

FIFTY-SIX SONGS YOU LIKE TO SING



G. SCHIRMER, Inc.
NEW YORK

Copyright, 1937, by G. Schirmer, Inc.

37700

Printed in the U. S. A.

CONTENTS

	Page
ARNE, MICHAEL.....	The Lass with the Delicate Air..... 75
BALFE, M. W.....	Then you'll remember me, from "The Bohemian Girl"..... 171
BEETHOVEN, L. VAN.....	I love thee..... 67
BIZET, G.....	Habanera, from "Carmen"..... 61
BLAND, J. A.....	Carry me back to old Virginny..... 24
BOHM, C.....	Calm as the Night..... 21
BORODINE, A.....	A Dissonance..... 35
BRAHMS, J.....	Cradle-song..... 28
BRAHMS, J.....	Sapphic Ode..... 151
CAPUA, E. DI.....	O Sole Mio (<i>My Sunshine</i>)..... 139
DEBUSSY, C.....	Beau Soir (<i>Evening Fair</i>)..... 18
DVOŘÁK, A.....	Songs my mother taught me..... 167
FOLK-SONGS AND TRADITIONAL AIRS.....	Drink to me only with thine eyes..... 50
	The Last Rose of Summer..... 81
	Londonderry Air (Would God I were the tender apple-blossom)..... 87
	Song of the Volga Boatmen..... 165
FONTENAILLES, H. DE.....	A Resolve (<i>Obstination</i>)..... 148
FOSTER, S. C.....	My Old Kentucky Home..... 126
FRANZ, R.....	Dedication (<i>Widmung</i>)..... 33
GIORDANI, G.....	Dearest, believe (<i>Caro mio ben</i>)..... 30
GODARD, B.....	Lullaby, from "Jocelyn"..... 99
GREVER, M.....	Júrame (<i>Promise, Love</i>)..... 72
GRIEG, E.....	I love thee (<i>Ich liebe dich</i>)..... 69
GRIEG, E.....	Solvejg's Song..... 158
HAGEMAN, RICHARD.....	Do not go, my love..... 41
HAHN, R.....	Were my song with wings provided..... 190
HANDEL, G. F.....	Where'er you walk, from "Semele"..... 195
HAWTHORNE, A.....	Whispering Hope..... 197
HAYDN, J.....	My mother bids me bind my hair..... 121
LILIUOKALANI, QUEEN.....	Aloha Oe..... 6
MASSENET, J.....	Elégie..... 53
MOLLOY, J. L.....	Love's Old Sweet Song..... 95
MOZART, W. A.....	The Violet (<i>Das Veilchen</i>)..... 187
OFFENBACH, J.....	Barcarolle (<i>O Lovely Night</i>), from "The Tales of Hoffmann"..... 14
PURCELL, E.....	Passing By..... 145
RACHMANINOFF, S.....	Lilacs..... 84
REICHARDT, L.....	When the roses bloom (<i>Hoffnung</i>)..... 193
RIMSKY-KORSAKOW, N.....	A Song of India, from "Sadko"..... 161
SAINT-SAËNS, C.....	My heart at thy sweet voice, from "Samson and Delilah"..... 109
SCHUBERT, F.....	Ave Maria..... 8
SCHUBERT, F.....	Serenade (<i>Ständchen</i>)..... 153
SCHUMANN, R.....	Thou art so like a flower..... 175
SCHUMANN, R.....	The Two Grenadiers..... 181
SINDING, C.....	Sylvelin..... 169
STRAUSS, R.....	To you (<i>Zueignung</i>)..... 177
STRAUSS, R.....	All Souls' Day (<i>Allerseelen</i>)..... 3
SULLIVAN, A. S.....	The Lost Chord..... 90
TSCHAIKOWSKY, P. I.....	One who has yearn'd, alone..... 133
TOSTI, F. PAOLO.....	Goodbye..... 55
VERDI, G.....	La donna è mobile (<i>Woman so changeable</i>), from "Rigoletto"..... 37
VOIGT, H.....	Mother-Love..... 104
WAGNER, R.....	Dreams (<i>Träume</i>)..... 45
YRADIER, S.....	La Paloma (<i>The Dove</i>)..... 141
SACRED SONGS	
AMBROSE, R. S.....	One Sweetly Solemn Thought..... 129
BACH, J. S.....	My Heart Ever Faithful..... 117
MENDELSSOHN, F.....	O rest in the Lord, from "Elijah"..... 136

INDEX BY TITLE

All Souls' Day (<i>Allerseelen</i>)	R. STRAUSS.	3
Aloha oe	QUEEN LILIUOKALANI.	6
Ave Maria	SCHUBERT	8
Barcarolle (<i>O Lovely Night</i>) from "The Tales of Hoffmann"	OFFENBACH.	14
Beau Soir (<i>Evening Fair</i>)	DEBUSSY	18
Calm as the Night	BOHM.	21
Carry me back to old Virginny.	BLAND	24
Cradle-song.	BRAHMS	28
Dearest, believe (<i>Caro mio ben</i>)	G. GIORDANI	30
Dedication (<i>Widmung</i>)	FRANZ.	33
A Dissonance	BORODINE.	35
La donna è mobile (<i>Woman so changeable</i>) from "Rigoletto"	VERDI.	37
Do not go, my love.	RICHARD HAGEMAN.	41
Dreams (<i>Träume</i>)	WAGNER	45
Drink to me only with thine eyes.	OLD ENGLISH AIR.	50
Élégie.	MASSENET.	53
Goodbye	TOSTI.	55
Habanera from "Carmen"	BIZET.	61
I love thee (<i>Ich liebe dich</i>)	BEETHOVEN.	67
I love thee (<i>Ich liebe dich</i>)	GRIEG.	69
Júrame (<i>Promise, Love</i>)	GREVER.	72
The Lass with the Delicate Air.	MICHAEL ARNE.	75
The Last Rose of Summer	OLD IRISH AIR.	81
Lilacs.	RACHMANINOFF.	84
Londonderry Air (Would God I were the tender apple-blossom)	OLD IRISH AIR.	87
The Lost Chord	SULLIVAN.	90
Love's Old Sweet Song.	MOLLOY.	95
Lullaby from "Jocelyn"	GODARD.	99
Mother-Love	VOIGT.	104
My heart at thy sweet voice, from "Samson and Delilah"	SAINT-SAËNS.	109
My Heart Ever Faithful	BACH	117
My mother bids me bind my hair	HAYDN.	121
My Old Kentucky Home	FOSTER	126
One Sweetly Solemn Thought.	AMBROSE.	129
One who has yearn'd, alone.	TSCHAIKOWSKY.	133
O rest in the Lord, from "Elijah"	MENDELSSOHN	136
O Sole Mio (<i>My Sunshine</i>)	DI CAPUA	139
La Paloma (<i>The Dove</i>)	YRADIER	141
Passing By	E. PURCELL	145
A Resolve (<i>Obstination</i>)	DE FONTENAILLES	148
Sapphic Ode.	BRAHMS.	151
Serenade (<i>Ständchen</i>)	SCHUBERT	153
Solvejg's Song.	GRIEG	158
A Song of India, from "Sadko"	RIMSKY-KORSAKOW.	161
Song of the Volga Boatmen.	RUSSIAN FOLK-SONG.	165
Songs my mother taught me.	DVOŘÁK.	167
Sylvelin.	SINDING.	169
Then you'll remember me, from "The Bohemian Girl"	BALFE	171
Thou art so like a flower	SCHUMANN	175
To You (<i>Zueignung</i>)	STRAUSS.	177
The Two Grenadiers	SCHUMANN.	181
The Violet (<i>Das Veilchen</i>)	MOZART.	187
Were my song with wings provided.	HAHN.	190
When the roses bloom (<i>Hoffnung</i>)	REICHARDT.	193
Where'er you walk, from "Semele"	HANDEL.	195
Whispering Hope.	HAWTHORNE.	197

Allerseelen

English version by
Dr. Th. Baker

All Souls' Day

(Hermann von Gilm)

Richard Strauss. Op. 10, No. 8

Tranquillo

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a common time signature. The music is marked 'p' (piano) and includes dynamic markings like 'p' and 'cresc.'. There are also some handwritten-style markings like 'Re.' and '*'.

First vocal line and piano accompaniment. The vocal line includes the lyrics: "Stell' auf den Tisch die duf-ten-den Re-Be-side me set the rud-dy glow-ing". The piano accompaniment is marked 'p' and includes dynamic markings like 'p' and 'cresc.'. There are also some handwritten-style markings like 'Re.' and '*'.

Second vocal line and piano accompaniment. The vocal line includes the lyrics: "se - den, die letz-ten ro-then As-tern trag' her-bei, und lass uns heath - er, The last au-tum-nal as-terns bring to - day, And let us". The piano accompaniment includes dynamic markings like 'pp' and 'cresc.'. There are also some handwritten-style markings like 'Re.' and '*'.

Third vocal line and piano accompaniment. The vocal line includes the lyrics: "wie-der von der Lie - be re - den, wie einst im Mai. tell a-gain of love to- geth - er, As once in May.". The piano accompaniment includes dynamic markings like 'pp' and 'cresc.'. There are also some handwritten-style markings like 'Re.' and '*'.

37700

Copyright, 1902, by G. Schirmer, Inc.
Copyright, 1911, by G. Schirmer, Inc.

Copyright renewal assigned, 1930, to G. Schirmer, Inc.
Copyright renewed, 1939, by G. Schirmer, Inc. Printed in the U.S.A.

p

Gib mir die Hand, dass
Give me thy hand, that

mf dim.

p

ich sie heim-lich drü-cke, und wenn man's sieht, — mir ist es ei-ner-lei,
I may fond-ly press it, Should oth-ers see, — I care not what they say;

*Cae **

pp

gib mir nur ei-nen dei-ner sü-ssen Bli-cke, wie einst im
Let one fond glance, love, fill my heart and bless it, As once in

pp

*Cae **

con espressione

p

Mai. Es blüht und duf-tet heut auf je-dem
May. On ev-ry grave — to-day sweet flow'rs — are

p con espressione

*Cae **

molto espress.

Gra - be, ein Tag im Jahr ist ja den To - ten frei; komm an mein
 glow - ing, So ev - 'ry year we give the dead one day; Come to my

The first system features a vocal line in G major with lyrics. The piano accompaniment consists of a right hand with chords and a left hand with a melodic line. Dynamics include *cresc.* and *ff*. There are several *tr* markings in the piano part.

Herz, das ich dich wie - der ha - be wie einst im
 heart, thy love a - gain be - stow - ing, As once in

The second system continues the vocal line and piano accompaniment. It features a *ff* dynamic marking and *tr* markings in the piano part.

Mai, wie einst im
 May, as once in

The third system continues the vocal line and piano accompaniment. It features a *dim.* dynamic marking and *tr* markings in the piano part.

Mai.
 May.

The fourth system continues the vocal line and piano accompaniment. It features an *espr.* dynamic marking and *tr* markings in the piano part.

ALOHA OE

FAREWELL TO THEE

Moderato

Composed by H. M. QUEEN LILIUOKALANI

Piano introduction in G major, 4/4 time, Moderato. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

p solo

Ha - a - heo
Proud - ly swept

ka u - a i - na pa - li Ke
the rain - cloud by the cliff As

p

nihī a - e - la ka - na - he - le E ha - ha - i a - na i - ka
on it glid - ed through the trees, Still fol - low - ing with grief the

li - ko Pu - a a - hi - hi le - hu - a - o u - ka.
li - ko The a - hi - hi - le - hua of the vale.

CHORUS.

ff

A - lo - ha oe, a - lo - ha oe, E ke o - na - o - na no - ho i - ka li - po A
Fare-well to thee, fare-well to thee, Thou charm-ing one who dwell sta-mong the bow - ers; One

ff

fond em-brace a ho - i a - e au Un-til we meet a - gain.
fond em-brace be - fore I now de - part, Un-til we meet a - gain.

2.

Ka halia ko aloha kai hiki mai
Ke hone ae nei i ku'u manawa
O oe no ka'u aloha
A loko e hana nei.

2.

Thus sweet memories come back to me,
Bringing fresh remembrance of the past;
Dearest one, yes thou art mine own,
From thee true love shall ne'er depart.

3.

Maopopo kuu ike ika nani
Na pua rose o Maunawili
I laila hoohe na mau u
Mikiala ika nani oia pua.

3.

I have seen and watched thy loveliness,
Thou sweet rose of Maunawili,
And 'tis there the birds oft love to dwell
And sip the honey from thy lips.

Ave Maria

(Walter Scott)

German translation by
Adam Stork

English adaptation by
Dr. Theo. Baker

Franz Schubert. Op. 52, No. 6

Molto lento (*sehr langsam*)

Voice

Piano

pp

simile

A - - ve Ma - ri - - al' Maid - en
A - - ve Ma - ri - - al' *Jung* - - frau
 A - - ve Ma - ri - - al' gra - ti - a - - ple -

mild, Ah! lis - ten to a maid - en's prayer; — For Thou canst hear a - mid the
mild, *er - hö - re* *einer Jung - frau Fle - hen,* *aus die - sem Fel - senstarrund*
 na, Ma - ri - a, gra - ti - a - - ple - na, Ma - ri - a, gra - ti - a - - ple -

Copyright, 1902, by G. Schirmer, Inc.

Copyright renewal assigned, 1929, to G. Schirmer, Inc.

wild, 'Tis Thou, 'tis Thou canst save a - mid - de - spair. We
 wild soll mein Ge - bet zu dir hin - we - - - hen. Wir
 na, A - ve, A - ve! Do - mi - nus, Do - mi - nus te - cum, Be - ne -

slum - ber safe - ly till the mor - row, Tho' e'en by men out - cast, re - vild: Oh
 schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grausam sind. O
 di - cta tu in mu - li - e - ri - bus, et be - ne - di - - - ctus, et

Maid - en, see a maiden's sor - row, Oh Moth - er, hear a suppliant child!
 Jung - frau, sieh' der Jungfrau Sorgen, o Mut - ter, hör' einbittend Kind!
 be - ne - di - ctus fru - ctus ventris, ventris tu - i, Je - - - sus.

fp *pp*

A - - - ve Ma - ri - - -
 A - - - ve Ma - ri - - -
 A - - - ve Ma - ri - - -

a!
a!
a!

A - ve Ma-ri - - a! Un - de -
A - ve Ma-ri - - a! Un - be -
A - ve Ma-ri - - a! Ma - ter De -

fil'd! The flint - y couch where on we're sleep - ing Shall seem with down of ei - der
fleckt! Wenn wir auf die - sen Fels hin - sin - ken zum Schlaf und uns dein Schutz be -
i, O - ra pro no - bis pec - ca - to - ri - bus, O - ra, o - ra pro no -

pil'd, If Thou a - bove sweet watch art keep - - ing. The
deckt, wird weich der har - te Fels uns dün - - ken. Du
bis, O - ra, o - ra - pro no - bis pec - ca - to - ri - bus, nunc

murk - - y cav - ern's air so heav - y Shall
 lä - - chelst, Ro - sen-duf - te we - hen. in
 et in ho - ra - mor - tis, in

breathe of balm, if Thou hast smil'd; O Maid - en, hear a maid-en plead-ing, O
 die - ser dumpfen Fel-sen-kluft; o Mut - ter, hör' des Kin-des Fle - hen, o
 ho - ra mor-tis no - stræ, in ho - ra mor - tis, mor-tis no-stræ, in

Moth - er, hear a sup-pliant child! A - - ve Ma-ri - -
 Jung-frau, ei - ne Jungfrau ruft! A - - ve Ma-ri - -
 ho - ra mor-tis no - stræ. A - - ve Ma-ri - -

a!
 a!
 a!

A - ve Ma - ri - - a! Stain - less
 A - ve Ma - ri - - a! Rei - ne
 A - ve Ma - ri - - a! gra - ti - a - ple -

styl'd! Eachfiend of air or earth-ly es - sence, From this their wonted haunt ex -
 Magd! Der Er - de und der Luft Dä - mo - nen, von dei - nes Auges Huld ver -
 na, Ma - ri - a, gra - ti - a ple - na, Ma - ri - a, gra - ti - a ple -

ild, Shall flee be - fore Thy ho - ly pres - - - ence! We
 jagt, sie kön - nen hier nicht bei uns woh - - - nen! Wir
 na. A - ve, A - ve! Do - mi - nus, Do - mi - nus tecum; Be - ne -

bow, be - neath our cares o'er - la - den, To
 woll'n uns still dem Schick - sal beu - gen, da
 di - - cta tu in mu - li - e - ri - bus, et

thy dear guid-ance rec-on-cil'd; Then
 uns dein heil'-ger Trost an-weht; du
 be - ne - di - ctus, et

hear, oh Maid, a sim-ple maid-en, And for a fa-ther hear a child!
 Jung-frau wol - le hold dich nei-gen dem Kind, das für den Va-ter fleht!
 be - ne - di - ctus fru-ctus ven-tris, ventris tu - i, Je - sus.

fp *pp*

A - ve Ma - ri - - a!
 A - ve Ma - ri - - a!
 A - ve Ma - ri - - a!

dim.

Barcarolle

Belle Nuit O Lovely Night

English version by
M. Louise Baum

From the opera "Les Contes d'Hoffmann"

J. Offenbach

Moderato *p*

Voice

Bel - le nuit, ô
Fair - est night of

Piano

pp

Ped. * Ped. * Ped. *

nuit d'a-mour, Sou - ris à nos i - vres - ses! Nuit plus dou - ce
star - ry ray, O smile on hap - py lov - ers! Dear - er far than

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

que le jour, Ô bel - le nuit d'a - mour! Le temps fuit et
e'er was day, O love - ly night, be kind! Time and tide are

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

sans re-tour Em - por - te nos ten - dres - ses, Loin de cet heu-
 fleet - ing fast To cheat our ten - der bliss - es, They must bear us

reux sé-jour Le temps fuit sans re - tour! *più f* Zé - phirs - em - bra-
 on at last And leave sweet love be - hind. O breez - es float - ing

sés, Ver-sez-nous vos ca - res - ses, Zé - phirs - em - bra-
 free, Would you share in our kiss - es? O si - lent, sway - ing

sés, Don-nez-nous vos bai - sers, Ver - sez - nous vos bai-
 sea, Do you en - vy our joy? Breez-es free, share her

sers, Ver - sez - nous vos_ bai - sers! Ah! _____
 kiss! Sway - ing sea, cradle our bliss! Ah! _____

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "sers, Ver - sez - nous vos_ bai - sers! Ah! _____" and "kiss! Sway - ing sea, cradle our bliss! Ah! _____". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a melodic line. The piano part includes dynamic markings like *pp* and *f*, and articulation marks like *acc.* and *tr.*.

Bel - le nuit, ô nuit da-mour, Sou - ris_ a nos i - vres - - ses!
 Fair - est night of star - ry ray, O smile on hap - py lov - - ers!

The second system continues the musical score. The vocal line lyrics are: "Bel - le nuit, ô nuit da-mour, Sou - ris_ a nos i - vres - - ses!" and "Fair - est night of star - ry ray, O smile on hap - py lov - - ers!". The piano accompaniment features a *pp* dynamic marking and includes articulation marks like *acc.* and *tr.*.

Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!
 Dear - er far than e'er was day, O love - ly night, be kind!

The third system of the musical score has the following lyrics: "Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!" and "Dear - er far than e'er was day, O love - ly night, be kind!". The piano accompaniment includes a *f* dynamic marking and articulation marks like *acc.* and *tr.*.

O bel-le nuit d'a - mour! Ah! Sou-ris à nos i - vres - -
 O thou night of love! Ah! Love-ly night, be kind! _____

The fourth system concludes the musical score with the lyrics: "O bel-le nuit d'a - mour! Ah! Sou-ris à nos i - vres - -" and "O thou night of love! Ah! Love-ly night, be kind! _____". The piano accompaniment includes a *p* dynamic marking, a *cresc.* marking, and articulation marks like *acc.* and *tr.*.

dim. *pp*

- - ses, Nuit d'a - mour! — ô nuit — d'a - mour! Ah!
 Love - ly night, — O night — of love!

dim. *pp*

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked *dim.* and ends with a note marked *pp*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with *ped.* and *** markings below the notes.

ah! — ah! ah! —

The second system continues the vocal line with three 'ah!' exclamations. The piano accompaniment remains consistent with the first system, featuring chords and a bass line with *ped.* and *** markings.

ppp ah! — ah! — ah! — ah! —

ppp dim.

The third system features four 'ah!' exclamations in the vocal line, starting with a *ppp* dynamic. The piano accompaniment includes a *ppp dim.* marking in the lower staff.

smorzando *ppp*

The fourth system shows the vocal line ending with a fermata. The piano accompaniment is marked *smorzando* and *ppp*, featuring a series of chords in the right hand and a bass line in the left hand.

Beau Soir

(Paul Bourget)

Evening Fair

English version by
Henry G. Chapman

Claude Debussy

Andante, ma non troppo

Voice

The first system of the score shows the beginning of the piece. The voice line is mostly rests. The piano accompaniment consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one sharp (F#). The piano part features a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line, both under a slur. Dynamic markings include *pp* (pianissimo).

The second system contains the first line of lyrics. The voice line begins with the word "Piano" written below it. The lyrics are: "Lorsque au so- leil cou- chant les ri- viè- res sont / When in the set- ting sun ev- 'ry stream- let is". The piano accompaniment continues with similar triplet patterns and dynamic markings like *pp*.

The third system contains the second line of lyrics. The lyrics are: "ro - - ses, Et qu'un tiè - de fris - son court sur les champs de / gleam - - ing, When a trem - u- lous glow spreads o'er the fields of". The piano accompaniment continues with similar triplet patterns and dynamic markings like *pp*.

Copyright, 1912, by G. Schirmer, Inc.
Copyright renewed, 1939, by G. Schirmer, Inc.

pp

blé, Un conseil d'être heu - reux semble sor - tir des
 grain, A be - hest to be glad, that seems from all things

p
più pp

cho - - ses Et mon - ter vers le cœur - trou -
 stream - ing, Doth a - rise to my heart - in

p

blé. Un con - seil de goû - ter le char - me d'être au
 pain. A be - hest to ex - plore the ut - most joy of

poco rit. *a tempo*

animando poco a poco e cresc.

mon - - de, Ce - pen - dant qu'on est jeune et que le soir est
 be - - ing, In this day of my youth, the while the eve - ning's

animando poco a poco e cresc.

beau, fair; Car nous nous en al - lons, For we shall all de - part,

dim.

f *dim.*

dim. molto *p* *Più lento* *p*

com - me s'en va cette on - de... Elle à la
as goes yon wa - ter flee - ing: That to the

dim. molto *p* *più p*

mer, - nous au tom -
sea, - but we - ah,

pp

beau. where?

più pp *morendo* *p.*

Still wie die Nacht

English version by
Nathan Haskell Dole

Calm as the Night

Carl Bohm

Poco tranquillo

Voice

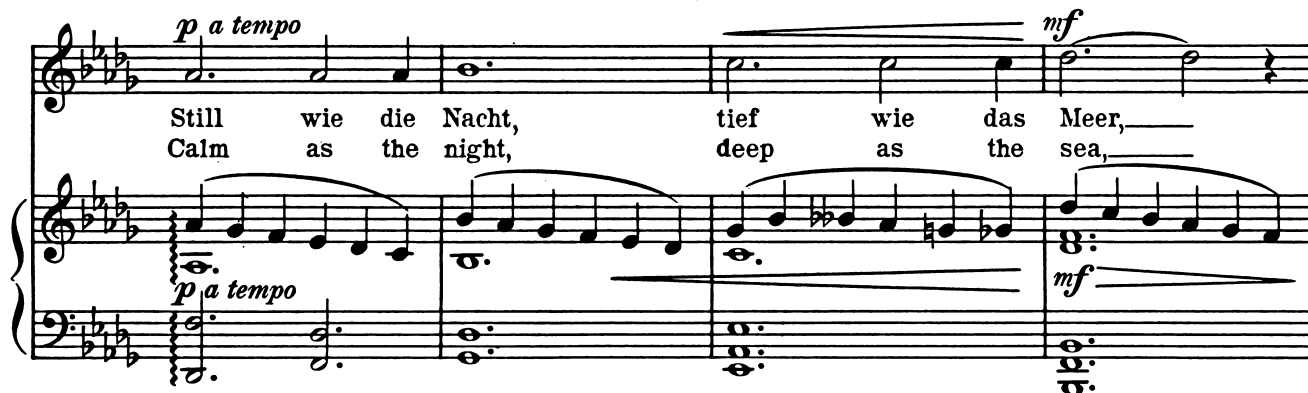
Piano



p a tempo *mf*

Still wie die Nacht, tief wie das Meer,
Calm as the night, deep as the sea,

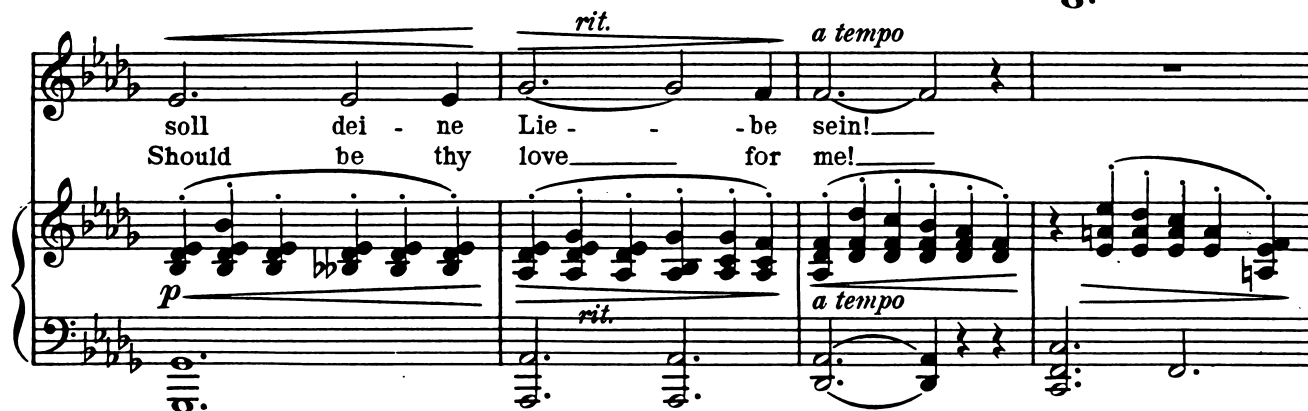
p a tempo *mf*



rit. *a tempo*

soll dei - ne Lie - - be sein!
Should be thy love for me!

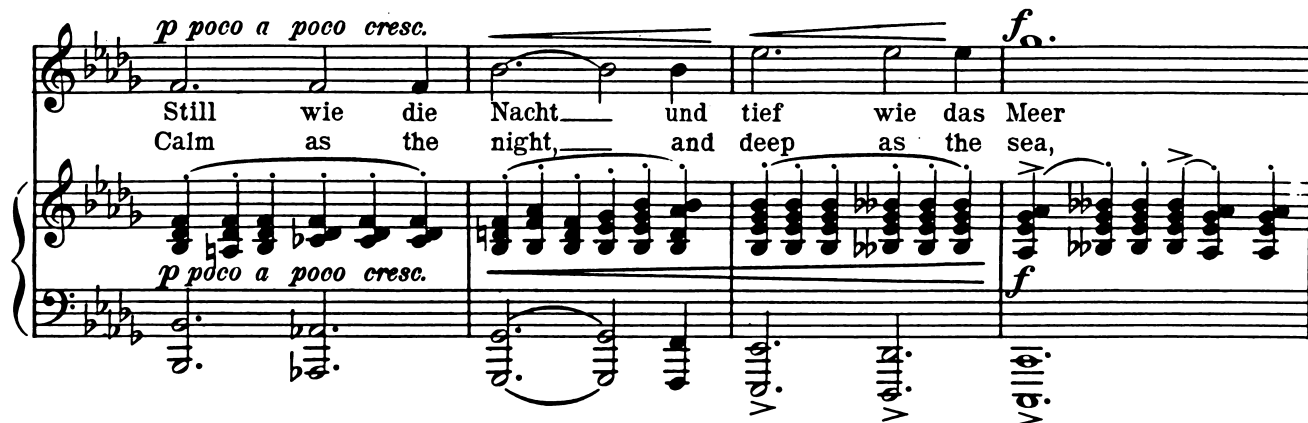
p *rit.* *a tempo*



p poco a poco cresc. *f.*

Still wie die Nacht und tief wie das Meer
Calm as the night, and deep as the sea,

p poco a poco cresc. *f*



soll dei - ne Lie - be, dei - ne Lie - - be sein,
Should be thy love, should be thy love for me,

pp *poco rit.*
soll dei - ne Lie - - be sein!
should be thy love for me!

pp *poco rit.* *pp a tempo*

mf
Wenn du mich liebst
If love like mine

a tempo
poco rit. *mf*

p *rit.*
so wie ich dich, will ich dein ei - - gen
glow in thy heart, I am for ev - - er

p *rit.*

a tempo *f con moto*

sein. Heiss wie der Stahl, und
thine. Fer - vent as steel, and

a tempo *f con moto*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the tempo marking 'a tempo' and the dynamic 'f con moto'. The lyrics are 'sein. Heiss wie der Stahl, und' and 'thine. Fer - vent as steel, and'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with the dynamic 'a tempo' and 'f con moto' indicated.

ff

fest wie der Stein soll dei - ne Lie - be, dei - ne
firm as the hills, Should be thy love, should be thy

ff

The second system continues the musical score. The vocal line starts with the dynamic 'ff'. The lyrics are 'fest wie der Stein soll dei - ne Lie - be, dei - ne' and 'firm as the hills, Should be thy love, should be thy'. The piano accompaniment features a dense chordal texture in the right hand and a bass line in the left hand, with the dynamic 'ff' indicated.

p *rit.*

Lie - - be sein, soll dei - ne Lie - - be
love for me, should be thy love for

p *rit.*

The third system of the musical score shows the vocal line with dynamics 'p' and 'rit.'. The lyrics are 'Lie - - be sein, soll dei - ne Lie - - be' and 'love for me, should be thy love for'. The piano accompaniment has a dynamic of 'p' and 'rit.'.

a tempo

sein!
me!

p a tempo *rit.*

pp

The fourth system concludes the musical score. The vocal line starts with the tempo marking 'a tempo'. The lyrics are 'sein!' and 'me!'. The piano accompaniment has a dynamic of 'p a tempo' and 'rit.', ending with 'pp'.

Carry me back to old Virginy

Song and Chorus

Words and Music by
James A. Bland

Moderato

Voice

Piano

mf

1. Car-ry me back to old Vir-gin-ny, There's where the cot-ton and the
2. Car-ry me back to old Vir-gin-ny, There let me live till I

p

corn and 'ta-toes grow, There's where the birds war-ble sweet in the spring-time,
with-er and de-cay, Long by the old dis-mal swamp have I wan-dered,

There's where the old dark-ey's heart am longed to go. There's where I la-bored so
 There's where this old dark-ey's life will pass a-way. Mas - sa and mis-sis have

hard for old Mas-sa, Day af - ter day in the
 long gone be-fore me, Soon we will meet on that

field of yel - low corn, No place on earth do I
 bright and gold - en shore. There we'll be hap - py and

love more sin-cere-ly Than old Vir-gin-ny, the state where I was born.
 free from all sor-row, There's where we'll meet and we'll nev - er part no more.

Refrain

SOPRANO *f*
Car - ry me back to old Vir - gin - ny,

ALTO *f*
Car - ry me back to old Vir - gin - ny,

TENOR *f*
Car - ry me back to old Vir - gin - ny,

BASS *f*
Car - ry me back to old Vir - gin - ny,

There's where the cot - ton and the corn and 'ta - toes grow.

There's where the cot - ton and the corn and 'ta - toes grow.

There's where the cot - ton and the corn and 'ta - toes grow. —

There's where the cot - ton and the corn and 'ta - toes grow.

There's where the birds war - ble sweet in the spring-time,

There's where the birds war - ble sweet in the spring-time,

There's where the birds war - ble sweet in the spring-time,

There's where the birds war - ble sweet in the spring-time,

rit.
There's where this old dark - ey's heart am longed to go.

rit.
There's where this old dark - ey's heart am longed to go.

rit.
There's where this old dark - ey's heart am longed to go.

rit.
There's where this old dark - ey's heart am longed to go.

Edited by Max Spicker

English version by

Henry G. Chapman

Wiegenlied

(Karl Simrock)

Cradle-Song

Johannes Brahms

Op. 49, No. 4

Zart bewegt

Dolce, con moto

Gu - ten A - bend, gut' Nacht, mit
So good-night now once more, With

p

Ro - sen be - dacht, mit Näg - lein be - steckt, schlüpf' un - ter die
ros - es roofd' o'er, - All - tied up with bows, Slip - un - der the

Deck': Mor - gen früh, wenn Gott will, wirst du wie - der ge -
clothes, When the morn - ing shall break, Please the Lord, thou wilt

weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt!
wake, When the morn - ing shall break, Please the Lord, thou wilt wake!

Gu - ten A - bend, gut' Nacht, von -
 Good - night then once more, By -

Eng - lein be - wacht, die_ zei - gen im_ Traum dir_ Christ-kind - leins
 an - gels watch'd o'er, - In_ dreams thou shalt see A - fair Christ - mas -

Baum: Schlaf' nun se - lig und süß, schau' im Traum 's Pa - ra -
 tree. Go to sleep, close thine eyes, Thou shalt see Par - a -

dies! schlaf' nun se - lig und süß, schau' im Traum 's Pa - ra - dies!
 dise, Go to sleep, close thine eyes, Thou shalt see Par - a - dise!

Caro mio ben

Dearest, believe

Edited by Carl Deis

Giuseppe Giordani
(Called "Giordanello" — 1744-1798)

Larghetto ♩ = 48

Voice

Piano

mp dolce

f *p* *mf* *rit.*

mf dolce e ben sostenuto

a tempo

mf dolce

Ca - ro mio ben, cre - di - mi - al - men, sen - za di te lan - gui - sce il cor, —
 Dear - est, be - lieve, When we must part, Lone - ly I grieve, In — my poor heart!

mp

Ca - ro mio ben, sen - za di te — lan - gui - sce il cor.
When we must part, Sad - ly I grieve, In my lone - ly heart!

f *mp*

mf un pochiss. più mosso (♩ = 52)

Il tuo fe - del so - spi - ra o - gnor. —
Thy faith - ful slave, Hear him but sigh, —

un pochiss. più mosso (♩ = 52)

f *mf*

f *meno f*

Ces - sa, cru - del, tan - to — ri - gor! Ces - sa, cru - del, tan - to ri - gor, —
Haste then and save Him ere — he die! Haste then and save, Haste then and save him,

f *meno f*

più f riten. **Tempo I°** *pp*

tan - to ri - gor! Ca - ro mio ben, cre - di - mi al - men, sen - za di te — lan -
 Else he must die. Dear - est, be - lieve, When we must part, Sad - ly I grieve, In my

più f riten. *pp*

mp *mf* *f* *rit.*

gui - sce il cor; ca - ro mio ben, cre - di - mi al - men, sen - za di te —
 lone - ly heart! Dear - est, be - lieve, When we must part, Lone - ly I grieve, —

mp *mf* *f*

mf

lan - gui - sce il cor!
 In my poor heart!

mf *f* *mf*

Widmung.

Dedication.

Edited by
Max Spicker

(Wolfgang Müller.)

Robert Franz

Andante con moto.
Innig. Con affetto.

Op. 14, No. 1.

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is 'Andante con moto' and the mood is 'Innig. Con affetto'. The score includes dynamic markings such as *mf* and *p*, and performance instructions like 'Ped.' and '*'.

mf

O dan - ke nicht für die - se Lie - der, mir ziemt es,
Nay, thank me not that songs I sing thee, Thanks there shall

mf

dank - bar Dir zu sein; Du gabst sie mir, — ich ge - be
be, but they'll be mine! 'Twas thou that gavst, — I do but

mf *p*

mf

wie - der, was jetzt und einst und e - wig Dein.
bring thee What was and ev - er shall be thine.

mf

8.....! Ped. *

Copyright, 1907, by G. Schirmer, Inc.
Copyright renewal assigned, 1935, to G. Schirmer, Inc.

mf

Dein sind sie al - le ja ge - we - sen, aus Dei - ner
 I've look'd in thy dear eyes, and tak - en The truth that

mf *p*

lie - ben Au - gen Licht hab' ich sie treu - lich ab - ge -
 there a - lone be - longs; Then tell me not, I was mis -

pp

le - sen, kennst Du die eig - nen Lie - der
 tak - en, Dost thou not know thine own sweet

f *p*

nicht? kennst Du die eig - nen Lie - der nicht?
 songs? Dost thou not know thine own sweet songs?

(Henry G. Chapman.)

Dedicated to Modest P. Moussorgsky

A Dissonance

Romance

English version by
Kurt Schindler

Words and Music by
A. Borodine
(1869)

Andantino *p*

Voice

Thy lips say, "I love thee, be -

Piano

The first system of the musical score consists of two staves. The upper staff is for the voice, starting with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 6/8. The tempo is marked 'Andantino' and the dynamic is 'p'. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics 'Thy lips say, "I love thee, be -' are written below the notes. The lower staff is for the piano, with a grand staff (treble and bass clefs) and the same key signature and time signature. It begins with a piano introduction marked 'p', featuring a series of chords in the right hand and a melodic line in the left hand.

lieve me," And yet, in the sound of thy

The second system of the musical score continues from the first. The voice staff begins with the lyrics 'lieve me,"' followed by a whole rest, then a half note G4, a quarter note F4, and a quarter note E4. The lyrics 'And yet, in the sound of thy' are written below the notes. The piano accompaniment continues with the same chordal and melodic patterns as in the first system.

Copyright, 1911, by G. Schirmer, Inc.
Copyright renewed, 1939, by G. Schirmer, Inc.

mf

voice A false note rings, that doth grieve me, It

mf

f *ff* *rall.*

is in thy smile, in thine eyes! Thou know'st, thou canst not de -

f *ff* *p* *rall.*

ceive me!

"La donna è mobile,, "Woman so changeable"

Canzone from the Opera
"RIGOLETTO"

English version by
Sigmund Spaeth

Giuseppe Verdi

Allegretto

Voice

Piano

p *marcato*

con brio

La don-na è mo-bi-le qual piu-ma al
Wo-man so change-a-ble, Swayed like a

pp

legato

ven-to, mu-ta d'ac-cen-to e di pen-sie-ro. Sem-pre un a-
feath-er! None can tell wheth-er He should be-lieve her. Seem-ing so

Copyright, 1913, by G. Schirmer, Inc.
Copyright renewed, 1941, by G. Schirmer, Inc.

ma-bi-le, leg-gia-dro vi-so, in pian-tooin ri-so, è men-zo-
 am-ia-ble, Al-ways be-guil-ing, Tear-ful or smil-ing, Still a de-

gne-ro. La-don-na è mo-bil qual-piu-ma al ven-to, mu-ta d'ac-
 ceiv-er! Wo-man ca-pri-cious, Swayed like a feath-er! None can tell

cen-to e di pen-sier, e di pen-
 wheth-er He-should be-lieve! Should he be-

leggiere

sier, e,
 lieve? Ah!

con forza

e di pen - sier.
Should he be - lieve?

ff *p marcato* *p*

È sem - pre mi - se-ro chia lei s'af -
Lo, how great mis - er - y With him a -

pp

fi - da, chi le con - fi - da, mal-cau-to il co - re! Pur mai non
bid - eth, Who-so con - fid - eth In all her grac - es! But true fe -

sen - te - si fe - li - ce ap - pie - no chi su quel se - no
li - ci - ty By him is wast - ed Who ne'er hath tast - ed

pp

non li-ba a - mo - re! La don-na è mo - bil qual piu - ma al
 Love's fond em - brac - es! Light - heart - ed wo - man, Swayed like a

ven - to, mu - ta d'ac - cen - to e di pen - sier,
 feath - er! None can tell wheth - er He should be - lieve.

leggiero
pp. ?

f

e di pen - sier, e,
 Should he be - lieve? Ah!

e di pen - sier!
 Should he be - lieve?

con forza

f *ff*

“Do not go, my love”

Words by
Sir Rabindranath Tagore

*Music by
Richard Hageman

Adagio *p*

Voice: Do not go, my love, with-out asking my

Piano: *p*
rit. * *rit.* * *simile*

leave. I have watched all night, and now _____

espress.

Tempo I^o

— my eyes are heav - y with sleep;

rall. *pp*
rit.

*Orchestral score and parts may be obtained from the publisher.

I fear lest I lose you when I am sleep - - -

- ing. Do not go, my love,

*And * And **

with-out asking my leave.

f.

mf *f*

Più mosso

I start up and stretch my

ff pp subito *dolce*

tenuto

hands _____ to touch you. I ask my -

rall. *pp*

8

self, "Is it a dream?"

rall. *pp*

Tempo I° Più mosso

Could I but en -

ppp
due Ped.

tan - gle your feet with my heart, and hold them

fast to my breast!

rall. molto

Adagio

Do not

pp

go, my love, with-out ask-ing my leave.

m.s.

rall.

pp

m.s.

Träume

Dreams

Poem by
Mathilde Wesendonk
English version by
Grace Hall

Music by
Richard Wagner

Sehr mässig bewegt, aber nie schleppend
In very moderate time, but never dragging

Piano

pp

dolcissimo

un poco cresc.

dim.

p

Sag', welch' wun - der - ba - re Träu - me
 Dreams of mys - tic - al en - chant - ment

pp

hal - ten mei - nen Sinn um - fan - gen,
 hold my spir - it fast in bond - age,

dass sie nicht wie lee - re Schäu - me sind in
 dreams that from the void e - merg - ing sink no

ö - des Nichts ver - gan - gen? Träu - me, die in
 more in - to the twi - light; Vi - sions, that with

p

je - der Stun - de, je - dem Ta - ge schö - ner blüh'n, und mit ih - rer
 ev - 'ry hour to great - er won - der grow and ev - er with heavn - ly

poco cresc.

Him - mels - kun - de se - lig durch's Ge - mü - the zieh'n?
 ma - gic draw the soul to high - er ec - sta - sy.

mf *dim.* *piu p* *pp*

Träu - - me, die wie heh - re Strah - len in die See - le sich ver - sen - ken,
 Vi - - sions, that in ra - diant beams up - on the heart de - scend - ing paint there -

p *animato* *cresc.* *mf*

p.
tea *

dort ein e - wig Bild zu ma - len: All - ver - ges - sen, Ein - ge - den - ken!
 on a fair e - ter - nal im - age, nev - er fad - ing, still re - mem - bered.

p *ritenuto* *accel.* *dim.* *pp* *cresc.* *accel.*

f a tempo *p animato*

Träu - - - me, wie wenn Früh- lings- son - ne aus dem
 Vi - - - sions, yea, more last- ing than those crim- son

f *p*

ra *

Schnee die Blü - then küsst, dass zu nie ge - ahn - ter Won - ne sie der
 ros - es that the sun calls with fer - vent kiss - es from the dark-ness

cresc.

nachlassend (poco rall.)

neu - e Tag be - grüsst, — dass sie wach - sen, dass sie
 in - to glo - rious morn - ing, where they blos - som, where they

dim. *p dolce*

blü - hen, träu - mend spen - den ih - ren Duft, — sanft an
 bright - en, gleam, then ga - thered in their pride, — glow an

p *più p*

ra * *ra* * *ra* *

dei - ner Brust ver - glü - hen, und dann sin - ken in die
 hour up - on thy bo - som, and then fad - ed fall to

morendo

Gruft.
 dust.

pp

pp

piu p

pp

"Drink to me only with thine eyes"

BEN JONSON
(1573 - 1637)

OLD ENGLISH AIR
Date uncertain

Very smoothly, and rather slow

Voice

Piano

Drink to me on - ly with thine eyes, And I will pledge with mine, —

pp

Or leave a kiss with - in the cup, — And I'll not ask for wine; — The

thirst_ that from the soul_ doth rise, Doth ask a drink di - vine, —

But might I of Jove's nec - tar sip, — I would not change for

pp *cresc.*

thine!

mf *cresc.*

I sent thee late a ros - y wreath, Not so - much hon' - ring thee —

pp

As giv - ing it a hope that there_ It could not with - er'd

be; But thou_ there - on didst on - ly breathe And

sent'st it back to me; Since when it grows, and

smells, I swear, Not of_ it - self, but thee!

Élégie

English version by
CHARLOTTE H. COURSEN

J. Massenet

Triste et très lent *très expressif avec accablement*

VOICE

ô — doux prin -
O — spring of

PIANO

f *rit.* *pp* *mf expressif et soutenu*

mf *p* *f*

temps d'au-tre-fois, Ver - tes saisons, Vous a - vez fui pour tou - jours! Je ne vois
days long a-go, Blooming and bright, Far have you fluttered a - way! No more the

mf *p* *pp* *f*

espress. imitez le chant

mf *p*

plus le ciel bleu; Je n'entends plus les chants joyeux des oi - seaux! En em - por -
skies' a - zure light, Car - ol - ing birds Wā - ken and glis - ten for me! Bear - ing all

mf *p* *crese.*

Copyright, 1884, by G. Schirmer

cresc. *f*

tant mon bonheur, *0* bien - ai - mé, tu t'en es al - lé! Et c'est en
 joy from my heart, *Loved* one, how far from my life hast thou flown! *Vain - ly to*

cresc. *f*

dim. *p* *a tempo.* *f* *mf*

vain que revient le prin-temps! *Oui, sans re - tour, a - vec toi le gai soleil,*
me does the springtime re - turn! It brings thee nee - er a - gain: Dark is the sun!

dim. *p* *f* *mf*

p *ff* *b.* *b.* *mf dim.* *p*

Les jours riants sont par - tis! Comme en mon cœur tout est sombre et gla - cé! Tout est flé -
Dead are the days of de - light! Cold is my heart and as dark as the grave! Life is in

p *ff* *p dim.*

pp a tempo. *Allargando.* *p*

tri! Pour tou - jours!
 rain ev - er - er - more!

Allargando.

pp *cresc.* *ff*

cresc.

8va.

Good-bye!

G. J. White - Melville

F. P. Tosti
Edited by Carl Deis

Andantino

Voice

Piano

pp

p

Fall - ing leaf, and fad - ing tree,

rit. *a tempo*

pp

Lines of white in a sul - len sea, Shad - ows ris - ing on

you and me, shadows rising on you and me. The

swallows are making them ready to fly, Wheeling

out on a wind-y sky. Good - bye, Summer! Good -
rit. *pp* *lento* *lento*

bye, Good - bye! Good - bye, sum-mer! Good - bye, Good -
cresc. *rit.* *rit.* *col canto*

bye!

p a tempo

dim.

pp poco più mosso

parlato

molto rall.

Hush! A voice from the far a - way!

pp poco più mosso

molto rall.

"Lis-ten and learn," it seems to say, "All the to - mor-rows shall

be as to - day, All the to - mor-rows shall be as to -

day? The cord is frayed, the cruse is dry. The

link must break, and the lamp must die. Good -

rit.

col canto

lentamente *cresc. a poco a poco*

bye, to Hope! Good - bye, Good - bye! Good - bye, to

lentamente *cresc. a poco a poco*

Hope! Good - bye, Good - bye!

p parlato *cresc.* *rit.*

What are we wait - ing for? Oh! my heart!

pp *cresc.* *col canto*

Kiss me straight on the brows! And part A - gain!

cresc.

A - gain! my heart! my heart! What are we wait - ing

cresc. sempre

cresc. sempre

for, you and I? A plead - ing look,

rit. *ff* *largamente*

a sti - fled cry! Good bye, for

rit.

ev - er! Good - bye, for - ev - er! Good - bye, Good -

bye, Good - bye!

a tempo

p 3 3 *dim.* *dim. sempre*

p *pp* *ppp rit.*

Habanera

from the opera
"Carmen"

English version by
Dr. Th. Baker

Georges Bizet

Allegretto, quasi andantino (♩ = 72)

Voice *p*

L'a-mour
Love is

Piano *pp*

est un oi-seau re-bel-le, Que nul ne peut ap-pri-voi-ser, Et c'est
on-ly a wood-bird wild, That none can ev-er hope to tame, And in

bien en vain qu'on l'ap-pel-le, S'il lui con-vient de re-fu-ser; Rien n'y
vain is all woo-ing mild, If he re-fuse your heart to claim. Naught a-

portando

Copyright, 1910, by G. Schirmer, Inc.
Copyright renewal assigned, 1939, to G. Schirmer, Inc.

fait, me - nace ou pri - é - re, L'un par - le bien, l'au - tre se
 vails, nei - ther threat nor prayer, One speaks me fair, — the — oth - er

portando
 tait; Et c'est l'au - tre que je pré - fe - re, Il n'a rien
 sighs, 'Tis the oth - er whom I pre - fer: Tho' mate, his

espress.
 dit, — mais il me plait. — L'a - mour! —
 heart to — mine re - plies. — Oh Love! —

l'a - mour! — l'a - mour! —
 Oh Love! — Oh Love! —

p

l'a - mour! L'a-mour est en - fant de Bo - hê - me, Il n'a ja -
 Oh Love! A Gyp - sy boy is Love, 'tis true, He ev - er

mais, ja - mais con - nu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
 was and ev - er will be free; Tho' you may love me not, I love — you, If

je t'ai - me, prends garde à toi! — Si tu ne m'ai - mes pas, si
 I love you, be - ware of me! — Tho' you may love me not, tho'

f *pp*

tu ne m'ai - mes pas, je t'ai - me! Mais si je t'ai - me, si je
 you may love me not, I love you! But if I love you, if I

f *pp* *cresc.*

f

t'ai-me, prends garde — à toi!
love you, be - ware — of me!

mf

ff

p

L'oi-seau que tu croy-ais sur-pren-dre Bat-tit de l'aile et s'en-vo-
Will you fol-low a bird to net him, On buoy-ant wing a - way he

pp

la; L'a-mour est loin, tu peux l'at-ten-dre; Tu ne l'at - tends plus, il est
soars; Love is war-y when you a - wait him: A-wait him not, — and he is

portando

là! Tout au - tour de toi vi - te, vi - te, Il vient, s'en va, — puis il re-
yours! All a - round you hé swift - ly sweeps, Now here, now there he — light-ly

portando

vient; Tu crois le te - nir, il t'é - vi - te; Tu crois l'é - vi - ter, il te
flies; When you deem him yours, he es - capes, You'd fain es - cape, and you are

tient! _____ L'a - mour! _____ l'a -
his! _____ Oh Love! _____ Oh

mour! _____ l'a - mour! _____ l'a -
Love! _____ Oh Love! _____ Oh

p

mour! L'a-mour est en - fant de Bo - hême, Il n'a ja - mais, ja-mais con-nu de
Love! A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
free; Tho' you may love me not, I love — you, If

je t'ai - me, prends garde à toi! Si tu ne
I love you, be - ware of me! Tho' you may

m'ai - mes pas, si tu ne m'ai - mes pas, je t'ai - me!
love me not, tho' you may love me not, I love you!

Mais si je t'ai - me, si je t'ai - me, prends garde à toi!
But if I love you, if I love you, be - ware of me!

I love you Ich liebe dich

67

Poem by Herrosee

Ludwig van Beethoven
Edited by Carl Deis

Andante $\text{♩} = 80$

Voice *mp*

Piano *p ben sostenuto*

Ich lie - bedich, so wie du mich, am A - bend und am Mor - gen, noch

war kein Tag, wo du und ich nicht theil - ten un - sre Sor - gen;

Auch wa - ren sie für dich und mich ge - theilt, leicht zu er - tra - gen, du

trös - te - test im Kummer mich, ich weint in dei - ne Kla - gen, in dei - ne Kla - gen, drum

mf *p ben sostenuto* *f dolce*

Copyright, 1937, by G. Schirmer, Inc.
International Copyright Secured

cresc.

Got - tes Se - gen ü - ber dir, du mei - nes Le - bens Freu - de, Gott

p *cresc.*

f *p*

schü - tze dich, er - halt' dich mir, schütz' und er - halt' uns Bei - de, Gott

f *p*

cresc. *f* *p*

schü - tze dich, er - halt' dich mir, schütz' und er - halt' uns Bei - de, er -

cresc. *f* *p* *mf*

f *mp*

halt', er - halt' uns Bei - de, er - halt' uns Bei - de.

p *mf* *f* *mp* *cresc.* *f*

„Ich liebe dich“

“I love thee”

German words translated from the Danish by
F. von Holstein

English version by
Henry G. Chapman

Edvard Grieg

Andante

Voice

p

Du mein Ge -
Thou art my

Piano

p

pp

dan - ke, du mein Sein und Wer - den! Du mei - nes
thoughts, my pres - ent and my fu - ture, Thou art my

f

Her - zens er - ste Se - lig - keit!
heart's su - preme, its on - ly joy;

Red *

p

Ich lie - be dich wie nichts auf die-ser Er - den, ich lie - be dich, ich
 I love thee more than an - y earth-ly crea-ture, I love thee, dear, I

cresc. sempre

lie - be dich, ich lie - be dich in Zeit und E - wig-keit! Ich
 love thee, dear, I love thee now and for e - ter - ni - ty! I

ff

cresc. sempre

ritard.

lie - be dich in Zeit und E - wig-keit!
 love thee now and for e - ter - ni - ty!

ff ritard. *mp* *dim.*

p *pp*

Ich den - ke dein, kann stets nur dei - ner den - ken, nur dei-nem
 One thought of thee all oth - er thought drives from me, Pledged to thy

a tempo

pp

f Glück ist die - ses Herz ge - weih't; wie Gott auch *p*
 good a - lone this heart shall be; For to what -

The first system features a vocal line starting with a forte (*f*) dynamic, followed by a piano (*p*) section. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are four asterisks (*) below the piano part, with the word 'Ped.' written below the first, second, and fourth ones.

mag des Le - bens Schick - sal len - ken, ich lie - be dich, ich
 ev - er fate God's will may doom me, I love thee, dear, I

The second system continues the vocal and piano parts. The piano accompaniment features a steady chordal accompaniment. There are three asterisks (*) below the piano part, with the word 'Ped.' written below the first and third ones.

cresc. sempre lie - be dich, ich lie - be dich in Zeit und E - wig - keit! *ff* Ich
 love thee, dear, I love thee now and for e - ter - ni - ty, I

The third system includes the instruction 'cresc. sempre' above the vocal line and 'ff' at the end. The piano accompaniment also has 'cresc. sempre' written below it. There are three asterisks (*) below the piano part, with the word 'Ped.' written below the first and third ones.

ritard. lie - be dich in Zeit und E - wig - keit!
 love thee now and for e - ter - ni - ty!

The fourth system begins with the instruction 'ritard.' above the vocal line. The piano accompaniment includes dynamics 'ff ritard.', 'mp', 'dim.', and 'pp'. There are four asterisks (*) below the piano part, with the word 'Ped.' written below the first, third, and fourth ones.

Júrame

Promise, Love

Spanish Tango

English version by
Frederick H. Martens

Words and Music by
Maria Grever

Languido

Voice

Piano

mf *r. h.* *dolente* *p*

p poco rubato

To - dos di - cen que es men - ti - ra que te quie - ro, Por - que
They all say my love for you is just pre - tend - ing, For they

nun - ca me ha - bian vis - to e - na - mo - ra - da, Yo te ju - ro que yo mis - ma no com -
know my heart has ne'er felt love's e - la - tion; And I vow that I am still past com - pre -

pren - do El por - que me fas - ci - na tu mi - ra - da. Cuan - do es -
hend - ing All that lends to your glance its fas - ci - na - tion. When to -

Copyright, 1926, by G. Schirmer, Inc.

toy cer - ca de tí y es - tás con - ten - to, No qui - sie - ra que de na - die te a - cor -
 geth - er, hearts in hap - pi - ness ce - ment - ed, In your mem - ry thought of oth - ers I'd have

dá - ras; Ten - go ce - los has - ta del pen - sa - mien - to Que pue - da re - cor -
 per - ish, E - ven thoughts make me jeal - ous, dis - con - tent - ed, Be - cause they may re -

ten. *ten.* *f*

dar - te a o - tra mu - jer a - ma - da. Jú - ra - me que aun que pa - se mu - cho
 call some oth - er girl whom you cher - ish. Prom - ise, love, that your heart, the years de -

mf *accel.* *poco rit.* *mf* *colla voce*

tiem - po No ol - vi - da - rás el mo - men - to, En que yo te co - no - cí. Mí - ra - me,
 fy - ing, Will re - call that hour un - dy - ing When we first swore to be true. Trust me, love,

tratt. *accel.* *tratt.* *a tempo* *sempre*

* These bracketed notes are not sung in the second stanza.

accel. *tratt.* *accel.* *tratt.* *a tempo*

— pues no hay na-da más pro-fun-do Ni más gran-de en es-te mun-do Que el ca-ri-ño que te
 — naught on earth is so un-bound-ed, Noth-ing has the deeps un-sound-ed Of the love I of-fer

colla voce

f *accel. molto*

dí. Bé-sa-me, con un be-so e-na-mo-ra-do, Co-mo na-die me ha be-
 you. Kiss me, love, with a kiss whose ar-dent fla-vor Robs each oth-er kiss of

f *r. h.* *3* *sempre colla voce*

riten. molto *f* *ff*

sa-do Des-de el dia en que na-cí. Quié-re-me, quié-re-me has-ta la lo-
 sa-vor, Since your lips my own lips knew. Love me, love, to the ver-y point of

riten. molto *f*

lento *mp doloroso* *ten.* *D.C.*

cu-ra A-sí sa-brás la a-mar-gu-ra Que es-toy su-frien-do por tí.
 mad-ness, Then you'll know the bit-ter sad-ness I suf-fer be-cause of you.

lento *fz* *p* *colla voce* *D.C.*

The Lass with the Delicate Air

Song

Soprano, or Tenor

Edited by Max Spicker

Michael Arne
(1740 or 1741 - 1786)

Allegretto grazioso

Voice

Piano

mf

The first system of music shows the beginning of the piece. The voice part is a single line with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. The tempo is marked 'Allegretto grazioso' and the dynamic is 'mf'.

mf con anima

1. Young Mol - ly, who —
ev'n - ing last —

The second system continues the music. The voice part has a treble clef and a key signature of one sharp. The piano accompaniment has two staves, treble and bass clef, with a key signature of one sharp. The dynamic is 'mf con anima'. The lyrics '1. Young Mol - ly, who — ev'n - ing last —' are written below the voice line.

liv'd at the foot of — the — hill, Whose fame — ev - 'ry — vir - gin with
May, as I trav - ers'd the — grove, In thought - less re - tire - ment, not

The third system continues the music. The voice part has a treble clef and a key signature of one sharp. The piano accompaniment has two staves, treble and bass clef, with a key signature of one sharp. The lyrics 'liv'd at the foot of — the — hill, Whose fame — ev - 'ry — vir - gin with May, as I trav - ers'd the — grove, In thought - less re - tire - ment, not' are written below the voice line.

Copyright, 1898, by G. Schirmer, Inc.
Copyright, 1902, by G. Schirmer, Inc.
Copyright, 1915, by G. Schirmer, Inc.

Copyright renewal assigned,
1930, to G. Schirmer, Inc.

dolce

en - vy doth fill, Of beau - ty is - bless'd with so - am - ple - a -
 dream - ing of love, I chanc'd to - es - py the gay nymph, I - de -

p dolce

mf p

share, Men call her - the - lass with the del - i - cate air, with the
 clare, And real - ly - she - had a most del - i - cate air, a most

p

grazioso poco riten.

del - i - cate air, Men call - her - the lass with the -
 del - i - cate air, And real - ly - she had a - most

col canto

a tempo

del - i - cate air.
 del - i - cate air.

a tempo mf

1.
 *) 2. One

87700

*) This verse may be omitted.

2. *p con tenerezza*

3. By a mur - mur - ing — brook on a green moss - y —

bed, A chap - let — com - pos - ing, the

dolce

fair — one was laid; Sur - pris'd and — trans - port - ed — I —

p

p
could not— for - bear,— With rap - ture— to— gaze on her.

p *grazioso*
del - i - cate air, on her del - - - -

cresc. e poco rit.
- - i - cate air,— with rap - ture— to— gaze on— her—

p a tempo

del - i - cate air.

p a tempo

mf con anima

4. A thou - sand times— o'er I've re - peat - ed— my— suit, But

p leggiero

dolce con espress.

still— the— tor - men - tor af - fects to be mute! Then tell me,— ye—

p dolce

swains who have con - quer'd the fair,— How to win the dear lass with the

p *con tenerezza*
del - i - cate air, with the del - i - cate air,— How to

cresc. e rit. *p*
lass— with— the— del - i - cate
cresc. win— the— dear lass with the— del - i - cate air.
cresc. *col canto* *p*

The Last Rose of Summer

Qui sola vergin rosa

Thomas Moore

Old Irish Air*
Piano accompaniment by Carl Deis

Slow

Voice

Piano *mp*

mp

1.'Tis the last rose_ of_ sum-mer, Left_ bloom-ing a - lone. All her
 1. Qui_ so - la_ ver-gin ro - sa, Co-me puoi_ tu fio-rir? An -

mp

2. I'll not leave thee, thou_ lone one, To_ pine_ on the stem; Since the

Piano *mp*

più f

love - ly_ com - pan - ions Are_ fa - ded and_ gone. No_
 co - ra_ mez - zo a - sco - sa E_ pres - so già a mo - rir! Non_

più f

love - ly_ are_ sleep - ing, Go_ sleep_ thou with them. Thus_

Piano *più f*

*Used by Friedrich von Flotow
in his famous opera "Martha".

Copyright, 1937, by G. Schirmer, Inc
International Copyright Secured

87700

Printed in the U. S. A.

poco rit. *a tempo*
p

flow - er of her kin - dred, No rose - bud is nigh, To re -
ha per te ru-gia - de, Già col - ta sei dal gel! Il

poco rit. *a tempo*
p

kind - ly I'll scat - ter Thy leaves on the bed, Where thy

poco rit.

flect back her blush - es, Or give sigh for
ca - po tuo già ca - de, Chi - no sul ver - de

poco rit.

mates of the gar - den Lie scent - less and

p *poco rit.*

sigh!
stel.

dead.

mf *cresc.* *dim. e rit.*

mp

3. So soon may I fol - low When friend - ships de - cay, And from
 2. *Per - ché so - la i - gno - ra - ta Lan - guir nel tuo giar - din, Dal -*
a tempo

mp sempre arpeggiando

love's shin - ing cir - cle The gems drop a - way. When -
 ven - to tor - men - ta - ta In pre - da a un rio des - tin? Sul -

true hearts lie with - ered, And fond ones are flown, Oh!
 ce - spi - te tre - man - te Ti col - go, gio - vin fior! Su -

colla voce

who would in - hab - it This bleak world a - lone?
 que - sto co - re a - man - te Co - si mor - rai d'a - mor.

Lilacs

(Kath. Beketoff)

English version by
Henry G. Chapman

Sergei Rachmaninoff. Op.21, N^o 5

Voice *Allegretto* *sempre tranquillo*

Morning skies are a-glow
Mor-gen - rot schon er-glüht,

Piano *p*

un poco ten.

While the li-lac-trees blow,
und der Flie-der-busch blüht,

And I breathe of the fresh morning
und ich at-me so frisch Morgen -

wind; _____
wind; _____

By the shad-ow - y pool,
nach dem schatt'gen Ge-büsch,

p *mf*

Where it's dew - y and cool,
 das von Tau-trop-fen frisch,

I must see if my for-tune I'll
 schau' ich, ob dort mein Glück ich nicht

mf *p*

p *mf*

find.
 find!

pp

Ah, of luck there's scant dole, ——— Yet it's ev-'ry-one's
 Ja, des Glücks gib'ts nicht viel, ——— und doch ist's al - ler

f *mf*

rall.
p

ten. a tempo

pp

goal, And my own lies out there in the dell; Hid - den there all a -
Ziel, doch das mei - ne ist dort auf dem Strauch, wo im duf - ti - gen

a tempo

p colla parte *pp*

f

dim.

round Cluster'd li - lacs are found, And my own lit - tle for - tune, as
Grün li - la Trauben er - blühn, und mein ar - mes Glück blü - het da

mf

pp

well....
auch....

dim.

m. d. *m. d.*

pp

* * *

Would God I were the tender apple-blossom

87

Katharine Tynan Hinkson

Londonderry Air
Arranged by Harrison Niel

Lento espressivo

Voice

Piano

p

p

Would God I
Yea, would to

were the ten - der ap - ple - blos - som — That floats and
God I were a - mong the ros - es — That lean to

poco cresc.

falls from off the twist - ed bough, — To lie and
kiss you as you flow be - tween, — While on the

faint with - in your silk - en bos - om, With - in your
low - est branch a bud un - clos - es, A bud un -

poco rit. *a tempo*

bos - om, as that does now! Or would I
clos - es to touch you, Queen. Nay, since you

a tempo

cresc.

were a lit - tle bur - nished ap - ple For you to
will not love, would I were grow - ing, A hap - py

pluck me glid - ing by so cold, While sun and
dai - sy in the gar - den path; That so your

f
shade your robe of lawn will dap - ple, Your robe of
sil - ver foot might press me go - ing, Might press me

rit.
lawn and your hair's spun gold.
go - ing ev - en un - to death!

rit. e dim.

The Lost Chord

Adelaide A. Procter

Arthur Sullivan

Andante moderato

Piano

The piano introduction consists of two staves. The right hand begins with a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *p*, *cresc.*, and *f*. There are two trill ornaments marked with *Tr.* and asterisks.

Seat-ed one day at the

The first line of the song features a vocal line and piano accompaniment. The piano part includes dynamics *dim.*, *p*, and *p*. There are two trill ornaments marked with *Tr.* and asterisks.

or-gan, I was wear-y and ill at ease, And my fin-gers wan-der'd i - dly

The second line of the song continues the vocal and piano parts. The piano accompaniment features chords and moving lines. There are two trill ornaments marked with *Tr.* and asterisks.

O - ver the nois - y keys; I know not what I was play-ing, Or

The third line of the song concludes the vocal and piano parts. The piano accompaniment includes dynamics *p* and *cresc.*. There is one trill ornament marked with *Tr.* and an asterisk.

what I was dream-ing then, But I struck one chord of mu-sic Like the

dim. *p*

sound of a great A - men, like the sound of a great A -

cresc. *f* *poco rall.* *dim.*
cresc. *f* *poco rall.* *dim.*

men. It

p cresc. *f* *dim.*

Pa * *Pa* *

flood-ed the crim-son twi-light Like the close of an an-gel's Psalm, And it

p *cresc.* *cresc.*

Pa *

dim.

lay on my fe-ver'd spir - it With a touch of in - fin - ite calm; It

dim.

cresc. *dim.*

qui - et - ed pain and sor - row Like love o - ver - com - ing strife, It

cresc. *dim.*

seem'd the har - mo - nious e - cho From our dis - cord - ant life. It

p *p tranquillo*

tranquillo sempre

link'd all per - plex - ed mean - ings, In - to one per - fect peace, And

poco a poco più animato *fagitato*

trem-bled a-way in-to si-lence, As if it were loth to cease. I have

cresc. animando *fagitato*

Pa * Pa *

sought, but I seek it vain-ly, That one lost chord di-vine, Which

f

Pa *

came from the soul of the or-gan, And en-ter'd in-to

Grandioso

mine. It may be, that Death's bright an-gel Will

cresc. molto. ritard. f ff

Pa * Pa *

speak in that chord a - gain; It may be, that on - ly in Heav'n I shall

sempre ff

Tea * Tea * Tea * Tea * Tea * Tea *

hear that grand A - men. It may be, that Death's bright an - gel Will

sf sf

Tea * Tea * Tea *

speak in that chord a - gain, It may be, that on - ly in Heav'n I shall

ff ritard. con gran

fff ritard. colla voce con gran

hear that grand A - men.

forza

forza a tempo rall.

87700 Tea * Tea * Tea * Tea * Tea * Tea *

Love's Old, Sweet Song

Words by
G. Clifton Bingham

J. L. Molloy

Andante con moto

PIANO

The piano introduction is in 3/4 time with a key signature of one flat (B-flat). It consists of two staves. The right hand features a melodic line with a fermata over the final note, while the left hand provides a harmonic accompaniment. The tempo markings 'rit.' and 'a tempo.' are placed above the right-hand staff.

rit. *a tempo.*

La La La La

The piano accompaniment for the first vocal line, continuing from the introduction. It features a steady accompaniment in the left hand and chords in the right hand.

Once in the dear dead days beyond re-call, When on the world the mists be-gan to fall,

The first verse of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Once in the dear dead days beyond re-call, When on the world the mists be-gan to fall,"

Out of the dreams that rose in hap-py throng, Low to our hearts Love sung an old sweet song;

The second verse of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Out of the dreams that rose in hap-py throng, Low to our hearts Love sung an old sweet song;"

And in the dusk where fell the fire-light gleam, Soft-ly it wove it-self in - to our dream.

p a tempo
Just a song at twi-light, when the lights are low, And the flick-'ring shadows

soft-ly come and go, Tho' the heart be wea-ry, sad the day and long,

Still to us at twi - light comes Love's old song, comes Love's old sweet— song.

f rit.
a tempo
sempre ^{ca.}

The first system of the score is a piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat) and common time (C). The introduction features a series of chords and melodic fragments, with a dynamic marking of *mf* (mezzo-forte) in the grand staff.

The second system contains the first line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "E-ven to-day we hear Love's song of yore, Deep in our hearts it dwells for e-ver-more". The piano part features a steady accompaniment with a dynamic marking of *p* (piano).

The third system contains the second line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Foot-steps may fal-ter, weary grow the way, Still we can hear it at the close of day." The piano part includes a dynamic marking of *mf* (mezzo-forte).

The fourth system contains the third line of the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "So till the end, when life's dim shadows fall, Love will be found the sweetest song of all." The piano part includes a dynamic marking of *p* (piano).

a tempo.

Just a song at twi-light, when the lights are low, And the flick-'ring

p cantando.

sempre *ad lib.*

shad-ows soft-ly come and go; Tho' the heart be wea-ry

mf

ad lib.

sad the day and long, Still to us at twi-light comes Love's old song, comes

ad lib.

Love's old sweet song.

f animato.

rit.

Lullaby

from the opera "Jocelyn"

English version by
Nathan Haskell Dole

Benjamin Godard

Andantino

Piano *p*

Quasi

Con-
Ca-

rall.

Recit.

cealed in this re - treat, Where - to we have been led, By
chés dans cet a - sile où Dieu nous a con - duits U -

a tempo

p

sore mis-for-tune joined, While wea - ry nights have fled, In vis-ions
nis par le mal - heur, Du - rant les lon - gues nuits Nous re - po -

pp

calm and sweet, We to - geth - er have slum - bered, Or have prayed, While a -
 sons tous deux en - dor - mis sous leurs voi - les Ou pri - ons aux re -

pp *Andante*
 bove us spark - led stars un - num - bered! Oh! wake not yet from out thy
 gards des trem - blan - tes é - toi - les! Oh! ne té - veil - le pas en -
l.h.

dream, _____ Which guard - ian an - gels have at - tend - ed,
 core, _____ Pour qu'un bel an - ge de ton rê - ve

sempre p *cresc.*
 And while the gold - en splen - dors gleam _____ Still sleep, _____ my -
 En dé - rou - lant son long fil d'or, _____ En - fant, _____ per -

f *rall. p* *a tempo*

love, un-til 'tis end - ed. Sleep! sleep! Not yet appears the
 met-te qu'il s'a-chè - ve! Dors! Dors! le jour à peine a

a tempo

rall. pp

day!
 lui!

Ho - ly Vir - gin, guard, guard her I pray!
 Vier - ge sain - te, veil - lez sur lui!

pp

pp

Andantino

p

Quasi Recit.

Be-neath th'Al-might-y's wing, Far from mor - tal
 Sous l'ai - le du Sei-gneur loin du bruit de la

rall.

know - ing We hide, while like a tide, A sa-cred tide is
 fou - le Et comme un flot sa - cré qui dou-ce-ment s'é -

a tempo

p

pp

flow - ing. Day af - ter day we see for - ev - er glide a - way.
 cou - le Nous a - vons vu les jours pas - ser a - près les jours

Still we pray that he may pro-ect us while we bide. _____
 Sans ja-mais nous las - ser d'im-plo - rer son se - cours! _____

Andante

Oh! wake not yet from out thy dream, _____ Which guard-ian angels have at -
 Oh! ne t'é-veil-le pas en - core _____ Pour qu'un bel an-ge de ton

l.h.

pp

tend - ed, And while the gold-en splen-dors gleam Still
 rê - ve En dé-rou-lant son long fil d'or, En-

sleep, my love, un-til 'tis end - ed.
 fant, per - met - te qu'il s'a-chè - ve.

cresc. *f* *rall.* *p* *a tempo*

cresc. *rall.* *pp* *a tempo*

Sleep! sleep! Not yet ap-pears the day!
 Dors! Dors! le jour à peine a lui.

Ho - ly Vir - gin, guard, guard her I pray.
 Vier - ge sain - te, veil - lez sur lui!

pp *cresc.* *pp*

Mother-Love

English version by
Dr. Th. Baker

H. Voigt. Op. 148
Arranged by Carl Deis

Andante *mp*

Voice As in a

Organ or Piano *mf* *f* *dim.* *p* *mp*

Ped. Man.

dream I yet re - mem - ber A hap - py time now far a - way When still a

moth - er's gaz - es ten - der Watch'd o - ver ev - 'ry youth - ful joy. O

Ped. *p* *mf*

Ped. Man.

Copyright, 1923, by G. Schirmer, Inc.
Copyright, 1935, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

Moth - er faith - ful, Moth - er kind, How fond - ly bear I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Moth - er faith - ful, Moth - er kind, How fond - ly bear I". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

thee in mind! O Moth - er faith - ful, Moth - er kind, How fond - ly

cresc. *slent.* *ten.* *f*

cresc. *slent.* *ten.* *f*

The second system continues the musical score. The vocal line includes the lyrics "thee in mind! O Moth - er faith - ful, Moth - er kind, How fond - ly". Performance markings include *cresc.* (crescendo), *slent.* (slentando), *ten.* (ritardando), and *f* (forte). The piano accompaniment mirrors these dynamics, with a *cresc.* marking in the bass and *slent.*, *ten.*, and *f* markings in the treble.

bear I thee in mind!

cresc. *f*

The third system concludes the musical score. The vocal line has the lyrics "bear I thee in mind!". Performance markings include *cresc.* (crescendo) and *f* (forte). The piano accompaniment features a *cresc.* marking in the bass and an *f* marking in the treble.

mf

The in-fant soul thy love has guid-ed To vir-tue,

dim.

mf

cresc.

right and faith-ful - ness; All sin and shame my heart a - void - ed - Thou gav-est

cresc.

mf

all, thy child to bless. O Moth - er faith - ful, Moth - er fond,

mf

No joy I knew, thy love be-yond! O Moth - er faith - ful,

Moth - er fond, No joy I knew, thy love be - yond!

O may thy

bless - ing fail me nev - er, While yet a time I la - bor

mf

here, And when all strife and toil are o - ver, May thy dear face my vi - sion

mf

Man. Ped.

f

cheer: Still shine up - on me, from a - bove, Thy ten - der gaze of

f

f *rit. molto* *p* *lento*

moth - er - love! Still shine up - on me, from a - bove, Thy ten - der

f *rit. molto* *p* *lento*

cresc. *dim.*

gaze of moth - er - love!

cresc. *dim.* *mf* *rall.* *dim.*

My heart at thy sweet voice

109

Mon cœur s'ouvre à ta voix
from the opera "Samson et Dalila"

Camille Saint-Saëns

Andantino

Voice

Piano

p

My heart at
Mon cœur s'ouvre

thy sweet voice à ta voix Swift un-folds like a flow-er,
com-me s'ou-vrent les fleurs

When the dawn first is show-ing.
Aux bais-ers de l'au-ro-re!

espr.

But oh! to stop my tears
Mais, ô mon bien-ai-mé,

Copyright, 1889, by G. Schirmer
Copyright, 1911, by G. Schirmer, Inc.
Copyright renewed, 1939, by G. Schirmer, Inc.

Thou hast it in thy pow - er, One word more, —
 pour mieux sé - cher mes pleurs, — Que ta voix —

dim.

pp

love, be - stow - ing. To
 parle en - co - re! Dis -

espr.

rinf.

thy De - li - lah say Thou re - turn'st for al -
 moi, qu'à Da - li - la tu re - viens pour ja -

sf *p* *pp*

way! Re - peat thy woo - ing ten - der, All the
 mais, Re - dis à ma ten - dres - se Les ser -

rinf.

sf *p*

string. *cresc.*

vows once more tell; Those sweet vows loved so
ments d'au-tre-fois, ces ser-ments que j'ai-

string.

mf rit. *Un poco più lento*

well! Ah! come,
mais! Ah! ré -

mf rit. *pp*

list to my fond woo - ing, 'Tis with
ponds à ma ten-dres - se, Ver - se -

cresc.

ar - dor my heart im - bu - ing! Lis - ten un-to my
moi, ver-se - moi l'i - vres - se! Ré - ponds à ma ten-

più cresc. *f*

woo - ing, Lis - ten un - to my woo - ing. Ah _____ 'tis with
 dres - se, Ré - ponds à ma ten - dres - se! Ah! _____ ver - se -

dim.

ar - dor my heart im - bu - ing!
 moi ver - se - moi, li - vres - se!

p *pp* *p molto espr.*

dim. *pp*

dolce

As when a -
 Ain - si qu'on

cross the field Zeph - yrs soft - ly are
voit des blés les é - pis on - du -

blow - ing While the wheat is
ler. Sous la bri - -

gen - tly sway - ing,
se lé - gè - re.

'Tis - thus my heart is moved;
Ain - si fré - mit mon cœur,

And thus while love 'tis show - ing,
 prêt à se con - so - ler,

To the voice 'tis tri - bute pay - ing.
 A ta voix qui m'est che - re!

rinf. poco animato

An ar - row is less
 La flè - che est moins ra -

fleet That brings death in its
 pide à por - ter le tré -

flight Than thy love who would
pas, Que ne l'est ton a -

sf

fain Rush to thy arms at thy sight,
man - te à vo - ler dans tes bras!

string.

string.

cresc. *mf rit.*
Rush to thee at thy sight.
A vo - ler dans tes bras!

mf rit.

Un poco più lento

dol.
Ah! come list to my fond woo - ing,
Ah! ré - ponds à ma ten - dres - se,

p

'Tis with ar - dor my heart im - bu - ing.
Ver - se - moi, ver - se - moi l'i - vres - se!

cresc. *più cresc.*

Lis - ten un - to my woo - ing, Lis - ten un - to my woo - ing.
Ré - ponds à ma ten - dres - se, Ré - ponds à ma ten - dres - se!

cresc.

Ah! 'tis with ar - dor my heart im - bu - ing.
Ah! ver - se - moi, ver - se - moi l'i - vres - se!

f *dim.*

Ossia

I love thee!
je t'ai - me!

Sam - son, Sam - son, I love thee!
Sam - son, Sam - son, je t'ai - me!

p molto espr. *dim.* *pp*

„Mein gläubiges Herze, frohlocke.“

“My heart ever faithful, sing praises.”

JOHANN SEBASTIAN BACH.

Andante con moto.

Piano.

p *mf* *legato*

Mein gläu - biges Her - ze, froh - lo - cke, sing, scher - ze,
My heart ev - er faith - ful, Sing prais - es, be joy - ful,

mein gläu - bi - ges Her - ze, froh -
My heart ev - er faith - ful, Sing

lo - cke, sing, scher - ze, froh - lo - cke, sing, scher - ze, dein Je - sus ist nah; mein
prais - es, be joy - ful, sing prais - es, be joy - ful, Thy Je - sus is near; My

gläu - bi - ges Her - ze, froh - lo - cke, sing, scher - ze, fro - lo - cke, sing, scher - ze, dein
heart ev - er faith - ful, Sing prais - es, be joy - ful, sing prais - es, be joy - ful, Thy

Je - sus ist nah!
Je - sus is near!

mf

Weg Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich
A - way - with com - plain - ing, a - way - with com - plain - ing, Faith

dim.

will_euch nur sa - gen, mein Je - sus ist da; weg Jam - mer, weg Kla - gen, ich
ev - er main - tain - ing, My Je - sus is here; A - way with com - plain - ing, Faith

poco cresc.

dim.

will_euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;
ev - er main - tain - ing, My Je - sus is here, my Je - sus is here;

mf

weg
A -

cresc.

Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich will - euch nur sa - gen, mein
 way - with com - plain - ing, a - way - with com - plain - ing, Faith ev - er main - tain - ing, My

p

Je - sus ist da! Mein gläu - bi - ges Her - ze, froh - lo - cke, sing', scher - ze,
 Je - sus is here! My heart - ev - er faith - ful, Sing prais - es, be joy - ful,

mf

mein gläu - bi - ges Her - ze, froh -
 My heart - ev - er faith - ful, Sing

p

dim.

lo - cke, sing', scher - ze, froh - lo - cke, sing', scher - ze, dein Je - sus ist da, froh -
 prais - es, be joy - ful, sing prais - es, be joy - ful, Thy Je - sus is here, Sing

lo - cke, sing', scherze, froh - lo - - cke, sing', scher -
 praises, be joy-ful, sing prais - - es, be joy -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase, followed by a series of notes. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. A *dim.* (diminuendo) marking is present in the piano part towards the end of the system.

- ze, mein gläu - bi-ges Her - ze, froh - lo - cke, sing', scher - ze, froh -
 - ful, My heart ev - er faith-ful, Sing prais - es, be joy - ful, sing

The second system continues the musical score. The vocal line has a more active melody. The piano accompaniment features a rhythmic pattern with some chords. A *p* (piano) dynamic marking is visible in the piano part.

lo - cke, sing', scher - ze, dein Je - sus ist da!
 prais - es, be joy - ful, Thy Je - sus is here!

The third system shows the vocal line with a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. A *mf* (mezzo-forte) dynamic marking is present in the piano part.

The fourth system consists of piano accompaniment in the lower two staves. The vocal line is not present in this system. The piano part features a rhythmic pattern with some chords. A *cresc.* (crescendo) marking is visible in the piano part.

"My mother bids me bind my hair."

(Bind' auf dein Haar.)

Canzonet.

JOSEPH HAYDN.

Voice. *Allegro.*

Piano. *mf* *fz*

Voice. *mf*

My
Bind'

Piano. *p* *più f* *mf*

moth-er bids me bind my hair With bands of ros-y hue, Tie
auf Dein Haar, die Mut-terspricht, und Bän-der win-de drein; mit

up — my sleeves with rib - and rare, And lace my bod - ice blue,
ro - sen-ro - then Schleifen licht, so schmück' Dein Mie - der fein,

Tie up — my sleeves with rib - and rare, And lace, — and
mit ro - sen-ro - then Schlei-fen licht, so schmück', so

lace my bod - ice blue. For
schmück' Dein Mie - der_ fein. Willst

why, she cries, sit still and weep, While oth - ers dance and
trau - ern Du, mein Kind, al - lein, weil Al - les tanzt so

play?
gern?

A - las! I scarce can
Ach, a - ber ach das

go or creep, While Lu - bin is a - way. A -
Her - ze mein seufzt: weh! mein Lieb' ist_ fern! Ach,

las! I scarce can go or creepwhile Lu - bin_ is a - way, while
a - ber ach, das Her - ze mein seufzt:weh! mein Lieb' ist_ fern! mein

Lu - bin is_ a - way, is a - way, is a - way.
Lieb', mein Lieb' ist fern! Ist so fern! Ist so fern!

slen - p - tan - do pp

mf

'Tis sad_ to think the days are gone, When those_ we love are near! I
 O schö-ne Zeit, da Er_mir nah', den ein - zig ich_ ge - liebt, ich

mf

sit_ up - on this mos - 'sy stone, And sigh when none can hear,
 si - tze auf dem Stei - ne da und seuf - ze schwerbe - trübt.

fz

I sit_ up - on this mos - sy stone, and sigh, - And sigh when none can
 Ich si - tze auf dem Stei - ne da und seuf - ze, seuf - ze schwerbe -

fz *fz*

hear.
trübt. And while I spin my
Ich spin - ne, doch ich

flax - entread, And sing my sim - ple lay, The
weiss es kaum; ich sing' mein klei - nes Lied, doch

vil - lage seems a - sleep or dead, Now Lu - bin is a - way, The
Al - les todt und wie ein Traum, seit Er, der Liebste schied, doch

vil - lage seems a - sleep or dead, now Lu - bin is a - way, now
Al - les todt und wie ein Traum, seit Er, der Lieb - ste schied, seit

Lu - bin is a - way, is a - way, is a - way.
Er, der Lieb - ste schied, seit Er schied, seit Er schied.

slen - p tan - do pp

My Old Kentucky Home, Good-Night

Words and Music by
Stephen C. Foster

Poco adagio

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major. The tempo is marked 'Poco adagio'. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in G major. The right hand continues the melodic line, and the left hand features a rhythmic accompaniment with eighth notes and chords.

Vocal melody and piano accompaniment with lyrics. The vocal line is on a single staff in G major. The piano accompaniment is on two staves (treble and bass clef). The lyrics are:

1. The sun shines bright in the old Ken-tuck-y home, 'Tis
 2. They hunt no more for the 'pos-sum and the 'coon On the
 3. The head must bow and the back will have to bend, Wher-

Vocal melody and piano accompaniment with lyrics. The vocal line is on a single staff in G major. The piano accompaniment is on two staves (treble and bass clef). The lyrics are:

sum-mer, the dark-ies are gay; The corn-top's ripe and the
 mead-ow, the hill, and the shore; They sing no more by the
 ev-er the dark-y may go; A few more days and the

mead-ow's in the bloom, While the birds make mu-sic all the day; The
glim-mer of the moon, On the bench by the old cab-in door: The
troub-le all will end, In the fields where the su-gar-canes grow; A

young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py, and bright, By'n'-
day goes by like a shadow o'er the heart, With sor-row where all was de-light, The
few more days for to tote the wea-ry load, No mat-ter, 'twill nev-er be light, A

by hard times comes a - knocking at the door, Then, my old Kentucky home, good-night!
time has come when the dark-ies have to part, Then, my old Kentucky home, good-night!
few more days till we tot-ter on the road, Then, my old Kentucky home, good-night!

Chorus

Soprano Weep no more, my la - dy, Oh! weep no more to - day! We will

Alto Weep no more, my la - dy, Oh! weep no more to - day! We will

Tenor Weep no more, my la - dy, Oh! weep no more to - day! We will

Bass Weep no more, my la - dy, Oh! weep no more to - day! We will

sing one song for the old Kentucky home, For the old Kentucky home far a - way.

sing one song for the old Kentucky home, For the old Kentucky home far a - way.

sing one song for the old Kentucky home, For the old Kentucky home far a - way.

sing one song for the old Kentucky home, For the old Kentucky home far a - way.

One Sweetly Solemn Thought

Sacred Song

Mezzo-Soprano or Baritone

PHOEBE CARY

R. S. Ambrose

Andante

Voice

Piano

The first system of music features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). It contains three measures of whole rests. The piano accompaniment consists of two staves (treble and bass clefs) with a common time signature. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some chordal support.

The second system continues the piano accompaniment. The voice line remains empty with whole rests. The piano part continues with its harmonic structure, featuring chords and melodic lines in both hands.

One sweet-ly sol - emn thought Comes to me o'er and o'er;

The third system introduces the vocal melody. The voice line has a treble clef and contains the lyrics: "One sweet-ly sol - emn thought Comes to me o'er and o'er;". The piano accompaniment continues, with the right hand playing chords and the left hand playing a bass line. The system concludes with a triplet of eighth notes in the left hand, numbered 3, 2, 1.

I am near - er home to - day Than I've ev - er been be -

fore. Near - er my Fa - ther's house, Where the

man - y man - sions be; *cresc.* Near - er the great white

throne, *pp* Near - - er the crys - tal sea; *pp*

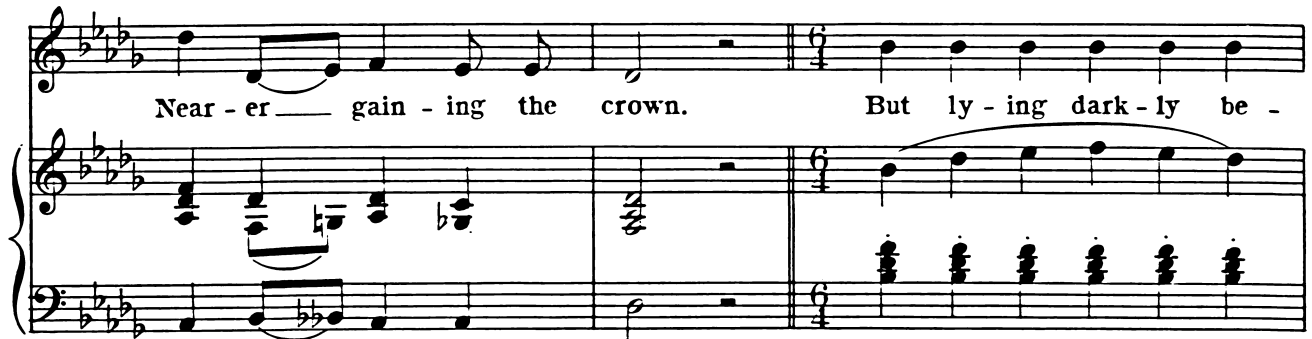
Near - er the bounds of life, Where we lay our bur - dens



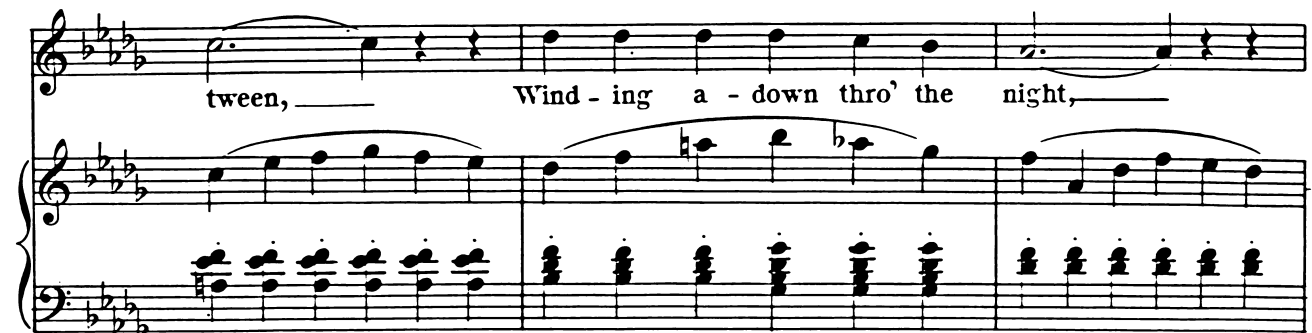
down; Near - er leav - ing the cross,



Near - er gain - ing the crown. But ly - ing dark - ly be -



tween, Wind - ing a - down thro' the night,



Is the si - lent, un - known stream That leads - at last to the

light. Fa - ther, be near when my feet Are
a tempo

slip - ping o'er the brink, For it may be I am

near - er home, Near - er now than I think.

„Nur, wer die Sehnsucht kennt“

“One who has yearn'd, alone”

P. Tschaiowsky

Poem by Goethe
English version by
Dr. Th. Baker

Op. 6, N^o 6.
Original key.

Andante non tanto

p espress.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords. The second system continues the accompaniment with a more active bass line.

The piano accompaniment for the first vocal line features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A long slur covers the first two measures of the treble staff.

p espress.

Nur, wer die Sehn - sucht kennt, weiss, was ich lei - de!
One who has yearn'd, a - lone Can know my an - - guish!

The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats. The piano part features a rhythmic accompaniment of chords.

— Al - lein und ab - ge - trennt von al - - ler Freu - de,
— Where ev - 'ry joy is flown For - lorn I lan - guish!

più f

The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats. The piano part features a rhythmic accompaniment of chords.

87700

Copyright renewal assigned, 1929, to G. Schirmer, Inc.

*A set of 8 songs, the first published by Tschaiowsky, composed in Moscow about 1869.
Copyright, 1902, by G. Schirmer, Inc.

Seh' ich an's
'Tis on - ly
un poco marcato

Fir - ma - ment nach je - ner Sei - te. Ach! der mich
yon I see The skies a - bove me; Ah! far a -

liebt und kennt, ist in der Wei - te. Nur, wer die
way is he Who knows and loves me! One who has

Sehn - sucht kennt, weiss, was ich lei - de! Al - lein und
yearnd, a - lone Can know my an - guish! Where ev - 'ry

cresc. e string.

ab-ge-trennt von al - - ler Freu - de, al - lein und ab - ge -
 joy is flown For - lorn I lan - guish, Where ev - - 'ry joy is

cresc. e string.

ff trennt von al - ler Freu - de! *pp molto riten.*
 flown For-lorn I lan - guish! Es schwindelt
 With heart on

ff

a tempo.

mir, es brennt mein Ein - - ge - wei - de, nur, wer die
 fire I swoon In end - - less an - guish! One who has

espress.

Sehn - sucht kennt, weiss, was ich lei - de!
 yearnd, a - lone Knows how I lan - guish!

pp

O rest in the Lord

Aria from the oratorio "Elijah"

Psalm XXXVII

Felix Mendelssohn
Edited by Carl Deis

Andante $\text{♩} = 72$ *p*

Voice

O rest in the Lord, wait pa-tient-ly for

Piano *pp*

Him, and He shall give thee thy heart's de - sires:— O rest_ in the

Lord, wait pa-tient-ly for Him, and He_ shall give thee thy heart's de -

Copyright, 1937, by G. Schirmer, Inc.

sires,— and He shall give thee thy heart's de - sires. Com-mit thy way un-

to Him,— and trust in Him; com-mit thy way un - to Him,— and trust in

Him, and fret not thy - self — be-cause of e - vil do - ers. O rest in the

Lord, wait pa-tient-ly for Him, wait pa-tient-ly for Him; O rest in the

Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de-

cresc.

sires, and He shall give thee thy heart's de - sires, and He shall

sf *p* *cresc.* *sf*

give thee thy heart's de - sires. O rest in the Lord, O rest in the

p

Lord, and wait, wait pa-tient-ly for Him.

cresc. *pp*

'O sole mio!

My Sunshine

Poem by G. Capurro
English version by
Henry G. Chapman

E. di Capua

Piano *Andantino* *mf*

Voice *p*

Che bel - la co - sa
Oh! what's so fine, dear,

'na iur - na - ta'e so - le, n'a - ria se - re - na dop - - po 'na tem -
As a day of sun - shine? The sky is clear at last, The rain and

pe - - sta! Pe' ll'a - ria fre - sca pa - re già 'na fe - sta -
storm are past, Thro' air so cool, so bright, Comes the fes - tal sun - light.

Copyright, 1915, by G. Schirmer, Inc.

cresc. *mf*

Che bel - la co - sa 'na iur - na - ta'e so - le. Ma n'a-tu
 Oh! what's so fine, dear, As a day of sun - shine? An-oth-er

cresc. *mf*

so - le cchiù bel-lo, ohi - nè, 'o so - le mi - o sta 'nfron-te a
 sun - light Far love-lier lies, Oh my own sun - shine! In your dear

f

te, 'o so - - - le, 'o so - le mi - o
 eyes! Oh sun - - - shine, my own sun - shine,

f

p

— sta 'nfron-te a te, sta 'nfron-te a te!
 — In your dear eyes, in your dear eyes!

p

La Paloma

The Dove

English version by
Henry G. Chapman

S. Yradier

Allegretto

Piano

The first system of piano accompaniment consists of two staves. The right hand (treble clef) begins with a piano (p) dynamic and features a melodic line with a triplet of eighth notes in the first measure. The left hand (bass clef) provides a steady accompaniment with a rhythmic pattern of eighth notes.

Voice

1. The day _____ that I left Ha - ba - na, (The Lord be praised!)
2. But now _____ we shall soon be mar-ried, (The Lord be praised!)

1. Cuan - do _____ sa - li de la Ha - ba - na, ¡Val - ga - me Dios!
2. El dia _____ que nos ca - se - mos, ¡Val - ga - me Dios!

The second system of piano accompaniment continues the piece. It features similar musical textures to the first system, with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a final chord in the right hand.

Copyright, 1910, by G. Schirmer, Inc.

Copyright renewal assigned, 1938, to G. Schirmer, Inc.

Not one _____ came to see me off, — Ex-cept my-self, —
 One week _____ it will soon be gone, — I laugh for joy. —

Na - die _____ me ha vis - to sa - lir, — Si - no fui yo, —
 En la _____ se - ma - na que hay ir — me ha - ce re - ir. —

And one _____ pret - ty Mex - i - ca - na: But what cared we?
 And when _____ at the church we've tar-ried, The knot to tie, —

Yu - na _____ lin - da Gau - chi - nan - ga A - llà voy yo, —
 Des - de _____ lay - gle - sia jun - ti - tos, Que si se - ñor, —

Who came, _____ well in fact just came — A - long with me.
 We'll look _____ for a place to sleep — (And what care I!) —

Que se _____ vi - no tras de mi, — Que si se - ñor.
 Nos i - _____ re - mos, a dor - mir, — A - llà voy yo. —

1-2. If to thy win - dow ev - er shall come a wee dove, _____
 1-2. Siá tu ven - ta - na lle - ga u - na Pa - lo - ma, _____

Treat it with kind - ness, for thou wilt find 'tis me, love, _____
 Tra - ta - la con ca - ri - ño, quees mi per - so - na, _____

Tell it thy love, ah! tell it thy love for me, dear! _____
 Cuen - ta - la tus a - mo - res, bien de mi vi - da, _____

Crown it with flow'rs, be - cause it has come to thee, dear. _____ Do, my dar - ling, I pray!
 Co - ro - na - la de flo - res, quees co - sa mi - a. _____ ¡Ay! chi - ni - ta que si,

Thou must give me thy love, ah! _____ So come with me, come with me, dar - ling,
 iay! que da - me tua - mor, iay! _____ Que ven - te con - mi - go chi - ni - ta

come with me where I dwell! Do, my dar - ling, I pray! Thou must give me thy
 a - dón - de vi - vo yo. ¡Ay! chi - ni - ta que si, iay! que da - me tua -

love, ah! _____ So come with me, come with me, dar - ling, come with me where I
 mor, iay! _____ Que ven - te con - mi - go chi - ni - ta a - dón - de vi - vo

1. dwell!
yo.

2. dwell!
yo.

Passing By

Anonymous poem from
Thomas Ford's
Musicke of Sundrie Kinds (1607)

Edward Purcell
Piano accompaniment by Carl Deis

Andante circa 72 *mf*

Voice

Piano

mf *poco rit.* *a tempo* *mf*

There is a la - dy

sweet and kind, Was nev-er face so pleas'd my mind; I did but see her

pass - ing by, And yet I love her till I die.

mf *rit. pochiss.* *colla voce* *mp* *rit. pochiss.* *mf* *a tempo rit.*

Poco più di movimento ♩ circa 84

mf

Her ges-ture, mo - tion and her smiles, Her wit, her voice my

a tempo

mf

mf

heart— be-guiles, Be-guiles my heart, I know not why, And

cresc.

dim. *p cresc.* *dim.*

mf

yet I love her till I die.

p *mf rit. poco* *a tempo*

p *colla voce* *mf rit. poco* *mp* *cresc.* *marc.*

mf

Come prima

p

Cu - pid is wing - ed and doth range, Her

p *mf* *espr.* *marc.*

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

coun - try so my love doth change, But change she earth or

cresc. *mf* *cresc.* *dim.* *mf*

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

change she sky, Yet will I love her till I die.

f *pp* *mf* *rit.* *l.h.* *f* *dim.* *p* *mp* *rit.* *r.h.*

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

Obstination

(François Coppée)

A Resolve

H. de FONTENAILLES

Andantino. (♩ = 72)

Voice

p

Vous aurez beau faire et beau
It is all in vain to im-

Piano

mf *p*

crusc.

di - re! L'ou-bli me se-rait o - di - eux,
plore me Not to let her im - age be - guile,

f *rit.* *pp*

Et je vois toujours son sou - ri - - re Des a - dieux, — des a -
For her face is ev - er be - fore me, And her smile, — and her

f *p* *colla parte* *ten.* *colla parte*

a tempo *p*

dieux. _____
smile. _____

Vous au-rez beau faire et beau
It is all in vain to im -

di - re, Dût el - le-mê-me li-gno - rer:
plore me All thoughts of her a-way to keep,

f *rit.* *pp*

Je veux, fidèle à mon mar - ty - - re, La pleu - rer, _____ la pleu -
For still, although she may ig - nore me, I can weep, _____ I can

f *colla parte* *ten.* *colla parte*

a tempo più lento

rer. _____
weep. _____

p Vous au-rez beau dire et beau fai - re,
It is all in vain to en - treat me

a tempo più lento

pp

p

mf espress.

Seule, el - le peut mon mal gué - rir,
Mem - o - ry's pow - er to de - fy,

Et j'ai - me mieux, s'il per - sé -
For if she will - eth to de -

mf

rit.

vè - re, En mou - rir, _____ en mou - rir.
feat me, I can die, _____ I can die. (Constance Bache.)

pp *ppp*

a tempo

p *colla parte* *ten.* *colla parte* *ppp*

Edited by Max Spicker
English version by
Henry G. Chapman

Sapphische Ode

(Hans Schmidt)

151

Johannes Brahms
Op. 94, No. 4

Sapphic Ode

Ziemlich langsam
Poco lento

Ro - sen brach ich nachts mir am dunk - len Ha - ge;
Ros - es I at night from the hedge did sev - er,

p mezza voce

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Ziemlich langsam' and 'Poco lento'.

sü - sser hauch - ten Duft sie, als je - am Ta - ge, doch ver -
Sweet - er scent they breathed than in day - time ev - er; Yet the

pp

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features more complex chordal textures, including some chromaticism. The dynamic marking 'pp' (pianissimo) is used.

streu - ten reich die be - weg - ten Ae - ste Thau, - der mich
branch - es when I dis - turbed them threw me Drops - to be -

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with complex textures. The dynamic marking 'pp' is still present.

näss - - - - te.
dew - - - - me.

The fourth system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord. The dynamic marking 'pp' is still present.

Auch der Küss - se Duft mich wie nie be - rück - te,
 Ne'er have scent - ed kiss - es my heart so shak - en,

die ich nachts vom Strauch deiner Lip - pen pflück - te: doch auch
 As have those by night from thy lips - I've tak - en. Yet thou

dir, be-wegt im Ge-müth - gleich je - nen, thau - - - ten die
 too wert moved when my kiss - es wooed thee, Tear - - - drops be -

Thrä - nen. - - -
 dew'd - - - thee.

Ständchen

(Reilstab)

Serenade

English version by
Henry G. Chapman

Franz Schubert

Moderato

Piano

The piano introduction for the first system consists of two staves. The right hand plays a series of chords in a 3/4 time signature, starting with a piano (*pp*) dynamic. The left hand provides a simple harmonic accompaniment with single notes and chords.

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir,
Soft - ly goes my song's en - trea - ty Thro' the night to thee,

The second line of the song features a vocal melody with lyrics and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

in - den stil - len Hain her - nie - der,
In - the si - lent woods I wait thee,

The third line of the song features a vocal melody with lyrics and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Lieb - chen, komm zu mir.
Come, my love, - to me.

Flü-sternd schlan - ke Wip-fel rau - schen in__ des Mon - des Licht,
Tree-tops slen - der sough and whis - per In__ the moon - light here,

pp

in__ des Mon - des Licht, des Ver - rä - thers feind-lich Lau - schen
in__ the moon - light here, No un-friend - ly ear shall lis - ten,

fürch - te, Hol - de, nicht, fürch - te, Hol - de, nicht.
Dar - ling, have no fear, dar - ling, have no fear.

pp

Hörst die Nach - ti - gal - len schla - gen? Ach! sie fle - hen dich,
Hark! the night - in - gales are sing - ing, Ah, they plead with thee!

mit der Tö - ne sü - ssen Kla - gen
With their notes so sweet, so ring - ing,

fle - hen sie für mich.
They would plead for me.

Sie ver-steh'n des Bu-sens Seh-nen, ken-nen Lie-bes-schmerz,
Well they know a lov-er's long-ing, Know the pain of love,

pp

ken-nen Lie-bes-schmerz, rüh-ren mit den Sil-ber-tö-nen
know the pain of love, With their sil-ver-ton-ed voic-es

je-des wei-che Herz, je-des wei-che Herz.
Ten-der hearts they move, ten-der hearts they move.

Lass auch dir die Brust be-we-gen, Lieb-chen, hö-re mich!
Ah, let thine, as well, grow ten-der, Sweet-heart, why so coy?

cresc.

be - bend harr' ich dir ent-ge - gen,
An - xious, fe - ver'd, I a - wait thee,

komm, be - glü - cke mich! komm, be - glü - cke mich, _____
Come and bring me joy, come and bring me joy, _____

— be - glü - - - cke mich!
— and bring me joy!

dim.

158 Poem by W. Henzen,
after the Norwegian of H. Ibsen.
English version by Dr. Th. Baker.

Solvejgs Lied.

Edvard Grieg

Solvejg's Song.

Un poco andante.

Piano introduction for Solvejg's Song. The music is in 3/4 time and D major. It begins with a piano (*p*) dynamic, followed by a forte (*f*) section, then a *dim.* section, and ends with a *pp* section. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics: "Der Win - ter mag schei - den, der Früh - ling vergeh'n, der The win - ter may go and the spring may die, the". The piano accompaniment is in a simple harmonic style with a *p* dynamic.

Second system of vocal and piano accompaniment. The vocal line continues: "Früh - ling ver - geh'n, der Som - mer mag ver - wel - ken, das spring may die, The sum - mer may fade and the". The piano accompaniment features a *rit.* marking and a *** symbol.

Third system of vocal and piano accompaniment. The vocal line continues: "Jahr verweh'n, das Jahr ver - weh'n; du kehrest mir zu - rü - cke, ge - year may fly, the year may fly; But thou art sure - ly com - ing, I". The piano accompaniment features a *cresc.* marking and a *** symbol.

Fourth system of vocal and piano accompaniment. The vocal line concludes: "wiss, du wirst mein, ge - wiss, du wirst mein, ich hab' es ver - spro - chen, ich know thou't be mine, I know thou't be mine! My troth I have plight - ed, I'm". The piano accompaniment features a *f* dynamic and a *** symbol.

har-re treu-lich dein, ich har-re treu-lich dein. (vor sich hin Ah!
 wait-ing, ev-er thine, I'm wait-ing, ev-er thine! (humming Ah!
 to herself.)

pp dolce

f p pp una corda

pp

pp *Tempo I.* *p*

Gott
God

pp p tre corde

hel-fe dir, wenn du die Son-ne noch siehst, die Son-ne noch siehst, Gott
 help thee, whil-ev-er His sun thou dost feel, His sun thou dost feel, God

seg-ne dich, wenn du zu Fü-ssen ihm kniest, zu Fü-ssen ihm kniest.
 bless thee, when-e'er at His feet thou dost kneel, at His feet thou dost kneel.

poco animato

Ich will dei-ner har - ren, bis du mir nah', bis du mir nah', und
 Here I shall a - wait thee till thou art near, till thou art near, And

poco animato

cresc. *f* *poco sosten.* *p*

harrest du dort o - ben, so tref-fen wir uns da, so tref-fen wir uns da!
 if thou stay up yon - der, then I shall meet thee there, then I shall meet thee there!

cresc. *f* *poco sosten.* *p*

pp *Allegretto con moto.* *dolce*

Ah!
 Ah!

pp una corda

Tempo I.

pp *tre corde* *p* *dim.* *pp*

Chanson indoue

A Song of India

FROM THE LEGEND "SADKO"

Transl. from the original Russian
by H. Cecil Cowdrey

N. Rimsky - Korsakow

Piano

Andantino $\text{♩} = 64$

p

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with sustained notes and moving bass lines.

This section continues the piano accompaniment with more complex rhythmic patterns and sustained chords in both hands.

Voice

p dolce

Thy hid-den gems are rich be-yond all
Les di - a - mants chez nous sont in - nom -

p

The voice part begins with a rest, followed by a melodic line in the treble clef. The piano accompaniment continues with a steady accompaniment.

mea - sure, Un - num - bered are the pearls thy wa - ters trea - sure, Oh won - drous
bra - bles; Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,

The voice part continues with the lyrics, and the piano accompaniment provides a consistent harmonic support.

land! Oh land of In - dia! Where the
 ter - re des mer - veil - les. Dans un

pp sempre legato assai

sea en - clos - es Cliffs with ru - bies
 de nos si - tes Un ru - bis é -

la - den, Phoe - nix there re - pos -
 mer - ge. Un oi - seau l'ha - bi -

es, Bird with face of maid - en.
 te, Au vi - sa - ge de vier - ge!

Sweet — the ca-dence fall - - - ing, —
 Jour — et nuit il chan - - - te

Pa - ra - dise re - call - - - ing; —
 Du - ne voit ra - vis - san - - - te;

mf
 Gold - - en plumes — ad - vanc - - - ing —
 Son — bril - lant — plu - ma - - - ge —

p
 Hide — the rip - - - ples danc - - - ing; —
 Cou - - - vre tout — le ri - va - - - ge, —

pp

He who hears that sing - er Shall for -
 Qui pour - rait l'en - ten - dre, Re - - naî -

pp

p

ev - er lin - ger. Thy hid - den gems are rich be - yond all
 trait des cen - dres. Les di - a - mants chez nous sont in - nom -

p

dream - ing, Be - neath thy waves un - num - bered pearls lie gleam - ing, Oh won - drous
 bra - bles, Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,

poco rit. *pp*

land! Fair land of In - dia!
 ter - re des mer - veils - les!

poco rit. *pp* *riten.*

Song of the Volga Boatmen

Russian words in
phonetic spelling
English version by
Sigmund Spaeth

Harmonized by
Carl Deis

Lento e misurato $\text{♩} = 54$

Voice

Piano

pp

Yo heave ho! yo heave ho!
Ay-yukh-nyem! ay-yukh-nyem!

poco cresc. *p* *poco cresc.*

Pull once more, lads, pull once more! Yo heave ho! yo heave ho! Pull once more, lads, pull once more!
Esh-tchyoh rah - zeek, esh-tchyoh rahz! Ay-yukh-nyem! ay-yukh-nyem! Esh-tchyoh rah - zeek, esh-tchyoh rahz!

poco cresc. *p* *poco cresc.*

mp *poco cresc.* *mf* *cresc.*

See the birch-es growing there, Curl-y birch-es draw-ing near! Heigh da da, heigh da! Heigh da da, heigh da!
Rah-zo-vyem mü be - re - züh, Rah-zo-vyem mü could ryah vuh! Eye da da eye da! Eye da da eye da!

mp *poco cresc.* *mf* *cresc.*

f Curl-y birch-es draw-ing near! *ff* Yo heave ho! yo heave ho! Pull once more, lads,
 Rah-zo - vyem mü could ryah vuh! Ay-yukh-nyem! ay - yukh-nyem! Esh-tchyö rah - zeek,

f pull once more! *dim.* Yo heave ho! *mf* yo heave ho! Pull once more, lads, pull once more!
 eshtchyö rahz! Ay-yukh-nyem! ay-yukh-nyem! Esh-tchyö rah - zeek, esh-tchyö rahz!

mp See the birch-es growing there, *dim.* Curl - y birch-es draw-ing near! *p* Heigh da da, heigh da! Heigh da da, heigh da!
 Rah-zo-vyem mü be - re-zuh, Rah - zo-vyem mü could ryah vuh! Eye da da eye da! Eye da da eye da!

dim. Curl-y birch-es draw-ing near! *pp* Yo heave ho! *ppp* yo heave ho! _____
 Rah-zo - vyem mü could ryah vuh! Ay-yukh-nyem! ay - yukh-nyem! _____

„Als die alte Mutter“ “Songs my mother taught me”

English version by
NATALIE MACFARREN

Andante con moto

Anton Dvořák. Op. 55, No 4.

Piano

mf *dimin.*

Red. Red. Red. Red. Red. Red.

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music is marked 'Andante con moto'. The first system starts with a mezzo-forte (*mf*) dynamic and includes a 'dimin.' (diminuendo) instruction. The bass line consists of a steady eighth-note accompaniment, while the treble line has a more melodic, flowing line. The word 'Red.' is written below the bass line at the end of each measure.

p mezza voce

Als die_ al_ te_ Mut - - ter
Songs my_ moth - er_ taught me

pp *pp*

Red. * Red. Red. Red. *Red. sempre*

Detailed description: This block contains the first vocal line and its piano accompaniment. The vocal line is in a soprano register, starting with a piano (*p*) and mezza voce instruction. The lyrics are: 'Als die_ al_ te_ Mut - - ter / Songs my_ moth - er_ taught me'. The piano accompaniment is in the same key and time signature, marked *pp* (pianissimo). The bass line features a steady eighth-note accompaniment. The word 'Red.' is written below the bass line at the end of each measure, with an asterisk under the second measure.

mich noch_ lehr - te__ sin - - gen, Thrä - nen in__ den_
in the__ days long_ van - - ish'd; Sel - dom from_ her_

p. *p.* *p.* *Red.* *Red. sempre*

Detailed description: This block contains the second vocal line and its piano accompaniment. The vocal line continues with the lyrics: 'mich noch_ lehr - te__ sin - - gen, Thrä - nen in__ den_ / in the__ days long_ van - - ish'd; Sel - dom from_ her_'. The piano accompaniment continues with the same *p.* (piano) dynamic. The bass line features a steady eighth-note accompaniment. The word 'Red.' is written below the bass line at the end of each measure, with 'Red. sempre' at the end of the final measure.

Wim - - pern gar so oft ihr hin - - gen.
eye - - lids were the tear - drops ban - - ish'd.

f *dimin.* *p*

Red. Red. Red. Red. Red. Red.

37700

Detailed description: This block contains the final vocal line and its piano accompaniment. The vocal line concludes with the lyrics: 'Wim - - pern gar so oft ihr hin - - gen. / eye - - lids were the tear - drops ban - - ish'd.'. The piano accompaniment is marked *f* (forte) and includes a 'dimin.' instruction. The bass line features a steady eighth-note accompaniment. The word 'Red.' is written below the bass line at the end of each measure.

Jetzt, wo ich die Klei - -
 Now I teach my chil - -

nen sel - ber - üb' im San - - - ge, rie - selt's
 dren teach me - lo - dious - meas - - ure; Oft the

in den Bart oft, rie - selt's oft von der
 (mir vom Au - - - ge, rie - selt's oft mir auf die
 tears are flow - - - ing, oft they flow from my

dimin.

brau - nen Wan - - ge.
 brau - ne Wan - - ge.)
 mem - ry's treas - - ure.

pp

morendo

Sylvelin

169

English version by
F. H. Martens

Christian Sinding. Op.55, I

Andantino

Voice

Piano

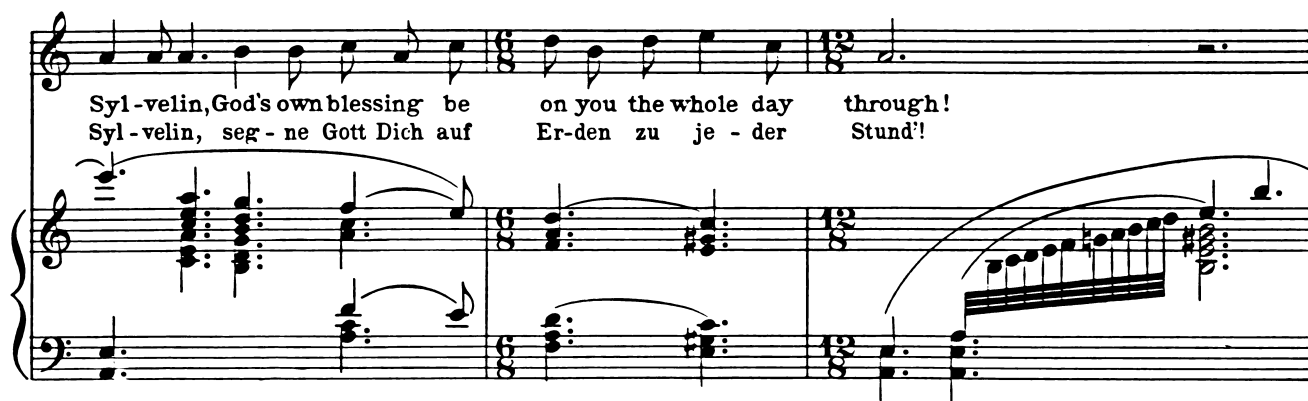
glissando

p

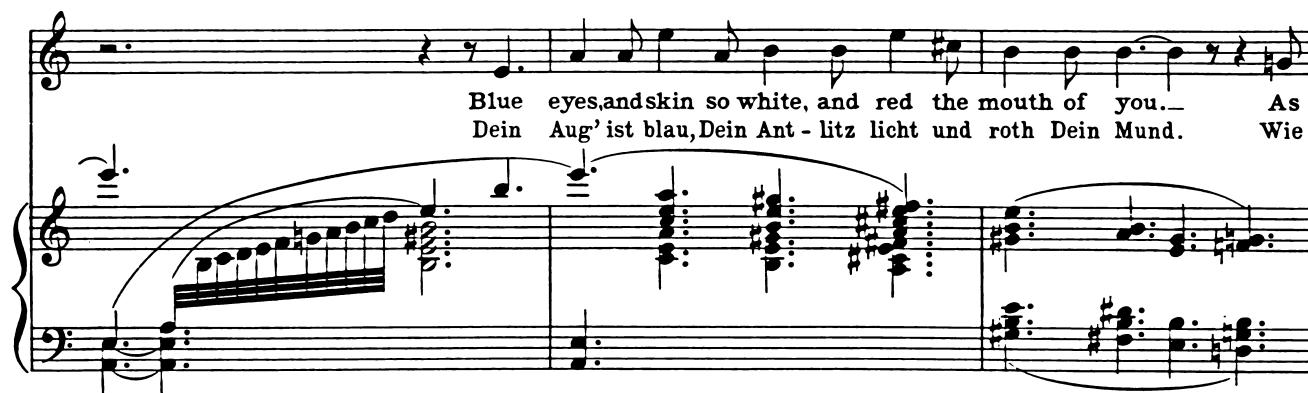
dolce



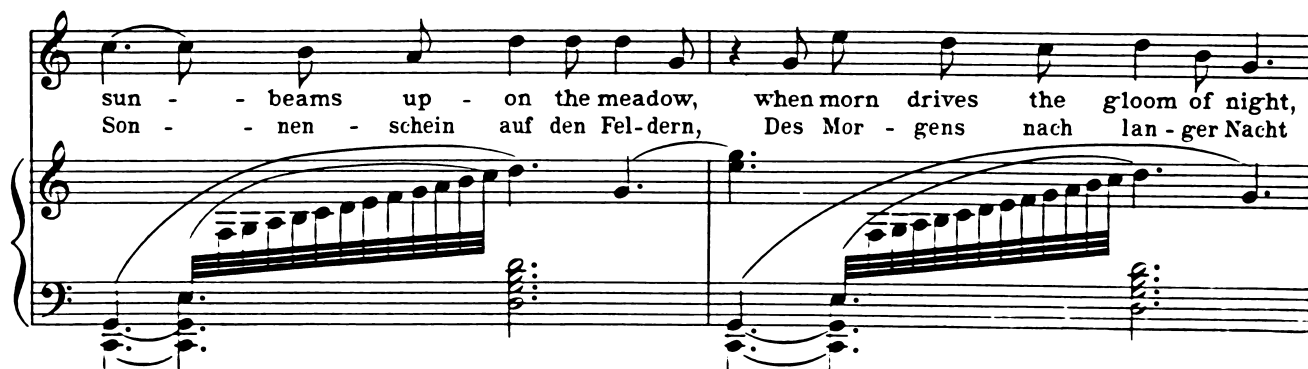
Syl-velin, God's own blessing be on you the whole day through!
Syl-velin, seg - ne Gott Dich auf Er - den zu je - der Stund!



Blue eyes, and skin so white, and red the mouth of you. — As
Dein Aug' ist blau, Dein Ant - litz licht und roth Dein Mund. Wie



sun - - beams up - on the meadow, when morn drives the gloom of night,
Son - - nen - schein auf den Fel - dern, Des Mor - gens nach lan - ger Nacht



You have brought cheer to my mind opprest, my sorrowful heart made light.
Hast Du er - hellt mir den dunklen Sinn, mich Trauri-gen froh ge - macht.

Syl - ve - lin, Syl - velin, in all my prayers at night I remember
Syl - ve - lin, Syl - velin! Allnachtlich schliess' ich in mein Ge - bet Dich

you;
ein. God's blessing be on you ev - er, He
Gott seg - ne Dich al - le Ta - ge, er

knows your heart is true.
weiss: Dein Herz ist rein.

Then you'll remember me

from the opera "The Bohemian Girl"

Alfred Bunn

M. W. Balfe

Andante cantabile

Piano *p* *dolce* 3

cresc. 3

Voice

When oth - er lips and

rall. *p*

oth - er heart's Theirtales of love shall tell In lan-guage whose ex -

cess— im - parts The pow'r they feel so well. There

may per-haps in such— a³ scene Some re - col - lec - tion be, Of

fz fz

days that have as hap - py been, And you'll re - mem - ber me, ——— And you'll re -

p *f*

mem-ber, you'll re-mem - ber me.

p *cresc.* 3

When cold-ness or de - ceit shall slight The

cresc. *p*

beau - ty now they prize, And deem it but a fa - ded light Which

beams with-in your eyes, When hol - low hearts shall wear a ³ mask 'Twill

allarg.
break your own - to see, In such a mo - ment I - but ask That

f. *rall.*
you'll re - mem - ber me, That you'll re - mem - ber, you'll re - mem - ber me.
f *rall.* *a tempo* *p* *cresc.*

3 *cresc.*

Du bist wie eine Blume

Thou art so like a flower

175

Heinrich Heine

Robert Schumann, Op. 25, No. 24

Composed 1840

Edited by Carl Deis

Voice *Lento* (♩ = 46) *mp*

Du bist wie ei - ne Blu - me, So
Thou art so like a flow - er, So

Piano *p*

mp

höld und schön und rein, Ich schau' dich an, und
gen - tle, pure and fair; I gaze on thee, and

f *p*

Weh - mut Schleicht mir ins Herz hin - ein. Mir
sad - ness Steals on me un - a - ware. I

mf

ist, als ob ich die Hän - de Auf's Haupt dir le - gen
 fain would lay, in bless - ing, My hands up - on thy

rit. *mf a tempo* *mp rit. molto*
 sollt', Be-tend, dass Gott dich er-hal-te So rein und schön und
 brow, Pray-ing that God may e'er keep thee As pure and fair as

rit. *a tempo* *mf* *espr.*

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

hold. now. *a tempo* *p* *ri - tar - dan - do*

Red. *

To You

Zueignung

(Hermann v. Gilm)

English version by
Dr. Th. Baker

Richard Strauss. Op. 10, No. 1

Moderato

Voice

Piano

p

Oh my dar - ling, well you know me, Far from you all
Ja, du weisst es, theu - re See - le, dass ich fern von

days are gloom - y, All my long - ing heart you own -
dir mich quä - le, Lie - be macht die Her - zen krank,

You a - lone!
ha - be Dank.

con espressione

Red Red Red Red Red Red Red

mf

Once in dreams fair hours I wast - ed,
Einst hielt ich, der Frei - heit Ze - cher,

p

Red Red * Red Red

Free - dom's glow - ing wine_ I tast - ed,
hoch den A - me - thi - sten - Be - cher

Red Red Red Red Red Red Red

Till your love I knew, my own,
 und du seg - ne - test den Trank,

Mine a - lone!
 ha - be Dank.

con espr.

p

religioso

'Twas the love - draught then you gave me,
 Und be - schworst dar - in die Bö - sen,

cresc.

Dear one, wrought a spell_ to save me,
 bis ich, was ich nie_ ge - we - sen,

cresc.

Red *Red* *Red * Red * Red Red*

ff

Made you mine, ev - er - more my own,
 hei - lig, hei - lig an's Herz dir sank,

f *ff*

Red * *Red* *Red* * *Red* * *Red* * *Red* *

Mine a - lone!
 ha - be Dank.

Red *Red* *Red* *

Die beiden Grenadiere

181

English version by
Henry G. Chapman

The Two Grenadiers

Robert Schumann

Moderato

Voice

Piano

mf

mf

p

p

Nach Frank-reich zo-gen zwei Gre-na-
For France were making two gren-a-

dier; die wa - ren in Russ - land ge - fan - gen, und
diers, From pris - on in Rus - sia re - turn - ing, And

als sie ka-men in's deut-sche Quar-tier, sie lie-ssen die Kö - pfe
when to Ger-ma-ny's quar-ters they came, They hung their heads in

han - gen, da hör - ten sie bel - de die trau - ri - ge Mähr; dass
mourn-ing; 'Twas there that the sor - row - ful sto - ry they heard, How

Frank-reich ver-lo-ren ge-gan-gen, be-siegt und ge-schla-gen das
France had been crushed and for-sak-en, Her glo-ri-ous ar-mies de-

rit.
ta-pfe-re Heer und der Kai-ser, der Kai-ser ge-fan-gen!
feat-ed and slain, And the Em-pr'or, the Em-pr'or was tak-en! *a tempo*

p
Da wein-ten zu-sam-men die Gre-na-dier', wohl ob—der kläg-li-chen
Then wept they to-ge-th-er, those gren-a-diers, These dole-ful ti-dings af

p
Kun-de; der Ei-ne sprach: „Wie weh wird mir, wie brennt mei-ne al- - te
learn-ing; Then quoth the one: “My tears are hot, But hot-ter my old wound is

Wun-de!" Der Andre sprach: „Das Lied ist aus, auch ich möcht' mit dir ster-ben, doch burn-ing!" The oth-er said: "The end has come, My life I'd glad-ly of-fer, But

hab' ich Weib und Kind zu Haus, die oh - ne mich ver - der - ben." „Was schert mich I've a wife and child at home, Who but for me would suf - fer." "Who cares for

mf

Weib? was schert mich Kind? ich tra - ge weit bess' - res Ver -
wife? who cares for child? My pit - y they do not

f

lan - gen, lass sie bet - teln geh'n, wenn sie hung - rig sind, mein
wak - en, Let them go and beg, if they're hun - gry, man! My

p agitato

Kai - ser, mein Kai - ser ge - fan - gen! Ge - währ' mir, Bru - der, ei - ne
Em - pror, my Em - pror is tak - en! One prom - ise, com - rade, you must

Bitt', wenn ich jetzt ster - ben wer - de, so
make, If this hard blow should slay me, To

nimm mei - ne Lei - che nach Frank - reich mit, be - grab' mich in Frank - reichs
car - ry my bod - y back to France, And un - der her soil to

Più mosso

Er - de, das Eh - ren - kreuz am ro - then Band
lay me; And when my cross on its scar - let band

sollst du auf's Herz mir le - gen, die Flin - te gieb mir in die
 O - ver my heart you've bound me, Then put my mus - ket in my

Hand, und gürt' mir um den De - gen. So
 hand And belt my sword a - round me. So

will ich lie - gen und hor - chen still, wie ei - ne Schild - wach' im
 shall I lie there and lis - ten aye, A sen - ti - nel 'midst the

Gra - be, bis einst ich hö - re Ka - no - nen - ge - brüll und
 cors - es, Un - til the rum - ble of can - non I hear, The

wie - hern - der Ros - se Ge - tra - be; dann rei - tet mein Kai - ser wohl
neigh of the tramp - ling hors - es! 'Twill mean that the Em - p'ror rides

ü - ber mein Grab, viel Schwer - ter klir - ren und bli - tzen, viel Schwer - ter klir - ren und
o - ver my grave, With sa - bres flash - ing in splendor, with sa - bres flash - ing in

bli - tzen; dann steig' ich ge - waff - net her - vor aus dem Grab, den
splen - dor, Then armed for the fray from my grave will I spring, And

Kai - ser, den Kai - ser zu schü - tzen!" Adagio
rise as my Em - p'ror's de - fend - er!"

Das Veilchen.

(Goethe.)

The Violet.

W. A. MOZART.

English version by
Dr. Th. Baker.

Allegretto.

p

Ein Veil-chen auf der Wie - se stand, in sich ge - bückt und
A vio - let on the mead - ow grew, So all a - lone, and

p

un - be - kannt; es war ein her - zig's Veil - chen! Da kam ein' jun - ge
low - ly too, It was a dar - ling vi - o - let! There came a youth - ful

f *p*

Schä - fe - rin mit leich - tem Schritt und mun - ter'm Sinn da - her! da -
shep - herd - ess, With step so light, and heart no less, And sang, and

37700

Copyright, 1904, by G. Schirmer, Inc.
Copyright renewal assigned, 1931, to G. Schirmer, Inc.
Printed in the U. S. A.

her! die Wie - se - her, und - sang.
sang while o'er the - mead she - pass'd.

dolce

Ach, denkt das Veil - chen, - wär' ich
Ah! thought the vi - o - let, - might I -

nur die schön - ste Blu - me der Na - tur, ach! nur - ein klei - nes
be The fair - est blos - som on the lea, If on - - ly - for a

fp

Weil - chen! Bis mich das Lieb - chen ab - ge - pflückt, und an dem Bu - sen
while yet! Till found by her I love, and press'd All faint - ing on her

matt ge - drückt, ach nur! ach nur ein Vier - te! - stünd - chen lang!
ten - der breast, Tho' e'en, tho' e'en that mo - ment were my last!

ff

Ach! a - ber ach! das Mäd - chen kam, und nicht in
Ah! well - a - day! The maid went by, She nev - er

Acht das Veil - chen nahm, zer - trat das ar - me Veil - chen! Es
saw the vio - let shy, And crush'd the hap - less vio - let! It

sank, und starb, und freut' sich noch: und sterb' ich denn, so
droop'd and died, yet all in joy; Tho' death be mine, 'tis

sterb' ich doch durch sie, durch sie, zu ih - ren Fü - ssen
sweet to die Thro' her, thro' her, be - fore her feet to -

doch! Das ar - me Veil - chen! Es war ein her - zig's Veil - chen.
lie! O hap - less vio - let! It was a dar - ling vi - o - let.

Were my song with wings provided

Si mes vers avaient des ailes

Victor Hugo
English version by
Dr. Th. Baker

Reynaldo Hahn

Andante moderato *p* *dolciss. e molto espress.*

Voice

My song would fly, all un-
Mes vers fui-raient, doux et

Piano

p

aid - - - ed,
frê - - - les,
l. h.

Toward thy gar - den at a
Vers vo - tre jar - din si

mf *pp*

word, Were my song with
beau Si mes vers a - -

mf *pp*

Copyright, 1896, by G. Schirmer, Inc.
Copyright renewal assigned, 1923, to G. Schirmer, Inc.

wings pro - vid - ed, Like to a
 vaient des ai - les Com - me l'oi -

p

l. h.

dim.

Red. *Red.* *Red.*

bird! Un-to the air so con-
 seau! Ils vo-le-raient, é - tin -

Poco più mosso

p

p

Red. *Red.* *Red.*

fid - - - ed, Would thy cham-ber be its
 cel - - - les, Vers vo - tre foy - er qui

l. h.

Red. *Red.*

goal, Were my song with wings pro - vid - ed,
 rit, Si mes vers a - vaient des ai - les

f *p*

l. h.

f *p*

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

poco ritenuto
pp

Like to the soul.
Com - me l'es-prit.

a tempo

colla voce

l.h.

Più lento, ritard. sin'al fine
pp

To thy heart — a - non'twere guid - - ed, As to her nest flies a
Près de vous, — purs et fi - dè - - les, Ils ac-cour-raient, nuit et

pp

l.h.

P *molto ritenuto*

dove, — Were my song with wings pro - vid - ed,
jour — Si mes vers a - vaient des ai - les,

colla voce

l.h.

ancor più lento *lunga* *Lento*
pp

were my song with wings pro-vid - - ed, Like un - to love!
Si mes vers a - vaient des ai - - les, Com - me l'a - mour!

pp

l.h.

Hoffnung.

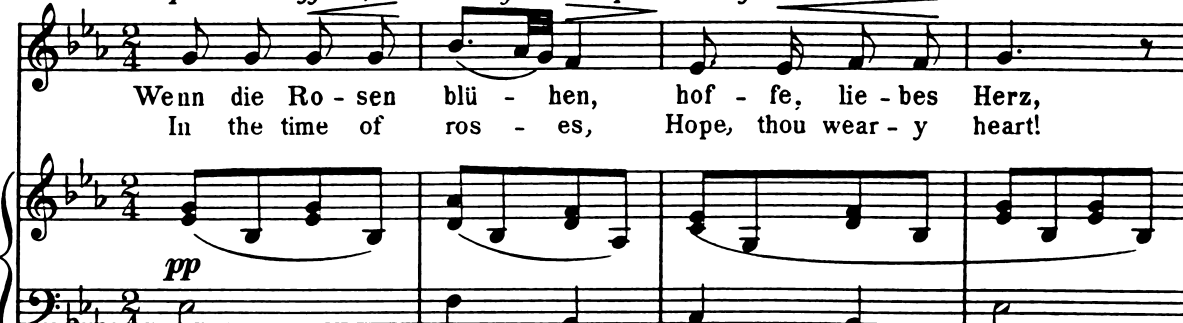
193

"When the roses bloom."

Louise Reichardt.
(1778-1825.)

Einfach und innig, die 2te Strophe mit dem Ausdruck der Verklärung.
Semplice con affetto, la 2da strofa con espress. beatificata.


Voice.



Wenn die Ro - sen blü - hen, hof - fe, lie - bes Herz,
In the time of ros - es, Hope, thou wear - y heart!

Piano.

pp



still und kühl ver - glü - hen wird der hei - sse Schmerz.
Spring a balm dis - clos - es For the keen - est smart.



Was den Win - ter ü - ber oft un - heil - bar schien,
Tho' thy grief o'er - come thee Thro' the win - ter's gloom,



espress. *poco sostenuto*

es ent - weicht das Fie - ber, wenn die Ro - - sen blüh'n.
Thou shalt thrust it from thee, When the ros - - es bloom.

f

Wenn die Ro - sen blü - hen, matt ge - quäl - tes Herz,
In the time of ros - es, Wear - y heart, re - joice!

pp

freu - e dich! wir zie - hen dann wohl him - mel - wärts.
Ere the sum - mer clos - es Comes the longed-for Voice.

E - wig dann ge - ne - sen, wirst du neu er - glüh'n,
Let not death ap - pal thee, For, be - yond the tomb,

espress. *poco sostenuto*

wirst ein himm - lisch We - sen, wenn die Ro - - sen blüh'n.
God Him - self shall call thee, When the ros - - es bloom.

fz

Where'er you walk

195

Aria from "Semele"

Edited by H. Heale

G. F. Handel

Largo Jupiter

Voice

Wher-e'er you walk, cool gales shall fan the glade;

Piano

pp

Trees, where you sit, shall crowd in-to a shade, trees, where you sit, shall crowd in-

to a shade; Wher-e'er you walk, cool

gales shall fan the glade; Trees, where you sit, shall crowd in-to a shade, _____

trees, where you sit, shall crowd in-

to a shade;

Fine

Wher - e'er you tread, the blush - ing flow'rs shall rise, And

all things flour-ish, and all things flour-ish wher-

eer you turn your eyes, wher-e'er you turn your eyes, wher-e'er you turn your eyes.

Adagio D.C. al Fine

Whispering Hope

Alice Hawthorne

Moderato

Voice

Piano

p

p dolce

1. Soft as the voice of an an - gel, Breath - ing a les - son un -
 2. If, in the dusk of the twi - light, Dim be the re - gion a -

p

heard, _____ Hope, with a gen - tle per - sua - sion,
 far, _____ Will not the deep - en - ing dark - ness

Whis - pers her com-fort-ing word. _____ Wait, till the dark-ness is o - -
Bright - en the glim-mer-ing star? _____ Then when the night is up - on

ver, Wait, till the tem - pest is done, _____ *rit.* Hope for the
us Why should the heart sink a - way? _____ *a tempo* When the dark

sun-shine to - mor - row, Af - ter the show-er is gone. _____
mid-night is o - ver, Watch for the break-ing of day. _____

Refrain

1-2. Whis - per - ing, whis - per - ing Hope, _____ oh, how wel - come thy

The first system of the refrain features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand bass line with quarter notes. The key signature has one sharp (F#).

voice, how wel - - come, Mak - ing my heart in its

The second system continues the vocal line with a half note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp.

sor - - row re - jice, _____ re - jice. _____

The third system concludes the refrain with a half note G5, a quarter note F#5, and a quarter note E5. The piano accompaniment ends with a final chord. The key signature remains one sharp.

Whis - per - ing, whis - per - ing Hope, _____ oh, how wel - comethy

voice, how wel - - come, Mak - ing my heart in its

sor - - row re - joice, _____ re - joice. _____

D. C.

D. C.

ad. *