

783.543
S6984
1887
MUS-ETR

SONG CLASSICS
FOR LOW VOICE
SOPRANO & MEZZO-SOPRANO

9 loose Leaves

lent April 12/35



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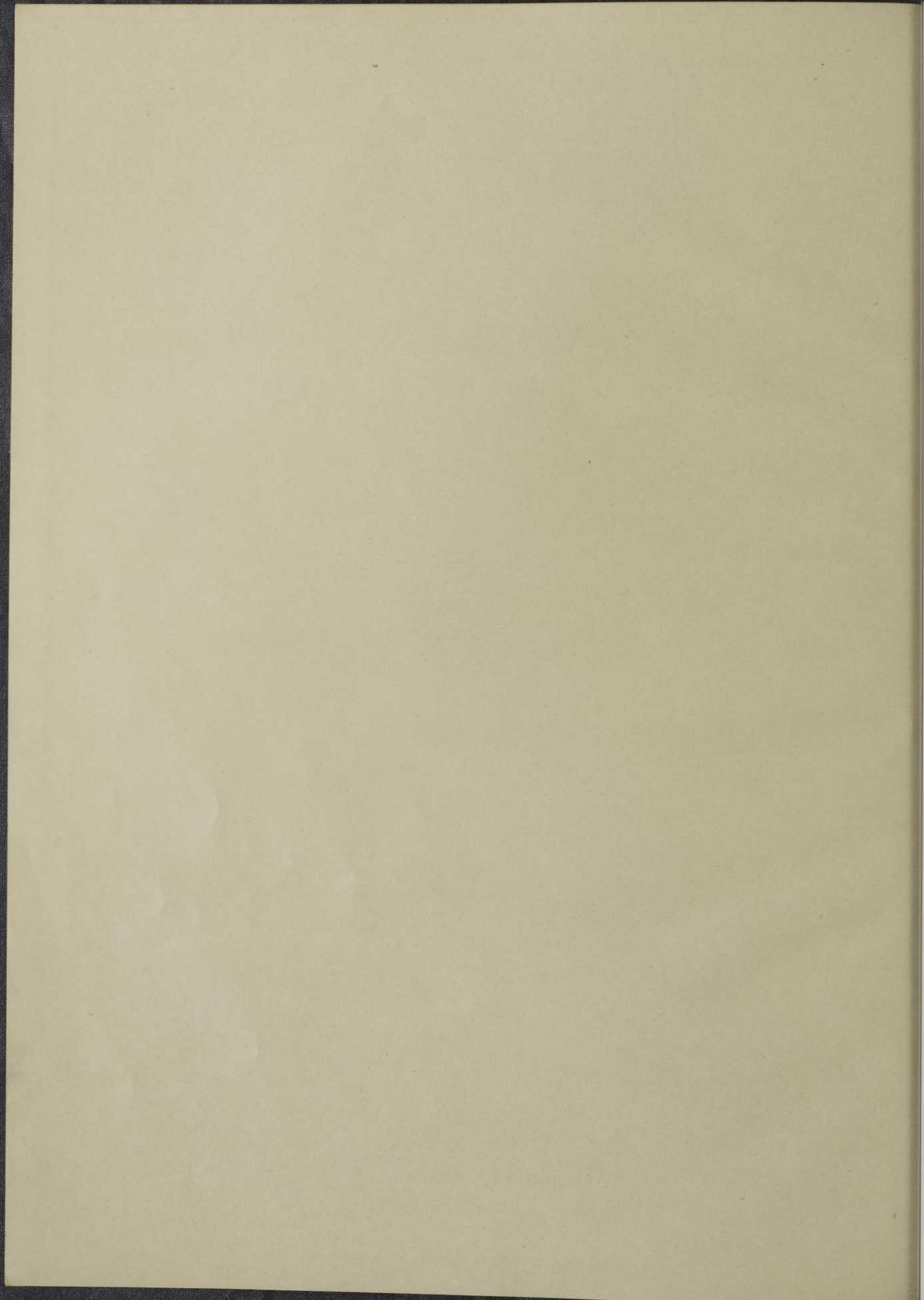
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J.H. Charles

March 1935

75





CLASSICS

SONG VOICE, FOR LOW

by



Rubinstein, Gounod,
Lassen, Jensen,
Grieg and others.



BOSTON.

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783.543
56784
1887
MUS-ETR

DAYLIGHT IS WANING. 999

(Cade la sera.)

Translated and adapted by
THEODORE T. BARKER.

Music by L. MILIOTTI.

pp col sentimento della meditazione

Voice. 

Ca - de la se - ra, Ca - de la se - ra!
Day - light is wan - ing, Daylight is wan - ing!

Piano. 

2 Ped.



Me - sta so - let - ta, Can - ta d'a - mo - re,
Sad - ly and lone - ly, Love's soft com - plain - ing





Can - ta d'amor l'u - si - gno - let - ta, Can - ta d'a - mo - re
Sing - eth the nightingale, love's on - ly, Of love sings on - ly



cres.

pp *poco più*

L'u - si - gno let - ta, Ah! la na - tu - ra, Ver lei fu
 The night-bird lone - ly! Ah! na - ture ten - der, To her was

smorz. *sonore*

portando

pi - a, Le fe - ce do - no Del l'ar - mo - ni - a, Le fe - ce
 boun - teous, And thus did send her The gift me - lo - dious And thus did

rall. portando

do - no Del l'ar - mo - ni - a.
 send her The gift me - lo - dious.

pp *sf*

Ca - de la se - ra, Ca - de la se - ra!
 Eve - ning is fall - ing, evening is fall - ing!

legg.

d'amica

pp

D'ami-ca brez-za al ba-cio Dolce la ro-sa o-lez-za;
 The friendly night breeze, soft blow-ing, Kiss-es the rose, sweet scents be-stow-ing;

D'ami-ca brez-za al ba-cio, Dolce la ro-sa o-lez-za;
 The friendly night breeze, soft blow-ing, Kiss-es the rose, scent-be-stow-ing;

dolciss. Poco più cres. portando

-za. Ah! la na-tu-ra ti fù pie-to-sa, Ti diè il pro fu mo Ver-gi-ne
 ing. Ah! na-ture kind-ly her gifts dis-pos-es, She gave you perfume, Sweet, blushing

rall. a piacere portando

ro-sa, Ti diè il pro fu mo Vir-gi-ne ro-sa.
 ros-es; She-gave you perfume, Sweet, blushing ros-es!

rall. col canto

Tempo I. *pp*

Ca - de la se - ra. Ca - de la se - ra!
Day's beams are pal - ing. day's beams are pal - ing!

con dolore

Col sol mo - ren - te. An - che il mio co - re
Sun - light is dy - ing; My heart, too, fail - ing.

*rall.**f con passione*

Mo - rir si sen - te, Mo - rir si sente An - che il mio
Near death seems ly - ing. Near death seems ly - ing. My heart, too,

pp *ff* *string.*

co - re Mo - rir si sen - te Ah! sol cru -
fail - ing, Near death seems ly - ing! Ah! cru - el

cres. *ff* *calando*
rall. assai

poro più *cres.* *pp*

de - le Con lui na - tu - ra Le fe - ce do - no Del la sven -
 Sun - beam! When na - ture dow'rd thee, With un - filled long - ings Her gift em -

- tu - - - ra Le fe - ce do - - no Del la sven - tu - - -
 powerd thee, With un - fill'd long - ings Her gift em - powerd

più sostenuto *pp* *con malinconia*

- - ra! Ca - - - de la se - - - ra,
 thee! Eve - - ning is fall - - ing,

rall. e perdendosi *dim. rall.*

Ca - de la se - - - ra!
 som - ber, enthral - - - ling!

YEARNINGS. A 59000

(Sehnsucht.)

Alto.

A. Rubinstein, Op. 8, N^o 5.

Moderato. *appassionato*

Voice.

1. } Give me days of golden glo-ry, And my dun-geon o-pen wide,
 } Gönn mir gold-ne Ta-ges-hel-le, öff-net mir des Kerkers Schloss,
 in the hull all bat-ter'd Of a ves-sel tempest-toss'd;
 morschten Brettern gebt mir nur ein schwaches, schwankes Boot,

Piano.

And the fairest maid of sto-ry, With a black maned steed to ride: O'er the leas let me go
 ei-ne Maid gebt mir zur Stel-le und mit schwarzer Mäh'n' ein Ross, Lasst mich ein-mal durch die
 Let the sails in shreds be tat-ter'd, And the bark' giv'n o'er as lost: Leaping 'mid the wild com-
 dessen Se-gel von den Wettern tau-send-fül-tig sind be-droht; In die Wo-gen will ich

Piano.

spring-ing, Springing on my jet blacksteed, O'er the leas let me go springing, Springing
 Au-en sau-send spren-gen auf dem Ross, lasst mich ein-mal durch die Au-en sau-send
 mo-tion, With no fear and with no stay, Leaping 'mid the wild commo-tion, With no
 sprin-gen, un-ver-zagt und oh-ne Leid, in die Wo-gen will ich sprin-gen un-ver-

Piano.



on my jet-black steed, O'er the leas let me go springing, Life and free - dom to me
 spren - gen auf dem Ross, lasst mich ein - mal auf den Au - en Le - ben, ach, und Freiheit
 fear and with no stay, Leaping mid the wild commo - tion, I would wres - tle with the
 zagt und oh - ne Leid, in die Wo - gen will ich springen, mit dem Mee - re standhaft



singing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
 schauen, die ich sel - ten nur ge - noss, lasst mich spren - gen auf dem Ross!
 a - cean, With its end - less might at play, With no fear and with no stay.
 rin - gen und mit der Un - end - lich - keit, un - ver - zagt und oh - ne Leid.



1.
 2. { Place me
 Mit ver -



2. *molto mosso.*

3. { Give to me a pa-lace state-ly, Where from trees and trel-lis tall.
Ge-bet mir ein Schloss mit Zinnen, wo in Gär-ten grün und hell'

Sha-dy vines droop down se-date-ly, Fountains leap in mar-ble hall. Let them prat-tle and keep
blüht die Schattenreb', und drinnen springt im Mar-mar-saal der Quell. Lasst ihn rau-schen, lasst ihn

mf

dim.

leap-ing, Till soft slumber holds me fast; Let them prat-tle and keep leap-ing,
spie-len, bis der Schlummer kommt gemacht, lasst ihn rau-schen, lasst ihn spie-len,

cres.

Till soft slumber holds me fast: Let them prat-tle and keep leap-ing. Cool air
bis der Schlummer kommt ge-mach, lasst ihn rau-schen, lasst ihn spie-len, lasst die

rit.

mf rit.

round my temples creep.ing, Till my dream as now is past,
 Schlü - fe ihn mir küh - len, dass ich träum' und sanft er - wach',

Till my dream as now is
 dass ich träum' und sanft er -

a tempo
 past
 wach'

O THAT WE TWO WERE MAYING. ∞|

SONG.

POETRY BY THE REV^d CHARLES KINGSLEY.

MUSIC BY CHARLES GOUNOD.

Andantino Quasi Allegretto.

The piano introduction consists of two staves. The right hand plays a steady eighth-note accompaniment in G major. The left hand has a few notes in the second measure.

The piano accompaniment for the first line of the song. The right hand features a complex, rhythmic pattern of eighth notes. The left hand provides a simple bass line.

O that we two were may - - ing, O - ver the fra - grant

The vocal line is on a single staff with lyrics. The piano accompaniment continues with the same rhythmic pattern as the first line.

leas Like chil- dren with young flowers play - - ing Down the



stream of the rich...spring breeze, Down... the stream of the rich...spring

cres: *f* *dim:*



breeze O that we two O that we

p *cres:*



two, O that we two were may - - ing,

f *dim:* *p*



O that we two sat dream - - ing On the sward of some sheep trimm'd

The first system of music features a vocal line in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "O that we two sat dream - - ing On the sward of some sheep trimm'd". The piano accompaniment is in the grand staff (treble and bass clefs) and consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics are positioned below the vocal line.

down Watch-ing the white mist steam - ing From

The second system continues the vocal line with the lyrics "down Watch-ing the white mist steam - ing From". The piano accompaniment continues with the same eighth-note pattern. The lyrics are positioned below the vocal line.

river and mead . . . and town O! that we two - sat

The third system features the vocal line with lyrics "river and mead . . . and town O! that we two - sat". The piano accompaniment continues, with a *cres:* (crescendo) marking in the right hand. The lyrics are positioned below the vocal line.

dream - ing, O! that we two sat dream - ing On the

The fourth system concludes the vocal line with lyrics "dream - ing, O! that we two sat dream - ing On the". The piano accompaniment continues, with a *p* (piano) marking in the right hand. The lyrics are positioned below the vocal line.

sword of some sheep trimm'd down O! that we two lay

p *pp*

sleep - ing Un - der the church - yard sod

p *pp*

With our limbs at rest In the qui - et earth's

p

breast And our souls . . . at home with God! with

cres *cen*

God! with God! O! that we two lay

- do. *ff*

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 "God! with God! O! that we two lay". The piano accompaniment consists of two staves: the right hand plays a dense texture of eighth-note chords, and the left hand plays a simpler harmonic accompaniment. Dynamic markings include "- do." and "ff".

sleep - ing Un - der the church-yard sod With our limbs... at

p

The second system continues the vocal line with lyrics "sleep - ing Un - der the church-yard sod With our limbs... at". The piano accompaniment maintains the dense eighth-note texture in the right hand. A dynamic marking of "p" is present.

rest In the qui - et earths... breast... And our

cres

The third system has lyrics "rest In the qui - et earths... breast... And our". The piano accompaniment continues with the eighth-note texture. A dynamic marking of "cres" (crescendo) is indicated.

souls... at home.. with God! at home

cen do. ff Ped. Ped.

The fourth system concludes the vocal line with lyrics "souls... at home.. with God! at home". The piano accompaniment features a final section with dynamic markings "cen do.", "ff", and "Ped." (pedal). The right hand continues with eighth-note chords, while the left hand has a more active accompaniment.

... with God!

accel:

... .. our souls at home with

tempo.

f *dim*

p

God!

p

24 25 — 6

LEAVE ME TO LANGUISH.

002

(LASCIA CH'IO PIANGA.)

Eng. Words by J.S. DWIGHT.

(RINALDO.)

HAENDEL.

Larghetto. ($\text{♩} = 66.$)

VOICE.

Leave me to lan - guish A lone with sor - row,
Las - cia ch'io pian - ga la du - ra sor - te,

PIANO.

Weep - ing and yearning for free - dom dear, Weeping and
E che so - spi - ri - la li - ber - ta, E che so -

yearning, weeping and yearning for free - dom dear.
- spi - ri e che so - spi - ri la li - ber - ta.

Leave me to languish A. lone with sorrow, Weeping and yearning for
 Las - cia ch'io pianga la du - ra sor - te E che so - spi - ri la

free - dom dear.
 li - ber - tà.

Long night of an - guish!
 Il duol in - fran - ga

Come soon, O morrow, With hope re - turning This heart to - - cheer, ah,
 ques - te ri - tor - te de miei mar - ti - ri Sol per pie - - tà si,

with hope re - turn.ing This heart to - - cheer. Leave me to
de miei mar - ti - ri sol per pie - tà. Las - cia ch'io

lan - guish, A - lone with sor - row, Weeping and yearning for
pian - ga la du - ra sor - te, E che so - spi - ri la

free - - dom dear.
li - - ber - tà.

STAR OF MY HEART. 003

Words by G. Enderssohn.

(Alto.)

Music by L. Denza.

Piano.

f

The first system of the piano introduction features a treble clef with a key signature of two flats and a 3/4 time signature. The melody is marked with a forte (*f*) dynamic and includes a slur over the first two measures. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system continues the piano introduction. The treble clef melody includes a slur and a *rit.* (ritardando) marking. The bass clef accompaniment maintains its eighth-note pattern.

p

While there's a pearl in the depth of the

The vocal line begins with a piano (*p*) dynamic. The lyrics are: "While there's a pearl in the depth of the".

mp

The piano accompaniment for the first vocal line features a treble clef with a key signature of two flats and a 3/4 time signature. The melody is marked with a mezzo-piano (*mp*) dynamic and includes a slur. The bass clef accompaniment consists of a steady eighth-note pattern.

sea, While there's a leaf on the green myrtle

The vocal line continues with the lyrics: "sea, While there's a leaf on the green myrtle".

The piano accompaniment for the second vocal line features a treble clef with a key signature of two flats and a 3/4 time signature. The melody is marked with a mezzo-piano (*mp*) dynamic and includes a slur. The bass clef accompaniment consists of a steady eighth-note pattern.

tree, Balm in the zeph - - yrs in sum - - mer that

float, Mu - sic that thrills in the night in gale's

rit.

col canto

note; Long as the per - fume ex - hales from the

p

pp

rose, Long as the brook - let in me - lo - dy

cres.

cres.

flows, Yes, and still long - er, if these should de -

cres.

part, *mf* Yes, yes, yes,

mf cres.

Thee will I wor - ship, thee will I wor - ship; Thou

f *sensibile*

star of my heart. thou star of my heart!

rit. *col canto* *f*

mf While there is

p. *rit.* *mf stacc.*

val - our and glo - ry on earth, Hon - our in

cres.

wis - dom, and greatness in worth, While there is

rit.

mem'ry to cher - ish the past, Friend - ship to

shel - ter and save from the blast; Dear face to.....

rit. col canto *pp*

smile on, and sweet voice to sing, Com - fort in

cres.

sad - ness, and fond Hope to spring, Yes, and still

cres.

long - er, if these should de - part, Yes,

mf

cres.

yes, yes, Thee will I wor - ship,

f

sensibile

thee will I wor - ship; thou star of my heart, thou star of my

rit.

col canto

heart!

ff

WERE I A BIRD OF AIR. 004

(Wenn ich ein Vöglein wär.)

Alto.

Volkslied.

Ferd. Hiller, Op. III.

Moderato. *poco f*

Voice. *Were I a bird of air, And had two pin - ions fair, I'd fly to*
Wenn ich ein Vög - lein wär, und auch zwei Flüg - lein hätt, flög' ich zu

Piano *dolce* *poco cres.*

thee, I'd fly to thee. But that can nev - er be, but that can nev - er be,
 dir, flög' ich zu dir: weil's a - ber nicht kann sein, weil's a - ber nicht kann sein,

deces. *cres.*

Ah woe is me! Ah woe is me! Tho' thou art
 bleib' ich all - hier, bleib' ich all hier. Bin ich gleich

deces. *dolce*

far from me, I am in dreams with thee, With thee a - lone, with thee a - lone;
 weit von dir, bin doch im Schlaf bei dir, und red' mit dir, und red' mit dir;

poco f

poco cres. *deces.*

But when I wake a-gain, but when I wake a-gain, The dream hath flown,
 wenn ich er - wa - chen thu, wenn ich er - wa - chen thu, bin ich al - lein,

cres. *deces.*

the dream hath flown. There is no hour of night But to my
 bin ich al - lein. Kein' Stun - de in der Nacht, da nicht mein

p *dolce*

heart is bright With thoughts of thee, with thoughts of thee, And that a
 Herz er - wacht, an dich ge - denkt, an dich ge - denkt, dass du mir

poco f *cres.* *deces.* *cres.*

thou - sand times, thy heart a thou - sand times Thou'st giv'n to me, Thou'st giv'n to me.
 tau - send mal, viel tau - send, tau - sendmal dein Herz ge - schenkt, dein Herz ge - schenkt.

deces. *p* *deces.* *p*

THOU'RT LIKE A FLOWER. 005

„DU BIST WIE EINE BLUME“

Alto Baritone or Bass.

The Poem by Heine.

English version by GEO. COOPER.

Music by FRANZ LISZT.

p *mezza voce.*

1. Thou'rt like a beautiful
 Du... bist wie ei - ne
 2. My dar - ling, thou shouldst

Adagio con tenerezza. *ppp*

pp *una corda.*

flow - er, so pure, so fair and bright; But
 Blu - me, so hold und schön und rein; Ich
 nev - er sigh, Nor sor row shouldst thou know; Thy

sempre, pp

yet I... fear the tem - pest that may thy beau - ty blight.
 schau dich an und Weh - muth schlecht mir in's Herz hin - ein.
 young heart, pure and trust - ing, Should be for ev - er so!

Also published for Sop. or Tenor in A.

sotto voce.

My hands, sweet blossom ca-
Mir ist als ob ich die
 And thus lay I my

dolcissimo.

Ped

cresc.

-ress thee, And oft I bow in pray'r,
Hän de auf's Haupt dir le - gen sollt',
 hands Up - on thy head in pray'r,

Ped

poco rit. smorz. un poco marcato.

Ask - ing that thy God may bless thee, And keep thee
be - tend, dass dich Gott er - hal - te so rein und -
 My God ev - er be with thee, My dar - ling, so

pp ppp

pure and fair!
schön und hold.
 pure and fair!

pp ppp

WOND'ROUS IS THE POWER. 006

(Wie berührt mich wundersam.)

English version by M. Barnett.

Alto or Barit.

Franz Bendel.

p *Slowly and dreamily.*

Voice. *Wond'rous is the pow'r I feel, With one word from thee,*
Wie be-rührt mich wun-der-sam oft ein Wort von dir.

Piano. *p*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.

pp rit.

Voice. *When thy heart and lips re-veal, Thoughts conceived by me.*
das von dei-ner Lip-pe kam, und vom Her-zen mir!

Piano. *f* *pp rit.*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.

à tempo *p*

Voice. *Thou or I, Ah! can we know, Which for utt-rance seeks.*
Was ist mein und was ist dein ach! du weisst es nicht,
Strong and deep, some sym-pa-thy, Binds our souls in one,
O welch' tief Ge-heim-niss trägt still der See-le Band,

Piano. *a tempo* *p*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.

rit. dim.

When in thee, 'mid joy or woe, 'Tis my soul that speaks?.....
 wie aus dir in Lust und Pein mei - ne See - le spricht.....
 Both our hearts mys - ter - ious - ly, Beat in u - ni - son.....
 dass aus bei - der Her - zen schlagt. was eir Herz em - pfand.....

pp a tempo

rit. dolce

Pa. * Pa. * Pa. * Pa. * Pa. * Pa. *

Won - drous is the powr I feel, With one word from thee,
 Wie be - rührt mich wun - der - sam oft ein Wort von die,

dolcissimo

a tempo

Pa. * Pa. * Pa. * Pa. *

f pp rit.

When thy heart and lips re-veal, Thoughts conceived by me. me.
 das von dei - ner Lip - pe kam und vom Her - zen mir. mir. *a tempo*

pp rit. dolce

Pa. * Pa. * Pa. * Pa. * Pa. * Pa. * Pa. *

Pa. * Pa. * Pa. * Pa. * Pa. *

5 2160 - 2

RESOLUTION.

007

(Vorsatz.)

English Version by M.P.

Edward Lassen.

Andantino.

PIANO.

p

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

No word shall ev - er tell thee how dear to me thou art;
 Ich will dir's nimmer sa - gen, wie ich so lieb dich hab',

p

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

I'll bear in sacred si - lence the love that thrills my heart.
 im Her - zen will ich's tra - gen, will stumm sein wie das Grab.

p

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

No song shall make con - fes - sion, or beg for joy with sighs:
 Kein Lied soll dir's ge - - ste - hen, soll fle - hen um mein Glück.

cresc.

p

Ped. * Ped. * Ped. *

Thine heart must all in - - terpret; Thy - - self must read mine eyes.
 du sel - her sollst es se - hen, du selbst in mei - nem Blick.

f

meno f

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

And if thou canst not read it, what speaks so fond-ly here,
 Und kannst du es nicht le - sen, was dort so zärt-lich spricht,

dim. ritard.

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

It has been naught but dream-ing: for - - give the dreamer's
 so ist's ein Traum ge - - we - - sen, dem Träu - - mer zür - - ne

dim. ritard.

Ped. * Ped. * Ped. *

tear.
 nicht.

p

A.R. 98 - 2 Ped. * Ped. * Ped. * Ped. *

LAST NIGHT.

008

No 1.

(Sehnsucht.)

in Eb

Halfdan Kjerulf.

Allegretto.

p

1. Last night the night in - gale
Ich kann - te heu - te nicht

p *p dolce*

Ad. *

woke me, Last night when all was still, It sang in the
schla fen mich weckt' die Nach - ti - gall! Mein Ohr ih - re

gold - en moon - light. From out the wood - land hill. I
Tø - ne tra - fen com Wald mit hel - lem Schall. Mein

ritard. *p* *dolce*

Tempo 1^o

dolce

o - pen'd my win - dow so gent - - ly; I look'd on the dream - ing dew,
Fen - ster, das üff - net ich lei - - se und sturt' in das Nacht - re - vier.....

pp *pp* *mf* *p*

Halfdan Kjerulf.

51087.2.

cres. *rit.*

And oh! the bird my dar - ling was sing - ing sing.ing of
und liess die sü - sse Wei - se, sie sin - gen, sin - gen von

colla voce *p*

you, of you. *Tempo I?*
dir, von dir.

dolce *p*

And. *

2.

I think of you in the day time,
I dream of you by night,
I wake and would you were here love,
And tears are blinding my sight.
I hear a low breath in the limetree,
The wind is floating thro',
And oh! the night my darling,
Is sighing, sighing for you.

*Dein denk' ich mit Herz und Munde,
Und send' dir meinen Blick,
Du schlugst mir die tiefste Wunde,
Nicht Antwort giebst du zurück.
Nur Seufzer im nächtlichen Winde,
Vom Zweige ein Wink so fern,
Nur kühler Thau der Linde, ja Linde,
Kalt auch vom hohen Stern.*

3.

O think not I can forget you;
I could not tho' I would,
I see you in all around me,
The stream, the night, the wood,
The flowers that slumber so gently,
The stars above the blue,
Oh! heaven itself my darling,
Is praying, praying for you.

*Glaub' nicht, ich könnt' dich vergessen,
Vertrau' der Liebe Macht,
Will tief in das Herz dich pressen,
Und tragen durch Grabesnacht,
Zu leuchtendem Sternengefunkel,
Wo Liebe vergehet nicht,
Trotz Tod und schaurigem Dunkel, ja Dunkel,
Dich zu des Himmels Licht.*

OH, PRESS THY CHEEK AGAINST MINE OWN. 009

(Lehn' deine Wang' an meine Wang'.)

English words by L.C.Elson.

Music by Adolf Jensen.

Andante. *p appassionato.*

Oh, press thy
Lehn' dei - ne

cheek a gainst mine own, To - geth - er our tears shall be
Wang' an mei - ne Wang'; dann flie - ssen die Thrä - nen zu

flow - ing, And press thy heart close to my
sam - men, und an mein Herz drück'fest dein

heart, To - geth - er the flames shall be glow - ing. And
Herz dann schla - gen zu - sam - mer die Flam - men. Und

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when in the glow - ing flames at last The stream of tears are
 wenn in die gro - sse Flam - me fließt der Strom von un - sern

pp
 throug - ing, And when mine arm shall en - cir cle thee
 Thrü - nen, und wenn mein Arm dich ge - wal tig um

p
 fast, Then I shall die of long - ing.
 schliesst, sterb' ich vor Lie - bes - seh - nen.

pp perdendosi.
 Oh, press thy cheek a - gainst mine own!
 Lehn' dei - ne Wang' an mei - ne Wang'

THE OLD STORY. 010

(Das alte Lied.)

English version by ELLIS GRAY.


German words by H. Heine.

ED. GRIEG.
(1863)

Allegretto semplice.

Voice. 

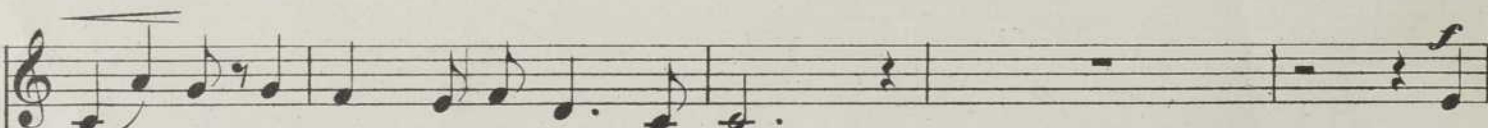
There was a mon-arch old - en,
Es war ein al - ter Kö - nig,

Piano. 

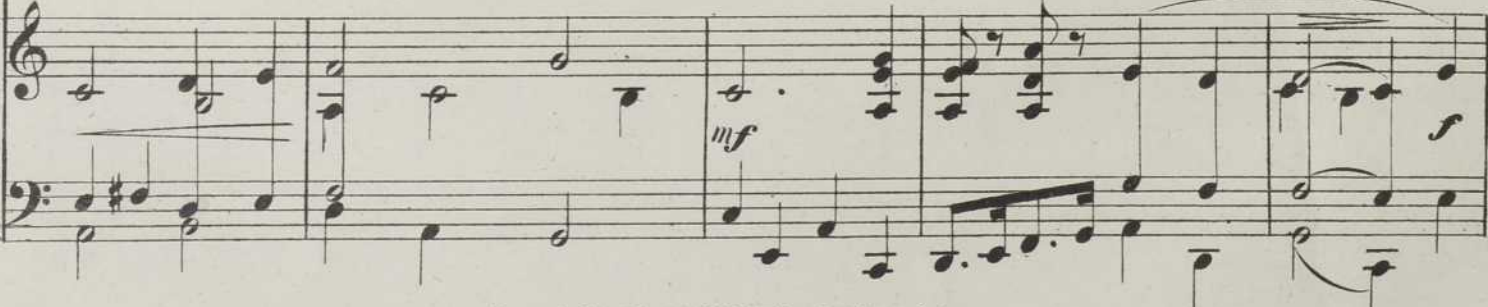


His heart was hard and gray his head, This poor, poor monarch
sein Herz war schwer, sein Haupt war grau, *der ar - me, al - te*



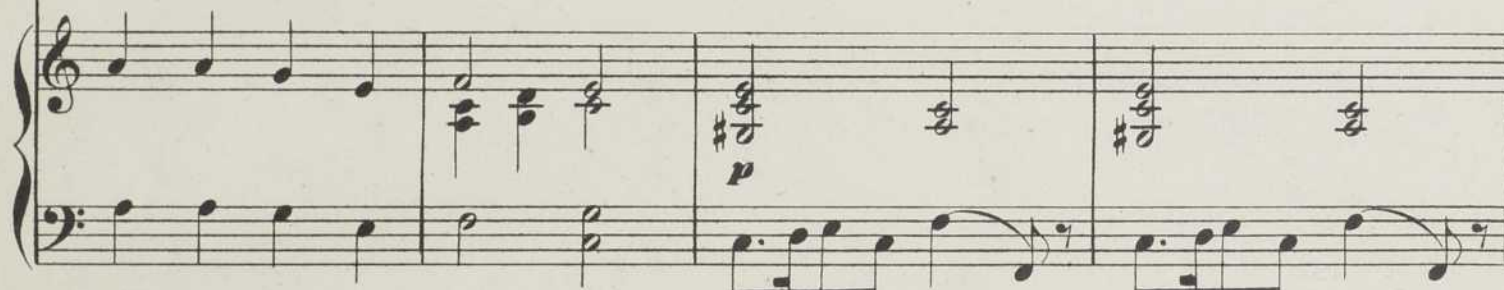


old - en, He needs must a young wife wed. There
Kö - nig er nahm ei - ne jun - ge Frau. Es





was a page so bon - nie Gold-en his head, graceful his mien,
 war ein schö - ner Pa - - ge, blond war sein Haupt, leicht war sein Sinn,



The silken train he car - ried Of that young, love - ly queen.
 er trug die seid - - ne Schlep - pe der jun - gen Kö - - ni - gin.



Know'st thou the old, old sto - ry?
 Kennst du das al - te Lied - chen?



poco rit.

So sweet to hear, so sad to tell! To -
 Es klingt so süß, es klingt so trüb! Sie

mf molto ritard.

gether must they per - - ish, A - las they had loved too well.
 mussten bei - de ster - - ben, sie hat - ten sich viel zu lieb.

molto ritard. *a tempo*

pp *ppp*

Ad. *

To Mrs. Jennie M. Noyes, Boston.

GOOD NIGHT. 0111

G. W. CHADWICK.

Andante con tenerezza.

pp *sempre.*

The piano introduction consists of three measures in 3/4 time, marked *pp* and *sempre*. The right hand features a melody of quarter notes with accents, while the left hand provides a simple accompaniment of quarter notes.

pp sostenuto.

The moon is sinking fast my love, The

The vocal line begins with a rest followed by a melody of quarter notes, marked *pp sostenuto*. The piano accompaniment continues with a steady accompaniment of quarter notes.

The piano accompaniment for the first vocal line consists of three measures, continuing the accompaniment of quarter notes in the left hand and chords in the right hand.

stars now shine less bright, With a heavy heart must

The vocal line continues with a melody of quarter notes, with a slight rise in pitch at the end of the phrase.

The piano accompaniment for the second vocal line consists of three measures, concluding with a final chord in the right hand.

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I depart, Good night, my love, good night Heav'n

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 7/8 time signature. The lyrics are "I depart, Good night, my love, good night Heav'n". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes chords and melodic lines, with some notes marked with a '7' indicating a seventh chord.

guard thee through the tar-dy hours, And speed the morning's

The second system continues the vocal line and piano accompaniment. The lyrics are "guard thee through the tar-dy hours, And speed the morning's". The piano part features a series of chords in the left hand and a more active melodic line in the right hand. Dynamics include *mf* and *p*.

flight I'll soon return to my hearts sojourn Good

The third system concludes the vocal line and piano accompaniment. The lyrics are "flight I'll soon return to my hearts sojourn Good". The piano part continues with chords and melodic lines, ending with a *p* dynamic marking.

pp po - - co a poco piu. animato.

night my love, good night . . my love my love, good

pp po - - co a poco. piu animato.

dim - - - - in.

f night Good night . . . Good night Good

f *dim* - - - - in.

night. *pp* The

dim. *pp*

molto espressivo.

moon has sunk at last my love, The stars will hold their light But

 The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, some with a '7' above them, and the left hand plays a simple bass line. The tempo marking *dolce.* is written in the first measure.


e'en in my dreams thine eyes shall beam Good night my love, good night, Good

The piano accompaniment for the second system consists of two staves. The right hand plays a series of chords, some with a '7' above them, and the left hand plays a simple bass line.



night . . . my love, . . . good night, Good

The piano accompaniment for the third system consists of two staves. The right hand plays a series of chords, some with a '7' above them, and the left hand plays a simple bass line.

poco rit.

night . . . Good nigh . . . Good night Good

pp

colla voce.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (two flats) with a 7/8 time signature. It features a melodic line with lyrics: "night . . . Good nigh . . . Good night Good". The bottom staff is a piano accompaniment, starting with a piano (*pp*) dynamic. It includes a 7/8 time signature and the instruction *colla voce.* The piano part consists of chords and moving lines in both hands.

night.

pp

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with the lyric "night.". The bottom staff is a piano accompaniment, starting with a piano (*pp*) dynamic. It features a 7/8 time signature and continues the accompaniment from the first system.

pp

ca - - lan - do.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line that is mostly empty, with a few notes at the end. The bottom staff is a piano accompaniment, starting with a piano (*pp*) dynamic. It features a 7/8 time signature and includes the lyrics "ca - - lan - do." The piano part ends with a double bar line.

A MAIDEN'S SONG. 012

English version by Mrs. L. T. Craigin.

(Mädchenlied.)
in A.

Erik Meyer-Helmund.

Allegretto.

Voice.

Moth-er, moth-er dar-ling, be not an-gry, To the for-est I've been dai-ly;
Mut-ter, Müt-ter-chen, ach sei nicht bö-se, dass ich in den Wald ge-gan-gen,

Piano

Moth-er, moth-er dar-ling bright the sun shone, Ti-ny birds were sing-ing gai-ly,
Mut-ter, Müt-ter-chen, die Sonn'schien hel-le und die klei-nen Vög-lein san-gen!

Ah!
Ah!

Moth-er, moth-er dar-ling, be not an-gry, Thee I ev-er
Mut-ter, Müt-ter-chen, ach kei nicht bö-se. Will dir stets ge-

The musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Allegretto'. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). The voice part includes lyrics in both English and German. The score is divided into four systems, each with a voice line and a piano line. The piano line consists of two staves (treble and bass). The lyrics are placed below the voice line. The first system starts with the tempo marking 'Allegretto.' and the key signature. The second system continues the lyrics. The third system features a vocal exclamation 'Ah!' and 'Ah!' with a dotted line indicating a breath or a pause. The fourth system concludes the lyrics. The piano accompaniment provides harmonic support for the voice, with various chordal textures and melodic lines.

will o - bey, Mother, mother darling bright the sun shone, But ter flies were sporting
hor - sam sein. Mut - ter, Müt - ter - chen die Sonn' schien hel - le, Schmetter - lin - ge kosten im

rit.

light and gay.
Son - nen - schein!

Moth - er, I the truth will tell thee, There my lov - er have I met,
Und ich muss es dir ge - ste - hen, mei - nen Lieb - sten fand ich dort;

He's a hun - ter young and hand - some, And of him I'm think - ing yet!
s'ist ein jun - ger schmucker Jä - ger, an ihn denk' ich im - mer - fort!

Red.

f *pp* *rit.*

Ad. *a tempo* *Ad.* *Ad.* *Ad.* *Ad.*

Ah! Moth-er, moth-er darling be not an-gry, Thee I ev-er
 Ach! Mut-ter, Müt-ter-chen, ach sei nicht bö-se will dir stets ge

a tempo

Ad. *

will o-bey, Moth-er, moth-er darling, bright the sun shone, But-terflies were sporting
 hor-sam sein. Mut-ter, Müt-ter-chen, die Sonn'schien hel-le, Schmetterlin-ge kos-ten im

rit. molto

light and gay.
 Son-nen-schein!

a tempo

O DEL MIO DOLCE ARDOR. 013

(O FROM MY TENDER LOVE.)

ARIA
di
STRADELLA.

English Words by LOUIS C. ELSON.

Largo.

O del mio dol - - - ce ar -
Oh, from my ten - - - der

- dor..... bra - ma - - - to og - get - - -
love..... sweet thoughts are wreath - - -

- to bra - ma - - - to ogget - - -
- ing sweet thoughts are wreath - - -

cres. *f* *dim.*

cres. *f* *p*

-to -ing Lau - re che tu re - spi - - - ri
 -ing midst the same air thou breath - - - est

al fin re - spi - - - ro al -
 I too am breath - - - ing at

- fin al - fin re - spi - - - ro O -
 last. I too am breath - - - ing. I

vun - que il guar - do io gi - - - ro le tue va - - ghe sem - bian - ze a -
 - vunque il guar - do io gi - - - ro le tue va - - ghe sembianze a -
 see where so'er my eyes wan - - - der thy bright smile on me glancing by

- mo - re in me di - pin - ge e il mio pen - sier si pin - ge
love thy form de - pic - ted and in my thoughts a - ri - sing

le più lie - te spe - ran -
a new hope en - tran -

- ze e nell' ar - dor che si mac - cen - de il
- ing and all this warmth which in my heart is

co - re cer - co te chia - mo
ly - ing seeks but thee calls to

te ge - - mo, e so - -
 thee fond - - ly and with

- spi - - - - ro ah O del mio dol - - ce ar -
 sigh - - - - ing ah From my deep ten - - der

rall. pp *Tempo!*

- dor bra - ma - - to og - get - - - -
 love sweet thoughts are wreath - - - -

- to bra - ma - - to og - get - - - -
 - ing sweet thoughts are wreath - - - -

cres. *f* *dim.*

to - ing *p* la - re che - tu - re -
 here in the air thou

- spi - - - ri al - fin re -
 breath - - - est I too am

- spi - - - ro al - fin al - fin re -
 breath - - - ing at last I too am

- spi ro.
 breath - - - ing.

A DREAM . 014


(Ich hatte einst ein Vaterland.)


Alto.

English version by Laura M. Underwood.


Music by E. Lassen.

Molto adagio espressivo.

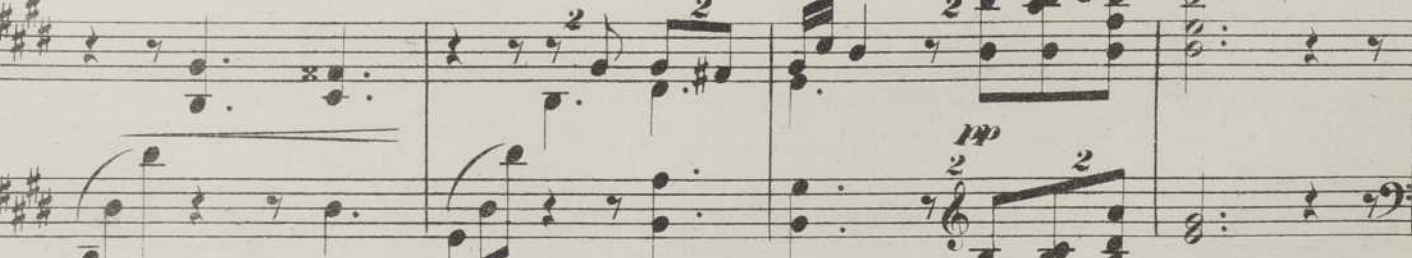
Voice.  Long, long a - go a na - tive
Ich hat - te einst ein schö - nes

Piano.  *Ped.* *

land was mine, Where grew the migh - ty oaks so high, And
Va - ter - land, der Ei - chen - baum wuchs dort so hoch, die

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

vi - olets sweet and shy, It was a dream. And
Veil - chen nickten sanft Es war ein Traum. Und

 *Ped.* * *Ped.* *

Nevada. *Ped.* *

when I reached this lone - ly, for - eign shore, Did
 als ich nun ins fer - ne Aus - land kam da

p

Red. * Red. *

I a love - ly maid be - hold, With hair of shin - ing
 war ein Mäd - chen sau - ber - schön und blond von Haar zu

Red. * Red. * Red. *

gold, It was a dream.
 schön: Es war ein Traum.

pp

She
 Das

mp

Red. * Red. * Red. *

spoke and kiss'd me, With what joy I heard, My
 küsstest mich auf deutsch, und sprach auf deutsch (man

na tive tongue and that sweet word, She said: "I love but
 glaubt es kaum wie gut es klang) das Wort: "ich lie be

thee!" It was a dream.
 dich!" Es war ein Traum.

AH WHEN THINE EYES OF AZURE. 015

Alto.

(Avec tes yeux, mignonne.)
(Mit deinen blauen Augen.)

English version by Laura M. Underwood.

E. Lassen.

Very slow with deep feeling.

Voice. 

Ah, when thine eyes of
A - vec tes yeux, mi -
Mit dei - nen blau - en

Piano. 

mp.
ped. *

az - ure Send me a ten - der
gnon - ne, Bleus com - me un lac d'a -
Au - gen siehst du mich lieb - lich



ray, Such dream - i - ness com - eth up - on me,
zur. Pro - fonds comme un ciel qui ray - on - ne,
an, Da wird mir so träu - mend zu Sin - ne,



dim.

round my heart thy tress - es, Del i-cate thread doth
 veo le fil fra - gi - le De tes che - veux am -

wind; With bright shining fet - ters thy ring - lets
 brés, A - vec cet - te chaî - ne sub - ti - le

dim.

Subt - ly my spir - it bind, A - las! thou art - less
 Fai te d'an - neaux do - res, A - vec leur fi - ne

Red. * *Red.* * *Red.* *

maid - en, In cage of pur - est gold Dost
 tra - me, Cœur pur et cœur na - if! Tu

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

thou, like bird im- pri- - soned, My be - - ing cap - - tive
 tiens, hé - las, mon â - - me Com - me un oi - seau cap -

rit.

dim. *rit.*

hold . Ah,
 tif. A -

a tempo

Red. *

like the warm, red ro - - ses, Dar - ling, thy love - ly
 vec tes lè - vres ro - - ses Oû, sous l'a - zur du

lips, Whence bold - ly the bee in the sun - - shine
 ciel, L'a - beil - le, a mou - reu - se des ro - - ses,

dim.

Hon - ey and pleas - ure sips; But thy sweet lips a
 Vient bu - ti - ner le miel, Ô vier - ge en - chan - te -

Red. * *Red.* * *Red.* *

poi - - son, Be - lov - ed maid, dis - till, And
 res - - se, A - vec leur deux poi - son, Tu

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

since I've kiss'd them, doth mad - - ness My brain and bos - om
 m'as ver - sé li - vres - - se Qui trou - ble ma rai -

rit.
dim. *rit.* *pp*

pp
 fill.
 son!

a tempo

NO ONE MY GRIEF CAN FEEL.

016

"NUR, WER DIE SEHNSUCHT KENNT"

(Goethe.)

English Version by Laura Underwood.

Andante non tanto.

P. Tschaiowsky, Op. 6.

VOICE.

espress.

PIANO.

p

p espress.

No one my
Nur, wer die

grief can feel, That knows not yearning! Alone, from joy removed, All
Sehnsucht kennt, weiss, was ich lei - de! Allein und abgetrennt von

piu f

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mirth un - learn - ing,
al - - - ler Freu - de!

p

Towards the southern sky My gaze I'm turn - ing.
Sch' ich an's Fir - mament nach je - ner Sei - - te.
un poco marcato

Ah, to those dear to me There's no re - turn - ing.
Ach! der mich liebt und kennt ist in der Wei - - te.
f *pp*

mf *pp* *cresc.*

No one my grief can feel, That knows not yearn - ing! Alone, from
Nur, wer die Sehnsucht kennt, weiss, was ich lei - - de! Allein und
f *p* *cresc.*

mf *p* *cresc.*

joy removed, All mirth un - learn - ing, A - lone, from joy re -
 ab - getrennt von al - - - ler Freu - - - de, allein and ab - ge -

f *cresc.*

cresc. e *stringendo*

moved All mirth un - learn - ing. My brain turns
 trennt von al - ler Freu - de! Es schwindelt

ff *molto riten.*
pp

diz - - - - - zi - ly; My heart is burn - ing. No one my
 mir, es brennt mein Ein - - - ge - wei - - de, nur wer die

a tempo.

grief can feel, That knows not - yearning!
 Sehnsucht kennt, weiss, was ich lei - de!

pp

SERENADE TO ZANETTO . 017

Alto or Barit.

English version by Claude Vincent.

J. Massenet.

Allegretto con moto. (♩ = 116.)

ppp leggierissimo

pp (Voice from the distance.)

Come! the win-ter hath flown, And the skies are bright-er
 Mi - guon - - - ne, voi - ci l'A - pril! Le so - leil re - vient de -

grown Budding flow'rs are gai - ly spring - - - ing,
 ail; Tous les nids sont en que - rel - - les.
m.d.
m.g.

Soft - est breez-es where they bloom Steal their gen-tle, sweet per-fume And the
 L'air - est pur, le ciel, lé-ger, Et par-tout on voit nei-ger Des

swal - low now is sing - ing
 plu - mes de tour-te - rel - les.

poco rit. *a tempo*

poco rit. *a tempo pp*

mf 3rd Verse. (Full voice.)
p 2nd Verse. (Voice draws nearer.)

2. { Come! if thou heedest my pray'r, Lin-ger not to twine thy
 Fuis, le mi-roir sé-duit-sant Où tu nat-tes à pré-

3. { Come! if thou lov-est to stray, Come with me to stroll a-
 Prends, pour que nous nous trou-vions Le chè-min des pa-pil-

hair Tresses bright as gold-en morn - - ing!..... Ev' rv bough that
 sent L'or de tes che-veux de fé - - e; Lais-se là ru -
 way Where the but-ter flies are play - - ing..... Come my love, come
 lons Et des frè-les de moi - sel - - les; Viens, car tu sais

m.d.

m.g.

hangs above In yon wood, my own true love, Would de - stroy..... thy fair a -
 bans et noeuds; Car les buis-sons é - pi - neux Tau - ront..... bien-tôt de coif -
 down to me, Let thy light foot a - gile be, Quick-ly come..... no more de -
 qu'on l'at-tend Sous le bois près de l'é - tang Où vont boi - - re les ga -

1. *poco rit.* *a tempo* 2. *a tempo*

dorn - - - - ing
 fé - - - - e.....
 lay - - - - ing!.....
 zel - - - - les.....

poco rit. *a tempo* *tem. fz* *ffz*

TO BE NEAR THE FAIR IDOL. 018


(Star vicino al bel Idol.)

Transl. and adapted by Theo. T. Barker.

SALVATOR ROSA.
Newly adapted, with added Symphonies,
by VINCENT NOVELLO.

Andante espressivo.

Voice. 

Piano. 

dolce *tr* *dim.*

8vi

Con tenerezza

Star vi - ci - no al bel I - dol che s'a - ma, È il più va - go di -
To be near the fair I - dol be - lov - ed, Is the sweet - est de -



dolce

let - to D'a - mor! È il più va -
light of the heart! Is the fond -



tr

* The words of the first verse written, and the music composed by the great painter. 2nd verse by Count Pepoli.

cres.
 go di - - let - to, di - - let - to D'a - mor Più va - - - go di -
 - - est, the sweetest de - light of the heart. The fond - - - est de -

p *cres.*

let - - - - - to D'a - mor!
 light of the heart!

mf *tr* *dim.*

* 2nd Verse.

Star lon - tan da Co - lei che si bra - ma, È D'a - mor - e il più
 To be far from the dear one re - mov - ed, Is love's saddest, its

dolce

mes - to do - - lor!
 pain - full - est smart!

È D'a - mor - eil più mes - - -
 Is love's sad - dest, its pain - - -

- - - - to do - - lor! è il più mes - to do - lor più
 - - - - full - est smart! is love's pain - full - est smart, is

tr

p

mes - - - to do - lor!..... il più mes - to do - lor.
 love's sad - - dest smart,..... is love's pain - full - est smart.

cres.

cres.

Fine.

THE MAIDEN'S WISH. 019

Sixteen Polish Songs. No. 1.

F. Chopin.

Allegro ma non troppo. M.M. ♩ = 112.

The piano introduction consists of two staves. The right hand features a series of eighth-note triplets, each marked with a trill (tr) above it. The left hand plays a steady accompaniment of eighth notes. The dynamic marking is *mf*. Below the staves, there are eight pairs of asterisks, each followed by the word "Ped.", indicating pedaling points for the left hand.

The vocal line begins with a *cres.* (crescendo) marking, followed by a *p* (piano) marking. The lyrics are: "Could I, a sun-world, high in heav'n float lightly, On thee on - ly, love, should my rays shine". The German translation below is: "Könnst' ich als Son - ne hoch am Himmel schweben, nur für dich wollt' ich mei-ne Strahlen".

The piano accompaniment for the first part features chords in the right hand and single notes in the left hand. It includes *cres.* and *p* markings. Below the staves, there are seven pairs of asterisks, each followed by the word "Ped.", indicating pedaling points.

The vocal line continues with the lyrics: "brightly! Not o'er the mountains, Forests, or fountains, But thro' thy little win - dow, geben; nicht für die Wäl - der, nicht für die Fel - der, dort wo dein klei - nes Fen - ster:". The German translation below is: "geben; nicht für die Wäl - der, nicht für die Fel - der, dort wo dein klei - nes Fen - ster:". There is a fermata over the final note of the vocal line.

The piano accompaniment for the second part features chords in the right hand and single notes in the left hand. It includes a *marcato.* marking and a *f* (forte) marking. Below the staves, there are five pairs of asterisks, each followed by the word "Ped.", indicating pedaling points.

cres. *p*

There should my warm rays, looking in, laugh brightly, Could I a sun world, high in heav'n float lightly
 dort hin - ein würd' ich meine Strahlen ge - ben, könnt ich als Son - ne hoch am Himmel schweben.

p *cres.* *p*

Ped. * *p*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

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

cres. *p*

Were I a bird - ling, sweet should swell my singing, Round thy charm'd soul, my love, wild enchantment
 Wär' ich ein Vö - glein herrlich wollt' ich singen, dass dir mein Liedchen sollt' in die See - le

cres. *p*

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

flinging, Not on the mountains, Not by the fountains, But 'neath thy little window;
dringen; säng' nicht in Wäl - dern, nicht in den Fel - dern, dort wo dein kleines Fen - ster:

marcato.

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

Were I a birdling, there would rise my singing, Round thy charm'd soul, love, sweet enchantment flinging!
wär' ich ein Vö - glein, dort nur wollt' ich sin - gen, Dir sollt' mein Liedchen in die See - le dringen.

cres.

cres.

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

mf

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

BE THOU WITH ME.

020

PRAYER.

(GEBET.)

Alto or Bass.

English Version by H. MILLARD.

FERD. HILLER, OP. 46.

Moderato.

Lord whom with - in my heart I car - - ry, Be thou with me!
 Herr, den ich tief im Her - zen tra - - ge, sei Du mit mir!

Be thou my stay while here I tar - ry, Be thou with me! Re - prove me in the
 Du Gna - den - hort in Glück und Pla - ge, sei Du mit mir! Be - hü - te mich am

hour of glad - ness, If proud I be, And when I'm lost in deep des - pair
 Born der Freu - de vor Ü - ber - muth; und wenn ich an mir selbst ver - za - ge

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Also published for Mezzo Sop. or Tenor in F

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dol.

Be thou with me. Thy help is like the dew on vines...
sei Du mit mir. Dein Se-gen ist wie Thau den Re-ben,

f *dol.*

Nought can I do, Tho' I have dared to climb the high - est; Be thou with
nichts kann ich selbst, doch dass ich kühn das Höch - ste wa - ge, sei Du mit

f *decresc.*

me, Be thou with me! O thou my Trust, Thou art my
mir, sei Du mit mir! O Du mein Trost, Du mei - ne

p *dol.*

fortress, My sun and light, Un - til Life's daylight end-ed
 Stärke, mein Son-nen-licht, bis an das En-de mei-ner

be Be thou with me, Be thou with me, Un - til Life's
 Ta - - - ge, sei Du mit mir, sei Du mit mir, bis an das

day-light end-ed be, ... Be thou with me, with me!
 En-de mei-ner Ta-ge, sei Du mit mir, mit mir.

THE GUARDIAN ANGEL.

021

Written by HENRY FARNIE.

Composed by CHARLES GOUNOD.

Andante Espressivo.

p *dolce.*

1. Still is the night low thro' the pine-tree, Murmurs the
 2. Ev - er so low ev - er so gen - tly, Whispers the

sempre.

cres. *dim.*
 wind-like or-phan's wail Birds on the bough si-lent are
 an-gel in mine ear Teach-ing me still chi-ding me

cres. *dim.*

sleep-ing Lamp af-ter lamp fades from the vale! Sad is my
 nev-er; Hea-ven it-self is brought more near! Thus at the

Ped.

soul
night

wea - ry with thinking
when day is end - ed,

Thinking of days and friends gone
And thro' the for - est wails the

f

riten.

p a tempo.

by Like unto life seemeth the dark pine, Like unto life the winds low
blast When to the dance call-eth gay mu - sic, Hold I com - mu - nion with the

p a tempo.
ad lib.

poco agitato.

sigh.
past!

Oh friends of old, why have ye left me?
Oh when I feel the present lone - ly

And shall I
And cares op -

poco agitato.

p

hark - en
press me,

your voice no more
And friends de - part,

risoluto.

Vain is my greet - ing vain my en -
An - gels are near me, fail not to

p

colla parte.

ritard. con gravita.

Moderato affetuoso.

treat ing Nor can they leave that fur - ther shore Yet spirits from high hover
 hear me And soothe the trou - ble of my heart. Yes! spirits from high hover

ritard. *Moderato affetuoso.*
Ped. *

o'er me And com - fort sure they bring, The

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

bright stars of Heav'n may be sha - - ded But 'tis by an an - - gels

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

wing.

arpa.

THE DREAM

027

(Der Traum.)

Alto or Bar.

A. Rubinstein, Op. 8, No. 1.

Moderato. *p*

Voice. *p*

'Twas in a meadow
Am Wie - sen - hü - gel

Piano. *p*

by the way, Where on the hay I slum - ber'd, A
schlum - mert' ich, den brei - ten Weg zu ne - ben, ein

gen - tle dream up - bore me where Float an - gel hosts un -
sü - sser Traum ent - rückt - te mich da - hin, wo En - gel

mf

num - ber'd. I wak - en'd, and with
schwe - ben. Ich wach - te auf und

dim. *p*

sigh pro-found, Look'd sad - - ly, vain - - ly, all a - round.
 seufz - - te schwer und blick - te trau - rig um mich her;

Then came a song that way a - long, A fair young min - strel
 kam mit Ge - sang die Strass' entlang ein jun - - ger Sän - - ger

cres. *mf*

sing - - ing; And through the trees pass'd
 gan - - gen, Schon schwand er hin - ter

p

like a gleam, While still the tones were
 Busch und Baum, als noch die Tö - - ne -

ring - - - ing, Ah! were they
 klan - - - gen, ach, wa - ren

those which from my dream Still to
 sie's, die mir den Traum süß in

..... my soul were cling - ing?
 die See - le san - gen?

8va. basso

ACROSS THE HILLS. 23

Words by P. W. LYALL.

G. W. CHADWICK.

Poco animato.

Moderato.

p A - - cross the hills of the eve - - - ning my

Piu moderato.

Rit. *p* *sempre legato.*

true love passed a - way *animato.* The sun went down through the

sf *p* *a tempo.*

mists on the hills and the clouds were cold and gray. . . . *p* And the

sf *fp* *p* *a tempo*

night - - in - gale calls through the gloom and the

fp *fp* *sf*

thrush calls all . . . the day . . . But my heart . . . though he should

espressivo. *f* *fp* *f* *marcato.*

ne'er . . re - turn . . will call for its love . . for aye But my

poco piu animato. *sf* *poco piu animato.* *p*

heart . . . though he . . . should ne'er re - turn will call for its love for

aye. For my heart tho he . . . should ne'er re-turn will

f sf dim in. p

cres. f sf dim. p

call for its love for aye

poco rit. colla voce. f animato.

A - - cross the hills of the

moderato. p moderato. poco rit. p

morn - - ing, my love re - turned to me . . . The

sf a tempo.

sun a - rose through the mist on the hills and sailed in gold - en

cres *cen* *do.* *f*

sea And the night - in-gale sings to the stars and the

p *sf* *p* *sf*

thrush makes glad . . the day . . For my love . . . shall pass . . a -

marcato il basso.

- way . . no more and my heart is at peace for aye For my

pp *mf* *pp piu lento.* *mf piu animato.*

love . . . shall pass a - - way . . no more my heart is at peace for
cres - cen - do.

aye; For my love . . shall pass . . a - way . . no more and my
sf dim.

heart is at peace for aye.
ad lib.

pp calando. *Fine.*

THE PINING FLOWER. 024

"April was smiling gaily"

Engl. transl. by Chas. Searle.

Music by A. Rotoli.

Andante. *pp con dolore*

Voice. *pp* *M.D.*

Piano *pp* *M.D.*

A - pril was smil - ing
E - ra l'a - pril gio - -

gai - ly, When with her sweet, sweet breath A poor a - ban - doned
con - do, Ri - dea se - re - neil di; Bun fio - re mo - ri -

flow' - ret Sang as she droop'd to death: "O but - ter - fly in -
bon - do Pian - gea d'a - mor co - si: Tor - na, far - fal - la

poco rall. *a tempo* *rall. col canto* *pp leggerissimo*

The musical score is written for voice and piano. The voice part is in a single line with lyrics in English and Italian. The piano part consists of two staves (treble and bass clef) with a repeating rhythmic pattern of eighth notes. The tempo starts as 'Andante' and 'pp con dolore'. There are several dynamic markings: 'pp', 'M.D.', 'poco rall.', 'a tempo', 'rall. col canto', and 'pp leggerissimo'. The score is divided into three systems. The first system covers the first two lines of music. The second system covers the next two lines. The third system covers the final two lines, including a key signature change to D major.

a tempo con dolore

cons - tant, Turn to caress me still; Is there no lon - ger
 mi - a, Tor na su mea gio - ir. Per - chò ten fug - gi -

calando
pp

rall. *Poco più mosso*

rap - ture Where those art went to thrill? A flower is not for
 vi - a? Per - chò mi fai lan - guir? I van - ni tuoi fu -

col canto

pp *Poco più mosso*

stent. *incalzando* *ff ten.*

roam - ing Like thee from dell to grove; Then come, and with thy
 ga - ei. Non pue - se guire un fior Deh! fam - mi, co' tuoi

col canto *rall. col canto*

f *rall.* *1º Tempo* *leggierissimo*

kiss - es, Teach me to die of love! Reft of thy fa - tal
 ba - ci, Fam - mi mo - rir d'a - mor. *1º Tempo* Sen - sa la tua ca -

pp

fond - ness The victim of my truth What un - to me are
 ra - za, Ahi me! che son quag - giù Del ven - ti - cel la
leggerissimo *poco rall.*

sun shine, The breath of Spring, or youth? Come back then, O my be -
 brez - za, Il sol, la gio - ven - tu? lo t'a - mo - e mi con -
rall. *Poco più mosso*

lov - ed! In pi - ty come to me; Some hid - den drop of
 su - mo; Tor - na, far - fal - laa me; E un ul - ti - ma pro -
stent. *stent, col canto* *ten.* *col canto*

sweetness I'll yet dis - til for thee!
 fu - mo lo sem - pre a - vrò per te.
ff. *1º Tempo* *1º Tempo* *dim.*

pp con dolore

A - pril was smil - ing gai - - ly, When with her sweet, sweet breath A
 E - ra l'a - pril gio - con - - do, Ri - dea se - re - no il di; Eun

pp tranquillo

cres. *rall. dim.* *pp a tempo*

poor aban - doned flow' - ret Sang as she droop'd to death.
 fio - re mo - ri - bon - do Pian gea d'a - mor co - si.

a tempo

col canto *pp leggerissimo*

legato *sempre più p*

pp *stent.* *pp* *ppp*

pp

SILENTLY BLENDING . 025

Voi che sapete .

With English, Italian, French and German words

From "Marriage of Figaro."

Mozart.

Andante con moto.

Alto.

Piano introduction in G major, 2/4 time, marked *Andante con moto*. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Vocal line and piano accompaniment for the first system. The vocal line is in Alto clef. The piano accompaniment is in G major, 2/4 time, marked *dolce*.

Voi che sa -
 Mon cœur sou -
 Si - lent - ly
 Ihr, die ihr

Vocal line and piano accompaniment for the second system. The vocal line is in Alto clef. The piano accompaniment is in G major, 2/4 time, marked *dolce*.

pe - te, che co - sa'e a - mor, don - ne, ve - de - te.
 pi - re, La nuit le jour Qui peut me di - re.
 blend - ing, Night's sha - dows fall, Twi - light de - scend - ing,
 Trie - be des Her - zens kennt, spricht, ist es Lie - be,

Vocal line and piano accompaniment for the third system. The vocal line is in Alto clef. The piano accompaniment is in G major, 2/4 time, marked *dolce*.

s'io l'hò nel cor? don - ne, ve - de - te, s'io l'ho nel
 Si c'est d'a - mour? Qui peut me di - re, Si c'est d'a -
 Steals o - ver all. Twi - light de - scend - ing, Steals o - ver
 was hier so brennt? spricht, ist es Lie - be, was hier so

cor? quel - lo, ch'io pro - vo, vi - ri - di - rò
 mour? A ma mar - rai - ne, Si je l'o - sais,
 all. Far dis - tant moun - tains, Seem to draw near,
 brennt? Ich will's Euch sa - gen, was in mir wühlt,

e per me nuo - vo, ca - pir nol so, sen - tou af -
 Ma ri - ve pei - ne, Ra - con - te - rais, Quand je m'a -
 Cool sil - v'ry foun - tains, Fall soft and clear. Ten - der - ly
 Euch will ich's kla - ge. Euch die Ihr fühlt. Sonst war's im

cres.

fet - to pian di de - sir, ch'o ra è di let - to,
 van - ce Pour lui par - ler, Mon cœur com - men - ce
 tink - ling, Sound sweet gui - tars; While calm - ly twink - ling,
 Her - zen mir leicht u frei, es wa - ren Schmer - zen

espressivo

ch'o ra è mar - tir; ge - lo e poi sen - to l'al - ma avvam -
 Par se trou - bler Flam - me su - bi - te Vient me sai -
 Watch the bright stars. Oh, 'tis the hour When deep thoughts
 und Angst mir neu; jetzt fährt, wie Bli - tze bald Pein, bald

pai, Ein un mo - men - to, tor - no ge - lar.
 six, Puis tout de sui - te Me sens tran - sir.
 rise, Spells, at whose pow - er, Pale sor - row flies.
 Lust, bald Frost, bald Hi - tze durch mei - ne Brust.

ri - cer - co un be - ne fuo - ri di me, non sò ch'il
 Je veux me plain - dre De mes tour - ments, Mais com - ment
 Friends that are dear - est, Now seem more dear; Scenes that are
 Ein heim - lich Seh - nen zieht, wo ich bin, zu fer - nen

tie - ne, non so cos e, so - spi - ro e ge - mo senza vo - ler; pal - pi - to, è
 pein - dre Ce que je sens; Ce qu'il faut di - re Ne le sais plus, Je me re -
 fair - est, Fresh features wear; Eyes that are tear - ful, Yield to its charm, Hearts that are
 Schö - nen mich treulich hin; dann wird von Lei - den und inner'm Harm, und dann von

animato

tre - mo sen - za sa per; non tro vo pa - ce not - te nè di; ma pur mi pia - ce
 ti - re Triste et con - fus, Mon âme est plei - ne D'un doux lan - guir, Est ce une pei - ne,
 fear - ful; Own the soft calm; The soul's de - vo - tion, The whisper'd vow, The soft e - mo - tion,
 Freuden mein Busen warm; es winkt und folgt mir nun ü - ber - all, und doch be - hagt mir

cres.

lan - guir co - si? voi, che sa - pe - te, che co sa è a -
 Est - ce un plai - sir? Mon coeur sou - pi - re La nuit le
 All deep - en now. Si - lent - ly blend - ing, Night's shad - ows
 die sü - sse Qual. Ihr, die ihr Trie - be des Her - zens

rit. dolce

mor, don - ne, ve - de - te s'io l'ho nel cor?
 jour, Qui peut me di - re Si c'est d'a - mour?
 fall; Twi - light de - scend - ing, Steals o - ver all.
 kennt; spricht ist es Lie - be, was hier so brennt,

don - ne, ve - de - te, s'io l'ho nel cor? don - ne ve -
 Qui peut me di - re Si c'est d'a - mour, Qui peut me
 Twi - light de - scend - ing, Steals o - ver all. Twi - light de -
 spricht ist es Lie - be, was hier so brennt, spricht, ist es

de - te, s'io l'ho nel cor?
 di - re Si c'est d'a - mour?
 scend - ing, Steals o - ver all.
 Lie - be, was hier so brennt.

tr.

O FATIMA! GIFT SENT FROM HEAVEN.

ARIA

from the Opera

ABU HASSAN.

026



C. M. von WEBER.

Andante.

VOICE.

PIANO.

O Fa - ti - ma, gift sent from heaven With sweet
 O Fa - ti - ma, e - te - reo - do - no Che si

ten.

words — my heart to bless, Nev-er my lute's dull pow-er can my
dol- - - - - ce par- ti al cor, Cre di del liuto il suo- no Non può e-

tender love, my love ex- - - - - press. ———
sprime- re it mio a- - - - - mor. ———

dimin.

Ev- er, ev- - - er ——— un-
Sal- do Sal- do ——— e-

bro - - ken mine af - - fec - - tion Shall with - in my bo - - som lie; Thou a -
- ter - - no l'a - mor mi - o, Nel mio sen saprò nu - trir; Per te

lone dost make life precious, For thee on - - ly would I die, Thou a - -
sol vi - ver vo - gli - o, Sol per te vo - gli - - o mo - riv, Per te

lone dost make life precious, For thee on - - ly would I die! _____
sol vi - ver vo - gli - - o, Sol per te voglio mo - - - riv! _____

pp

O Fa-ti-ma, gift sent from Heaven, With sweet words — my
 O Fa-ti-ma, e-te-reo do-no Che si dol- - - - ce

poco rall.

heart to bless, Nev-er my lute's dull power can my tender love, my love ex-
 parli al cor Cre-di del liuto il suo-no Non può esprime-re il mio a-

pp

- press. ———
 - mor. ———

I HAVE LOST MY EURIDICE. 027

(Che farò senza Euridice.)

English version by Harrison Millard.

Alto.

Gluck.

Orphee.

Ahi-me! do-ve tras-cor-si O-ve mi spinse un de-li-rio d'a-
A-las! what have I done! In what a-byss now has plung'd me my fond

Piano.

mor-
 love.
Allegro.

Spo-sa! Ah! Eu-ri-di-ce!
 Ah! Eu-ri-di-ce!

Eu-ri-di-ce!
 Eu-ri-di-ce!

Eu-ri-di-ce!
 Eu-ri-di-ce!

Ah! più non vi-ve La chia-mo in-van.
 Ah! then 'tis true, Thou hear'st me no more.

Mi-se-ro me! la per-do e di nuo-vo e per sempre Oh
 It is I, It is I, who took from thee the day, How

leg-ge! oh mor-te! oh ri-cor-do cru del! Non ho soc-cor-so non m'a-van-za con-
 cru-el the law is That sent her far a-way; I have no hope now, I de-sire not to

sig-lio io veggo so-lo O fiera vis-ta! il luttu-o-so a-spet-to dell'
 live! oh fa-tal moment! Oru-el re-l-morse my life a-lone a-lone can give. She'll

or-ri-do mio stato Sa zia ti sor-te-re-a Son dis-pe-ra-to!
 nev-er come a-gain Death on-ly waits up-on me Shall I re-main then?

Allegretto.

p

Che fa - rò sen - za Eu - ri - di - ce Do - ve an - drò sen - za il mio
 I have lost my Eu - ri - di - ce, Nothing e - quals now my

ben Che fa - rò? do - ve an - drò Che fa - rò sen - za il mio
 grief; Hope nor madd'ning un - be - lief, Noth - ing comes to my re -

ben! Do - ve an - dro sen - za il mio ben . Eu - ri -
 lief, Noth - ing comes to my re - lief. Eu - ri -

di - ce! Eu - ri - di - ce! oh Di - o ri - spon - di!
 di - ce! Eu - ri - di - ce! res - pond then, res - pond then!

Adagio.

ri - spon - di! Io son pu - re il tuo fe -
 res - pond..... then! 'Tis thy lov - er, thy faith - ful

Tempo I?

de - le Io son pu re il tuo fe - del il tuo fe - de - le. Che fa -
 , lov - er Let his voice thy haunts dis - cov - er thy haunts dis - cov - er. I have

ro senza Eu - ri - di - ce? Do - ve an - dro senza il mio ben? Che fa -
 lost my Eu - ri - di - ce! Nothing e - quals now my grief, Hope nor

rò, do - ve an - drò Che fa - rò sen - za il mio ben! Do - ve an -
 madd'ning un - be - lief, Noth - ing comes to my re - lief, Noth - ing

Moderato.

dro sen - za il mio ben! Eu - ri - di - ce! Eu - ri - di - ce!
 comes to my re - lief! Eu - ri - di - ce! Eu - ri - di - ce!

Ah! non m'a - van - za; Più soc - cor - so! più spe - ran - za! Ne dal
 Such fearful an - quish makes me to lan - quish With grief op - press'd. Ah! what

Tempo I?

mon - do! ne - dal ciel! Che fa - ro senza Eu - ri - di - ce! Dove an -
 tor - ments invade now my breast. I have lost my Eu - ri - di - ce! Nothing

drò senza il mio ben? Che fa - rò, do - ve an - drò? Che fa - ro sen - za il mio
e - quals now my grief, Hope nor madd'ning un - be - lief. Noth - ing comes to my re -

ben do - ve an - drò? Che fa - rò? Do - ve an - drò sen - za il mio
lief, Hope nor madd'ning un - be - lief, Noth - ing comes to my re -

ben? Sen - za il mio ben sen - za il mio ben .
lief. To my re - lief, to my re - lief.

WAKE NOT, BUT HEAR ME, LOVE. 028

Alto.

Poem from "Ben Hur" by Lew Wallace.

Music by George L. Osgood.

Adagio.

Voice.

Pianoforte.

slow and legato.

with Pedal. * *Ped.* *

mf tenderly.

Wake not, but hear me, love! A
 Wake not, but hear me, love! Of

legato

Ped. * *Ped.* *

drift, a - drift on slum - ber's sea
 all the world of dreams 'tis thine

legato *mp*

poco crescendo

Wake not, but hear me, love! A
 Wake not, but hear me; love! Of

legato

poco crescendo

Red. * Red. *

p *riten.*

drift, a - drift on slum - ber's sea Thy
 all the world of dreams 'tis thine Of

legato

p *colla voce* *a tempo*

Red. * Red. *

spir - it call to list to me, Thy
 all the world of dreams 'tis thine This

mf *without hurrying*

Red. * Red. *

cres. *più cres.*

spir - - it call to list to me!
 once to choose the most di - - vine!

cres.

Red. * Red. *

f Wake not, but hear me, love! *pp* A
 So choose, and sleep my love! But

gift from Sleep, the rest - - ful King, All
 ne'er a - gain in choice be free, Un

legato

cres. hap - - - - - py, hap - py dreams I
 less, un - less thou dreamst of

ff *rallentando* *riten.*

f *stringendo* *a tempo* *rallentando*

mp bring[^]. me. *legato*

mp *a tempo primo* *p* *pp*

2.

Red. * *Red.* *

VOICES OF THE WOODS. 029

SONG.

Written and adapted by MICHAEL WATSON, to a melody by RUBINSTEIN in F.

Moderato.

mf

cres. *f* *p*

a tempo.

Wel-come sweet Spring time! We greet thee in song, Mur-murs of glad-ness

mp

fall on the ear Voi-ces long hush'd now their full notes pro-long,

mp

poco rit.

E-cho-ing far and near. *p* Sun - shine now wakes all the

poco rit. *p a tempo.* *delicato.*

flow-'rets from sleep, Joy giv-ing in - cense floats on the *rit.*

rit.

a tempo. *cres.*

air, Snow-drop and prim-rose both ti - mid - ly peep . .

a tempo. *cres.*

poco rit. *p a tempo.*

Hail - ing the glad new year. Balm - y and

colla voce. *p a tempo.*

life - breathing breez - es are blow - ing, Swift - ly to na - ture new

con espress.
vi - gor be - stow - ing, Ah! how my heart beats with rap - ture a - new, As

colla voce.

rall. Earth's fairest beau - ties a - gain meet my view. *p a tempo.* Sing then, ye

rall. *p a tempo.*

birds! raise your voi - ces on high: Flow'rets a - wake ye!

rit. a tempo. cres.

burst in to bloom! Spring-time is come! and sweet Sum-mer is

rit. a tempo. cres.

ad lib. al fine.

nigh, Sing, then, ye birds, O sing! .

a tempo.

colla parte. mf

cres.

a tempo.

Wel - come bright Spring-time! what

mp

joy now is ours, Win - ter has fled to far distant climes;

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'joy', followed by quarter notes 'now', 'is', and 'ours'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Flo - ra thy presence a - waits, in the bow'rs, Long - ing for thy com -

mp *poco rit.*

The second system continues the vocal line with 'Flo - ra thy presence a - waits, in the bow'rs, Long - ing for thy com -'. The piano accompaniment maintains the eighth-note pattern. Dynamics include *mp* and *poco rit.*

- mands. Brook - lets are whisp'ring as on - ward they

p *p a tempo.* *delicato.*

The third system begins with '- mands. Brook - lets are whisp'ring as on - ward they'. The piano accompaniment features a more active eighth-note pattern. Dynamics include *p*, *p a tempo.*, and *delicato.*

flow, Songs of de - light at thy glad re - - turn...

rit. *rit.*

The fourth system concludes the vocal line with 'flow, Songs of de - light at thy glad re - - turn...'. The piano accompaniment features a rhythmic eighth-note pattern. Dynamics include *rit.* and *rit.*

a tempo. *cres.* *meno rit.*

Bound-less the wealth, thou, in love dost be - - stow, Ev - er with

a tempo. *cres.* *colla voce.*

la - vish hands. How na-ture loves thee, each

p a tempo.

glad voice dis - clo - ses; He - rald thou art of the time of the ro - ses.

con espress. *rall.*

Ah! how my heart beats with rap - ture a - new, As Earth's fairest

colla voce. *rall.*

a tempo.

beau - ties a - gain meet my view. Sing then ye birds! raise your

a tempo.

voi - ces on high. Flow'rets a - wake ye! burst in - to

rit. *a tempo.* *cres.*

bloom, Spring-time is come! and sweet Sum - mer is nigh. .

rit. *a tempo.* *cres.*

ad lib. al fine.

Sing, then ye birds O sing! .

colla parte.

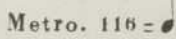
FAR FROM HIS HOME. 030

VADO BEN SPESSO.

The Words written and the Melody composed
by SALVATOR ROSA, (The Celebrated Painter.)
about the year 1660.

The separate accomp^t newly arr^d by NOVELLO.

Spiritoso. *mf*

Metro. 116 = 

Va - do ben spesso can -
Far from his home tho' the

f *mf*

tr

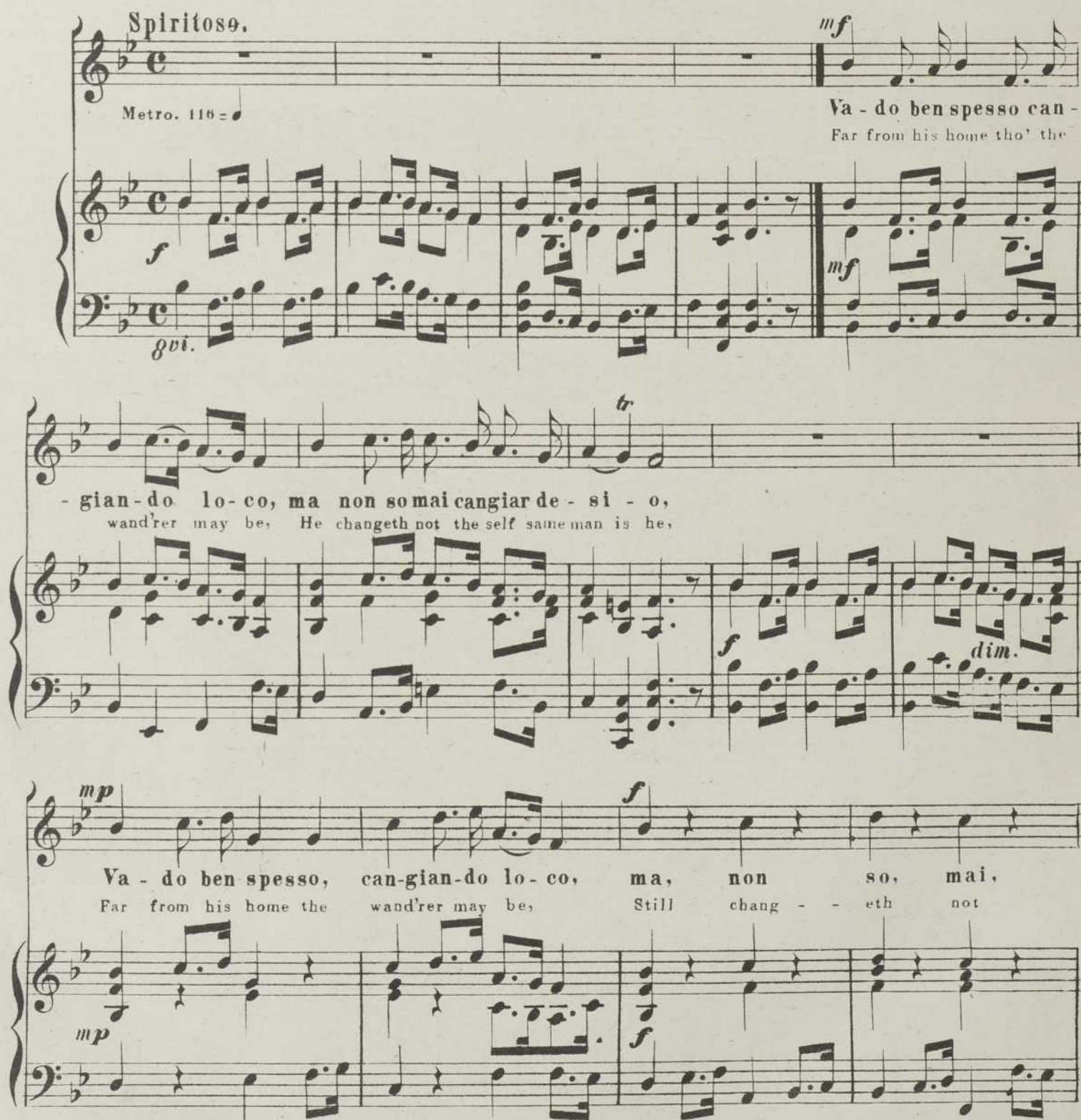
- gian - do lo - co, ma non so mai can - giar de - si - o,
wand'rer may be, He changeth not the self same man is he,

dim.

mp *f*

Va - do ben spesso, can - gian - do lo - co, ma, non so, mai,
Far from his home the wand'rer may be, Still chang - - eth not

mp



Three Canzonetts.

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48286

ma non so mai ma non so mai cangiar de - si - - o,
 his steadfast soul Ev - - - er O ev - er more un - changed is he,

cres. *dim.*

ma, non so, mai, ma non so mai ma
 Un - - changed is he, un - changed is he, Ev - - -

p *cres.*

. . . non so mai cangiar de - si - - o. *Fine.*
 - - er O, ev - er - more un - changed is he.

mf *f* *Fine.*

Sempre l'is - tes - so sa - rà il mio fo - co,
 Far from his home, yet the heart oft re - turn - ing,

mf

Sem-pre l'is-tes - so sa - rà il mio fo - co, e sa-ro sem-pre l'is-
 Roams to the cot, where the home fires are burn - ing, Swift fly his thoughts, tho' his

- tes - - so anch'I - o; e sa - rò sem-pre,
 feet be com - ing Back to the loved ones,

e sa - rò sem - - - - - pre l'is-tes - so an -
 loved ones at home who await his glad

- ch' I - - o l'is - tes - so an - ch' I - o.
 com - - ing who wait his glad com - - ing.

*D. C.
 sino al Fine.*

G.

LOVELY SPRING.

0311

FRÜHLINGSLIED.

Alto, Baritone or Bass.

WILLEM COENEN.

Andante.

When the
Wenn der

spring has climb'd the
Früh - ling auf die

moun - tain's height, When be - neath the bright sun
Ber - - ge steigt, und im Son - nenschein der

melts the snow, When the first green leaf comes forth to sight
Schnee zerfließt, wenn das er - ste Grün am Baum sich zeigt

And their earliest flow'rs the
und im Gras das er - ste

cresc.
mf *dim*

mea - dows show, their ear - liest flow'rs the mea - - dows show, When on
 Blüm - lein spriesst, im Gras das er - ste Blüm - - lein spriesst, wenn vor-

p

agitato. *cresc.*
 hill and plain, Ends old win - ter's reign, And the earth re - vives from
 bei im Thal nun mit ei - - nem - mal al - le Re - gen - zeit und

p

poco a poco accelerando. *f*
 ling' - ring pain, Loud I hear a voice Through the wel - kin ring, through the
 Win - ter - qual, schallt es von den Höh'n bis zum Tha - le weit, bis zum

rall. *Andante con moto ed energico.*
 wel - kin ring: Oh Mor - tals all re - joice,
 Tha - le weit: O wie wun - - der - schön

f *rall.* *ff*

Wel - come love - ly spring, Oh Mor - tals all re - joice,
 ist die Frühlings - zeit, o wie wun - der - schön

f

dim.

Wel - come love - ly spring, Wel - come love - ly spring.
 ist die Frühlings - zeit, ist die Frühlings - zeit.

mf

p

dim.

rall.

Tempo I.

Was it not in spring, thou
 War's nicht auch zur schö - nen

p

pp

dear - est maid, That thy heart re - veal'd it - self to mine, That thy
 Frühlings - zeit, als dein Herz sich mei - nem Herz er - schloss, als von

cresc. f

lips the ten - der truth be - tray'd, And I felt I was for - ev - er thine, I
 { *dir, du* *wun - der - hol - de Maid, ich den er - sten sü - ssen Kuss* *genoss, den*

mf *dim.* *p*

agitato.

felt I was for - ev - er thine. In the sha - dy grove From the
 { *er - sten sü - ssen Kuss.....* *ge - noss..* *Durch den Hain.....* *er - klang hel - ler*

p

cresc.

boughs a - bove, How the birds pour'd down their notes of love, Loud I
 { *Lust - ge - sang und die Quel - le von dem Ber - ge sprang, schallt' es*

poco a poco accelerando. *f* *rall.*

hear a voice Thro' the wel - kin ring, through the wel - kin ring:
 { *von den Höhn bis zum Tha - le weit, bis zum Tha - le weit:*

rall.

Andante con moto ed energico.

Oh Mor - tals all re-joice, Wel - come lovely spring,
 O wie ... wunder - schön ist die Früh - lings - zeit, ...

ff

Oh Mor - tals all re-joice, Wel - come love - ly spring, ...
 O wie ... wunder - schön ist die Früh - lings - zeit, ...

f *mf*

dim. *p*

Mor - tals all re - - joice, Wel - come love - - ly
 O wie wunder - - schön ist die Früh - - lings -

cresc. *f*

cresc. *f*

(spring.
 zeit.)

rall.

ABSENT, YET PRESENT. 032

Words by LORD LYTTON.

Music by MAUDE VALERIE WHITE.

*Con moto. ben marcato la melodia.
ondeggiante.*

Piano.

sempre legato.

Detailed description: This block contains the piano introduction. It features a grand staff with a treble clef and a bass clef. The music is in common time (C) and begins with a series of eighth-note chords in the right hand and a steady eighth-note accompaniment in the left hand. There are several slurs and accents over the notes, indicating a flowing, legato texture.

*Con moto.
p ondeggiante*

rall. - - - tempo.

1. As the
2. And

Detailed description: This system shows the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment continues with a similar eighth-note accompaniment. A tempo change from 'rall.' to 'tempo.' is indicated. The system concludes with two first endings: '1. As the' and '2. And'.

flight of a riv - - er that flows to the sea, My
ab - - sence but bright - - ens the eyes that I miss, And

ben marcato la melodia.

Detailed description: This system continues the vocal and piano accompaniment. The vocal line has lyrics: 'flight of a riv - - er that flows to the sea, My ab - - sence but bright - - ens the eyes that I miss, And'. The piano accompaniment features a more prominent melodic line in the right hand, described as 'ben marcato la melodia.'.

*con impeto.**p*

soul rush - es ev - er In tu - mult to thee, A two - fold ex -
cus - tom but height - ens The spell of thy kiss, It is not from

*p con tenerezza.**agitato.*

-is - tence I am where thou art,..... My heart in the dis - tance Beats
du - ty, Tho' that may be owed,.... It is not from beau - ty, Tho'

*af**fre*

close to thy heart,.... Look up, I am near thee, I gaze on thy
that be be - stowed,... But all that I care for, And all that I

*tan**do.*

face,..... I see thee, I hear thee, I feel thine em - brace,.. Look
know,.... Is that with - out where - fore I wor - ship thee so,..... And

p con abbandone.

amoroso.

up, I am near thee, I gaze on thy face, I see thee, I
 all that I care for, And all that I know, Is that with - out

hear thee, I feel thine..... em - brace.....
 where - fore, I wor - - - ship..... thee so.....

ondeggiate.

1st.

rall.

2d.

dim.

p

pp

SWEET SLUMBER, COME. 033

INVOCATION.

Words and Music by Eliza P. Freake.

Andante tranquillo.

p espress.
con Ped.

Sweet slum-ber come, and o'er mine eyes

Bid..... the veil, the veil of mys-try fall; To ban-ish bit-ter

tears..... and - sighs Hi-ther guar-dian an-gels call.

mf
Blest vis-itants from yonder sphere Where the pathways are of

gold, *pp* List-en to my ev'-ning pray'r.

dim.

rall. In your safe wings me now en-fold. *p Più lento* Sweet slum-ber come!

rall. *dim.* *p*

ritard. Sweet slum-ber come! And o'er mine eyes ob-liv-ion draw.

colla voce

a tempo p misterioso I feel a-round their shad-ow-y power, Sleep now shall mine eye-lids

pp trem.

close; I will not fear night's dark - ning hour

cres.

Since an - gels guard my deep re - pose. Sweet slum - ber come!

p *dim.* *p tempo lo*

Sweet slum - ber come! And o'er mine eyes ob - liv - ion draw,

Sweet slum - ber come! Sweet slum - ber come! And o'er mine eyes ob -

pp *ritard* *colla voce*

liv - ion draw

pp *

I'LL NOT COMPLAIN. 034

ICH GROLLE NICHT.

(H. Heine.)

English Words by J. S. DWIGHT.

R. SCHUMANN, Op. 48. No. 7.

"Dichterliebe."

Moderato.

mf

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a common time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand. The dynamic marking *mf* is placed above the piano part.

I'll not com-plain, tho' break my heart . . . in twain.
Ich grolle nicht und wenn das Herz . . . auch bricht.

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *mf* is present.

O love for-ev - er lost! O love for-ev - er lost! . . . I
E - wig verlor - nes Lieb, e - wig verlor - nes Lieb, . . . ich

The third system concludes the piece. The vocal line ends with a final note. The piano accompaniment features a more active bass line with some chromatic movement. The dynamic marking *f* is placed at the end of the piano part.

ne'er . . . com-plain, I ne'er . . . com-plain. Howe'er thou
grol - - le nicht, ich grol - - le nicht. Wie du auch

ritard.

shin'st in diamond splendor bright, There falls no ray into thy heart's deep night. Ah! well-a -
 strahlst in Di - a - mantenpracht, es fällt kein Strahl in deines Herzens Nacht, das weiss ich

day! I'll not com-plain, tho' break my
 längst. Ich grolle nicht und wenn das .

heart . . . in twain. In dreams I saw thee waning, And saw the
 Herz . . . auch bricht. Ich sah dich ja im Traume und sah die

cres.

night within thy bo - som reigning, And saw the snake that on thy heart doth
 Nacht in deines Her - zens Raume, und sah die Schlang,'die dir am Her - - zen

cres.

ritard.

f

gnaw, . How all for-lorn thou art, my love, I saw. I'll not complain, I'll not com-
 frisst, . . ich sah, mein Lieb, wie sehr du e - lend bist. Ich grolle nicht, ich grolle

f

f *f* *f*

plain. . .
 nicht. . .

GOLDEN ROLLS BENEATH ME. 035

(Gelb rollt mir zu Füßen.)

German words by F. Bodenstedt. {from the Persian}
 English " " W. Stigand. {of Mirza Schaffy}

A. RUBINSTEIN, Op. 34, No 9.

Andante.

1. { Gold - - en rolls beneath me the Ru - ra in might,
 Gelb rollt mir zu Fü - - - ssen der brau - sen - de Kur,

Foam on the waves light - ly ri - - - ding, Bright - - ly
 im tan - zen - den Wel - len - - ge - trie - - - be, hell.....

smile earth and sun, and my heart laughs
 lä - chelt die Son - - - ne, mein Herz und die

light. O would this were ev-er a-bid- -
 Flur. O, wenn es doch im-mer so blie- -

ing, O would this were ev-er a-bid- - - - - ing!
 be, O, wenn es doch immer so blie- - - - - be!

2. Sparkles red in glass now our Georgian wine, The wine from my
 Roth fun - kelt im Glas der ka-che-ti-sche Wein, es füllt mir das

3. The sun now is set-ting, on cometh the night, My heart, like love's
 Die Son - - - ne geht un - ter, schon dunkelt die Nacht, doch mein Herz gleicht dem

Love's hands soft glid - - - ing. I..... drink from her eyes..... the.....
 Glass mei - ne Lie - - - be, und ich saug' mit dem Wein.....
 stars so con - fid - - - ing, Still in deepen - ing dark - - - ness aye.....
 Ster - ne der Lie - - - be, flammt in tief - - - stem Dun - - - kel in.....

light..... down in mine.....
 ih - - re Bli - - cke ein..... } O would this were ev - er a -
 glis - - - tens more bright..... } O! wenn es doch im - mer so
 hell - - - - - ster Pracht.....

bid - - - ing, O would this were ever a - bid - - - ing!.....
 blie - - - be, O! wenn es doch immer so blie - - - be!.....

GOOD NIGHT!

636

GUTE NACHT!

Eng. words by L. C. ELSON.

R. FRANZ, Op. 5, No. 7.

Andante.

VOICE. *P*

The sun . . . set splen . dor is
Die Höh'n und Wä - der schon

PIANO. *Ped.* *sempre pp*

bringing To val . ley and hill and sea A bird . ling soft - ly is
stei - gen Immer tie - fer in's A - bend - gold, Ein Vög - lein fragt in den

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

sing . ing, Shall it greet my love for me, - - - Shall it
Zwei - gen : Ob es Lieb - chen grü - ssen soll', - - - Ob es

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

greet my love for me? O bird . ling, my trea . sure is
 Lieb - chen grü - ssen soll' ? O Vög - lein, du hast dich be -

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

fleeing In the vale she does not dwell Bear up to the heav'ns thy
 - tro - gen, Sie woh - net nicht mehr im Thal - - Schwing' auf dich zum Him - mels -

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

mf *p* *dim.*
 greet . ing, Bid her there my last sad fare . well .
 - bo - - gei, Grüss' sie dro - ben zum letz - ten Mal . (Eichendorff.)

mf *Ped.* *p* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rit: *dim.*

AN HOUR BEFORE THE DAY. 037

(Ein Stündlein wohl vor Tag.)

, (E. Mörike.)

English words by Laura Underwood.

Music by A. Schöne.

Voice. 

An hour be-fore the day, The
Ein Stünd - lein wohl vor Tag, der.

Piano. 



while I sleep - ing lay, Be - fore my win - dow sang a
weil ich schla - fen lag, sang vor dem Fen - ster auf dem

Piano. 



bird A song so soft it scarce was heard, An
Baum ein Vög - - lein mir, ich hört es kaum, ein

Piano. 

rit.

hour be - fore the day. Give heed to what I
 Stünd - - lein wohl vor Tag. Merk auf, was ich dir

say: Thy love doth thee be - - tray, Now
 sag: Dein Schätz - lein ich ver - - klag', der -

while I'm sing - ing doth he rest, A sweet - heart fold - ed to his
 weil ich die - ses sin - gen thu, herzt er ein Lieb in sü - sser

ritard.

breast, An hour be - fore the day. 0
 Ruh, ein Stünd - - lein wohl vor Tag. 0

ritard.

bird, give o'er, give o'er; Be still, I'd hear no
 weh, nichts wei - ter sag; o still, nichts hö - ren

more; Oh fly, oh fly away from here, Oh,
 mag; flieg ab, flieg ab, von mei - nem Baum, ... ach,

love and truth a dream ap - pear, An hour be - fore the
 Lieb und Treu ist wie ein Traum, ein Stünd - lein wohl vor

ritard.

day, be - fore the day.
 Tag, vor Tag, vor Tag.

ritard.

THE ASRA. 038

DER ASRA.

English words by H. A. C.

A. Rubenstein, Op. 32, No. 6.

Moderato.

VOICE.

Day by day in won-drous beau - ty Walked the Sul - tan's
Täg - lich ging die wun - der - schö - ne Sul - tans - toch - ter

PIANO.

p

love - ly daughter When the eve - ning star was glow - ing By the fountain's
auf und nie - der um die A - hend - zeit am Springbrunn, wo die wei - ssen

mf

plashing waters Day by day when shadows lengthen When she passed a slave was watching
Was - ser plätschern; täg lich stand der jun - ge Sklave um die A - hend - zeit am Springbrunn,

mf

dim.

By the fountain's crys - - tal wa - - ters Dai - ly hisswartcheek grew
 wo die wei ssen Was - - ser plät - - schern. Täg lich ward er bleich und

dim. *p*

pa - ler pa - ler pa - ler Spake one eve the haugh - ty prin - cess
 bleicher, bleich und blei - cher. Ei - ner A - hends trat die Für - stin

dim. *p*

stringendo.

Thus to him with voice command - ing Speak! thy name I wish to know
 auf ihn zu mit raschen Wor - ten: „Dei - nen Na - men will ich wis - sen,

stringendo.

ritard.

Where thy home and who thy kindred Hum - bly answered he Men
 dei - ne Hei - math, dei - ne Sippschaft!“ Und der Skla - ve sprach: „Ich

ritard.

a tempo, *f*

call me Ma - ho - met, I come from Ye - men, and my
 hei sse Ma - ho - met ich bin aus Ye - men und mein

a tempo.

race is called the As - - ra, who a - las must die if in
 Stamm sind je - ne As - - ra wel - che ster - - hen, wenn sie

vain they love and my race is called the As - ra, who a - las must die if in
 lie - - hen und mein Stamm sind je - ne As - ra, wel - che ster - - hen, wenn sie

p

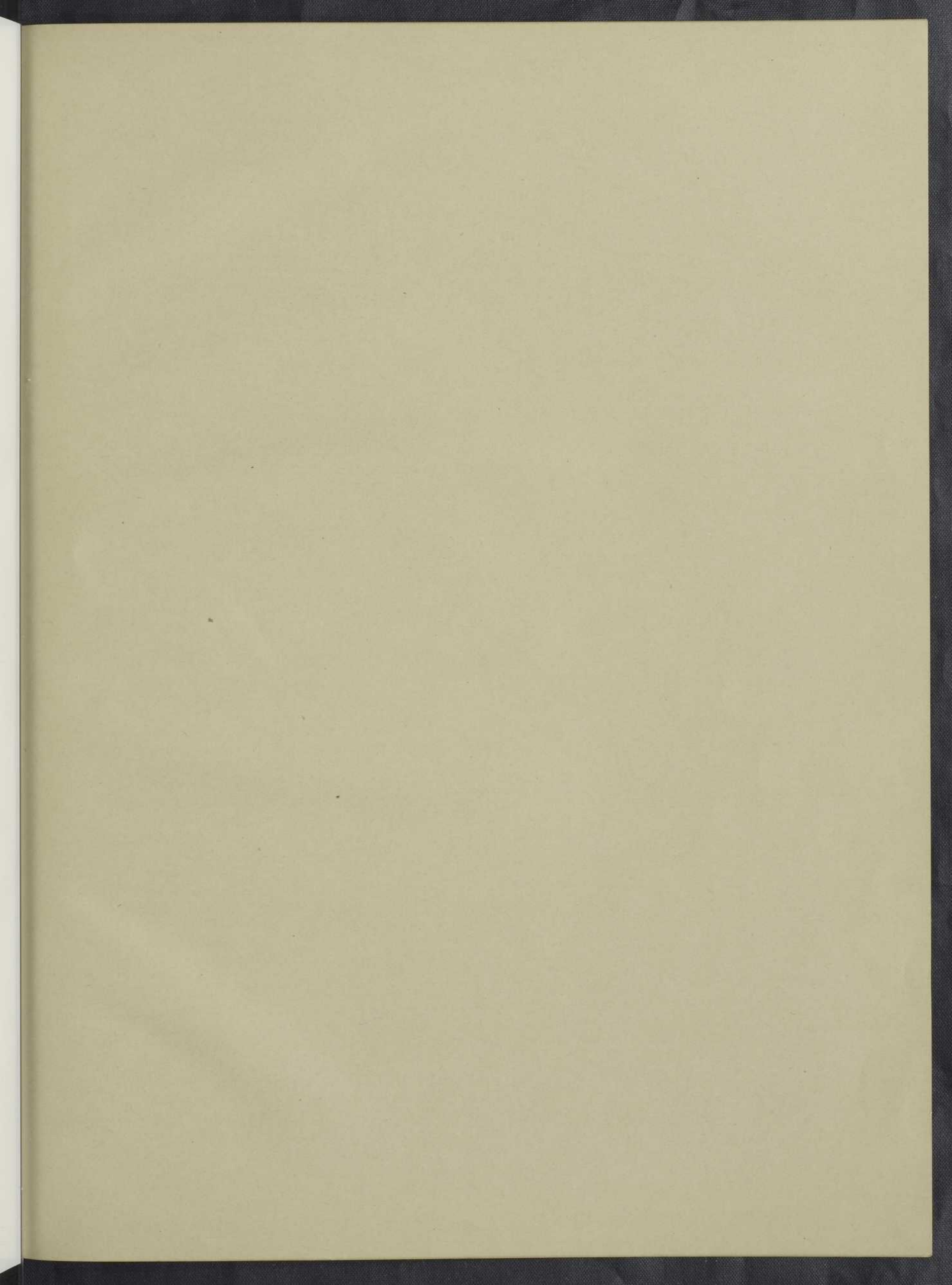
vain they love.
 lie - - hen!"

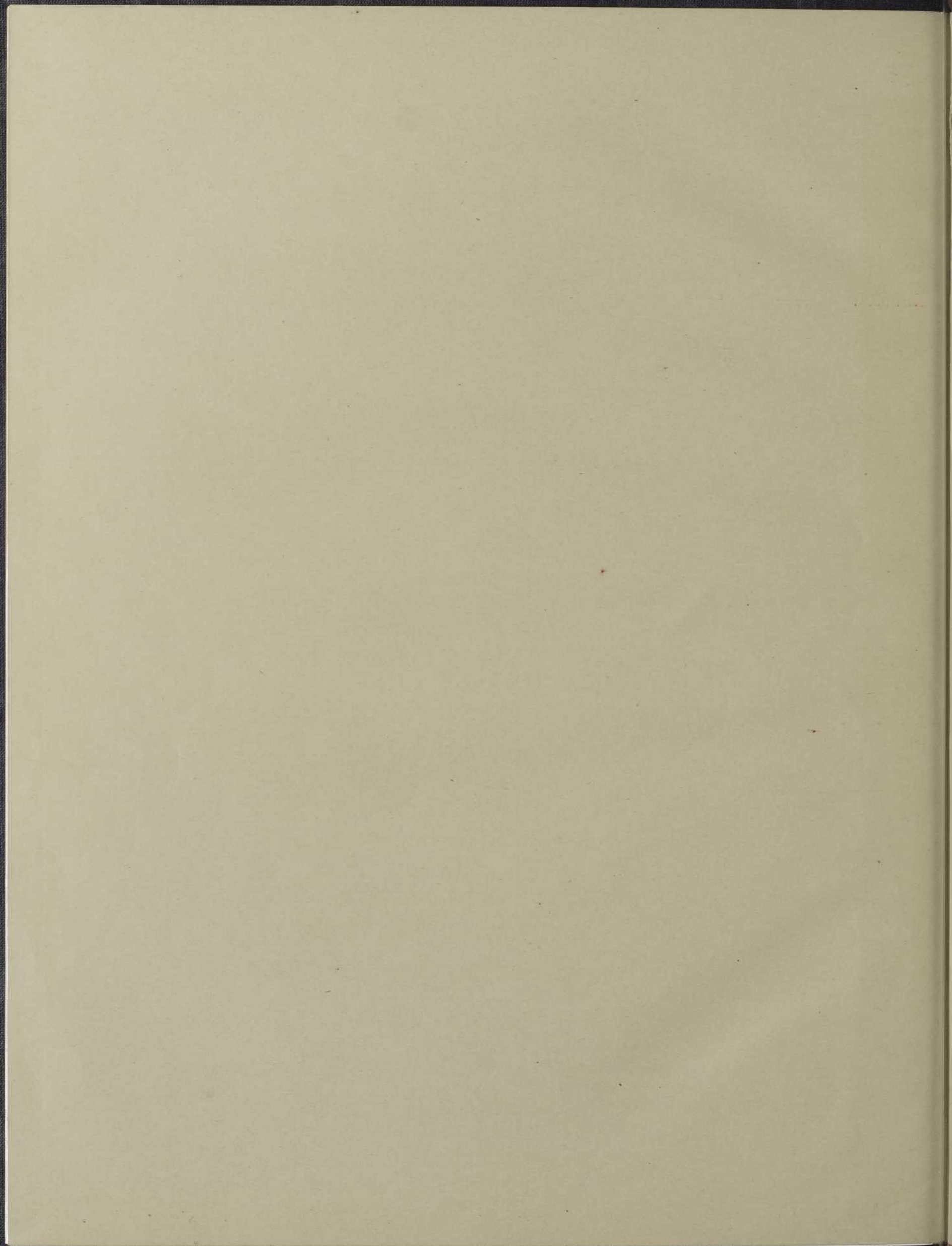
rit.

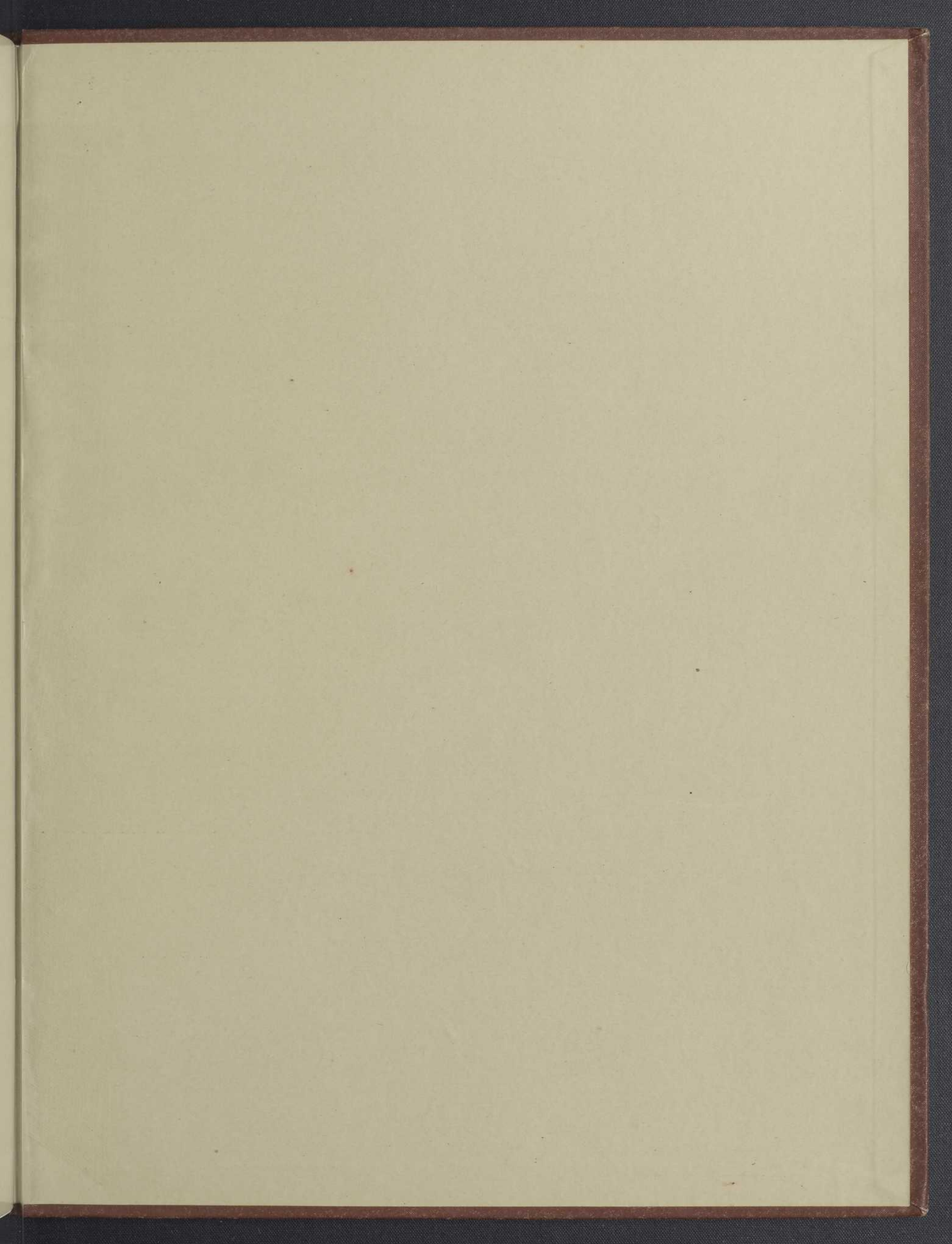
INDEX TO

Song Classics, for Low Voice.

ABSENT, YET PRESENT,.....	WHITE.	124
ACROSS THE HILLS,.....	G. W. CHADWICK.	83
A DREAM, (Ich hatte einst ein Vaterland.).....	L. LASSEN.	54
AH, WHEN THINE EYES OF AZURE, (Mit deinen blauen Augen.).....	L. LASSEN.	57
A MAIDEN'S SONG, (Mädchenlied.).....	MEYER HELMUND.	46
AN HOUR BEFORE THE DAY, (Ein stundlein wohl vor tag.).....	SCHÖNE.	138
BE THOU WITH ME, (Gebet.).....	F. HILLER.	74
DAY BY DAY IN WONDROUS BEAUTY, (Der Asra—The Asra,).....	RUBINSTEIN.	141
DAYLIGHT IS WANING, (Cade la sera.).....	L. MILIOTTI.	3
DREAM, A, (Ich hatte einst ein Vaterland.).....	L. LASSEN.	54
DREAM (The) (Der Traum.).....	RUBINSTEIN.	80
FAR FROM HIS HOME, (Vado ben spesso.).....	SALVATOR ROSA.	116
GOLDEN, ROLLS BENEATH ME, (Gelb rollt mir zu Füßen.).....	RUBINSTEIN.	133
GOOD-NIGHT,.....	G. W. CHADWICK.	41
GOOD-NIGHT, (Gute Nacht.).....	FRANZ.	136
GUARDIAN ANGEL (The),.....	GOUNOD.	77
I HAVE LOST MY EURIDICE, (Che faro senza Euridice.).....	GLUCK.	100
I'LL NOT COMPLAIN, (Ich grolle nicht.).....	SCHUMANN.	130
LAST NIGHT, (Sehnsucht.).....	KJERULF.	34
LEAVE ME TO LANGUISH, (Lascia ch'io Pianga.).....	HÄNDEL.	18
LOVELY SPRING. (Frühlingslied.).....	COENEN.	119
MAIDEN'S SONG, (A) (Mädchenlied.).....	MEYER HELMUND.	46
MAIDEN'S WISH, (The) (Mädchen's Wunsch.).....	FR. CHOPIN.	71
NO ONE MY GRIEF CAN FEEL, (Nur wer die sehnsucht Kennt.).....	P. TSCHAIKOWSKY.	62
O FATIMER, GIFT FROM HEAVEN,.....	WEBER.	96
O, FROM MY TENDER LOVE, (O del mio dolce ardor.)..	"STRADELLA."	49
OLD STORY (The), (Das Alte Lied.).....	ED. GRIEG.	38
O PRESS THY CHEEK AGAINST MINE OWN, (Lehn' deine wang' an meine wang.).....	JENSEN.	36
O THAT WE TWO WERE MAYING,.....	GOUNOD.	12
PINING FLOWER (The), (April was smiling gaily.).....	ROTOLI.	88
RESOLUTION, (Vorsatz.).....	L. LASSEN.	32
SERENADE TO ZANETTO, (Serenata di Zenetta.).....	MASSENET.	65
SILENTLY BLENDING, (Voi che sapete.).....	MOZART.	92
STAR OF MY HEART,.....	DENZA.	21
SWEET SLUMBER, COME, (Invocation.).....	FREAKE.	127
THE DREAM. (Der Traum.).....	RUBINSTEIN.	80
THE GUARDIAN ANGEL,.....	GOUNOD.	77
THE MAIDEN'S WISH, (Mädchen's Wunsch.).....	FR. CHOPIN.	71
THE OLD STORY, (Das Alte Lied.).....	ED. GRIEG.	38
THE PINING FLOWER, (April was smiling gaily.).....	ROTOLI.	88
THOU'RT LIKE A FLOWER, (Du bist wie eine blume.).....	LISZT.	28
TO BE NEAR THE FAIR IDOL, (Star vicino al bel Idol.).....	SALVATOR ROSA.	68
VOICES OF THE WOODS,.....	WATSON.	109
WAKE NOT, BUT HEAR ME, LOVE,.....	OSGOOD.	106
WERE I A BIRD OF AIR, (Wenn ich ein Vöglein war.).....	HILLER.	26
WOND'ROUS IS THE POWER, (Wie berührt mich wandersam.).....	BENDEL.	30
YEARNINGS, (Sehnsucht.) (A Wish.).....	RUBINSTEIN.	8







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