

Jean M. Loebance
No. 210

REYNALDO
HAHN
—
SONGS IN GRAY
FOR MEDIUM VOICE



net .75

The Boston Music Company
Edition

SONGS IN GRAY

CHANSONS GRISES

FOR MEDIUM VOICE
AND PIANO

By

REYNALDO HAHN

French Poems by
PAUL VERLAINE

English Versions by
M. LOUISE BAUM



BOSTON, MASS.

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Song of Autumn

PAUL VERLAINE

English version by
M. LOUISE BAUM

Chanson d'Automne

REYNALDO HAHN

Voice

Lento e mesto

p

On plain-tive strings The Au-tumn sings, Un - re -
Les san-glots longs Des vi - o - lons De l'au -

Piano

p

pp dolce ma sonoro

con Pedale

lent - ing, His mon - o - tone My spir - it lone Is tor - ment - ing.
tom - ne Bles - sent mon cœur D'u - ne lan - gueur Mo - no - to - ne.

poco più f

Sad fan - cy cowers, While hours Go slow - ly
Tout suf - fo - cant Et bié - me, quand Son - ne

p 3

pp

5

cresc. *pp*

creep - ing, O'er mem - 'ry's hosts Of pal - lid ghosts, I am
l'heu - re, *Je me sou - viens Des jours an - ciens, Et je*

cresc.

allegro

più marcato

weep - ing. The swift wind
pleu - re. Et je m'en

pp dolce

3 3 3

dim. *rit.*

leaps, The fo - liage sweeps Hith - er, thith - er; I too must die Like leaves that fly, Ah!
vais Au vent mau - vais Qui m'em - por - te De ça, de là, Pa - reil à la Feuil - le

p *pp colla voce*

pp *poco rall.*

whith - er? mor - te.

pp

3 3

5

II

We Two

Tous Deux

PAUL VERLAINE

English version by
M. LOUISE BAUM

REYNALDO HAHN

Non troppo lento ($\text{♩}=76$)

Voice

Piano

p sempre legato

con Pedale

p intimo

Soon _____ there will come that hap-py day of
 Done, _____ ce se - ra par un clair jour d'é -

June, _____ With ra-diant sun _____ to cel - e-brate our
 té, _____ Le grand so - leil, _____ com-pli - ce de ma

brid - al; To lift, 'mid sa - tins and fur - be - lows i - dle, Thy
joi - e, Fe - ra, par - mi le sa - tin et la soi - e, Plus

senza rall.
grazioso

beau - ty bright _____ to its love - li - est noon!
belle en - cor _____ vo - tre chère beau - té.

mf
A
Le

sky pure blue, _____ a tent we shel - ter un - der; Its wav - ing
ciel, tout bleu _____ comme u - ne hau - te ten - te, Fris - son - ne -

folds, as of tap - es - try fine, A - bove our bend - ed heads shall deep - er
ra, somp - tu - eux, à longs plis, Sur nos deux fronts heu - reux, qu'au - ront pà -

poco rall. shine, As we grow mute with our joy and our won - der.
lis L'é - mo - ti - on du bon - heur et l'at - ten - te.
poco rall. *p* *a tempo*
colla voce *p*

a piacere poco più calmato *con piacenza*
 When comes the ten - der night, Soft - ly the
Et quand le soir vien - dra, L'air se - ra
p

p
 breeze shall lift your veil, Till your brow it has won! And stars that
doux Qui se joue - ra Ca - res - sant dans vos voi - - les; Et les re -

nev - er fail of gen - tle light Be - nign - ly
 gards pai - si - bles des é - toi - les Bien - veil - lam -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a long note on 'nev - er' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line at the end of the system.

smile, Be - nign - ly smile on the
 ment, Bien - veil - lam - ment sou - ri -

The second system continues the vocal and piano parts. The vocal line has a long note on 'smile,' followed by a melodic phrase. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* is placed above the piano accompaniment in the lower right of the system.

lov - ers made one!
 ront aux é - poux.

The third system shows the vocal line with a long note on 'lov - ers' followed by a melodic phrase. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed above the piano accompaniment in the lower left of the system.

poco rall.

The fourth system consists of piano accompaniment in the lower two staves. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/8. The tempo marking *poco rall.* (poco rallentando) is placed above the right-hand staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The Pathway is Blind

L'allée est sans fin

PAUL VERLAINE

English version by
M. LOUISE BAUM

REYNALDO HAHN

Quasi andante (♩=72)

Voice

Piano

ppp

con Pedale

p declamando dolcemente

The path-way is blind, And the sky is kind To be veil - ing
L'al - lée est sans fin, Sous le ciel di - vin D'é - tre pâle ain -

pp con tenerezza

so!
si!

O love, how sweet 'twould be 'Neath yon-der
Sais - tu qu'on se - rait Bien sous le se -

poco rit. *a tempo*

tree, In the glade be - low!
 cret De ces ar - bres - ci?

colla voce *pp espress.*

And the house is white, Still wan in the light From the dark - ling
 Le châ-teau, tont blanc, A - vec, à son flanc, Le so-leil cou -

west; The birds sleep a - bove. Oh! why has not love o-ver there its
 ché, Les champs à l'en-tour. Oh! que notre a-mour N'est-il là ni -

pp *p* *p* *p* *pp*

più largamente *espr.* *pp*

nest?
 ché!

pp *pp* *pp*

IV

With Muted Strings

En Sourdine

PAUL VERLAINE

English version by
M. LOUISE BAUM

REYNALDO HAHN

Andantino molto moderato

Voice

Piano

pp *sempre legato*

con Pedale

p

Shel - - ter'd, in this twi-light pure Un-der arms of shad-owy
 Cal - - mes, dans le de-mi jour, Que les bran-ches hau-tes

pine,
font,

Our trou-bled love lies se - cure A-mid the si - lence be-
 Pé - né-trons bien notre a - mour De ce si - len - ce pro-

nigh. _____
fond. _____

pp Here we may meet heart to
Fon-dons nos â - mes, nos

heart, _____ E'en the sense _____ may breathe the balm That heals all
coeurs _____ Et nos sens _____ ex - ta - si - és Par - mi les

pp

colla voce pp

sor-row and smart And bless-es this leaf - y calm.
va-gues lan-gueurs Des pins et des ar - bou - siers.

p

Clos-ing our eyes we may float _____ Off to that love-land re -
Fer - me tes yeux à de - mi, _____ Croi - se tes bras sur ton

pp *pp*

mote
sein, When all the dreams shall come true! Where we may
Et de ton coeur en - dor - mi Chasse à ja -

love, — I and you! Yield to the cra - dling
mais — tout des - sein. Lais - sons - nous per - su - a -

senza rall. *egualmente*

breeze That lulls all the leaves to sleep And pours on Earth's sor - did
der Au souf - fle ber - ceur et doux Qui vient à tes pieds ri -

p poco animato mis - er - ies — Its ob - liv - ion deep.
der Les on - des de ga - zon roux.

poco animato *decresc.* *pp*

p

Ah, wait, till the night is there
 Et, quand, so-len - nel, le soir

dolcissimo *p*

Her sol - emn shades to un - bar, Voice
 Des ché - nes noirs tom - be - ra, Voix

poco rall.

as of our own de - spair, The night - in - gale shall call from a -
 de no - tre dés - es - poir, Le ros - si - gnol chan - te -

p

far!
 ra!

mf *espress.* *pp*

The Witching Hour

L'Heure Exquise

PAUL VERLAINE

English version by
M. LOUISE BAUM

REYNALDO HAHN

Molto tranquillo e dolce

Voice

Piano

pp

p

con Pedale

blanch - es Wood - land and mere, The mov - ing
blan - che Luit dans les bois; De cha - que

branch - es Dim - ly we hear Touch'd in - to tone. —
bran - che Part u - ne voix Sous la ra - mé - e.

poco sfz

The moon-light
La lu - ne

con delicatezza **p**

O thou my own!
O bien ai - mé - -

discreto

- - - e.
The wa - ters mir - ror Deep as the
L'é - tang re - flè - te, Pro - fond mi -

sky, Black - er and clear - - er, The wil - lows high, By zeph - yrs
roir, La si - lhou - et - - te Du sau - le noir, Où le vent

poco rit **p** *a tempo* **pp**

haunt - ed. Oh hour en - chant - - ed!
poco rit re. Rê - vons! *a tempo* c'est l'heu - - re.

pp *dim.* **p**

ancora più tranquillo

A ten - der calm, Heav - en - sent boon, Like soothing
Un vaste et ten - dre A - pai - se - ment Sem - ble des-

ancora più p
pp

balm Flows from the moon, That jour - neys yon - der.
cen - dre Du fir - ma - ment Que l'astre i - ri - se.

rall. *a tempo*
colla voce *a tempo*

Oh! hour of won - - - der!
C'est l'heu - re ex - qui - - - se.

pp *senza rall.*
pp *senza rall.*

ppp

Dreary Landscape

Paysage Triste

PAUL VERLAINE

English version by
M. LOUISE BAUM

REYNALDO HAHN

Quasi lento *pp* *ben. misurato*

Voice

Shad-ows of branch-es
L'om-bre des ar-bres

Piano

p

con Pedale

pp

dim on the riv-er are drift - - ing, Wraiths mist-i-ly melt-ing,
dans la ri-vière em-bru-mé - - e Meurt com-me de la fu-

shift - - ing, And high a - bove, Where
mé - - e, 8 Tan-dis qu'en l'air, par -

ppp

day in the tree-tops is wan - ing, The doves voice their fond com -
mi les ra - mu - res ré - el - les, Se plai - gnent les tour - te -

plain - - - ing.
rel - - - les.

più marcato 3
 A - las! wan - der - er
Com - bien, ô vo - ya -

lone, this land - scape, dim and drear - y, Mir - rors thee, wan too, and
geur, ce pa - y - sa - ge blê - me Te mi - ra, blê - me toi -

Più animato

wear - - - y.
mê - - - me.

p *dim.* *f e espress.*

l.h.

f molto espress.

Ah! so Life's murk-y riv - er has ev - er in keep-ing All thy fair
Et que tris - tes pleu-raient dans les hau - tes feuil - lé - es Tes es - pé -

Tempo I

hopes, drown'd with weep - ing!
ran - ces no - yé - es!

p

VII

The Happy Song

La Bonne Chanson

PAUL VERLAINE

English version by
M. LOUISE BAUM

REYNALDO HAHN

Moderato (♩ = 80) *mf con gioja*

Voice

The days are
La dure é -

Piano

f *p*

gone of long an - noys, — So smile, my heart at com - ing
preu - ve va fi - nir. — Mon cœur, sou - ris à l'a - ve -

f

joys!
nir!

The days are gone of wait - ing
Ils sont fi - nis, les jours d'a -

cresc.

fear - ful, I'll ven-ture, now, to be more cheer - ful.
 lar - mes, Où j'é - tais tris - te jus - qu'aux lar - mes!

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 treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a common time signature. The music is written in a style typical of early 20th-century sheet music.

All words of de - spair I have
 J'ai tu les pa - ro - les a -

f

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, followed by the lyrics. The piano accompaniment features a series of chords in the right hand and a more active bass line. A dynamic marking of *f* (forte) is placed above the vocal line.

ban - ish'd, Ev-'ry spec - tral sor - row has van - ish'd.
 mè - res, Et ban - ni les som - bres chi - mè - res!

p

The third system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, followed by the lyrics. The piano accompaniment features a series of chords in the right hand and a more active bass line. A dynamic marking of *p* (piano) is placed below the piano accompaniment.

My eyes have been ex - iles from
 Mes yeux, e - xi - lés de la

p

cresc.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, followed by the lyrics. The piano accompaniment features a series of chords in the right hand and a more active bass line. Dynamic markings of *p* (piano) and *cresc.* (crescendo) are present.

cresc.

her, Du - ty to beau - ty must pre - fer, And my
 voir, De par un dou - lou - reux de - voir, Mon o -

ed animato poco a poco

ears so hun - gry to hear her, With voice, than sil - ver ring - ing
 reille, a - vi - de d'en - ten - dre Les no - tes d'or de sa voix

cresc.

clear - er. Drop, oh heart, your liv - ery of gray, An - nounce
 ten - dre, Tout mon ê - tre et tout mon a - mour Ac - cla -

f

espressivo

the ra - di - ant day,
 ment le bien - heu - reux jour,

p *espressivo*

When my dear, may heav-en smile a - bove her, Is com-ing
 Où, seul rêve et seu - le pen - sé - e, Me re - vien -

home! home to her lov - er!
 dra. la fi - an - cé - e!

sempre f

New Songs of Distinction

Echo
 High, F; Low, D
 CHRISTINA GEORGINA ROSSETTI
 BRUNO HUHN

Allegretto (♩ = 104)

Voice
 Piano

col Pedale

Come to me in the si-lence of the night;
a tempo
 Come in 'the speak-ing si-lence of a dream;

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Row gently here
 Medium, G minor
 THOMAS MOORE
 PAUL VAN KATWIK

Allegretto

Voice
 Piano

Row gen-tly here, my gon-do-lier, So
 soft-ly wake the tide that not an ear on earth may hear, But
 here to whom we glide. Had

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The Thought of You
 Medium, A
 ALFRED TENNYSON
 HANNA VAN VOLLENROVEN

Andantino

Voice
 Piano

To sit be-
 side a Cry-s-tal spring, Cool
 by the pass-ing Zeph-yr's wing, And

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Long Ago
 High, D
 ALTER BRODT
 LINN SEILER

Not too fast

Voice
 Piano

Long ago our dreams were told with
ritard
in time
 truth, Our thoughts with yearning and our hopes with youth; A thousand
 joys were ours to taste and share, A thousand worlds were ours to win and

with Pedal

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Boston, Mass.

Grateful Encore Songs

A Dream Valentine

High, A; Low, Ab
Net .60



CLINTON SCOLLARD*

JOHN SPARGUR

Lento e languido: quasi improvvisando (♩ = 48)

Voice

Piano

col Pedale

p

I have Dreams that the night dis - clos -

mf

es, Dreams that the day de - bars Of your

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Uncle Eph's Philosophy

Medium, G
Net .60



BIDE DUDLEY*

WILLIAM STICKLES

In moderate time

Voice

Piano

very broad

in time

As Ole Un-cle Eph - riam

in time

says. When Mis - tah Trouble, he comes er long. Be

in time

brave, be brave ma friend, Des smile an' sing - er lit - tle song. Yoll

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Her Dream

High, Bb; Low, G
Net .60



WALTER S. POAGUE*

FRANK WALLER

Allegretto scherzando

Voice

Piano

mf leggiero

col Pedale

semplice

poco riten.

ritempo

mp

"Do you be - lieve in dreams?" said he, "Of

poco rall.

poco rall.

mf espress.

course I do," said she, "For you're a dream to me, And

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For all countries

Sleep, my darling

High, A minor
Low, F minor
Net .60



Elsie Jean Stern

Maria Zucca, Op. 89, No. 17
From "In Youngsterland"

Andantino e sognando

Voice

Piano

dolce

pp

Ta * Ta * Ta * Ta *

dolce

Sleep, dar-ling, go to sleep, - Gold-en stars at you now peep -

p

See, each twinkling lit - tle light Comesto bid my babe good night,

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New Songs by American Composers

Thou art weary of the day

Medium, Gb

HERBERT J. BRANDON*

CHARLES HUERTER

Andante *p* *molto espresso*

Voice: Thou art wea - ry,

Piano: *col Pedale*

wea - ry of the day. Shad - ows round thee now are creep - ing,

All the world is calm - ly sleep - ing, Put thy grief and care a -

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Dorian Lullaby

High, A min.; Low, G min.



Words and music by
KATHERINE RUTH HEYMAN

Andantino e tenero (♩ = 78) *mp*

Voice: Time may come and go, my dar - ling,

Piano: *mp* *col Pedale*

moth - er - love is true, Wheth - er of the thrush or star - ling

or a child like you. O'er the cra - die soft - ly bend - ing,

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The Look

High, Gb; Low, Eb

SARA TEASDALE*

ROSALIE HOUSMAN

Allegretto grazioso

Voice: *lightly and gracefully*

Piano: *pp* *col Pedale*

Streph - on kiss'd me

in the spring, Rob - in, in the fall, But Col - in on - ly

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Nocturne

Medium, A

CLINTON SCOLLARD*

LUCILE CREWS

Andante

Voice: The slend - er moon

Piano: *pp* *una corda* *col Pedale*

seems as frail As thin ice - twist Nov - em - ber reeds -

A bird note from a dis - tant swale -

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