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## “Thine Eyes So Blue and Tender”

Eduard Lassen

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

**Leopold Godowsky**

Biographical Sketch, General Information and Glossary by  
Emerson Whithorne

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# PROGRESSIVE SERIES COMPOSITIONS

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## "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.*

**A**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 pianist, 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

# EDUCATIONAL ADAPTATIONS

Song Series

## Thine Eyes So Blue and Tender

BELGIUM

Adapted and edited by Leopold Godowsky.

EDUARD LASSEN.

Lento.  $\text{♩} = 42 - 46$

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in G major and 4/4 time. The voice part is in the same key and time. The lyrics are: "Thine eyes so blue and tender, Glow with a mystic spell, They silence in happiest dreaming thoughts that I dare not tell. Still eyes so blue and tender." The score includes various musical markings such as *pp*, *una corda*, *p molto espressivo*, and *p*. It also features fingerings, slurs, and dynamic markings. The piano part includes several chords and arpeggios, while the voice part features a melodic line with lyrics. The score is numbered 1 through 11.

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haunt me where I And

12 13 *mf*

ped. ped. ped.

e - ver o - ver my spir - it Their blue waves spar- kle and

14 15 16 *p* *rit.*

ped. \* ped. \* ped. \*

flow.

17 18 19 *pp* *più p* *a tempo*

ped. ped.

20 21 22 *rit.* *p*

ped. ped.

Thine Eyes So Blue and Tender, 2.