



For the Pianoforte

Series of:

ZARABERTAN ON ON KARABERTARA BARABERTARA B

Orchestral Music

Sacred Music

Chamber Music

Operas

Concertos

Songs

National Dance and Folk Tunes

"Thine Eyes So Plue and Tender"

Eduard Lassen

Adapted and Edited with Instructions as to Interpretation and Method of Study by

Leopold Godowsky

Biographical Sketch, General Information and Glossary by Emerson Whithorne

Bublished by the

Art Bublication Society

St. Louis

London

Berlin

Dienna

"THINE EYES SO BLUE AND TENDER"

(BELGIUM)

BIOGRAPHICAL SKETCH—EDUARD LASSEN.

Born at Copenhagen, Denmark, April 13, 1830. Died at Weimar, Germany, January 15, 1904.



LTHOUGH Lassen was born in Denmark, he must be considered a Belgian composer owing to the fact that he was taken to Brussels when he was only two years of age, and remained there until his twenty-first year, having received his musical education at the Brussels Conservatory. It is true that he spent little time in Belgium after 1851; having won the *Prix de Rome* in that year, which enabled him to travel extensively in Italy and Germany. He finally made

his home in Weimar in 1858, when through the influence of the famous Hungarian planist, Franz Liszt, he was made Court Music Director there. Indeed, when Liszt retired two years later, Lassen was chosen to succeed him as conductor of the Weimar Court Opera.

He was the first to stage Wagner's opera, *Tristan and Isolde*, after its first production in Munich. One must remember that in 1874 it required a great deal of courage to bring out a music drama by Richard Wagner—so bitter were his enemies, so cruel were his critics.

Among other works, Lassen wrote three operas, two symphonies, and many popular songs. He was one of the less important composers of the Romantic school.

POETIC IDEA: This is one of the best known and most beautiful of Lassen's songs. The original words are in the German language. An English translation follows:

Thine eyes so blue and tender Glow with a mystic spell, They silence in happiest dreamings Thoughts that I dare not tell.

Thine eyes so blue and tender
Still haunt me where I go,
And ever over my spirit
Their blue waves sparkle and flow.

LESSON: The double notes which form the third and fifth in the bass of the opening measure are to be played very softly; the voice melody, entering in the left hand on the last beat of the measure, must be treated in an expressive manner, with beautiful crescendos and diminuendos. It should always be a little louder than the right-hand part, but it should never become too predominant. The chords in the right hand should be played very evenly. It will be observed that the accent on the top D in the left hand in m. 5 and m. 21 should be strong enough to cause that note to sound clearly through the right-hand harmonies for five beats of the measure.

From the end of m. 9 to the end of m. 17 the right hand has the melody; the student must be very careful to keep the notes with downward stems subdued, while the notes with upward stems in the left hand must be likewise subdued; thus the fundamental notes and melody will sound out clearly. Notice how the harmony is woven about the lovely melody in this section: it is like a golden thread in the harmonic woof.

A. 448-2

Copyrighted 1915, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U.S. A. Copyright Canada 1915 by Art Publication Society, Limited. Rights of Transaction and all other rights reserved.

EDUCATIONAL ADAPTATIONS

Song Series

Thine Eyes So Blue and Tender

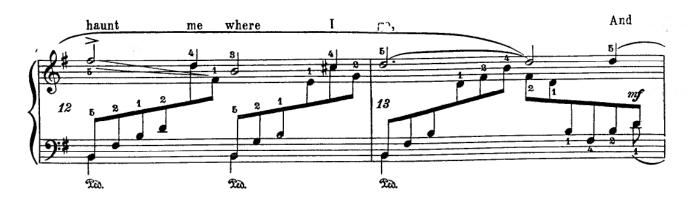
BELGIUM

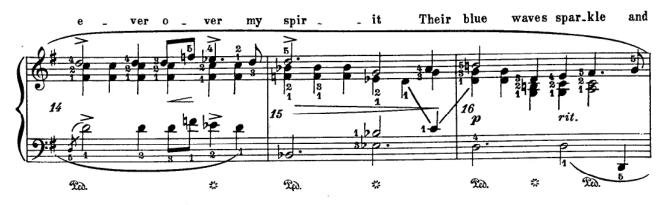
Adapted and edited by Leopold Godowsky.

EDUARD LASSEN.



Copyrighted 1915. United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Rights of Translation and all other rights reserved.









Thine Eyes So Blue and Tender, 2.