


Henry Chapman



A Summer Night.

(UNE NUIT DE MAI.)

Words by Theo. Marzials.

 Music by 

A. Goring Thomas.



Soprano or Tenor in D?

Alto or Baritone in B?

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A SUMMER NIGHT. (UNE NUIT DE MAI.)

Words by THEO. MARZIALS.

A. GORING THOMAS.

Andante moderato.

VOICE. 

PIANO. 



Have you for-got-ten,
Te sou-viens tu, mon





love, so soon — That night, that love - ly night of June —
bien ai - mé — De cet - te bel - le nuit de Mai —



When down the tide, so i - dly dream - ing We float - ed where the
 OÙ dans la la - gu - ne pro - fon - de Phœ - be mi - rait sa

cresc.
 moon lay gleam - ing My heart was wea - ry and op - press'd
 tê - te blon - de Mon cœur dou - ce - ment op - pres - sé

With some sweet long - ing half con - fess'd. When, like an an - swer
 Sui - vait un rê - ve com - men - cé. Ta gon - do - le frô -

to my sigh - ing, Your hand in mine was gen - tly ly - ing
 là la mien - ne Et ma main ef - fleu - ra la tien - ne

poco rit.

O love, that last, long kiss that met—
 Mes yeux, ren - con - trè - - - rent les tiens—

pp

rall.

Can you for - get?—
 Te sou - viens tu?—

a tempo.

cresc.

dim.

poco a poco cresc.

Night of love! love - ly night of June— That night we vow'd by
 Nuit d'a - mour, bel - le nuit de Mai— OÙ m'ap - pa - rût mon

accel.

heav'n's own moon, That night of nights, — our troth we plight-ed, To all e -
 bien ai - mé, Cet - te nuit la — nous é - chan - geâm - es, et pour l'é -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ter - - ni - ty u - nit - ed. Then first I knew your
 ter - - ni té nos â - mes Je sen - tis que j'é -

The second system continues the vocal line with a dynamic marking of *ff*. The piano accompaniment includes a *ff* marking and features a more active bass line with some melodic movement.

heart, my heart, — One life, one soul, no more to part; —
 tais à toi — Et que ta foi é - tait ma foi —

The third system includes a *cresc.* marking above the vocal line. The piano accompaniment continues with a similar texture, showing a gradual increase in volume.

f largamente.
 Then, then I said: — What - e'er be -
 Et je me dis — Quoi qu'il ad -

The fourth system begins with a dynamic marking of *f* and a tempo marking of *largamente*. The vocal line is slower and more spacious. The piano accompaniment features a steady bass line and chords.

tide us, No, death it - self shall not di -
 vien - ne Ma for - tu - ne se - ra - la

vide us. us. —
 tien - colla voce. - ne. — Tempo I.

Have you for - got - ten love, so soon —
 Te sou - viens tu mon bien ai - mé. —

That night, that love - ly night of June? —
 De cet - te bel - le nuit de Mai —

My heart was wea - ry and op - press'd
 Mon cœur dou - ce - ment op - pres - sé.

With some sweet long - ing
 Sui - vai t un rê - ve

half con - fess'd Ah!
 com - men - cé Ah!

night of love, Ah!
 nuit d'a - mour, Ah!

love - ly night of June
 bel - le nuit de Mai

Have you for - got - ten
 Te sou - viens tu,

dim.

love so soon?
 mon bien ai - mé.

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