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IMPERIAL EDITION

TSCHAIKOWSKY'S SONGS

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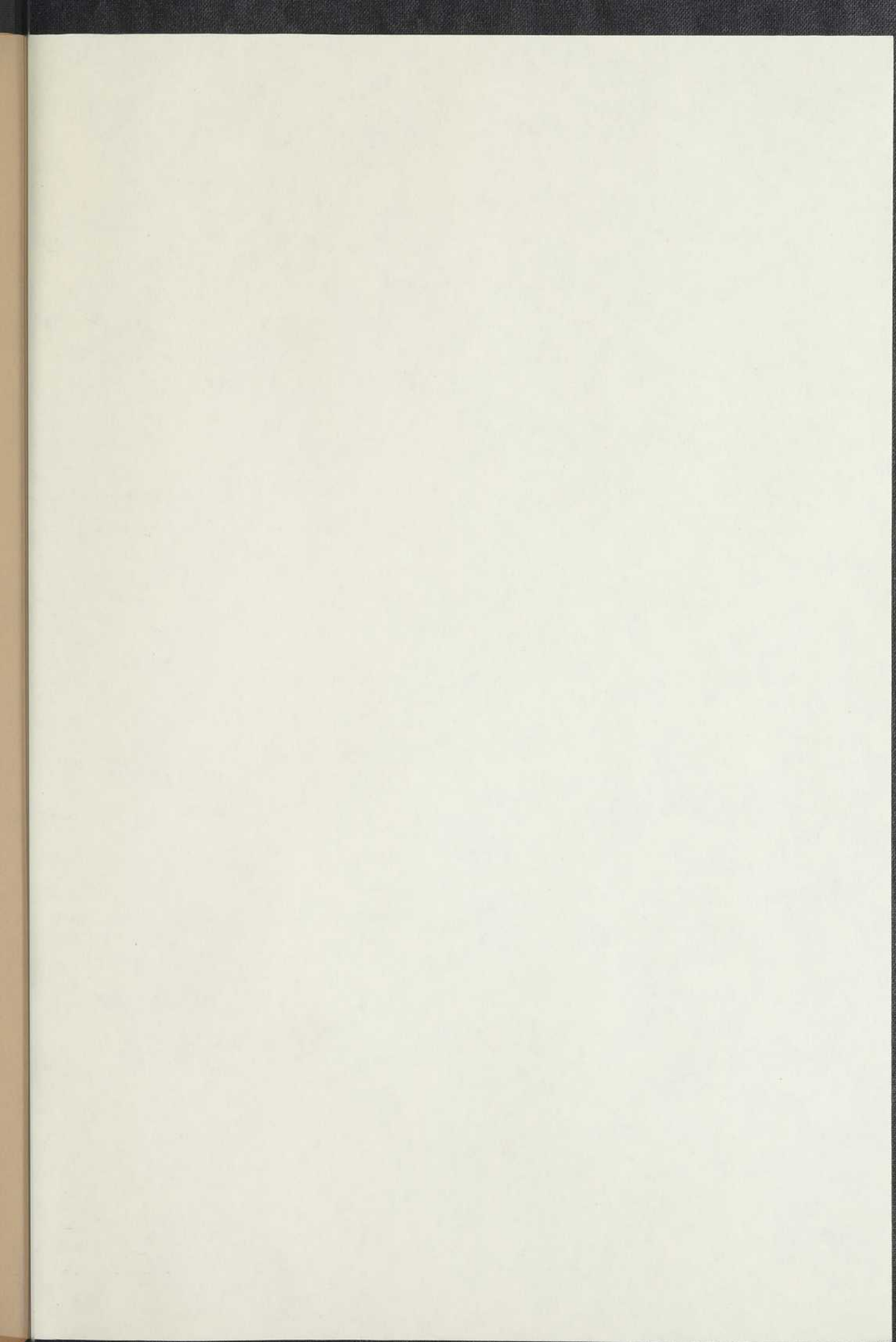
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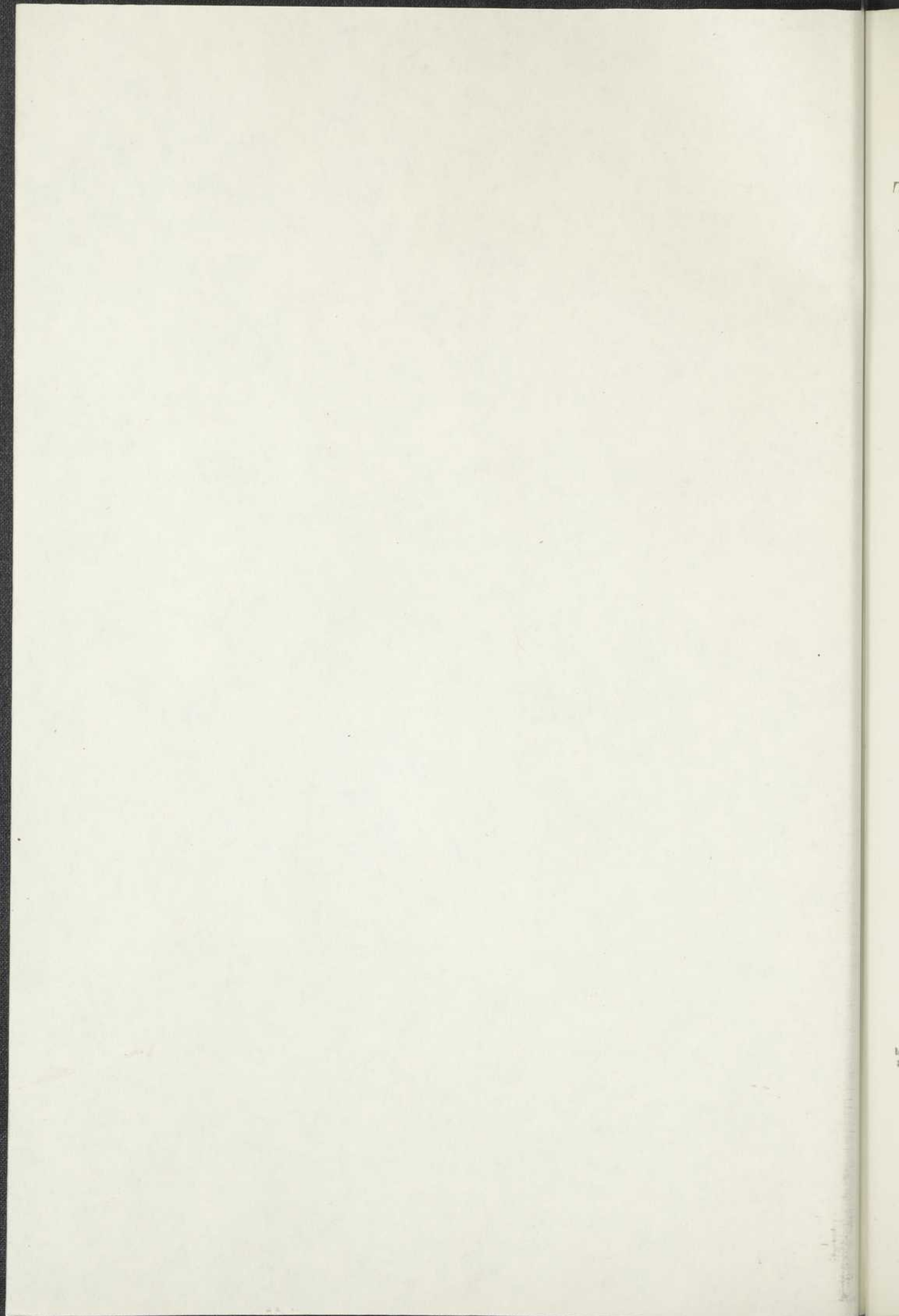


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TSCHAIKOWSKY'S SONGS

With English Words

BY

FRED. J. WHISHAW.

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BOOSEY & Co.

LIMITED

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HEED NOT!

Moderato assai.

Voice.

Piano.

When

from my heart, dear friend, where grief's sad mem - 'ry lin - gers

cre - *scen* - do

I cry, "a-las! I dare not love a-gain!" Ah, heed it not, for

mf

see, as morn with ro - sy greeting fol - lows dull night, so

decresc.

p

rap - ture fol - lows pain.

mf

p *cre* -
And e'en for my heart,

- *scen* - - *do*
mine that loved and suf-fer'd, Kind love to - mor - row

may have sweet a - mend!

mf
The

cresc.

ebb - - ing tide leaves not the shore for

cresc. *scen*

ev - - er; Home, at the flood, the

- do

dan - cing wave - - lets wend

f

p

So love makes sweet a -

ff

-mend! Then if my heart, dear friend, ... Where grief's sad mem-ry lin-gers

p *cresc.*

Cries out "a-las! I dare not love a-gain!" Ah, heed it not, for

mf *mf*

see, ... As morn with ro-sy fingers Will chase dull night, so

decresc. *p* *decresc.* *p*

rapture fol-lows pain! *sempre dim-in-u-en-*

p

do *pp*

A SUMMER LOVE-TALE.

Andante ma non troppo.

Voice.

Piano.

p

No smile of greet - ing,

No word of love, Sad end to our summer love sea - son.

mf

The vows and the sigh-ings, Sweet words, soft re-ply-ings, All o-ver, no matter the

mf

Poco più mosso.
poco a poco.

rea - son, All o - ver, and yet.....

p poco a poco.

un-for-got-ten The heart that has lov'd tho'but a day Forgets not

f

thus in..... an..... hour or..... in a..... day What a

rall

ral - len -

summer's begot - ten. All's o-ver,yet all un-for-gotten

p

tan - do. *pesante.*

Tempo I.

No smile of greet-ing, No word of love, Sad end to a summer love

p Tempo I.

sea - son

mf The vows and the sigh-ing Sweet words, soft reply-ing,

mf

All o-ver and never a rea - son, All o-ver, like summer's sweet

sea - son.

p

DREAMING AND WAKING.

Moderato assai.

Piano. *p* *espress.*

 The piano introduction is in 3/4 time, key of D major. It features a melody in the right hand with eighth-note patterns and a supporting bass line in the left hand. The tempo is marked 'Moderato assai' and the dynamics include 'p' (piano) and 'espress.' (espressivo).

p
Methought the cru-el

 The vocal line begins with a rest followed by a melody starting on a half note. The piano accompaniment continues with a rhythmic pattern. The dynamic is marked 'p' (piano).

cresc.
tale was told; For love, I know, is dead and cold! Yet in the night you came to me

 The vocal line continues with a melody that rises and then falls. The piano accompaniment provides harmonic support. The dynamic is marked 'cresc.' (crescendo).

And spoke and seem'd the same to me, As tender, faith-ful, as my love of old.

 The vocal line concludes with a melody that ends on a half note. The piano accompaniment continues with a final chord. The dynamic is marked 'cresc.' (crescendo).

mf
molto espress.
 So came you with your hair of gold,

And kiss'd and seem'd the same to me

As when in love you came to me; But when I woke and saw the morn,

cresc. And thought of all your bit - ter scorn, *ff poco rit.* I rose and curs'd the cru - el day

That came to steal my joy away!

a tempo

p
The light is fad-ed from the sun,

dim.

For love, I know, is dead and done! Yet in the night you came to me,

cresc.
And spoke and seem'd the same to me, As ten-der, lov-ing, as my

cresc.

ff
love that's gone.

ff *p dolce*

dim. *pp*

BEWITCHED.

Allegro non troppo. Tempo di Mazurka.

Voice. 

Piano 

 Tell me, mother, was I born in dis-mal storm-y

piu f  weath-er? Did some e-vil fair-y curse me as we lay to-ge-ther? *ten.*

p a tempo.  Half the night I sob in anguish, I that should be

cresc.

sleep - ing; Suitors come; they ask thee mocking, is she always weep - ing?

cresc.

Poco meno mosso. Tempo I.

Sweetest moth-er,

f *dim.* *p*

on that day my darl - ing went to bat - tle, In the wall I heard at night the

ritard. *p a tempo cresc.*

sound of a death rat - tle; At the Patron's shrine I set a candle, set it

ritard. *p cresc.*

mf

weep - ing, Yet the good saint did not take him to his ho - ly keep - ing.

mf

Meno mosso.

In the lane a mag-pie cross'd me, I shall sup of sor - row!

Tempo I.

On the roof the owl sits hoot - ing, "He must

die to - mor - - - row, He thou

lov - est, he thou lov - est, he must

rit.

p a tempo.

die to - mor - row!" Mother, tell me

cresc.

was I born in ' dis-mal stor-my wea-ther? Did some e-vil

rit. *f molto rit.*

fai-ry curse me, as we lay to-geth-er? Did some e-vil,

rit. *f molto rit.*

a tempo.

cru-el fai-ry curse me, as we lay to-gether?

pp

pp

A LOVE PÆAN.

Allegretto con spirito. Tempo di Mazurka.

Piano. *mf* *dim.* *p*

p

The birds in the trees are a-wooing and sing-ing, The lark from his dew-y bed

gai-ly is springing, And my heart is sing-ing a love pæan too! And my heart is

poco riten. *p a tempo*

singing a love pæan too! The birds trill a song of sweet loving and nest-ing, sweet

poco rit *p a tempo*

cresc. *poco a poco cresc.*

lov-ing and nest-ing, They flit with-out rest-ing, Lis-ten, love,..... to my

cresc.

song, to my song! The song of love, that my heart it is sing-ing, is sing-ing, *f*

sing - ing!

My love he is come to me, come to me!

My love has come home to me, home to me! Sing birds in the trees, if your

mates are nigh you, Sing all ye whose lov-ers are by you, are by you!

f pochissimo meno mosso

Oh! heart, my heart,..... cry a - loud and sing,

Oh heart, glad heart,..... make loud ca - rol - ling,...

stringendo

..... make loud ca - rol - ling,..... cry a - loud and sing!.....

..... For my love who was gone, He is here, he is

colla voce

p riten.

here! My sor - row is end-ed, my lone-li - ness done, he is here! For my

poco riten.

And my heart is sing-ing a love-poe-an too! The

poco riten.

a tempo

birds trill a song of sweet lov-ing and nest - - ing of lov - ing and

cresc.

p a tempo

poco a poco cresc.

nest - ing, They flit with-out rest - ing! Lis - ten, love, to my

cresc.

song, to my song! The song of love that my heart is a - sing-

sempre cresc.

- - ing, is sing - ing, sing - - - ing.

ff

ff

dim.

p

My

p

love she has come to me, Sing, oh my heart! my

riten.

love has come to me, ne - - ver to part.

p

ff

ICHABOD.

Moderato.

Voice. *There's a spell on the face of the stream*

Piano. *p*

As it glides like a snake thro' the wood, And the birds sit a -

mo - ping and brood Like the sha - dow-y things in a dream.

There's a spell in the hedgerows to-day, For the ro - ses are

p dolce mf

cresc.

fad - ing or dead, And the glo - ry of Heav'n o - ver-head

cresc.

Is as fa - ded and dis - mal as they! There's a spell in the

sun - light to-day, For the sun he is sul - - len and

red, And the voice of the south wind is

dead, And dead is the glo - ry of May!

ff *string.*

There is death, oh my love, in my heart! Oh my love, there is

rit. *ff* *meno mosso*

death in the air, And my soul it is dead with despair, For to-

day, oh my love, we must part!.....

molto rit.

a tempo *p*

pp

AH, WEEP NO MORE!

Moderato assai.

Voice.

Piano.

mf

legatissimo.

p

Ah,

pp

pp

weep no more, my dar - ling, do not sor - row,

mf

Ah, dry those tears, I love thee still, my own!

p *cresc.*

The sky that's marr'd by clouds to - night, to -

cresc.

mf *cresc.*

mor - row Will smile se - rene, my dar -

sempre cresc.

f

- ling, do not sor - row!

poco string.

f

mf *pp*

Nay, chide no lon - ger, see,

rall.

p

p riten.

I have re - pent - ed, Dear heart, tor - ment -

pp

- ed! Ah,

weep no more! a word in haste that's spo - ken

By lov - ing lips, should be in haste for - got!

p *cresc.*

The sud - den show'r a sum - mer day that's

mf *cresc.*

bro - ken, Of sun's sweet reign the end.....

sempre cresc.

f *poco stringendo.*

..... doth not be - to - - - ken

mf

Ah, chide no long - er,

rall.

p

pp *p riten.*

see I have re - pent - - ed,

Dear heart tor - ment -

- ed!

espress.

p

pp

ONE NAME.

Andante amoroso. *molto espressivo*

Voice. When o'er the dark of the

dolce *riten.* *a tempo* *p*

Piano.

skies Morn - ing is spread - ing his fame, Fresh from my

cresc.

dream - ing I rise Dream - ing or wak - ing the same,

mf

p
Still on my lips is your name

cresc.

dim.

p

Poco più mosso.
p
When from the high throne of

riten.

p

cresc.
noon Smiles o'er his king-dom the sun, One,neath the

mf

poco cresc.

mf

sun or the moon One name I bless, on-ly one

Tempo I.

When thro' the

ritard.

p

leaf-lets the wind Rus-tles a soft lul-la-by,

cresc poco a poco.

I muse: To-day he was kind! Morn-ing will

cresc.

sempre cresc.

pp.

come by and by! Who is so hap-py as I?

f

f

When in the eve-ning I pray,

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

"Oh God, most Ho-ly," I say, "Make each new day

The second system of the musical score. The vocal line continues with a half note G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *pp* (pianissimo) is present in the piano part.

as..... to-day!"

The third system of the musical score. The vocal line features a half note G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment continues with similar rhythmic patterns.

dolcissimo.

The fourth system of the musical score. The vocal line features a half note G4, quarter notes F4 and E4, and a half note D4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *pp* (pianissimo) is present in the piano part.

AT THE BALL.

Moderato.

Voice.

Piano.

con tristezza.

The din of the mu - sic, the dan - cing,

Soft visions of smiles and of sighs; Sweet tumult of beau - ty

poco cresc.

en - tran - cing, Of laugh-ter and lan - guish - ing

eyes. I watched from my cor - ner the

dan - cers, Sweet toy - ing with love's ar-mour - y, The

play of soft whis - pers, low an - swers, I

laugh'd—they are no-thing to me! But lo! in the

poco più f

midst of my laugh - ter, Love brandish'd his ex - qui - site

dart— And oh! for all time and here - af - - - ter

cresc.

He cap - tur'd my will and my heart.

p

The din of the mu - sic, the dan - cing,

Soft vis - ions of smiles and of sighs, Sweet tu - mult of

beau - ty en - tran - cing - All

poco meno mosso. *p*

lost in two ex - qui - site eyes! The

vis-ion had fa - ded: the dancers Were sunk in that

espr.

p

o - cean of blue, And gone were the

piu f

mf

sighs, the soft an - swers, For there, oh - my dar - ling, were

p

riten.

rit colla voce.

Tempo I.
you!

p

NAY! THOUGH MY HEART SHOULD BREAK.

Andante non troppo.

Voice.

Piano.

espress.

p

p espress.

Nay, tho' my heart should break, I still would leave you.....

..... Since now no lon-ger can that heart be - lieve you!

mf

p
un poco marcato.

Nay, vex it not a - new, This heart that beat for you!

mf *pp*
You, who loved, a las! but love no lon - ger!

mf *p*

cresc. *p*
Nay, though my heart should break, I would not

mf *p*

cresc.
bind you, Since you can cast the love of years be -

hind you! What though mine stay? 'Tis well!

f *cresc.*

cresc. *e stringendo.*

My love was stron - ger! Nay, tho' my

ff *pp molto rit.*

heart..... should break I still must

a tempo. *espress.*

p

leave you,..... Since now no lon - ger can that

heart..... re-ceive you

pp

LOVE'S ANSWER.

Andante non troppo.

Piano. *p dolce*

The piano introduction consists of four measures. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante non troppo' and the dynamics are 'Piano' and 'p dolce'.

p con tenerezza.

Dainty head in tan-gles hid-den Turn not a-

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo remains 'Andante non troppo' and the dynamics are 'p con tenerezza'. The lyrics 'Dainty head in tan-gles hid-den Turn not a-' are written below the vocal line.

-way your gold - en glo - ry! Eyes so dim with tears un -

The second system continues the vocal melody and piano accompaniment. The lyrics '-way your gold - en glo - ry! Eyes so dim with tears un -' are written below the vocal line.

-bid - den, Weep not to hear a sim - ple sto - ry, Weep... not to

The third system concludes the vocal melody and piano accompaniment on this page. The lyrics '-bid - den, Weep not to hear a sim - ple sto - ry, Weep... not to' are written below the vocal line.

hear a sim - ple sto-ry! Ah sweet eyes, weep not!... Ah, head so

gol - den, Turn not a - way from me, my love em - bolden! Turn not a -

- way from me, Sweet head so gol - den!

Lips where -

in my an - swer lin - gers, O - pen ye..... now in ten - der re -

-ply - ing! Rest in mine, dear slen - der.... fin - gers, see!..... my.....

hand will take no de - ny - ing! Ah,..... my..... hand will take no de -

-ny - ing! Sweet lips, you smile now! dear eyes you bright - en! Sweet fin - gers

mf *cresc.*

laid in mine, on mine you tight-en. Oh lips, that were made to

f *marcato la melodia.*

mf *cresc.*

kiss, Oh..... eyes, whose glance is bliss! Love asks no

p

f *p*

sweet-er thing than such re-ply-ing!

pp

ppp

OH, BUT TO HEAR THY VOICE!

Allegro agitato.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction marked *Allegro agitato.* The piano part consists of two systems of staves. The first system shows a piano introduction with a forte (*f*) dynamic. The second system continues the piano introduction, marked *meno f* (diminuendo). The vocal melody enters in the third system, starting with the lyrics "Oh would but Heav'n in pi - ty grant a". The piano accompaniment continues with a melody marked *mf* (mezzo-forte). The vocal melody continues in the fourth system with the lyrics "boon to me! I should not ask for life, for". The piano accompaniment continues with a melody marked *f* (forte).

f

meno f

mf

f

Oh would but Heav'n in pi - ty grant a

boon to me! I should not ask for life, for

praise or emp - ty glo - ry. Oh,

let those pray for life whose days are full of joy, Let

those who will have fame, a name to live in sto - - ry!

For me, I'd bar - ter all that men have held most dear,

All, all the bliss that Heav'n can lend to mor - tal keep - ing, To
- seen - do.

see thy sweet eyes light As in the days of old,

cre - scen do.
Light ra - diant as the dawn that ends a night of

weep - ing! Oh once a - gain to see thy dear lips

part and smile, To know that in thy heart faith

stirr'd a - gain to wa - king Oh,

ff
f *sempre.*

but to hear thy voice,..... which grief has lush'd a -

poco ritard.
- while..... And see in thy sweet soul the dawn of hap - pi -
poco ritard.

a tempo.
- ness new break - ing.

dim.
f

pp

'T WAS APRIL.

Allegro moderato.
espr.

Piano.

The musical score is written in B-flat major (two flats) and 6/8 time. It begins with a piano introduction of eight measures, marked *p* (piano) and *espr.* (espressivo). The piano part features a melody in the right hand with many doublets (marked with a '2' over the notes) and a bass line with eighth-note patterns. The vocal melody enters in the third system, marked *mf* (mezzo-forte). The lyrics are: "Oh, once when love - ly spring was young, And earth still lay half sleep - ing, And e'en the". The piano accompaniment continues throughout the vocal lines, with the right hand often playing a steady eighth-note accompaniment and the left hand providing harmonic support with longer notes and occasional doublets.

Oh, once when love - ly spring was

young, And earth still lay half sleep - ing, And e'en the

blackbird had not sung, The grass was scarce-ly peep - ing,

smplice.
When ear - ly prim - rose starr'd the wood, The her - ald sweet..... of

sum - mer, And oh! the air was sweet and good, For

più f
spring was a new com - er. 'Twas Ap - ril,

and the year was young, Oh, sweet the wood was smell - ing,

p

I told a tale that maid - ens love, You lis - tend to the

mf

tell - ing. Oh life, oh spring, oh dawn of

piu f

love, Oh hand to my hand cling - ing!

espres. *cre - scen - do* Can

mf

you for - get that dear - est morn, That

ro - bin, sweet - ly sing - - - ing? 'Twas

Ap - ril, and the year was young, The earth still lay half -

Molto meno mosso.
 cre - - - - - scen - - - - - do
 - sleep - ing, We stood to - geth - er hand in hand,

Half smil - ing, half weep - ing! Can you for -

riten. ad libitum.
 - get that Ap - ril morn? That ro - bin's sweet

a tempo. *con tutti forza.*

sing - ing? Oh life, oh

a tempo. *rit*

joy, oh dawn of love, Oh

en *u* *to.*

lips to my lips cling - - - ing!

en *u* *to.* *p a tempo.*

TOO LATE!

Moderato.

Voice. *p* Oft by the

Piano. *p*

quiet mere, Be-neath the moonlight glory, I sit and dream of what may never be recall'd,

cresc.

I tell my-self once more my own heart's bitter sto - ry. Ah! woe is me, my

f

love! Ah! woe is me, my dear!

p
There com-eth once from Heav'n a-bove, Once un-to each one liv-ing,

The precious gift of love, the gift of the immortals! A-las! for those whose eyes are

blind while Heav'n is giv-ing! Ah, woe is me, my dear! Ah, woe is me, my love!

cresc. *f*

pp
You lov'd me well, I know; you lov'd me, it is

f *pp*

più f
long a-go! you lov'd me, but I was blind, I knew not my own soul! For

mf *agitato poco più mosso*

when you told your love, I sat with drooping lashes I was a-fraid, and said, "Tis

cresc. *mf*

vain, for I am heart-whole! I know not what love is, take love to those who know!"

poco rall. e dim. *p* *cresc.*

But when you'd gone, I knew! Heav'n's gift had turn'd to ashes. Ah, joy that might have been!

cresc.

ff *dim.*

Ah! joy that came so near! And woe..... is me, my love! and

f *dim.* *mf*

p

woe..... is me, my dear!

p

A PLEADING.

Andante sostenuto.

Voice.

espress.

Piano.

p

8

8

a piena voce.

'Tis Spring and ev - 'ry

p

beat - ing heart re - joi - ces, All na - ture throbs

cresc.

With rust - ling ec - sta - cy Yet still thou'rt si - lent,

mf

mf

dear-est of all. voi - ces, And oh! the earth's a voice-less waste for

me! Ah! speak, for love is not so soon for -

got - ten, So dear a Past in Mem'-ry's heart must

lie, Like some sweet strain, by thoughts of love be - got - ten,

That throbs and lingers on, too sweet to die!

poco stringendo *ff a tempo*

Like some sweet

mf *cre* *scen* *do* *ff*

dim. *mf*

strain by thoughts of love be - got - ten, That throbs and lin - gers

dim *mf*

on, too sweet..... to die.

espress. *p*

pp

DON JUAN'S SERENADE.

Allegro non tanto.

Piano.

The musical score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a *mf* (mezzo-forte) dynamic marking. The melody in the right hand features eighth and sixteenth notes, often beamed together, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melodic and harmonic development. The third system introduces a *p* (piano) dynamic marking. The fourth system concludes the piece with a final melodic flourish in the right hand and a sustained chord in the left hand.

mf

Night's dark man - tle falls..... from Heav'n,..... Not a whis - per
Day is gar - ish, made for slum - ber, But when stars are

p *mf* *p*

stirs the air, Draw thy cur - tain,
bright a - bove, Night has plea - sures

p

raise thy win - dow, Must thou sleep, love? I..... am here!
with - out num - ber, Come..... forth, come forth, my love!

mf *p*

fa piena voce.

Sun that woo'd the droop - ing flow'rs.....
Draw thy cur - tain, raise thy win - dow,

mf

Wind that kiss'd the whisp - 'ring trees,
Sleep no more, for I am here;

meno mosso.

Love - sick birds that coo'd the day - long,
'Neath thy lat - tice I am sigh - ing,

Tempo IO

Art thou tird of love, my love, like these! Then
Come, come, come! the jeal-ous dawn is near! A-

*cresc.**ff poco riten.*

come, Ju-an - it - a, The sweet hour flies, Come forth to thy
- wake, Ju-an - it - a, The sweet hour flies, Come forth to thy

cre - scen - do. poco-a poco.

lov - er, Who sings and sighs, Who sings and
lov - er, Who sings and sighs, Who sings and

Tempo IO

sighs!
sighs!

mf



UNSATISFIED.

Andantino con moto.

Voice.

Piano.

mf

espr.

p

pp

p

simile

p

Slow-ly the sha-dow of

night set-tled o-ver the ci - ty;

Soft-ly she cov-er'd the

sor-row and sin of the day.....

più f

Sad, wea - ry hearts, that had hun - ger'd for love and for

più f

pi - - ty, Dream'd of dead hopes that were

lost in the time far a - way

cresc. *mf*

Poco più mosso.

High in the star - ry ex - pance of the king - dom su - per - nal,

p *mf*

p

Wan - der'd a spir - it, es - cap'd from the land of the

p

Tempo I.

m^f Blest..... *cre* Soft - ly she wept, and she *scen*

- do
sigh'd," in the man - sions e - ter - nal,
scen - *do.*

f Souls such as I that love earth have no right and no rest!..... *dim*

No rest! *cresc.* In the.

man - sions e - ter - nal, Soulssuch as I that love

earth have no right and no rest,"..... Slow-ly the sha-dow of

night set-tled o-ver the ci - ty,

Soft - ly she cov - er'd the sor - row and sin of the

day,..... Sad, wea - ry hearts, that had

cre -

piu f *cre -*

- scen - do. *ff*

hun - ger'd for love and for pi - ty, Dream'd of dead

scen - do.

hopes..... that were lost in the time far a -

- way..... And a soul, hov'ring ov-er the high-est church stee-ple,

stringendo.

stringendo dim.

Wan-der'd and wept..... for the earth she has lov'd, and its

a tempo p

poco riten.

a tempo.

peo - ple.

mf

espr.

p

pp

LIFE'S MORNING.

Allegro vivo.

Piano. *p*

mf

p

Oh ec-sta-cy of liv-ing! Oh happy golden

mf

days! When love has spread his mesh-es a-bout us, And wo-ven within and with-

mf

pp meno mosso. *cresc. a tempo.*

out..... us; Then each way is love's way, And life is from care cut a-

p *cresc.*

mf *f*
- sun - der; All's rap - ture and won - - - der! Oh

mf
ec - sta - cy of A - pril, Oh hap - py gol - den days! When youth has

plant - ed a dream - land be - fore us And wo - ven a phan - ta - sy

pp *meno mosso.* *a tempo.* *cresc.*
o'er..... us! Then all ways are love's way, And life is from care cut a -

mf *p*
- sun - der; All's rap - ture and won - - - der! Oh

A - pril, sweet moon of love! Ah, lin-ger, sweet A - pril,

Ah lin-ger! We love you, love-bringer! Ah, lin-ger! For

age comes a-mong us to-mor - row. Then lin - ger, love-bring - er! Nor

leave us to age and to sor-row!

Oh ec-sta-cy of liv-ing! Oh hap-py golden days! When love has

pp
spread his mesh-es a-bout us, And wo-ven with-in and with-out..... us! Then

mf *p*

meno mosso. *a tempo.* *cresc.* *ff*
all ways are love's way, And life is from care cut a - sun - - - der; All's

cresc. *ff*

rap - ture and won - der! All's rap - ture and

won - der!

p

f *pp*

A LEGEND.

TSCHAIKOWSKY.

Moderato.

Piano.

mp *mf*

Once long a - go, the

dim. *mp*

p *mf* *p*

le - gend saith, A Child there liv'd in Na - zar -

p *mp* *p*

- eth, And in His lit - tle gar - den there

p

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The ro-ses blos-som'd rich and fair. And when His ro - - ses

blos-som'd well, That Child went forth His friends to

tell. To each com-pan-ion of His play He gave a

love-ly rose that day. Then said His play-mates

•un-to Him "O Christ-child, 'tis a fool-ish whim;

p
See, all Thy rose-trees are be-
reft,..... For Thy own self no

mp
flow'r is left!" "Take ye the flow'rs," He said, "for see, The

mp
plant hath o-ther gifts for me!" And His sweet brow He

f
did a-dorn, That Christ-child, with a crown of thorn!

mp
mf
dim

ONLY FOR THEE.

Andantino.

Piano.

mf *più f* *mf*

ritard. *riten. molto*

Allegro agitato.

On - ly for thee..... is my heart's pure de - vo - - - tion,

On - ly for thee is the life that I live;.....

cresc. Love as in - tense as the soul of the o - - - cean,.....

Ten - der - ness sof - ter than mu - sic's e - mo - - - tion.....

f

And. * *simile*

ff
All that I am, all I can give,.....

On - - ly for thee, on - - - - ly for

riten.

a tempo.
thee!

On - ly for thee..... is the sum - mer - tide bring - - ing

Gifts of her sweet-est of scent or of sound.....

On - ly for thee..... are the flow - ers up - spring - ing,

mf

Loud in thy praise are the mer - ry birds sing - ing, On - ly for

cresc.

thee, love, on - ly for thee, on - ly for

thee,

ff

f
Lis - ten, my love, to the voice of the ri - - - ver,

mf

Chant-ing a song as it flows to the sea,

cresc.
List to the sound of the wood-dove a - coo - ing,

cresc.

All na - ture's child - ren are up and a - woo - - ing,

ff
So woo I thee, so woo I thee.....

f

mf cresc.

Take that I give,..... for the heart of the giv - er

mf cresc.

fff riten. *a tempo*

Beats but for thee, love, for thee!

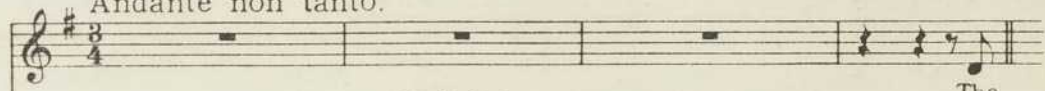
ff rit. *fff marcatisimo.*

ff *simile*

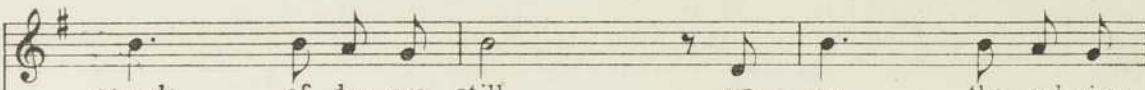


THE SOUNDS OF DAY ARE STILL.

Andante non tanto.

Voice.  The

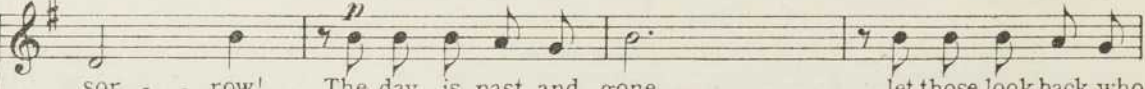
Piano. 

 sounds of day are still up - on the ev'-ning



 air; — *piu f* To mar the peace there falls no voice of joy or



 sor - - row! *p* The day is past and gone, — let those look back who



dare, Let him whose heart can hope look forward to the mor - row!

The day is past and done, the time that was is

dead, The words that we have spo-ken they are dead and end - ed!

The sighs they have been sigh'd, — the tears they have been shed..... But

rents, in hearts that love, are ne - ver, ne-ver mend-ed!

Piu mosso.

The storm has come and gone, the light-ning flash'd and died,

mf

The cru - el rain-cloud came, and burst, and fled in thun-der!

mf

The wa - ters fell, and ran in chan-nels new and wide,

mf

And now the world is still, in si-lence and deep won der!

dim.

riten. *Tempo I.*

The sounds of day are dead up - on the ev'-ning

riten.

cresc.
 air, To mar night's peace there falls no voice of joy or sor - - row!

mf
 The day is past and done, let those look back who dare! The

cresc.
 day is past and done, let those look back who dare! Let

those look back who dare! But oh! for those whose love will know no sweet to -

Tempo I.
 mor - row!

TO THE FOREST.

Andante sostenuto.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Andante sostenuto'. The piano part consists of two systems of staves. The first system includes dynamic markings *p*, *f*, and *più f*. The second system includes *f*, *mf*, and *p*. The vocal melody enters in the third system with the lyrics 'Thrice blessed for-est! with the town a-wea-ry,'. The piano accompaniment continues with a steady eighth-note pattern. The vocal melody continues in the fourth system with the lyrics 'Sadden'd, jad-ed, I woo thee!'. The piano accompaniment features a *più f* dynamic marking and a more complex rhythmic pattern.

Thrice blessed for-est! with the town a-wea-ry,

Sadden'd, jad-ed, I woo thee!

più f

poco cresc.

With-in thy heart I lay me down, And tell my sor - rows to

p *poco cresc.*

thee!..... For

mf

cresc.

life is full of vain en - dea - vour, And hope that ends in bit - ter -

p cresc.

-ness; And love that loves in vain, and ne - ver May

mf *f*

dim. *ritard.* *poco rit.*

look to know love's hap - pi - ness!

dim. *ritard.* *dim.* *poco rit.*

p a tempo

Thrice happy birds that flit a - bove me! Love making, nesting, ne-ver

p a tempo

wear - y,

più f

p cresc.

Ye know not life is e - ver drea - ry! That there is one who will not

p cresc.

riten. *f Più mosso.*

love me! Oh! woods, oh birds, oh

riten. *f*

joy of May, Oh sweet - ness of the summer day,

cresc.

Wear - y and ja - ded, sad, I woo you, Pour out my sor - rows

cresc.

fff

to you, Oh woods, oh birds, oh sum - mer, thou sweet new-

ff

riten. Tempo I.

- com - er, With love I woo you, I woo you!

riten. *sf sf*

mf espress.

mf *pp*

CLOUDS.

Andante semplice. *p*

Voice. Look up to-wards the sky, See

Piano. *p*

più f

yon - der lit - tle ro - sy cloud, See

how it floats a-way Up - on a sea of sil - ver-blue,

mp *f*

As youth moves in a world that's all de-light; *espress*

mf *p*

poco riten. The

Moderato.

sun of morn - ing shines on its breast,

See, 'tis full..... of light; so pure, so fair, it

floats, so gay, it seems..... to laugh a - loud!

riten.
my love, that ro-sy cloud is you! my love, that ro-sy cloud is

Tempo I.

p
you! See you - - der, far a-way, A

p *pp*

piu f
dark - er cloud comes low - er - ing, So dark, 'tis like the night, The

night of hu - man sor - - row; *espress.*

mf

The sun of morning can - not light its breast.

p

f Moderato.
riten. Its bright - ness from the day that cloud of

mf

night can - not bor - - - row! Dark, lone, de - so -

- late, it seems to wan - der o'er the cru - - el sky!

riten.
My love, that lone - ly cloud is I; My love, that lone - ly cloud is

a tempo.
I! *molto espress.*

mf *dim* *p* *p* *pp*

MY GARDEN.

Allegro comodo.

Voice

Piano. *mp molto grazioso e dolce.*

p dolce.

There's a

gar-den, sweet and sha-dy, in the place where I was born, Where the

piu f

birds sing, oh, so gai-ly, at the first bright kiss of

piu mf *mf*

morn, There are lil-ies, there are ro-ses, but the

p

dear-est flow'r of all Is the rose my moth-er

piu f *piu f*

plan-ted up a-gainst the nurs-'ry wall. 'Tis a

mp

rose as red as heart's-blood, red as love that has no

end; And I give a bunch of blos - soms ev - 'ry

morn - ing to a friend!

Oh, I love my lit - tle gar - den With its cool and sha - ded

grass, Where I lie and hear the birds sing as I watch the swal - lows

pass; And I love the lit - tle ar - bour by the

f

mp *mf*

wick - et at the end, Where I dream a dream each

mp *grazioso.*

morn - ing when I go to meet a friend! *grazioso.*

mf *p*

dim.

pp

FIFINELLA.

FLORENTINE LOVE SONG.

Allegretto molto moderato.

Piano. *p grazioso*

The piano introduction is in G major, 3/4 time. It consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Allegretto molto moderato' and the dynamics are 'p grazioso'.

mf

Blue is the Heav'n a - bove you, Fi - fi - nel-la,

p

The first vocal line begins with a rest followed by a melodic phrase in G major. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamics are marked 'mf' for the vocal line and 'p' for the piano accompaniment.

Blue is the Ar-no to - day..... If I should tell you I love you; Fi - fi -

The second vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a bass line. The lyrics are 'Blue is the Ar-no to - day..... If I should tell you I love you; Fi - fi -'.

-nel-la, What would your an-swer be? Say?..... You'd raise your eyes, (they're

p

pp

The third vocal line concludes the phrase. The piano accompaniment features a crescendo leading to a 'pp' (pianissimo) section. The lyrics are '-nel-la, What would your an-swer be? Say?..... You'd raise your eyes, (they're'.

piu f
 blu-er than Ar-no!) Pout your sweet lips, half smile, give a lit-tle sigh, Then laugh a -

mf
 - loud, (you fai-ry, Fi-fi - nel-la!) Answer a sil - v'ry "Why?"

f
 Why do the birds love sum-mer, Fi-fi - nel - la? Why do the flow'rs love heat?

Why are your eyes so blue, my Fi-fi - nel - la? Why are your lips so

f ritard.
 sweet? Ah! Why are your lips so sweet? Ah!

più f

Why's your voice so soft, Fi-fi - nel-la, Why is your hair a bright fi - ligree of

p gold? And why's your heart so mer-ry, Fi-fi - nel-la, *mf* Mer-ry with love all un-

mf - told? Blue is the sky a - bove you, Fi-fi - nel-la, Blue is the

Ar-no to - day..... Now that I tell you I love you, Fi-fi - nel-la,

pp You will not an-swer me "Nay!"..... Ah, raise those eyes so gen-tle, Fi-fi-

più f

-nel-la, Look in my eyes all ten - der - ly! Ah! smile that smile like

cresc. poco a poco

Heav'n, Fi-fi - nel-la! Then give your hand to me, then give your hand to me, So shall your

cresc. poco a poco

mf

an - swer be, Fi-fi - nel - la! Ah! raise your eyes — blue as the South - ern

riten. *a tempo*

skies! Fi-fi - nel - la! So shall your an - swer be!

p *grazioso*

p

THE CUCKOO.

Moderato.

Voice.

Piano.

mp

f

The Cuc - koo

asked a star-ling once! "Oh star-ling, bird of the

ci ty, Come tell me all the news! Liv - ing so

mp

far one feels a shock-ing dunce! What are men's views? now,

do they think you pret - ty? And when you sing, what say they of your

song? And what of us, who to the woods be - long?"

"My friend;" the star - ling

said, "When I be - gin to war - ble " It is the night - in -

gale," they cry, And sit and sigh!"

"And what's said of the Lark," Said the Star-ling "His voice is

thin,

Yet they say, he war-bles

fair - ly in his own small way" "And what a-bout the

Thrush, what's said of him?" "Well I be-

- lieve men praise his - lay, when I'm a-way" "And now" the cuc-koo said, "con-

- cern - ing me? - When I am heard, they sure-ly praise my

sing - ing?" The star-ling an - swer'd "Well, up-on my word,

Nev - er so long as I've been in the ci - ty,

Heard I your name so much as men-tion'd there!" "Why then," the

Cu - koo said, "If that be so, myself my trumpet I will blow!.....

The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a half note G, followed by quarter notes A, B, C, D, E, F#, G. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *mf* dynamic marking at the end.

..... Cuc - koo! Cuc - koo! Cuc - koo!

The second system continues the vocal melody with the lyrics "Cuc - koo!". The piano accompaniment features a *mf* dynamic marking and a *cresc.* (crescendo) marking. The piano part includes a series of sixteenth-note runs in the right hand.

Cuc - koo! Cuc - koo! Cuc -

The third system continues the vocal melody with the lyrics "Cuc - koo!". The piano accompaniment features a *f* (forte) dynamic marking and a *cresc.* (crescendo) marking. The piano part includes a series of sixteenth-note runs in the right hand.

- koo! Cuc - koo! Cuc - koo! Cuc -

The fourth system concludes the vocal melody with the lyrics "- koo! Cuc - koo! Cuc - koo! Cuc -". The piano accompaniment features a *ff* (fortissimo) dynamic marking. The piano part includes a series of sixteenth-note runs in the right hand.



First system of musical notation. The vocal line (treble clef, key of D major) contains the lyrics: - koo! Cuc - koo! Cuc - koo! Cuc -. The piano accompaniment (grand staff) begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with eighth notes.



Second system of musical notation. The vocal line continues with the lyrics: - koo! Cuc - koo! Cuc - koo! Cuc -. The piano accompaniment continues with the forte (*ff*) dynamic. The right hand plays a series of chords and eighth-note patterns, and the left hand maintains a consistent bass line.



Third system of musical notation. The vocal line contains the lyrics: - koo! Cuc - koo! Cuc - koo! Cuc - koo!. The piano accompaniment continues with the forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady bass line.



Fourth system of musical notation. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady bass line.

LULLABY.

Allegro moderato.

Voice.

Piano.

The musical score is written for Voice and Piano in 2/4 time. The tempo is marked 'Allegro moderato.' The key signature has one sharp (F#). The score is divided into four systems. The first system shows the beginning of the piano accompaniment with a mezzo-forte (*mf*) dynamic. The second system continues the piano accompaniment with a forte (*f*) dynamic. The third system introduces the voice part with the lyrics 'In her' and a piano (*p*) dynamic. The fourth system continues the voice part with the lyrics 'cra-dle ba-by lies, ba-by lies; Fair-ies' and a piano (*p*) dynamic. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

mf

f

p

In her

cra-dle ba-by lies, ba-by lies; Fair-ies

p

took the mid - ge's wings to..... make these gau - zy coverings

Ba - by sleep! Ba - by sleep! For this

elf with ro - guish eyes, ro - guish eyes, Fai - ries

stole the rays of morn - ing for her cur - ly head's a - dorn - ing;

Ba - by sleep! Ba - by sleep!

mf

In her cra-dle ba-by lies, Ba-by lies,

mf

An-gels robb'd the blu-est skies, for the col-our

of her eyes!... Ba-by sleep! Ba-by sleep!

mf

An-gels stole that heav'n-ly blue, all for you!.....

mf

Where, I won-der, did they seek..... for that dim-ple

in your cheek? Ba - - by sleep! Ba - - by

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'in your cheek?' followed by a half note rest, then 'Ba - - by' with a dotted half note, 'sleep!' with a half note, and 'Ba - - by' with a dotted half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

sleep!

dim

The second system continues the vocal line with 'sleep!' on a half note. The piano accompaniment includes a *dim* (diminuendo) marking over the right hand, which plays a series of eighth notes. The left hand continues with its established pattern.

p In her cra-dle ba-by lies, ba-by lies;

p

The third system begins with a piano (*p*) marking. The vocal line sings 'In her cra-dle ba-by lies, ba-by lies;'. The piano accompaniment also has a *p* marking and continues with its characteristic eighth-note accompaniment.

Did they cher-ub-im be-guile.... for the won-der of her

The fourth system features the vocal line singing 'Did they cher-ub-im be-guile.... for the won-der of her'. The piano accompaniment provides harmonic support with eighth-note patterns.

smile?.... Ba - by, sleep! Ba - by, sleep!

The fifth system concludes the page with the vocal line singing 'smile?.... Ba - by, sleep! Ba - by, sleep!'. The piano accompaniment maintains its rhythmic accompaniment throughout.

Hon - ey, close your ro-guish eyes, ro-guish eyes!

Bir-dies slum-ber in their nest; Will not naugh-ty ba-by

rest? Ba - - by sleep, Ba - - by

sleep! *mf* Now her eye - lids droop at last, droop at

last, *p* At the *mf*

ed - ges of the ri - ver, mists of eve be - gin to shi - ver,

dim. *p*

p Ba - - by sleeps! Ba - - by sleeps! *mf* Ho - ly

mf

an - gels, Fa - ther, lend her, through the dark - ness to be - friend her!

dim. *p*

Ba - - by sleeps, Ba - - by sleeps!.....

f

p *f* *p*

CRADLE SONG DURING A STORM.

Moderato.

Voice.

Piano.

mf

Storm amid the tree - tops, do not shriek so mad - ly,

p

Wind with-in the chim - ney, do not wail so sad - ly,

mp

In his pret - ty cra - dle lies my lit - tle dear - ie, Woo-ing an - gel

sleep to kiss his eyes so wea - ry Storm a-mid the tree - tops,

do not shriek so mad - ly, Wind with-in the chim - ney, do not wail so

sad - ly! Sleep, you pret - ty

dar - ling, let no din a - larm you, Moth - er wakes and watch - es

lightning cannot harm you! Wind among the tree - tops, Will you soon be

mf

mp

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat major). The piano accompaniment is in bass clef. The lyrics are "lightning cannot harm you! Wind among the tree - tops, Will you soon be". The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*.

wea - ry! In his pret-ty crad - le lies my lit-tle dear - ie!

p

The second system of the musical score. The vocal line continues with the lyrics "wea - ry! In his pret-ty crad - le lies my lit-tle dear - ie!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*.

p

pp

The third system of the musical score. This system is a piano solo section. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

pp dim.

ppp

The fourth system of the musical score. This system concludes the piano solo section. It features a melody in the right hand and a bass line in the left hand. Dynamics include *pp dim.* and *ppp*.

REMORSE.

Andante.

Voice. *p*
A - bove the wea - ry land

Piano. *pp*
sempre con

night folds her dusk-y wing..... And in the

qui-et air that's wid-ow'd of the day - light, I hear the sad stream

sing.

dim. *p* *pp*

*La. * La. * La. * La. **

molto espress.

My heart is full of pain at part-ing, love, from thee; I

mp

mind me once a - gain..... of thy last words to me, thy last.....

f

p Più vivo e agitato. *appas-*

sad words to me And

mf *mp* *p*

-sionato *più f*

each harsh word I spoke, with an-guish I recall, And

cresc.

all I might have said, each word of love un-spo-ken, Oh, I re-mem-ber

più f

cresc. *fff*

all, my love, a-las, too late, a-las, too late!

cresc. *dim.*

p meno vivo *riten. un poco* *f*

..... Thou dearest heart of all, dear heart that I have bro - ken!

p meno vivo *riten. un poco* *f*

Tempo I.

And each harsh word I said, with

dim. *mf*

ff

an-guish I re-call, And all I might have said, each

word of love unspo-ken, Dear heart that I have bro - ken!

mp *mf* *p* *mp*

ABSENCE.

Allegro moderato.

Piano.

[illegible]

stars were so ho - ly, deep - set in the blue,..... My

p

eyes fill'd with tears as I thought, love, of you,..... So

p *piu f*

faith - - ful, so lov - ing, so ten - der and

mf *dim.*

true,..... so faith - - ful!

p *dolce.*

mp
A night-in-gale sang in the cop-pice be -

mp
- low, Where blue bells and slen-der an-em-o-nes

piu f *p* *cresc.*
grow, - So sweet - - ly! The

cre *scen*
sheen of the moon-light that lay on the stream, The

mp *cresc.* *mf*

do.
moat of some fai - ry - land cas - tle did seem, The

mp *cresc.* *mf* *f*

gate of sweet Lov - er - Land seen in a dream, Our

mp *cre* *scen* *do.* *ff*

own land!

dim

p *poco* - a - - - *poco*
But e'en as I watched it, a cloud came by

p *cre* *scen*

cre - - - - - scen - - - - - do.

And with the sweet moon - light my dream did die,

do

Oh, sad - - - - - ly!

dim. poco a

f

p

The night-in-gale's sing - ing was

poco

cre - - - - - scen

scen - - - - - do

sud - den - ly still'd,..... And chil - ly re - mem - brance my

do

cre - - - - - scen

poor heart fill'd..... a - las! my love!.....

- do

f

mf

f

dim.

L.H.

p

pp

Ritenuato molto, quasi recit. *a tempo.*

Till you come back to me widowed am I!

Ritenuato molto. *a tempo.* *esqr.*

pp

p

pp

pp

pp

p

pp

DO YOU REMEMBER?

Moderato mosso.

Voice. *p* Love how tim-id-ly, do you re-

Piano. *p*

-mem-ber, Our two hearts met as stran-gers, in June!

più f Not a flow'r, not a bud in the morn-ing, Yet our love was full

più f

fruit-ed at noon.

espress *p*

p
Let us

cresc.
live that sweet summer all o - ver, It be - gan, you re-mem-ber, in

cresc.

f
fear..... Something came to my heart..... and I trem - bled

mf

dim.
For I knew not that Heav'n..... set it there.....

dim.

espress.
p

p

And I guessed not this strange sweet new

cresc. *piu f*

com - er, That this ex-quis-ite anguish was love,..... But I dream'd through the

piu f

won - der of summer un - til knowledge dropp'd down from a - bove *espress.*

p

f

It.....

cresc. *mf*

came like the dear smile of day - light, When the sun ri-ses up from the sea,

cresc.

ff

And..... be - hold!..... like the mist of the morn - ing,

f

Meno mosso. *mf* *riten.* Tempo I: *espress.*

Doubt had van-ish'd for you, love, and me.....

mf *riten.* *p*

pp

NEW HOPES.

Allegro.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 9/8. The tempo is marked 'Allegro.' The piano part starts with a mezzo-forte (*mf*) dynamic. The voice part enters with a series of notes, and the piano accompaniment provides a rhythmic and harmonic foundation. The lyrics are: 'In the dead of the night to my win-dow I crept Not a breath set the leaf-lets a - shiv - er, In the ho - ly moon - light ev - ry'. The piano part includes various dynamics such as *mf*, *p*, and *f*, and features a variety of musical notations including eighth notes, quarter notes, and chords. The score is divided into four systems, each with a voice line and a piano line. The piano line consists of a grand staff with a treble and bass clef. The voice line is a single staff with a treble clef. The lyrics are written below the voice line. The piano part includes various dynamics such as *mf*, *p*, and *f*, and features a variety of musical notations including eighth notes, quarter notes, and chords. The score is divided into four systems, each with a voice line and a piano line. The piano line consists of a grand staff with a treble and bass clef. The voice line is a single staff with a treble clef. The lyrics are written below the voice line.

In the dead of the night

to my win-dow I crept Not a breath set the leaf-lets a -

- shiv - er, In the ho - ly moon - light ev - ry

wea-ry thing slept,..... Like a dream came the swirl of the ri - ver.

mf

Poco meno mosso.

Through the hush of the night,.....

dolce.

..... like the mem'-ry of day, The breath of the li - lac was

steal - ing, And in - to my spi - rit Peace

f

mf

en - ter'd and lay,..... Heav'n's sweet con - so - la - tion re -

riten.

p

mf

p

mf Tempo. I.

veal - ing. Then a night - in - gale sang..... from the

val - ley be - low, He sang of new hope,..... new be - gin - ning.....

And the spring of my grief..... broke in tears of re - lief,.....

..... For my spi - rit con - tent - ment a - win - ning! Tempo I.

riten.

CONSOLATION.

Moderato.

Voice.

Piano.

p dolce.

p

Nay, weep not, love,..... so....

p

poco cresc.

bit - ter - ly, See, we part to meet..... a - - gain!

poco cresc.

f

And the hours we pass..... in..... sol - i - tude Are but

più f

love's al - loy..... of.... pain!..... Then smile,..... love,

riten. a tempo. a - gain! *cre - scen* As sure - ly as the dawn will come af - ter

night, To tip the clouds with light..... And.....

wake the bees..... to.... toil a - gain And the

birds to sing..... with might and main,..... So when

cresc.

these sad hours are pass'd a - way,..... And..... grief has

p *cresc.*

f

had her lit-tle day, We shall meet, dear love, whom I a - dore,.....

f

ff

We shall meet, to part..... no more,..... to..... part,.....

dim.

..... my love, to part..... no more!.....

p *dolce.*

PLAIN WORDS.

Tempo di Valse (Allegro.)

Voice.

Piano.

f

dim

mf

p

senza ped.

..... my star in all heav'n the fair - - est, Oh.....

..... sweet flow'r of the verd - ant spring,..... Oh.....

jew - el of all the rar - - - est! Oh,..... dear

light in the gloom that shin - est, Best, di - vin - est, How shall

I thy prais - es sing? Thou..... whose

love-li - ness all men wor - - - ship How.....

..... shall I..... new in - cense bring!.....

Oh, my star of all stars the fair - - -

- est, Oh, sweet maid, of all maids the

dear - - - est, How shall I..... thy

prai - ses sing?.....

dim.

a piena voce

Lis - - ten thou to my sim - ple plead -

-ing, I..... can sing thee no lof - - ty lay.....

Oh..... be not to my plaint un - heed - -

-ing, Dear - - est light in the gloom that shin - est, Best, di -

- vin - est, from my plead - ing turn not a - way!.....

dolce

mf
Thou..... whose love-li-ness po-ets wor-ship,

I..... can give thee no po-ets' lay,.....

f
But with love in my hand, be-fore thee,

mf
*Ad. ** *Ad. ** *simile* *p.* *p.* *p.*

I cry bold-ly, "Love, I a-dore

thee!" This is all I have..... to give.....

..... All I can say!

YOU DO NOT LOVE ME.

Moderato.

Voice.

Piano.

p *espress.* *p* *p* *pp* *p*

mf

You do not love me, sim-ple friend-ship, you say,— Is.....

all you ask, and all you have to give! Yet I love you,

p cresc.

f
for you..... a-lone I breathe, I live!

mf

Poco più animato.
One day per-haps, dear, you will think..... of to-day..... And as you

p

mf
muse..... on my sad fate,..... Your eyes may

cresc.

f
fill with pit - y for your friend, 'Twill be too late!.....

mf

Tempo I. *p*

Flow'rs of Spring bloom but once,....

mf *p* *pp*

ad lib.

..... and then..... they have..... their end: Hearts, bro-ken once, nor love nor

mf *colla voce. p*

pp

kind-ness, nor e-ven-time it-self can mend!

pp

espress.

p *pp*

A SERENADE.

Voice. Allegretto.

Piano. *p*

pp *p*

Sleep,..... the

stars are on high and the moon..... o'er her king-dom is state - li - ly

sail - ing. *p cresc.* Sleep,..... my love, but the dawn is at

p *pp* cre - - scen -

f hand,..... and the moon-light will soon be a - pal - ing.

do. *mf* *mp*

p cre - - scen -

Dream,..... my love, of the flow'rs,

cre *scen*

do. *mf*

Dream..... of sweet van - ished hours, Hours.....

do. *mp*

too short for love and for pleas -

f dim.

- ure, Soft and

mf

p

low in the val - ley the stream its sweet lull - a -

cresc.

- by is sing - ing, Bree - - - zes, waked from their sleep, to thy

cresc.

piu f

win - - dow the scent of ro - ses are bring - - - ing,

f.

mf
Sweet..... birds all drow-si - ly breathe whisper'd mel - o - dy,

Short-est night is too long..... for leis - ure!

p
Sleep..... the stars are on high and the moon..... o'er her

king-dom is state-li - ly sail - ing. Sleep..... my

love, but the dawn is at hand,..... and the moon-light will

soon be a - pal - ing. When..... the

mf *p* *pp* *p* *cre -*

- scen - - do.
moonlight is dead, And..... the darkness is fled, - Then wake!

mf *pp* *mf*

morn was made for love..... and pleas - - ure!.....

f *p*

p

p dim. *pp*

MORNING.

Allegro vivo.

Piano.

The musical score is written for piano and features a vocal line. It is in the key of B-flat major (two flats) and 6/8 time. The tempo is marked 'Allegro vivo.' and the dynamics include 'Piano.', 'f' (forte), 'p' (piano), and 'cresc.' (crescendo). The score is divided into four systems. The first system shows the piano introduction with a treble and bass staff. The second and third systems continue the piano accompaniment. The fourth system introduces the vocal line in the treble staff, with the lyrics 'Break in the East, ro-sy clouds of the dawning, the Sun's com-ing up from the' written below it. The piano accompaniment continues in the bass staff.

sea! Deck your sweet heads, pret-ty flow'rs of the morn-ing, the

mf *p cresc.*

day is a-wak-ing for me

f

Bird in the bran-ches, the long night is o-ver, Come, sing me your mer-ri-est

p *cresc.*

lay; This is the dear-est of all the dear mornings, for

mf *p* *cresc.*

dolce
some-one is com-ing to-day! Some..... one is

mf *p*

com - ing, and while he was far from me

cresc.

f
Sun..... nev - er rose from the sea;

espress.
f dim.

mf cresc.
Day..... nev - er woke for me, flow'r's nev - er

p cresc. *cre - - scen -*

smil'd for me, Birds had no sweet mel - o -

- do. *f*

- dy!

mf *r*

Tempo I.

Break in the East, ro - sy

riten *cresc.* *dim.*

clouds of the morn-ing, sing, bird-ie, your mer-ri-est lay,

cre *scen.* *do.*

ff *riten.*

This is the dear-est of all the dear morns, for my love..... he is

Tempo I.

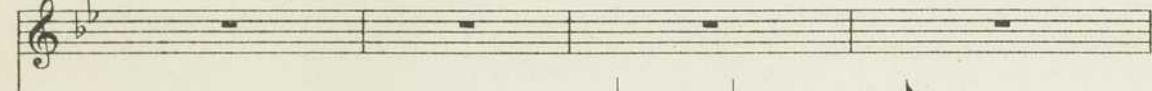
com - - - - ing to - day!

WAITING.

Andante non troppo.

Voice. 

Piano. *p con noblezza.* 

p  *mf* 

p con noblezza. 

See, the rays of the morn - ing lie glanc - ing on the o - cean,

pp 

piu f 

Let thine eyes, love, o - pen for me!

pp 

p
See, the wind in the tree..... sets the leaf - lets in mo - tion,

pp

piu f
Rise, love, rise!..... for I'm waiting for thee.....

p
Hark! the birds in the bran - ches chant to themorn their

pp

p
greet - ing, My love, I would hear thy sweet

p
voice!..... All things liv - ing that love are a-wake

pp

and a - meet - ing Wake, love, for I too.....

p *cresc.*

mf *Più mosso.*

..... would re - joice!..... See, the bees are ca - ress - ing.... the sweet

mf

buds that love them, Dear lips, let me taste your de - light! The

f

flow'r - ets lift wet eyes to the sun..... a - bove them,

So lift I mine for love..... and for light.....

f

ritardando. *p* Tempo I.

Oh, my love, art thou sleep - ing? my

piu f

song..... shall a - wake thee, Rise and come..... for thy

lov - er sighs! See, with - in his lov - ing arms..... he..... would

take thee, Kiss thy lips..... and thine eyes!

f Più Vivo.

Oh, my love, must thou slum - ber so long? it is morn - ing!

Let thine eyes o - pen, love, for me, ah, stay..... not, If thou art a -

- wake,..... thy beau - ty a - dorn - - - ing,

cresc. *f*

Tempo I.

I am wait - ing, my love, for thee!.....

p

I am wait - ing, my love,..... for thee!

p

pp

A NIGHT IN JULY.

Voice. *Andantino.* *p*
Do you re-mem-ber, in Ju-ly,

Piano. *pp*

That night we sat..... to- geth - er?

pp

The world slept, all but you and

pp

1. 'Twas still and per - fect wea - - ther! The gar - den

lay so ho - ly still, I scarce - ly dared draw breath, love;

We might have been in Pa - ra - dise, Or

at the gate of death, love! Do you re -

- mem - ber how my hand Sought yours and press'd it

gent - ly? *pp* How your dear

eyes gaz'd back in mine So fond - ly, so in -

- tent - ly? *mf* How we trembled, lip to lip, In love's first

kiss u - ni - ted? *dolce.* *p* *mf* The moon came out, and

poco string.

for a space Earth, sky and sea were light - ed!

poco string.

mf dim.

Più animato.

And in that mo - ment some sweet bird

mf

p

riten. *Tempo I.*

As though our dumb-ness guess - ing, Sang, oh so soft-ly, one dear

mf *mf riten.* *p*

pp

strain, Our sil - ent thoughts ex - press - ing!

pp *pp* *dolciss.*

pp

A MESSAGE.

Allegretto quasi andantino.

Voice.

Piano.

p

mf *pp*

p

Whither go'st thou, breeze of dawn - ing, hon - eyscent - ed breath of sum - mer,



Her-ald of a day of June, love-ly June?

mp

p cresc.

Must thou hast-en hear the leaf-lets, "stay" they whisper "sweet new com-er,"

pp cresc.

f *dim.*

Pass not by, oh pass not by so soon!

mf *p*

p

Must thou hast-en to the val-ley, Where the night-in-gale is sleep-ing,

pp

Bird of love and lus-cious song, and lus-cious song,

mp

Where the bee drones morn and e - - ven, With the flow'r's sweet vig - il

keep - ing, Seek - ing joys that to lo - vers be -

The musical score consists of three staves. The top staff is for the vocal soloist, written in treble clef with a key signature of two sharps (F# and C#). It begins with a long note followed by a series of eighth notes. The lyrics are "- long? Ah sweet her - ald of the morn - ing,". The middle staff is for the piano accompaniment, also in treble clef. It features chords and moving lines that support the vocal melody. The bottom staff is for the piano accompaniment, written in bass clef. It includes a piano introduction marked "pp" (pianissimo) with the word "cre" (crescendo) indicating a dynamic change. The lyrics continue with "- scen".

Be my mes - sen - ger to - day, be thou my

mes-sen-ger to-day, Seek my love and kiss her soft-ly

cresc.

In her ear breathesweets of May..... Tell her she's dear-est and

cresc.

f best..... *mf* Blow, dear He - rald of the morn - ing

mf *pp* *leggiero*

pp Seek my love and kiss her soft - ly, Breathe in her ear sweets of

fp

May!.....

p

mf

A BROKEN TRYST.

Moderato.

Voice.

Piano.

p *più f*

Where the woods lay in

pp *pp*

più f

sun - shine sleep - ing, 'Twas a year since last they had

mf

met, He..... came their sweet tryst keep - ing, He laughd "She will

p

not for - get,"..... In the dear spot Just as of

f

old She'll stand and smile in lov - ing greet - ing, Then

her hand in mine I'll... hold and oh! our hearts shall both be beat - ing

p *pp*

p Più mosso. *mf* *f*

At that long kiss of love! And then down

cre - *scen* - *do.*

riten. Tempo I.

yon - der, Her hand in mine, we'll wan - der Where the

a poco *f riten.*

woods lay in sun - shine sleep - ing, That true lov - er came a -

gain, His faith - ful love - tryst keep - ing, And he

riten.
wait - ed, he wait - ed in vain

rit. *a tempo.* *mp* *pp*

p *p*

p *p*

LET WINTER COME.

Allegro vivo e molto rubato.

Voice. *f* Let win - ter clothe the

Piano. *sf* *p* *sf*

Meno mosso.

land in snow,..... the flow'rs may die, And the sun may be

p *sf*

Allegro.

lost in a dull lead - en sky.....

sf *f*

p

For I know of a sun whose ris - ing No....

p

win-ter's gloom can sub - due!..... Love, when thy eyes

o - pen wide..... Sun has a - ris - en, the

Andante. dolce.

riten.

mf

p riten.

mp

sky..... is blue!

dolcissimo.

mp

Let win-ter ban-ish spring, the ro-ses per - ish quite, For the

Allegro

meno mosso.

ff

p

lack of a sun and his life - giv - ing light.....

f

f

Allegro.

p
For I know of a rose..... more per - fect

Which no cruel frost can..... blight!..... 'Tis the

Andante.
riten. *dolce.*
rose that blooms in thy heart,..... Sweet rose of love that

Allegro non tanto
frost can-not blight. *dolcissimo.* This dear

light in thy eyes, which win - ter can-not kill, The sun of all my

stringendo un poco.

joy, sweet balm for ev-ry ill; This dear rose in thy heart..... un-

piu f

- dy - ing, Both frost and dark - - ness..... de - fy - ing,

cre scen - do

Rose of Love..... that blos - soms for me,.....

ff *rallent.* *rallent.* *ff dim.*

Andante dolce.

Sweet signs are these.... of thy soul's pu - ri - ty.....

pp *pp*

Tempo I

f *fff* *pp* *fff*

TEARS.

Andante doloroso. *p* con duolo.

Voice. Oh tears, if you can

Piano. *p*

give to the wea-ry heart rest,..... Oh tears, if you can bring for my sor-row re-

pp *pp*

lief,..... Flow, flow, most wel - come stream, most pi-ti-ful, most blest,....

piu f mf f

Send thy floods to drown..... my grief!.....

pp

Oh tears, if you can make the wea - ry heart for-

p

- get..... All, all the bit - ter things it re-mem - bers too

mp

well!..... Oh could your welcome stream some numbing sense be - get,.....

f

Piu vivo.

Then flow, tears, flow, kind tears,..... my sor-row quell!

Piu vivo.

But, if ye cannot give my heart..... this sweet re-lief,....

Remain ye un-shed,..... add no more to my grief!.....

ritenuto.

dim.

Tempo I

Re-turn,..... ye tears,..... to yourcell

espress.

ff

I dare not seek your help,.... your help to bor - row!

mf *ff*

p

Tears, re - turn un - shed,..... Dry - ey'd I'll bear,.....

p

dry - ey'd I'll bear my.... sor - row!

mf *f* *p* *p*

p *pp*

A LITTLE WITCH.

Allegretto grazioso.

Voice.

giocoso.

Piano.

mf

Musical score for the vocal part of the hymn. The key signature is one sharp (F#). The vocal line begins with a rest, followed by the lyrics "In thy graces half con-". The melody is written in a single staff. The piano accompaniment is written in two staves (treble and bass clef). The piano part features a series of chords and arpeggiated figures. The lyrics "In thy graces half con-" are written below the vocal staff.

- ceal - ing Thy.... dain - ty sor - ce - ry, To their

Musical score for "The Sorcerer's Apprentice" featuring vocal and piano parts. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "- ceal - ing Thy.... dain - ty sor - ce - ry, To their". The score includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). The piano part features a prominent arpeggiated figure in the right hand and a more active bass line.

sym-pa-thy ap-peal-ing, Hearts of men thou'rt ev-er steal-ing.

Half thy ro-guish soul re-veal-ing In a

twin-kle of thine eye, Hearts of men thou'rt ev-er

steal-ing With thy daint-ty sor-ce-ry!

misterioso.
See, be-neath thyspell I lie,

Low be - fore thy throne I'm kneel - ing! Hearts of

cresc.

men thou'rt ev - er steal - ing, Mine I give all will - ing -

f *parlando.* *mf* *ff*

- ly.

mf

Hearts of men thou'rt ev - er

mf *p*

steal - ing, Mine I give all will - ing - ly!

p *mf* *p*

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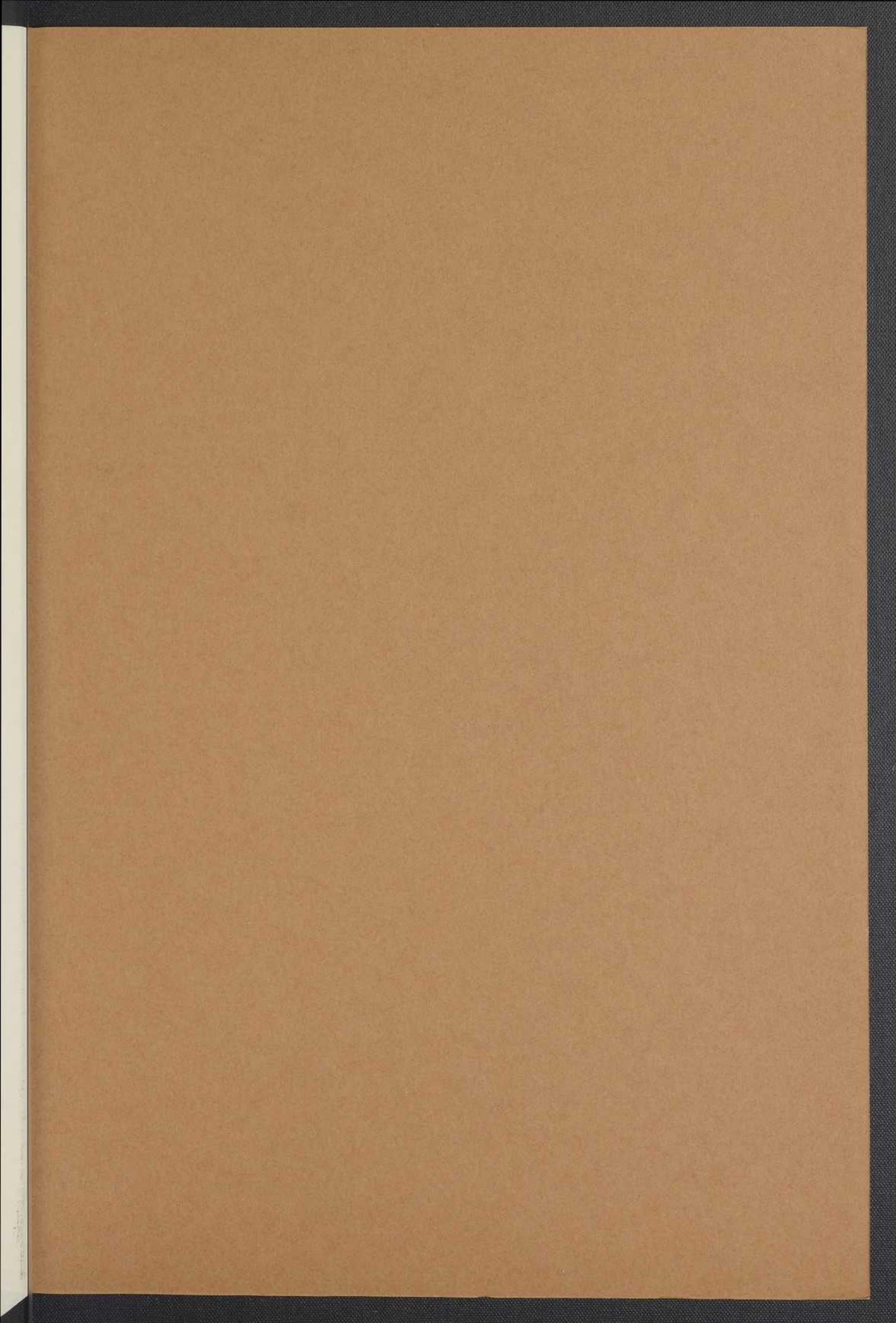
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