.

height He wings his ra-pid flight, He wings his ra-pid flight. Beware, O simple dove!

rit.

The hawk there wheels a - bove; He's wheeling, wheeling, wheeling, wheeling, wheeling in the

air, Ah, simple dove, be-ware!

I'M LOVED AND LOVE AGAIN. 256

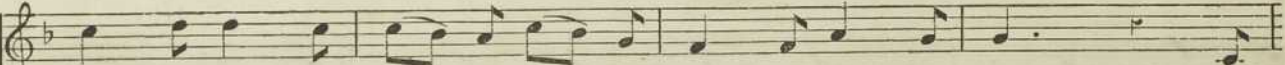
Words by C. L. KENNEY.

Moderato.


VOICE. 

PIANO. 

As



ere it blooms the flow'r sinks dy - ing, Where no sun - beams creep, So





numb'd and chill my heart was ly - ing, Wrapp'd in dream - less sleep.





Now with sud - den leap it wakes, while love's bright rain - bow glo - ries



All my sen - ses steep, Re-veal - ing worlds in po - et sto - ries. New

cresc.

life..... darts thro' each vein, I'm lov'd..... and love a - gain; I'm

pp.

lov'd,..... I'm lov'd and love a - gain.

rit.
p a tempo.

Con - tent with ev' - ry i - dle plea - sure

pp.

Still a child was I. Than sense - less toys no dear - er trea - sure

p

caus'd this heart to sigh. Now chang'd as the sky From winter's

gloom to sum - mer's gleam - ing, Chang'd am I, and why? To manhood

grown, no long - er dream - ing, New life..... darts thro' each vein, I'm

lov'd..... and love a - gain, I'm lov'd,..... I'm

lov'd and love a - gain.

ECHO'S ORACLE.

257

Words by C. L. KENNEY.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting on a G4 and moving through various intervals. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, including dynamic markings of *f* (forte) and *p* (piano).

In a deep and se-ques-ter'd val-ley Dwelt an e-cho so sweet and clear; Oft fond lov-ers would

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

thi-ther ral-ly, From that voice their fate to hear. Phœ-be fair, by sad fear tormented, To

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains its rhythmic accompaniment, with some chordal changes in the right hand.

call on the e-cho con-sent-ed. "Does Co-lin, pray, Does Co-lin,

The third line of the song concludes with a vocal melody that includes a long note. The piano accompaniment features dynamic markings of *mf* (mezzo-forte) and *p* (piano) in the bass line.

pray, Does Co-lin, pray—Say tru - ly— Love me or nay, Love me or nay?" "Nay," answer'd

E-cho's voice du - ly.

Bath'd her cheeks in sweet drops of sor - row, Love, be-wailing, her heart betray'd;

Wan - der'd she till both, on the mor - row, Met near E - cho's mys - tic shade.

“Think’st thou,” quoth Co - lin, “I de-ceive thee? No lon-ger in doubt will I leave.....

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 one sharp (F#) and a common time signature. The lyrics are: “Think’st thou,” quoth Co - lin, “I de-ceive thee? No lon-ger in doubt will I leave..... The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady bass line and chords that support the vocal melody.

thee, Hark, while I try, hark, while I try, hark, while I try—Say tru -

The second system continues the musical score. The vocal line has the lyrics: thee, Hark, while I try, hark, while I try, hark, while I try—Say tru -. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble.

- ly— Faith-ful am I? faith-ful am I?” “Aye,” E-cho’s voice answer’d du -

The third system continues the musical score. The vocal line has the lyrics: - ly— Faith-ful am I? faith-ful am I?” “Aye,” E-cho’s voice answer’d du -. The piano accompaniment includes a *rit.* (ritardando) marking. The piano part features a steady bass line and chords that support the vocal melody.

- ly.

The fourth system concludes the musical score. The vocal line has the lyrics: - ly. The piano accompaniment includes dynamic markings: *f* (forte) and *ff* (fortissimo). The piano part features a steady bass line and chords that support the vocal melody.

LOVE AND POETRY.


258

Words by C. L. KENNEY.

Andante.

VOICE. 

PIANO. 


 Thou fair - est e'en amongst the fair, The bright rays beam - ing from thine




 eyes Might well vie in their bril - lian - cy rare With stars decking forth the deep blue




 skies : But the stars shed their light from a - far, And thine



eyes close on me do shine; I then must deem those twink - lers

are..... In lus - tre more di - vine, in lus - tre more di - vine.

What a

sim - i - le too might be drawn Be - twixt thy beau - ty's rich ar - ray And the

blush of rose - ate dawn When it her - alds in a sum-mer's day; But of

Pe-ga-sus such fine trips.... Touch me less than these short words three, "I

love thee;" and breath'd by thy sweet lips..... They're worth whole worlds, whole worlds of Po - e -

- sie.

SEE YONDER BLOOMING ROSE. 259

Words by C. L. KENNEY.

Andante.

VOICE.

PIANO.

See yon - der bloom - ing rose Her blush - ing charms dis - close, Rich o - dours

faint - ly breath - - ing; Fair - er, dear maid, art thou, As I be -

- hold thee now, Youth's crown thy brows en - wreath - ing: But soon, a - las, sum - mer will

prezzo. *rit.* *a tempo.*

pass, Naught of her wealth..... bequeathing; But soon, a - las, sum-mer will

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note 'pass,' followed by a series of eighth notes for 'Naught of her wealth.....'. 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 *prezzo.*, *rit.*, and *a tempo.*.

rit.

pass, Naught of her wealth be - queath - ing.

The second system continues the vocal line with 'pass, Naught of her wealth be - queath - ing.' The piano accompaniment features a more active eighth-note pattern. Performance markings include *rit.*, *a tempo.*, and *mf*.

p

Fair-est one, dost thou deem Youth's rays will

The third system starts with a vocal line that begins with 'Fair-est one, dost thou deem Youth's rays will'. The piano accompaniment is marked *dim.* and *p*. The vocal line has a *p* marking above it.

ev - er gleam, Thy cheeks with glo - ry light - - - ing; Ah, would'st thou

The fourth system continues the vocal line with 'ev - er gleam, Thy cheeks with glo - ry light - - - ing; Ah, would'st thou'. The piano accompaniment includes a triplet in the right hand. The vocal line has a *p* marking above it.

fain de - fy Age that still draw-eth nigh, Thy blossom'd beau - ty blight -

- ing, Ne'er from thy heart Let love de - part, Thou shalt not *pressez.* cease

Ped. * *Ped.* * *Ped.* *

.... delighting, Ne'er from thy heart Let love de - part, Thou shalt not cease de - light -

- ing.

mf *dim.* *p* *a piacere.*

pressez un peu.

CUPID AND HYMEN.

260

Words by C. L. KENNEY.

VOICE. 


PIANO. 

Quoth Cu - pid, "I'll a bird-ing

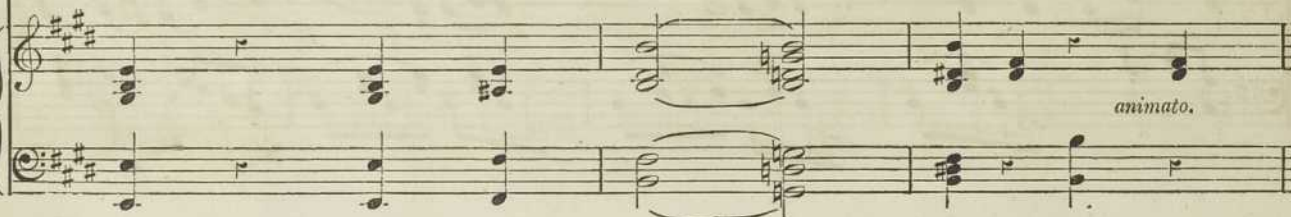


go," To join him Hymen was in - vi - - - ted, The dame, to make a match ne'er





slow, To join his sport was quite de - light - - - ed, Said she, "I'll





take my cage of gold, And safe each cap - tive there re - tain - ing, With joy a -



- mong them we'll behold The bliss of love har-mo-nious reigning." So off they both set,

Birds flock to their net,..... Snug-ly all con - fi - ning, Home when they had

rit. *lo. tempo.*

rit. *dolciss.* *lo. tempo.*

sped, Lo, each cap-tive pi - ning, Sad-ly droops its head, Lo, each cap-tive

animato.

p animato. *cresc.*

pi-ning,— yes, pi-ning— quite pi-ning, sad-ly droops its head, sad-ly droops its

f *p*

head. Straight Cu-pid to his mo-ther

flies, Tells all and asks her to ex - plain it. Fair Ve - nus, smil - ing, thus re -

- plies, "True love to last naught should re - strain it, Af - fec - tion

animato.

on - ly lives when free, Its choice is made where fan - cy plea - ses, A pri - son

tho' of gold it be, The voice strikes mute, its life-blood free - zes. Your birds, would you fain

Their joys see re - gain, Quick from bondage free them; Once more on the

rit. *lo. tempo.*

rit. *dolciss. lo. tempo.*

wing, You a - gain will see them gai - ly sport and sing, You a - gain will

animato.

p animato. *cresc.*

see them, will see them, will see them gai - ly sport and sing, gai - ly sport.... and

f *ritard.* *p*

sing."

p *f* *tr*

LA CHANSON DE FORTUNIO.

261

Translated from the French of ALFRED DE MUSSET by M. X. HAYES.

Allegretto. *p avec simplicité.*

VOICER. 

PIANO. 

Deep in my soul that name con - ceal - ing,




I'll ne'er be - tray; Gain'd I an em - pire in re - veal - ing, Naught would I




mf *p*

say. But if it please you hum - bly sing - ing In sim - ple lay, That she is



mf *p*

fair as corn up - spring - ing In sum - mer day! Her light - est



wish what-e'er de - si - ring I would o - bey; Low at her feet for her ex -

- pi - ring, *mf* Smi - ling I'd lay! With se - cret love consum'd I lan - guish,

To grief a prey; *mf* This breaking heart's deep si - lent an - guish *p* Naught can al -

- lay! Too dear-ly in my soul I cher - ish That name to

say! And tho' with life the se - cret per - ish, Her name won't be - tray!

rit. *suivez.* *fz*

RIPPLE, PRETTY STREAMLET.

267

Words by M. X. HAYES.

PIANO.

f *p*

Stream - let that gush - es Thro' reeds and rush - es Leap - ing, laugh - ing on your way,

Sport - ing be - fore me, tell me your sto - ry, As be - side your marge I stray.

Whence are ye flow - ing, Where are ye go - ing, Rip - pling fond - ly night and day?

Some-times in sha - dow, or in the mea - dow 'Mong the flow'rs I hide and

play, *poco più mosso.* Rip - ple, rip - ple soft - ly as ye flow,

mf *p*

Tell to me your sto - ry, as ye go, While your murmur'd ac - cents thus I hear, Your

me - lo - dy shall soothe my wea - ry ear. Rip - ple, rip - ple soft - ly

as ye flow, Tell to me your sto - ry as ye go.

Rip-ple, rip-ple, rip-ple night and day, Rip-ple, rip-ple, rip-ple, rip-ple, pret - ty

stream-let, as ye take your hap - py way.

"In yon - der moun - tain

spring-eth a foun - tain, Hid - den far from ev' - ry eye, Fresh and in - vi - ting,

Each one de-light-ing, Bless-eth me as he goes by. Fair chil-dren play-ing,

young lov-ers stray-ing, Pause be-side the crys-tal stream, When night is clo-sing

and earth re-po-sing, Still I sing to the bright moon-beam!".....

Rip-ple, rip-ple soft-ly as ye go, Tell to me your sto-ry as ye flow,

While your mur-mur'd ac - cents thus I hear, Your me - lo - dy shall soothe my

wea - ry ear, Rip - ple, rip - ple soft - ly as ye flow, . . .

Tell to me your sto - ry as ye go, . . . Rip - ple, rip - ple, rip - ple night and

day, Rip - ple, rip - ple, rip - ple, rip - ple, pret - ty streamlet, As ye take your hap - py

way.

f *dim.* *f*

A MAIDEN FAIR DAWN'D ON MY SIGHT. 263

Words by C. L. KENNEY.

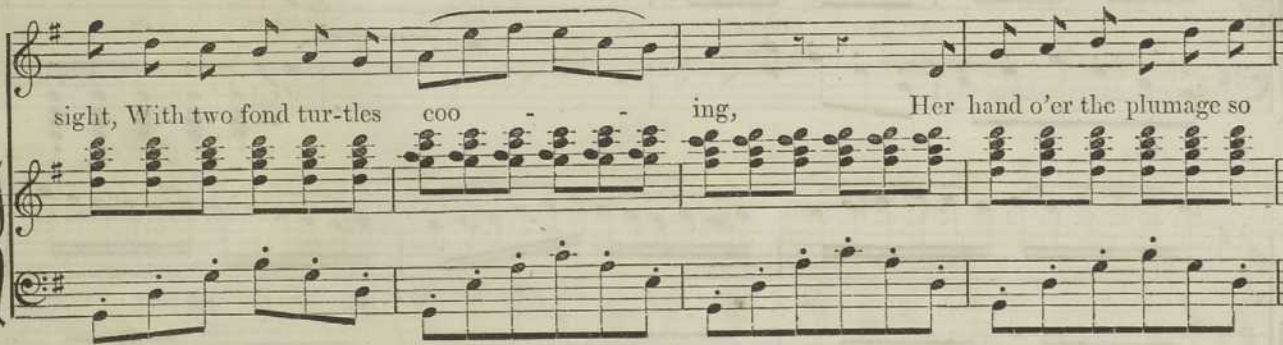
Moderato.

VOICE. 

A maid-en fair dawn'd on my

PIANO. 

sight, With two fond tur-tles coo - ing, Her hand o'er the plumage so



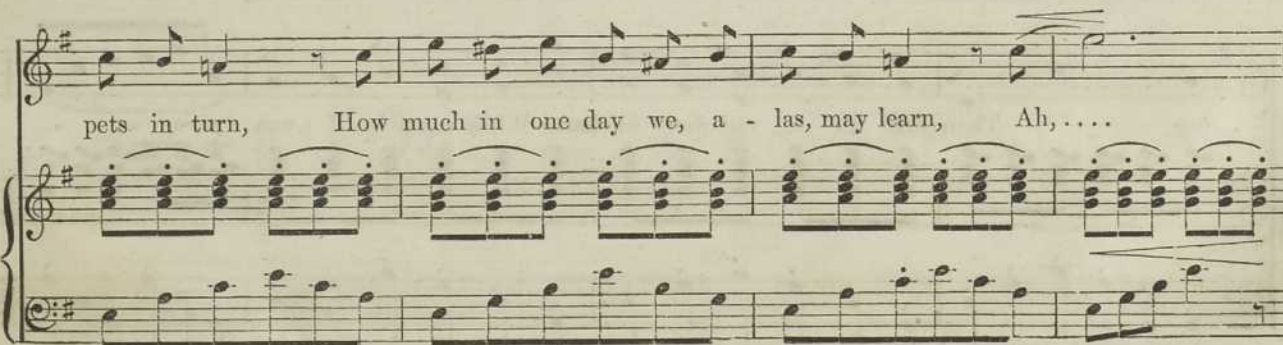
bright, Soft ca-ress-es re - new - ing. I fain was to fon-dle the

animez un peu.

animez un peu.



pets in turn, How much in one day we, a - las, may learn, Ah,



Ah,..... Love's emblem I now can dis - cern In fond tur - tles coo - ing, Love's

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Ah,..... Love's emblem I now can dis - cern In fond tur - tles coo - ing, Love's". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings such as *p* and *pp*, and an accent mark (>).

em - blem I dis - cern In fond tur - tles coo - ing.

The second system continues the vocal line with lyrics "em - blem I dis - cern In fond tur - tles coo - ing.". The piano accompaniment includes dynamic markings *rit.*, *p*, and *mf*, along with a tempo marking *tempo.* and a fermata over the final notes.

This system shows the piano accompaniment for the third system, featuring a melodic line in the right hand and a bass line in the left hand. It includes dynamic markings *rit.* and *pù rit.*.

The lass in my hand gent - ly plac'd Her fond tur - tles coo

The fourth system features a vocal line with lyrics "The lass in my hand gent - ly plac'd Her fond tur - tles coo". The piano accompaniment includes a tempo marking *tempo.* and a dynamic marking *pp*.

- ing, Then fled on a sud - den in haste While my prize I was view

The fifth system continues the vocal line with lyrics "- ing, Then fled on a sud - den in haste While my prize I was view". The piano accompaniment continues with a steady bass line and chords in the right hand.

animez un peu.

- ing. She's gone, for the charmer to seek were vain, I ne'er shall be - hold her fair

animez un peu.

form a - gain. Ah,.... Ah,..... Why Cu - pid has wings now 'tis

p *p* *pp*

plain, 'Tis to baf - fle pur - su - ing, Now 'tis plain,..... 'tis plain, 'Tis to

p rit. *rit.*

baf - fle pur - su - ing.

tempo lo.

rit. *più rit.*

"SOME OTHER DAY."

264

Words by C. L. KENNEY.

PIANO.

Moderato.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a rhythmic accompaniment of eighth notes, starting with a half note G3, followed by quarter notes A3, B3, and C4. The key signature has two flats (Bb and Eb).

Re - mem - ber, maids, fair play's a jew - el, In ten - der love, as frown - ing

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Re - mem - ber, maids, fair play's a jew - el, In ten - der love, as frown - ing". The piano accompaniment consists of chords and eighth notes.

war; To conquer'd swains be not too cru - el, For shines not ev - er For - tune's

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "war; To conquer'd swains be not too cru - el, For shines not ev - er For - tune's".

star. Ex - pe - rience sad this les - son taught me, He lov'd me and his love I

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "star. Ex - pe - rience sad this les - son taught me, He lov'd me and his love I". A trill (tr) is indicated above the final note of the vocal line.

shar'd, But when he fond - ly still be - sought me My love to own, I cold - ly

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "shar'd, But when he fond - ly still be - sought me My love to own, I cold - ly". The tempo marking *rit.* (ritardando) appears above the final notes of both the vocal and piano parts.

a tempo.

star'd: "Cease," said I, "cease, I pray, Nay, nay, nay,



cease, I pray, Some o-ther day per-haps I may, some o-ther day per-haps I

rit.



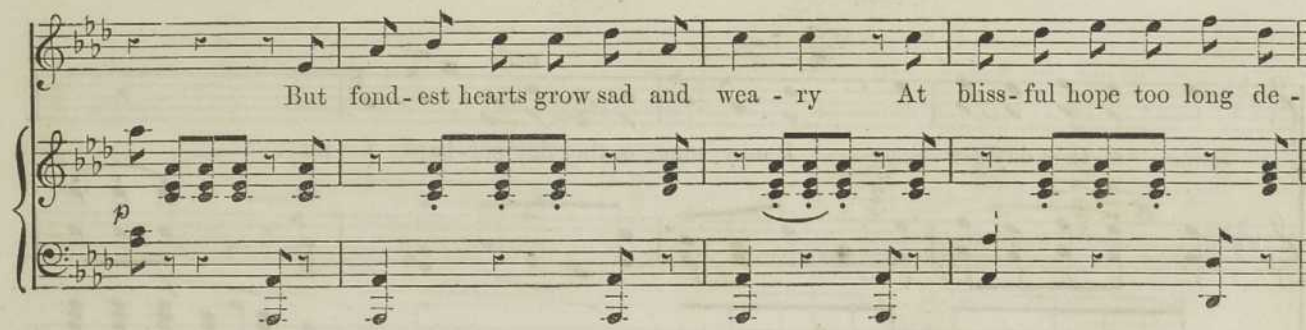
may."

a tempo.

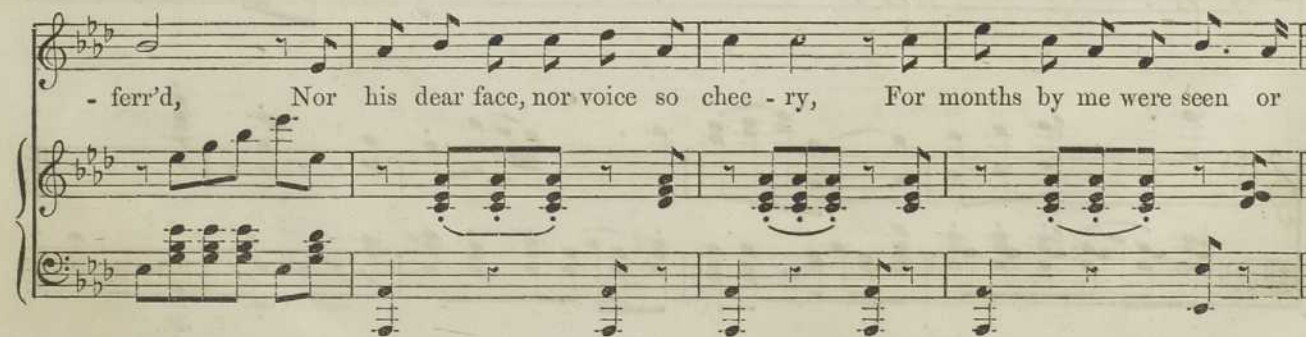


But fond-est hearts grow sad and wea-ry At bliss-ful hope too long de-

p



- ferr'd, Nor his dear face, nor voice so chee-ry, For months by me were seen or



heard: At last we met one sum-mer's morn-ing, "Come let's be friends," I smi-ling *tr*

cried; My proffer'd hand su-perb-ly scorn - ing, With bow po-lite he thus re - *rit.*

a tempo,
- plied, "Friends! did I hear you say, 'Nay, nay, nay, nay, nay, nay,

Some o - ther day per - haps I may, some o - ther day per - haps I may.'" *rit.*

a tempo. *f*

OUTWARD BOUND.

265

Andante moderato.

Words by C. L. KENNEY.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The key signature has one flat (B-flat) and the time signature is 3/4.

The first line of the song features a vocal line and piano accompaniment. The lyrics are "Slow - ly our can - vas the". The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

The second line of the song features a vocal line and piano accompaniment. The lyrics are "light breeze is fill - ing, Spark-ling in sun-shine the bil - lows dance". The piano accompaniment continues with a steady accompaniment in the left hand and a melody in the right hand.

The third line of the song features a vocal line and piano accompaniment. The lyrics are "round, Hark! from the shore thro' our hearts kind - ly thril - ling,". The piano accompaniment features a more active melody in the right hand.

The fourth line of the song features a vocal line and piano accompaniment. The lyrics are "Shouts of 'Good speed' to our ship out - ward bound; Eng - land's white". The piano accompaniment includes a piano (*p*) dynamic marking and a *rit.* (ritardando) marking before the final phrase, which then returns to *tempo.*

gir - dle now fades far be - hind us, All for a pros - per - ous

voy - age bids fair, Yet to those shores ho - ly mem - o - ries

bind us, Cloud - ing bright hope with the sha - dows of care, Cloud -

ing bright hope with the sha - dows of care, Bright

hope with the sha - dows of care, Bright hope with the

a piacere.

sha - - - dows..... of care.

p tremolo. dim. pp

Home of my fa - thers whose shel - ter I'm leav - ing, Un - der whose

p

roof-tree to man - hood I'd grown, Sad yearns my heart, to the

a piacere.

old farm - stead cleav - ing, Where ev - 'ry bless - ing of life I have

colla voce.

tempo.

known; How will that vi - sion of hap - pi - ness haunt me,

p

How shall I long for its bliss calm and pure, Ah, to re -

- turn should kind Pro - vi - dence grant me, Ne'er will I leave thee while

life shall en - dure, Ne'er..... will I leave thee while life shall en - dure,

Ne'er leave thee while life shall en - dure, Ne'er leave thee while

life..... shall..... en - dure.

a piacere.

p tremolo. dim. pp

GENTLY YIELDS OUR SKIFF. 266

Words by G. L. KENNEY.

Moderato

PIANO. *pp dolcissimo.*

The first system of music features a piano accompaniment in the lower register with a steady eighth-note pattern. The vocal line in the upper register begins with a rest, followed by a series of eighth and quarter notes.

Gent-ly yields our skiff to the stream, As birds wing light our oars scarce touch.... the

The second system continues the piano accompaniment and the vocal line. The lyrics "Gent-ly yields our skiff to the stream, As birds wing light our oars scarce touch.... the" are written below the vocal staff.

tide,..... Adown life's smooth current I dream, Se - re - ne - ly

pressez un peu.

The third system continues the piano accompaniment and the vocal line. The lyrics "tide,..... Adown life's smooth current I dream, Se - re - ne - ly" are written below the vocal staff. The piano accompaniment includes the instruction "pressez un peu." in the lower register.

thus our hap - py days.... might glide,..... Floating at

The fourth system continues the piano accompaniment and the vocal line. The lyrics "thus our hap - py days.... might glide,..... Floating at" are written below the vocal staff.

ease..... where fate may guide,..... Or glows a - far.....

sempre pp

..... hope's bea-con gleam. *rit.* *pressez le mouvement.*

rit.

Should hap-ly the stream sud - den shift - ing Threaten our

bark on shoals to drive, In lan - guid ease no long-er drift-ing, To stem its

might I'll bold - ly strive, While thou should'st on each ef - fort smiling, With glan - ces

p

bright my toil re - pay, All anxious care with love be - guil-ing, Dear, I'd mer-ri - ly row all the

suivez.

rit.

day, Yes, mer-ri - ly row all the day, Yes, mer-ri - ly row all day,

p rall *rit.* *pp*

Till once more turn'd gently the stream, Our skiff to buoy on its fav'ring tide,.....

.....

And down life's cur - rent like a dream, Se - rene - ly

thus our hap - py days should glide, And we

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics 'thus our hap - py days should glide, And we'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

float where fate may guide Or glows a - far

sempre pp

The second system continues the vocal line with the lyrics 'float where fate may guide Or glows a - far'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking '*sempre pp*' is placed above the piano part.

..... hope's bea-con gleam, Or glows a - far, a -

ritenuto a la fine.

colla voce. *riten.*

The third system continues the vocal line with the lyrics '..... hope's bea-con gleam, Or glows a - far, a -'. The piano accompaniment includes dynamic markings '*colla voce.*' and '*riten.*'. A performance instruction '*ritenuto a la fine.*' is written above the vocal line.

- far hope's bea - con gleam.

The fourth system concludes the vocal line with the lyrics '- far hope's bea - con gleam.'. The piano accompaniment continues with the same rhythmic pattern and concludes with a final chord.

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