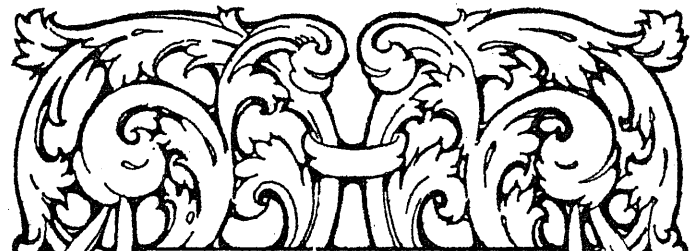


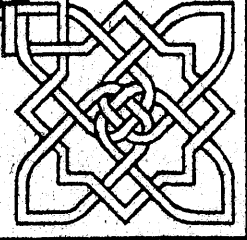
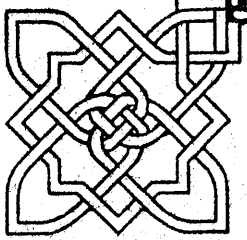
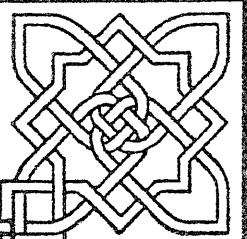
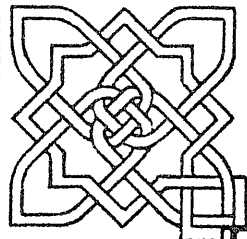
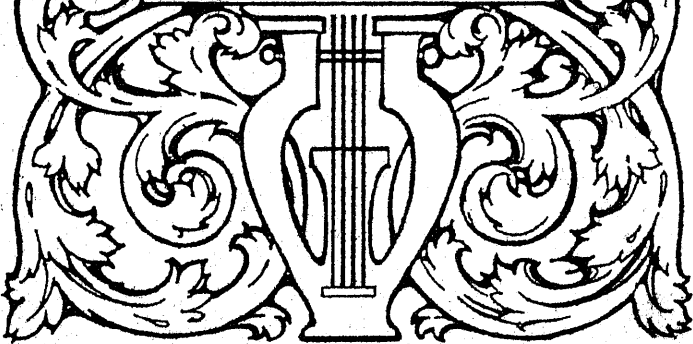
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MODERN MUSIC AND MUSICIANS



Philharmonic
Edition



MODERN MUSIC AND MUSICIANS

PART ONE: COMPOSITIONS

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VOLUME THREE
Famous Songs

NEW YORK
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“The Robin sings in the Apple-tree?”

EDWARD MAC DOWELL, Op. 47.

Moderately, with feeling.

mf

The rob - in sings in the ap - ple - tree, The black - bird swings on the

mf

p

thorn,— The day grows old and si - lence falls, Leav - ing my heart for-

p

pp

lorn. Night brings rest to man - y a soul,

pp

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Grade III

Yet mine is dark with woe; Can I for - get the

dolciss

days gone by When my love I whis - pered low? O rob - in, and thou

mf

black-bird brave, My songs of love have died. How could you sing as in

p

bye-gone days, When she was at my side.

pp slightly ritard

ppp

MY HEART EVER FAITHFUL

(MEIN GLÄUBIGES HERZE FROHLOCKE)

Air by JOH. SEB. BACH.

Andante con moto.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked *Andante con moto*. The word *legato* is written below the right-hand staff.

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

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *dim.* (diminuendo).

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

The second system of the vocal and piano accompaniment. The vocal line continues with the melody. The piano accompaniment maintains the same rhythmic pattern. Dynamics include *mf* and *dim.*

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

The third system of the vocal and piano accompaniment. The vocal line concludes with the final phrase. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf*.

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

p

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

mf

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

dim. *p*

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

poco cresc. *dim.*

way with com-plain-ing, faith ev - er main-tain-ing, My Je - sus is here, My
 Jam-mer, æg Kla - gen, ich will euch nur sa - gen. mein Je - sus ist da, mein

p

Je - sus is here;
 Je - sus ist da;

mf

A - way with com - plain-ing, A -
 æg Jam - mer, æg Kla - gen, æg

cresc. *p*

way — with com - plain - ing, faith ev - er main - tain - ing, My
 Jam - mer æg Kla - gen, ich will — euch nur sa - gen, mein

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

mf

My
 mein

dim.

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

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

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

dim.

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

p

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

mf

cresc.

SPRINGTIME.

FRÜHLINGSZEIT.

English Version by
George Cooper.

REINHOLD BECKER, Op. 3.

Not too fast - joyfully,
mf

1. When the spring is beam-ing o'er the skies, And the
glac-ier melts in sun-ny light, When the
1. Wenn der Früh-ling auf die Ber-ge steigt und in
Glet-scherheiss die Son-ne leckt, wenn die

snow be fore the sun-shine flies, When the first green leaves are
stream-letbounds from moun-tain height, All a-round is clad in
Son-nen-strahl der Schnee zer-fließt, wenn dass er-ste Grün am
Quel-le von den Ber-gen springt, Al-tes rings mit jün-gem

on the trees, And the grass its first fair flow-ret sees, When the
soft-est green, And with joy a-wakes the wood-land scene, While so
Baum sich zeigt, und im Gras das er-ste Blüm-lein spriesst, wenn vor-
Grün sich deckt und das Lust-ge-tön der Wäl-der klingt, Lüf-le

mf *cresc.* *f rit.* *f*

vale no more meets the storms of yore. All the win-try blast now past and o'er, } 1-2 While o'er
 mild and low fra-grant breez-es blow, And the a-zure heav-ens soft-ly glow, }
 bei im Thal nun mit ei-nem-mal al-le Re-gen-zeit und Win-ter qual, } 1-2 schallt es
 lind und lau würtz die grü-ne Au, und der Him-mel lacht so rein und blau.

mf

hill and dale joy un-folds its wing, Oh, how wondrous fair is the time of spring! Oh, how
 vonden Höhn bis zum Tha-le zeit: O wie wun-der-schön ist die Früh-lings-zeit, O wie

f

won-drous fair is the time of spring, the time of spring!
 wun-der-schön ist die Früh-lings-zeit, die Früh-lings-zeit!

1 2 *p*

2. When the 3. Was it
 2. Wenn am 3. War's nicht

not in spring-time young and new All thy heart met mine in rap-ture
 auch zur jun-gen Früh-lings-zeit, als Dein Herz sich mei-nem Herz er-

true When thou sweet-est maid our lips in bliss Met in one first long and lov-ing
 schloss Als von Dir, Du wunder-su-sse Maid, ich den er-sten lan-gen Kuss ge-

kiss Then the wood-lands rang with a mer-ry clang, Oh, the
 noss! Durch den Hain er-klang hel-ler Lust-ge-sang, durch den

wood-lands rang with a mer-ry clang, And the stream-lets from the moun-tain
 Hain er-klang hel-ler Lust-ge-sang, und die Quel-le von den Ber-gen

p *cresc.*

sprang! While o'er hill and dale joy un - fold - ed wing And to all the world did so
 sprang, scholl es von den Höhn bis zum Tha - le weit, scholl es von den Höhn bis zum

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#). The vocal line begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The lyrics are in both English and German. The piano accompaniment consists of chords and moving lines in both hands.

mf

gai - ly sing: Oh, how won - drous fair — is the time of spring! Oh, how
 Tha - le weit: O wie wun - der - schön — ist die Früh - lings - zeit, o wie

The second system continues the musical score. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment features a more active bass line with eighth notes and chords. The lyrics continue in both English and German.

f

won - drous fair — is the time of spring! the — time of spring!
 wun - der - schön — ist die Früh - lings - zeit, die — Früh - lings - zeit!

The third system shows the vocal line reaching a dynamic of *f* (forte). The piano accompaniment becomes more intense with thicker chords and a more pronounced bass line. The lyrics conclude the phrase in both languages.

f L.H.

The fourth system is primarily piano accompaniment. It features a complex texture with many chords and moving lines in both hands. The dynamic remains *f*. The right hand has some melodic fragments, and the left hand has a busy bass line. The system ends with a double bar line and the marking "L.H." (Left Hand).

OUT OF MY SOUL'S GREAT SORROW.

(AUS MEINEN GROSSEN SCHMERZEN)

HEINRICH HEINE.

English version by
George Cooper.

ROBERT FRANZ, Op. 5, No. 1.

Andante, Fervently (*Innig*)

Out of my soul's great sor - row, Thy lit - tle songs I'm
 Aus mei - nen gro - ssen Schmer - zen mach' ich die klei - nen

p dolce.

Ad. * *Ad.* * *Ad.* *

sing - ing, As birds from the nest up - wing - ing, And
 Lie - der, die he - ben ihr klin - gend Ge - fie - der und

Ad. * *Ad.* * *Ad.* *

speed to her heart each mor - - row! They
 flat - tern nach ih. - rem Her - - zen. Sie

mf espressivo *rit.* *dim.* *rit.*

Ad. *

p

find her, and then un - bid - den, They come back to grieve and to
 fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und

mf

vex me, And tell me not, while they per - plex — me, What
 kla - gen, und kla - gen und wol - len nicht sa - gen, was

mf *cresc.*

they in her heart found hid - - den!
 sie — im Her - zen schau - - ten.

Out of my soul's great sorrow.

BOAT SONG.

ROBT. LOUIS STEVENSON.

GERRIT SMITH.

Moderato

Dark brown is the

riv - er, Gold - en the sand It flows a -

long for ev - er With trees on eith - er hand,

poco rit.

rit.

tempo.

rit *enu* *lo.*

Green leaves a float - ing, Cas - tles of the

foam Boats of mine a - boat - ing

poco rit. When will all come home? *Piu mosso.* On goes the

riv - er, And out past the mill

slower.

Runs a - way down the val - ley And a - way down the

pritenente - - e - dim. - - Slower p

hill a - way down the hill. A-way down the

rite - - nen - te - e - dim. p

poco rit. - -

riv - er A hun - dred miles or more Oth - er lit - tle

poco rit. - -

p a tempo. calando.

chil - dren Shall bring my boats a - shore.

p a tempo. calando.

SUMMER (LÉTÉ)

ED. GUINAND

C. CHAMINADE

Allegro (♩. = 88)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth notes and quarter notes, while the lower staff provides a rhythmic accompaniment with eighth notes. A *cresc.* (crescendo) marking is placed over the final two measures of the system. A fermata is placed over the final note of the upper staff.

The second system continues the piece. It features a *cresc.* marking in the middle and a forte (*f*) dynamic in the final measure. The upper staff has a more active melodic line with eighth notes, and the lower staff continues with a steady accompaniment.

The third system includes a *cresc.* marking at the beginning, followed by a fortissimo (*ff*) dynamic in the middle and a piano (*p*) dynamic in the final measure. The upper staff shows a melodic line with eighth notes, and the lower staff has a chordal accompaniment.

The fourth system is a vocal entry. The upper staff is a vocal line starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "Ah, sing, sweet bird of Spring, Sing to the flow'rs tale / Ah, sing, sweet bird of Spring, Tell o'er thy tale". The lower staff is a piano accompaniment starting with a piano (*p*) dynamic, consisting of chords and eighth notes.

Thro' the glad hours, Light-ly, light-ly, in Sum-mer sing O
 Ere the days fail Gai-ly, soft-ly, Ere thou must wing, O

sweet bird of Spring! Sing to the ro-ses, Sum-mer un-clo-ses
 sweet bird of Spring! Thou too must leave us, Au-tumn be-reave us,

Sing, sing, in Sum-mer bird of Spring! _____
 Sing! O sing in Sum-mer bird of Spring! _____

cresc. *f*

cresc. *f* *p*

Ah! _____ sing! _____ Ah! _____
 Ah! _____ sing! _____ Ah! _____

cresc.

pp *poco cresc.*

sing! _____ Sing, _____ O sweet bird of Spring!
sing! _____ Sing, _____ O sweet bird of Spring!

f

Sun-light is
O - ver the

f *cresc.* *ff* *sf* *p*

beam - - ing, Wood-lands are gleam - - - ing, Full is the
mea - - - dows Fall the dark sha - - - dows, List to the

legato

world of song and light!
coun - sel ere too late:

Green leaves are
Sun-light is

p *f*

grow - - ing, Mel-low winds blow - - ing! All things are
fleet - - ing, Sum-mer re- treat - - ing Ere it has

dim.

joy - ous, gay and bright! _____
fad - ed, woo thy mate! _____

f

mf *cresc.*
Ah, Ah, Ah, Ah,

ff *p* *cresc.*

f
all that is sweet will soon take wing; Sum - mer flies, — sun light dies, —

cresc. Sing, bird of Spring!— *p cresc.* Ah,— Ah,— Ah,— Ah,—

f all that is sweet will soon take wing; *mf* The sum - mer

flies,—— *cresc.* The sun - light dies,——

f Sing!— Sing!— Ah! *tr.* *tr.*

Musical score system 1. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ah!" and "Ah!". The piano accompaniment includes dynamic markings *sf*, *mf*, and *f*. Trills are indicated by "tr." above notes in the vocal line.

Musical score system 2. It features a vocal line and a piano accompaniment. The vocal line starts with a first ending bracket labeled "1" and the lyrics "sing!". The piano accompaniment includes dynamic markings *ff*, *sf*, and *sempre ff*. There are triplets and accents in the piano part.

Musical score system 3. It features a vocal line and a piano accompaniment. The vocal line starts with a second ending bracket labeled "2" and the lyrics "sing!". The piano accompaniment includes dynamic markings *sf* and *ff*. There are triplets and accents in the piano part.

Musical score system 4. It features a vocal line and a piano accompaniment. The piano accompaniment includes a dynamic marking *fff*. The system concludes with a double bar line.

To Miss Anna T. Williams, Cleveland, O.

Words by
Wm H. GARDNER.

A SONG OF MAY.

Music by
WILSON G. SMITH.

Con moto.

The piano introduction consists of three measures. The right hand plays a melody of eighth notes with slurs and accents, starting on a G4 and moving up to a B4. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics are marked *f* (forte) in the first measure and *p* (piano) in the third measure.

The first vocal phrase is "I am wait - ing, sweet - heart, —". The melody is written in a soprano clef. The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are centered under the vocal line.

The second vocal phrase is "For the mer - ry May, When the fields and". The melody continues in the soprano clef. The piano accompaniment remains consistent. The lyrics are centered under the vocal line.

The third vocal phrase is "hill - sides Gleam with flow - ers gay, —". The melody concludes in the soprano clef. The piano accompaniment continues. The lyrics are centered under the vocal line.

When the sweet - voiced song - sters — Sing the whole day

long. Mak - ing hearts grow light - er with each

poco più lento.
hap - py song. I am long - ing,

sweet - heart, For the hap - py day, —

When a - gain I'll meet you In the month of May. —

Ros - es will be op' - ning And the vio - lets

blue — Will be sweet - est, sweet - heart, when I

come for you. — I am wait - - ing,

a tempo

sweet - heart, — for the mer - ry May,

When the fields and hill - sides Gleam with flow - ers gay. —

I am long - ing, sweet - heart, — For the hap - py day, —

When a - gain I'll meet you In the month of May. —

I FEAR NO FOE.

27

EDWARD OXENFORD.

CIRO PINSUTI

Allegro moderato.

p *f*

marcato

I fear no foe in shining armor, Tho' his

leggero *molto marcato*

cresc.

lance be swift and keen, But I fear and love the

cresc.

molto cresc.

glam - or Thro' thy drooping lashes seen! But I

molto cresc.

Grade IV

un poco rit. *f* *rall.*

fear and love the glam - or Thro' thy droop - ing lash - es

un poco rit. *f* *rall.* *col canto*

seen!

a tempo

Be I clad in casque and

p *p*

tas - ses, Do I per - fect cui - rass wear, Love thro'

dolce

all my ar - - mor pass - es To the heart that's hid - den

dolce

there! Love thro' all my ar - - mor pass - es To the

un poco rall.

heart that's hid - den there! I fear no foe in shin-ing

molto rall. *a tempo* *marcato*

ar - mor, Tho' his lance be swift and keen, But I

cresc.

fear and love the glam - or Thro' thy droop - ing lash - es

cresc.

molto cresc. *un poco rit.* *f* *rall.*

seen! But I fear and love the glam - or Thro' thy

molto cresc. *un poco rit.* *f* *rall.*

droop - ing - lash - es seen!

col canto *a tempo*

Would I

p

fend a blow so giv - en? Would I raise a hand to

stay Tho' my heart in twain be riv - en, And I

per - ish in the fray? Tho' my heart in twain be riv - en, And I

f *rall.* *ff*

Allegro moderato.

molto rall. *con spirito, molto marcato*

per - ish in the fray? I fear no foe, ex-cept the

p molto rall. col canto *molto marcato*

glam - or Of the eyes I long to see; I am

The first system consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "glam - or Of the eyes I long to see; I am". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

here, love, with - out ar - mor, Strike! And

cresc. animando *f declamando*

cresc. *cresc. affrett.* *ff* *fz*

The second system continues the vocal line with lyrics: "here, love, with - out ar - mor, Strike! And". The piano accompaniment includes dynamic markings: *cresc.*, *cresc. affrett.*, *ff*, and *fz*. The tempo/mood is marked *cresc. animando* and *f declamando*. The key signature changes to one sharp (F#) in the final measure.

cap - tive make of me! Strike! And cap - tive make of

rit. *ff*

col canto *ff*

The third system continues the vocal line with lyrics: "cap - tive make of me! Strike! And cap - tive make of". The piano accompaniment includes dynamic markings: *rit.*, *ff*, and *col canto*. The tempo is marked *rit.* and the mood is *col canto*.

me!

a tempo *con spirito* *f* *fz* *fz* *fz*

The fourth system concludes the vocal line with the word "me!". The piano accompaniment includes dynamic markings: *a tempo*, *con spirito*, *f*, and three instances of *fz*.

MY SUNSHINE.

'O SOLE MIO!

Serenata.

G. CAPURRO.
English version by
George Cooper.

NEAPOLITAN SERENADE
EDUARDO di CAPUA.

Andantino.

p

1. Sun-shine so glow - ing!	'Tis a day so
2. Bright rays are wing - ing	To thy lat-ticed
3. When night is near me	And the sun is
1. Che bel - la co - sa	'na iur - na - ta'e
2. Lu - ce - no e llas - tre	d'a fe - ne - sta
3. Quan - no fa not - te e'o	so - le se ne

p

love - ly!	Soft airs are blow - ing,	Now	the storm is end - ed.
win - dow;	A toil - er, sing ing,	O'er	her work is bend - ing,
dy - ing	No joy doth cheer me,	Sighs	my soul with long - ing;
so - le,	n'a - ria se - re - na dop - -	po 'na tem - pe - sta!	
to - la;	'na la - van - na - ra can	ta e se ne van - ta,	
scen - ne,	mme ve - ne qua - se 'na	ma - lin - cu - ni - a;	

cresc.

— Joy now is flow - ing, As in fête - day splen - did! Sun - shine soft
 — While skies are bring - ing Joy and hope un - end - ing! Bright rays are
 — Love, dost thou hear me? Sighs to thee are throng - ing! When night is
 — *pe' llà - ria fre - sca pa - re già 'na fe - sta Che bel - la*
 — *e pe tra - men - te tor - ce, span nee can - ta, Lu - ce - no'e*
 — *sot - to'g fe - ne - sta to - ia re - star - ri - a, quan - no fa*

cresc.

glow - ing, What a day, so love - ly! } But there is sun - shine
 wing - ing To thy lat - ticed win - dow! }
 near me And the sun is dy - ing. }
co - sa 'na iur - na - ta'e so - le. } *Ma n'a - tu so - le*
lla - stre d'a fe - ne - sta to - ia. }
not - te e'ò so - le se ne scen - ne. }

mf

— bright - er than all! Thou art my sun - shine, What - e'er be -
 — *cchiù bel - lo, oh' - ne, 'o so - le mi - o sta nfron - te a*

fall! My sun - shine, sweet - est sun - shine,
te, 'o so - le mi - o

1. & 2.

My heart, my all, What - e'er be - fall!
sta nfron - tea te, sta nfron - tea te!

3.

My sun - shine bright, my all!
sta nfron - tea te, a te.

AT LENGTH A BRILLIANT RAY

(BEL RAGGIO)

Cavatina

"Semiramide"

GIOACHINO A. ROSSINI

A Piacere

At length a bril-liant ray With joy lights up my
Bel rag-gio lu-sin - - ghier di spe-me e di pia - - -

f

soul At length the glor-ious sun breaks forth, Ar-sa - ces hath re -
cer al-fin per - - me bril - lò, bril - lò. Ar-sa - ce ri - tor -

f *p*

turned, And hi - ther bends his way. This heart that un - til
no si a - - me ver - rà quest' al me che - - fi -

ff *p*

now With grief had sunk op-pressed, Ah! how it doth re - vive.
nor ge - mè, tre - mò, lan - gui Oh! co - me re - spi - rò!

Sor-row hath flown a - - far a - way. For ev - er flown
 O - gui mio duol spa - - ri, spa - ri Dal cor - dal

from this - breast. Ah! hap - py, hap - py day! Yes, at length a bril - liant
 mio pen - sier si di - le-guò il ter -ror si bel rag - gio lu - si -

ray - With joy lights up - my soul; The glor - ious sun breaks
 ghier - di spe - me e di - pia - cer Al - fin per me bril -

forth, - Oh! rap - ture be - yond con - trol! To calm this trou - bled
 lò - - sí al - fin per me - bril lò la cal - ma a que - sto

CHORUS
 Ah!
 Ah!

breast. And ev' - ry fear - al - lay, Ar -
 lor Ar - sa - ce ren - de - ra Ar -

yes!
 si! ah! yes!
 ah! si!

sa - ces hath re - turned And hi - ther bends his way. Ar -
 sa - ces ri - tor - uò qui, qui a me - ve - rà Ar -

CHORUS.

sa - ces hath re - turn'd yes, Yes. Once more! once more!
 sa - ce qui ve - ra si - ei. Ve - ra! ve - ra!

Allegretto

De - li - cious lan - guor, Each thought en - chain - eth, My bound - ing
 Dol - ce pen - sie - ro di quell' i - stan - te a te sor

heart scarce — power to beat re - tain - eth, Ah! ten - fold bright - er, the storm de -
ri - de — là - man - te cor si. Co - me più ca - ro do - poil tor -

part - ed, Breaks forth the sun light the soul to cheer, So his long
men - to, è il bel mo - men - to, di pa - ce e a - mor è il bel mo -

ab - - - sence doth make — Ar - sa - ces
men - - - to, di gio - ja e a -

doub - - ly dear, yes, yes his long ab - - - sence
mor, di gio - ja, di gio - ja e a - mor, di

CHORUS

makes him — doub - ly — dear. Ah! — ten - - - fold —
gio - ja, di gio - ja e a - mor. Co - - - me — più —

bright - er, the storm. the storm de - part - - ed, Breaks
cu - - ro do - po il tor - men - to, è il

forth the sun light ra - di - ant - ly
bel - mo - - men - - to, di gio - ju e - a - -

clear. Breaks forth the sun light
mor, è il bel - mo - - men - - to, di

Ah! de - lic - ious lan - guor Each thought en
Ah! dol - ce pen - sie - ro di quell' i -

ra - di ant - ly clear.
gio - - ja e a - mor.

chain - eth, My bound - ing heart scarce power to beat re - tain - eth. Ah! ten - fold
stan - te a te sor - ri - de, l'a - man - te cor - si. Co - me più

bright-er the storm de - part-ed, breaks forth the sun-light the soul to
 ca - ro do po il tor - men-to. eil bel mo - men-to. di fa-ce-e a -

cheer: So his long ab - - - sence doth make Ar - sa-ces
 mor, eil bel mo - men - - - to, di gio - ja e a -

doub - - - ly dear, yes, yes his long ab - - - sence
 mor, di gio-ja, 'di gio-ja e a-mor, di

makes him dear, his long ab - - - sence, his
 gio - ja, di gio - ja e a - mor, di

CHORUS

Ab - - - sence makes him
 si, di gio - - - ja

ab - sence makes him doubt - ly, doubt - ly, makes him
gio - ja e a - mor, di gio - ja e a -

doub - ly dear, yes, ab - sence makes him
e a - - mor, di gio - ja e a - -

dear, yes doubt - ly dear, yes, doubt - ly dear, makes him
mor, di gio - ja e a - mor, di gio - ja e a - mor, di -

dear, yes, doubt - ly dear, yes, doubt - ly dear, yes,
mor, di gio - ja e a - mor, di gio ja e a - mor, di

doub - ly, doubt - ly dear.
gio - ja e a - mor.

doub - - ly dear.
gio - ja e a - - mor.

Fine

TO SPRING

(AU PRINTEMPS.)

C. GOUNOD.

English version by
George Cooper.

Animato

Piano introduction in 6/8 time, marked *p* and *Animato*. The music features a steady eighth-note accompaniment in the bass and a melody of eighth-note triplets in the treble.

'Tis the Spring calls to hill and vale,
Spar - ve già l'ù - er ge - li - do
 Le prin - temps chas - se les hi - vers

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment continues with the eighth-note triplet pattern.

O'er the green wood-land sighs the gale, And the glad birds are
Le col - li ne gain ver - da - no *Già l'ù - si - gnuo - lo*
 Et sou - rit dans les ar - bres verts Sous la fenil - le nou -

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the eighth-note triplet pattern.

sing - ing, New joy and rap - ture bring - ing.
can - ta Pel ho - sco che s'am - man - ta.
 - vel - le pas - sent des bruits d'ai - le

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with the eighth-note triplet pattern. A *p* dynamic marking is present above the vocal line.

Grade V

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Come! the sha - dow - y leaves in - vite, Come! and roam 'mid the
Vien per so - lin - ghi tra - mi - ti *Ca - ri d'a - mo - re a'*
 Viens sui - vons les sen - tiers om - breux Ou sé - ga - rent les

cresc. molto *f*
 flow'rs so bright, 'Tis the spring-time now call - ing, Come, let us
pal - - pi - ti, *Vie - ni la Pri - ma - ve - ra Spar - ge le*
 a - - mou - reux Le prin - temps nous ap - pel - le Viens so -

p
 gai - - ly rovel _____ Gold of the sun - shine is
rie di fior _____ *Il sol che in su - a car -*
 - yons heu - - reux _____ Voix le so - leil e - tin -

un poco rit. *a tempo*
 gleam - ing, O'er us, from Heavn, 'tis stream - ing!
- rie - - ra *Di lu - ce in ciel scin - til - - la*
 - cel - - le Et sa clar - té qui qui - sel - - le

colla voce *a tempo*

f Lend - ing a charm soft beam - ing To eyes that
Ren - de la tua pu - pil - - la *Più* ca - - su an - -
Me semble en - cor plus bel - - le Dans tes beaux

dim.

p. rit. *a tempo*
 love! _____ Come! the shad - ow - y leaves in - vite,
 - cor _____ *Vien per so - lin - ghi* tra - mi - ti
 yeux _____ *Viens sui - vons les sen - tiers* om - breux

p *rit.* *tempo*

cresc. molto
 Come! and roam 'mid the flow'rs so bright; 'Tis the Springtime now
Ca - ri d'a - mo - rea' pal - pi - ti *Vie - ni la. Pri - ma -*
 Ou sé - ga - rent les a - - mou - reux Le prin - temps nous ap -

cresc. molto

f call - ing, Comellet us gai - - ly rovel! _____
 - ve - ra Spar - ge le vie di fior _____
 - pel - - le Viens so - yons heu - - reux _____

f *dim.*

p

Hark to the wild birds sing - - - ing,
Ah! quando il lab - - bro schiu - - - di
 Que ta voix chante et se me - - - le

cresc. *un poco rit.* *a tempo*

Heav - en - ly me - lo - dy bring - - - ing!
A me - lo - dio - - so ac - cen - to.
 A l'har - mo - nie e - ter - nel - le.

colla voce *a tempo*

f *dim.*

Songs from thy heart now wing - ing, Oh, sing me,
Dar - ca - no ar - do mi sen - - to Ac - ce - - so il
 Je crois en - ten dreen el - - le chan - ter les

p rit. *a tempo*

love! _____ Come! the shad - ow - y leaves in - vite,
 cor! _____ *Vien per so - lin - ghi tra - - mi - ti*
 cieux _____ *Viens, sui - vons les sen - tiers om - breux,*

p rit. *a tempo*

cresc. molto

Come! and roam 'mid the flow'rs so bright, 'Tis the Springtime now
Ca - ri da - mo re a' pal - pi - ti *Vie - ni la Pri - ma -*
Ou sé - ga - rent les a - - mou-reux, *Le prin-temps nous ap -*

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Come! and roam 'mid the flow'rs so bright, 'Tis the Springtime now'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The tempo and dynamics are marked as 'cresc. molto'.

f

call ing, Come! let's gai - - ly rove!
- ve - ra par - la daf - fet - - to al - - cor
- pel - le Viens, so - yons heu - - reux!

The second system continues the musical score. The vocal line starts with 'call ing, Come! let's gai - - ly rove!'. The piano accompaniment maintains the rhythmic pattern from the first system. The dynamics are marked as 'f' (forte).

di - mi - nu - en - do

The third system shows the piano accompaniment continuing. The dynamics are marked as 'di - mi - nu - en - do', indicating a gradual decrease in volume. The piano part features a consistent eighth-note accompaniment.

p

The fourth system shows the piano accompaniment continuing. The dynamics are marked as 'p' (piano). The piano part continues with the eighth-note accompaniment.

THE BLIND GIRL'S SONG.

from the Opera "La Gioconda."

English version by
George Cooper.

ROMANZA.

A. PONCHIELLI.

Moderato.

The piano introduction consists of three systems of music. The first system shows the right hand with a melodic line and the left hand with a bass line. The second system features a prominent arpeggiated figure in the right hand, with dynamic markings *arpa.*, *m.s.*, and *m.d.*. The third system continues the arpeggiated texture with a *p* dynamic marking.

Andante sostenuto.
dolciss. espress.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Ah! 'tis an An-gel's voice I—hear! It Vo-ce di don-nao dan-ge-lo, le". The piano accompaniment features a *pp* dynamic marking and a *p* dynamic marking.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "rends my—fet-ters and they leave—me; But all a-round is mi-e ca-te-ne ha sciol-to; mi vie-lan le mie". The piano accompaniment includes a *p* dynamic marking.

allarg.

dark - ness drear, I see thy face not, and this so sad - ly grieves me!
 te - ne - bre di quel - la san - ta. di quel - la san - ta il voi - to

col canto *morendo*

affrett.

But I'd one part - ing gift be - stow From out this
 pu - re da me non par - ta - si, da me non

a tempo *p* *affrett.*

rall.

heart of woe, One to - ken treas - ured so! Ah! Ah! My
 par - ta - si, sen - za un pie - to - so don, no! no! A

col canto

a tempo

ro - sa - ry I of - fer, Round it my grate - ful
 te que - sto ro - sa - rio che le pre - ghie - re a -

pp leggerissime.

prayers be! Take thou the gift so glad and free, For it will
 du - na. io te lo por-go, ac - cet - ta - lo, ti par-te -

for - tune bring to thee. That thou the bliss of
 rá for - tu - - na sul - la tua te - sta

Heavn may share Shall be my grate-ful prayer! shall be my
 vi - gi - li la mia be - ne - di - zion, sul - la tua

espandendosi.

prayer, shall be my grate-ful prayer, shall be my
 te - sta, sul - la tua te - sta vi - gi - li la

allarg. molto. *a tempo*

ff allarg. molto. *a tempo*

grate-ful, my heart's fond prayer!
mi - a be - ne - di - zion,

pp

pp in tempo

8

shall be my grate-ful prayer, joy to thee ev - er -
la mia be - ne - di - zion vi - gi - li vi - ge -

be! Ah this is my fon-dest prayer, my grate-ful prayer,
li, ah sul - la tua te - sta vi - gi - li la mi - a

my grate-ful prayer!
be - ne - di - zion.

pp

A KISS IN THE RAIN.

P. A. SCHNECKER.

Moderato. *mf*

One

f *dim.*

storm - y morn I chanced to meet... A las - sie in the town; Her

mf

cresc. *f*

locks were like the ripen'd wheat, Her laugh - ing eyes were brown. I

cresc. *f*

poco string.

watch'd her, as she tripp'd a - long, Till mad - ness fill'd my

poco string.

ff *a tempo*

brain, And then_ and then_ I knew 'twas wrong_ I

ff *a tempo*

mf *meno mosso*

kiss'd her in the rain. With rain - drops shin-ing on her

dim. *mf*

cheek, — Like dew - drops on a rose, The

lit - tle las-sie strove to speak, - My bold-ness to op - pose; She

strove in vain, and quiv-er-ing, Her fin - ger stole in - mine: And

then the birds be - gan to sing, The sun - be-gan - to shine. -

tr *pp* *mf rit.* *rit.*

Tempo I.

Oh, let the clouds grow dark a - bove, - My heart is light be -

Tempo I.

low; 'Tis al - ways sum-mer when we love, — How -

cresc. *f*

cresc. *f*

ev - er winds may blow; And I'm as proud as an - y

string. *3*

string. *3*

prince, All hon - ors I dis - dain; She

a tempo *ff*

says I am her rain - beau, since I kiss'd her in the rain.

ff a tempo

MY LOVE'S AN ARBUTUS.

Words by
A. P. GRAVES.

Music arranged by
C. VILLIERS STANFORD.

Allegretto con moto.

legato
p

My—
But tho'
A -

p *legato*

love's an ar - bu - tus By the bor - ders of Lene, So—
rud - dy the ber - ry And snow - y the flow'r, That
las, fruit and blos - som Shall lie dead on the lea, And

slen - der and shape - ly In her gir - dle of green And I
bright - en to - geth - er The ar - bu - tus bow'r, Per -
Time's jeal - ous fin - gers Dim your young charms, Ma - chree. But un -

The musical score is written for voice and piano. It features a treble clef for the voice and a grand staff (treble and bass clefs) for the piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegretto con moto'. The score includes dynamic markings such as 'p' (piano) and 'legato'. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The piano accompaniment consists of flowing sixteenth and thirty-second notes, often with slurs and ties.

cresc. *f*

mea - sure the plea - sure Of her eye's sap - phire
 fum - ing and bloom - ing Through sun - shine and
 rang - ing un - chang - ing You'll still cling to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a *cresc.* marking and a *f* dynamic. The piano accompaniment also includes a *cresc.* marking and a *f* dynamic. The lyrics are written below the vocal line.

dim

sheen By the blue skies that spar - kle Thro' the
 show'r, Give me her bright lips And her
 me, Like the ev - er - green leaf To the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is marked *dim*. The piano accompaniment also includes a *dim.* marking. The lyrics are written below the vocal line.

rall. 1. 2. 3.

soft branch - ing screen.
 laugh's pearl - y dow'r.
 ar - bu - tus tree.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is marked *rall.* and includes first, second, and third endings. The piano accompaniment also includes a *rall.* marking and a *dim.* marking. The lyrics are written below the vocal line.

ON AN APRIL APPLE BOUGH.

MARGARET HUTHVEN LANG.

SYLVIA.

Allegretto grazioso.

mp

Swing

mp

Swing, lit - tle bird, on the bend - ed bough;

Sing

Sing and swing in the rain;

mf

The buds will burst and the blos - soms blow, Like drift on drift of

mf

per-fumed snow, _____ O - _____ - ver and o-ver a - gain. -

f

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

mp *p*

Red. * Red. *

p

Hark _____ Hark! my heart, to the swell-ing song; _____

mf

Red. * Red. *

p

Hush. _____ Hush, — and ease thy pain; _____

p

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

mp cresc. poco a poco

New love must rise from the love laid low, Breathe and blossom, and

mp cresc. poco a poco

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are several 'Red.' markings with asterisks in the piano part, indicating specific performance points.

gleam and glow, — o — ver and o — ver a — gain, —

f

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'gleam and glow, — o — ver and o — ver a — gain, —'. The piano accompaniment becomes more dynamic, marked with a forte (*f*) dynamic. The piano part includes several 'Red.' markings with asterisks.

ff *ritard.* *a tempo*

o — ver and o — ver a — gain —

ff *ritard.* *a tempo*

This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'o — ver and o — ver a — gain —'. The piano accompaniment is marked with fortissimo (*ff*) and includes a ritardando (*ritard.*) section followed by a return to the original tempo (*a tempo*). The piano part features several 'Red.' markings with asterisks.

ff

This system contains the seventh and eighth staves of music, which are piano accompaniment only. The piano part continues with a strong fortissimo (*ff*) dynamic and includes a ritardando section. The system concludes with a double bar line. There are several 'Red.' markings with asterisks throughout the system.

NONE BUT THE LONELY KNOW (NUR WER DIE SEHNSUCHT KENNT)

JOHANN WOLFGANG von GOETHE.

PIOTR ILYITCH TCHAIKOVSKY, Op.6, N°6.
(1840-1893)

English version by
George Cooper.

Andante non tanto

p espressivo.

The first system of the piano introduction features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked *p espressivo.*

The second system continues the piano introduction with similar melodic and harmonic textures in the treble and bass staves.

espress. p

None but the lone - ly know
Nur wer die Seh - sucht kennt,

> p

The vocal entry begins in the treble clef, marked *espress. p*. The piano accompaniment in the bass clef features a steady accompaniment of chords, marked *> p*.

My wea - ry sor - - row! A - lone and
weiss was ich lei - - del! Al - lein und

piu f

The second system of the vocal entry continues the melody in the treble clef. The piano accompaniment in the bass clef continues with chords, marked *piu f*.

part - ed so From all each mor - row!
 ab - ge - trennt von al - - ler Freu - de.

von Heav - en's
 Seh' ich an's
un poco marcato.

dome I see, Bound - less a - bove me, Ah! far a -
 Fir - ma - ment nach je - ner Sei - te. Ah! der mich

way from me Is one doth love me!
 liebt und kennt ist in der Wei - - te.

dim. *pp*

None but the lone - ly know
Nur wer die Seh - sucht kennt,

f
cresc.
mf

My wea - ry sor - row! A - lone and
weiss, was ich lei - de! Al - lein und

p
cresc.

part - ed so From joy each mor - row!
ab - ge - trennt von al - ler Freu - de,

A - lone and part - ed so
Al - lein und ab - ge - trennt

f
cresc.
cresc. e string.

ff From joy each mor - row!
von al - ler Freu - de!

molto rit.
pp My heart grows
Es schwin - delt

a tempo.

still, _____ A flame with - in con -
mir, _____ es brennt mein Ein - - ge -

p a tempo.

sumes me! None but the lone - ly know My
wei - - de, Nur wer die Seh - sucht kennt, weiss,

wea - ry sor - row!
was ich lei del!

pp

TO YOUR TOAST I RESPOND WITH PLEASURE.

(VOTRE TOAST JE PEUX VOUS LE RENDRE)

Toreador's Song.

"Carmen," Act II.
GEORGES BIZET.

English version by
George Cooper.

Allegro moderato (♩=108)

(ESCAMILLO.) *f* bold, and strongly accented.

To your toast I re - spond with pleas - ure, Se - nors, Se - nors; — Here's to
 Vo - tre toast, je peux vous le ren - dre, Se - nors, se - nors, — car avec

ff

sol - diers true! — To - rea - dors, like them, one vir - tue trea - sure —
 les sol - dats. — Oui, les To - re - ros peuvent sen - ten - dre;

sempre f

We take joy, we take joy in fights we pur-sue! — See! how 'tis thronged, the
 Pour plai - sirs, pour plai - sirs, ils ont les om-bats! — Le virque et plein, c'est

pp *f* *p*

vast a - re - na! 'Tis hol - i - day, — Rich, poor, are gay! —
 jour de fê - te! Le cirque est plein — du haut en bas, —

f

ff *sempre ff*

Spec-ta-tors shout, wild in de-mea-nor, Mad with de - light as they
 Les spec-ta-teurs, per-dant la têt - e, Les spec-ta - teurs s'in - ter -

pp

rit. *mf*

ea - ger wait for the fray! — Grand ov - a - tion, with cries re - peat - ed,
 pel - lent a grand fra-cas! — A - pos - tro - phes, cris et ta pa - ge

f *colla voce.* *p*

Roused to fu - ry the shouts re - new! This is the way that
 Pous sés — jusques a la fu - reur! Car c'est — la fê - te

f *f* *p*

brav - ery's greet - ed! 'Tis the trib - ute to bold hearts due! Ad - vance! On
 du cou - ra - ge! C'est la fê - te des gens de coeur! A'lons! en

f *p* *cres*

guard, now! Ad - vance! Ad - vance! Ah!
 gar - de! al - lons! al - lons! ah!

cen - do. dim. - molto

p (with fatuity)

To - re - a - dor, be - ware now! To - re - a - dor! To - re - a - dor!
 To - ré - a - dor, en gar - de! To - ré - a - dor! To - ré - a - dor!

pp

cresc.

For while you seek to win the gal-lant fight, Dark eyes their love de - clare
 Et songe bi - en, oui, songe en com-bat-tant, Qu'un oeil noir te re - gar -

now! Soft beam-ing with de-light! To - re-a - dor, With love and sweet de - light!
 - de Et que l'amour t'attend, To - ré-a - dor, L'amour, l'amour t'at - tend.

mf molto declamando

All at once, there reigns a
 Tout d'un coup, on fait si-

si - lence pro - found, ex - pect - ant; Ah! what does it por - tend? —
 len - ce on fait se - len - ce Ah! que se passe-t - il? —

f Then loud cries: "Yon-der, see!" Then loud cries: "Yon-dér, see!" *ff* Swift the bull on-rush-es, Bound-ing
Plus de cris, c'est l'instant! Plus de cris, c'est l'instant! Le tau - reau s'é - lance En bon - dis -

f fierce ea - ger to rend! — Mad - ly rag - ing, he strikes ap - pall - ing! — A steed is
sant hors du To - rit! — Il s'é - lan - ce! il entre, il frap - pe! — un che - val

ff fall - ing Drag - ging down a Pi - ca - dor! — Ah, bra - vo! To - ro!
rou - le, En - traî - nant un Pi - ca - dor, — Ah! bra - vo! To - ro!

sempre ff *mf*

loud voi-ces call-ing, On speeds the bull, then comes, then comes, strik-ing once more!— His
hur-le la fou-le, *Le taur-eau va, il vient, il vient et frappe en cor!— En*

pp *f colla voce.*

ban-de - rilos_ he shakes now fierce - ly, As wild with rage he tears!— The ring is
se-cou - ant_ ses ban - de - ril - les, Plein de fu - reur, il court!— le cirque est

p

f *f*

red with gore!— Swayed by ter-ror, look! they break the barr - iers!—
plein de sang!— On se sauve, on franchit les gril - les!—

f *p*

Red. *

Now 'tis time! — Dare and do! Ad-vance! On
C'est ton tour — main-te-nant! al - lons! en

f *p* *cres*

Red. *

guard now! Ad-vance! Ad-vance! Ah! _____
 gar - de! al - lons! al - lons! ah! _____

- cen - - do.

dim.

dim. molto.

p (with fatuity)

To-re-a-dor, be-ware now! To-re-a-dor! To-re-a-dor! For, while you seek to
 To-rè-a-dor, en gar-de! To-rè-a-dor! To-rè-a-dor! Et songe bi-en, oui,

pp

win the gal-lant fight, Darkeyes their love de-clare now! Soft beaming with delight! To-re-a-dor, —
 songe en com-bat-tant, Qu'un oeil noir te re-gar - de Et que l'amour t'attend, To-rè-a-dor, —

cresc.

dim.

legg.

pp *3* *rit. poco* *Tempo.*

With love and sweet de-light! _____
 L'amour, l'amour l'at-tend! _____

colla voce. *ff*

tr

NOTE:— The "Picadors" are the horsemen who assist at the commencement of a bull-fight, by goading the animal with their lances. "Banderillos" are short javelins with flags (or explosive crackers) attached, to irritate him. "The Toreador" or "Mata-dor" is the expert who is to kill the bull. "Bravo Toro" means "Well done Bull!" or applause bestowed on the animal.

at the lat - - - ter day

up - on the earth. I

know that my Re - deem - er liv - eth, and that He shall

stand at the lat - - - ter day up - on the

earth. _____ up - on the earth; I know _____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "earth. _____ up - on the earth; I know _____". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

— that my Re - deem - er liv - eth, and He shall stand _____ at the

The second system continues the musical score. The vocal line lyrics are "— that my Re - deem - er liv - eth, and He shall stand _____ at the". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

lat - - - - ter day up - on the earth, _____

The third system continues the musical score. The vocal line lyrics are "lat - - - - ter day up - on the earth, _____". The piano accompaniment continues with the same accompaniment.

— up - on _____ the earth.

The fourth system concludes the musical score. The vocal line lyrics are "— up - on _____ the earth." The piano accompaniment features a dynamic marking of *f* (forte) in the right hand. The system ends with a final cadence in both the vocal and piano parts.

Piano introduction in D major. The right hand features a melodic line with triplets and a trill. The left hand provides a harmonic accompaniment. Dynamics include *p*, *cresc.*, and *f*.

And though worms de- stroy this bo - dy,

Musical notation for the first line of lyrics. The vocal line is in D major. The piano accompaniment features a *p* dynamic.

Yet in my flesh shall I see God, yet in my flesh shall

Musical notation for the second line of lyrics. The piano accompaniment features a *p* dynamic.

I — see God. I

Musical notation for the third line of lyrics. The piano accompaniment features a *f* dynamic and a trill.

know that my Re - deem - er liv - eth; and though worms de -

stroy this bo - dy, yet in my flesh — shall I see

God, yet in my flesh — shall I see

God, shall I see God. I know that my Re - deem - er liv - eth.

For now is Christ ris - en

p

from the dead, The first -

pp

fruits of them that sleep, _____ of

them that sleep, the first - fruits of them_ that sleep.

pp sempre

p

For now is Christ

p

ris-en, for now is Christ ris-en from the dead,

cresc. *p* *f*

the first-fruits of them, of them that sleep.

Adagio Tempo I.

pp *colla voce* *f*

'TIS ALL THAT I CAN SAY.

TOM HOOD.

HOPE TEMPLE.

Moderato.

1. I
2. I

love thee, I love thee, 'tis all that I can say,
love thee, I love thee, is ev - er on my tongue,

It is my vi - sion in the night, My dream - ing in the day — The
In all my proud - est po - e - sy That cho - rus still is sung — It

rall.

f rall.

ve - ry e - cho of my heart The bless - ing when I pray — I
is the ver - dict of my eyes A - midst the gay and young — I

ff con slancia *ff* *pp*
love thee, I love thee, 'tis all that I can say.
love thee, I love thee, a thou - sand maids a - mong.

ff *ff* *pp col cant*

p
3. I love thee, I

love thee, Thy bright and ha - zel glance The mel - low lute up -

rall. *a tempo*

on those lips Whose ten - der tones en - trance But

most dear heart of hearts thy proofs, That still those words en -

f con slancia *ff*

hance I love thee, I love thee what

ev - er be thy chance.

col canto

THE MAIDS OF CADIZ.

(LES FILLES DE CADIX.)

English version by
George Cooper.

LÉO DELIBES.

Allegretto con moto.

una corda e staccato.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto con moto'.

The second system continues the piano introduction with similar textures in both hands, maintaining the eighth-note accompaniment in the left hand and chordal patterns in the right hand.

mf

To see the sport we
Nous ve - nions de voir

cresc. f p

The vocal entry begins with a melodic line in the right hand, accompanied by a piano accompaniment in the left hand. The piano part features a rhythmic pattern of eighth notes with accents. Dynamics include *mf*, *cresc.*, *f*, and *p*.

gai - ly go, ————— Three lads, three lass - es bring -
le tau - reau, ————— Trois gar - cons, trois fil - let -

The vocal melody continues with a long note followed by a series of eighth notes. The piano accompaniment remains consistent with the previous system.

ing; _____ The world was fair, the skies a - glow, _____
 tes, _____ Sur la pe-louse il fai-sait beau, _____

rall. *a tempo*
 — And we all danced the bo-lé-ro — To cas-ti-nets light ring-
 — Et nous dans-ions un bo-lé-ro — Au son des ca-sta-gnet -

colla voce. *a tempo*

rall. *p un poco rit.*
 - ing. "Tell me," one did say,
 - tes: Di-tes moi, voi-sin,

rall. *sostenuto.*

"If these rib-bons gay, Make me looks more sprightly: Am I fine to-day?
 Si j'ai bon-ne mine, Et si ma bas-qui-ne Va bien ce ma-tin.

rall.

And do you think my fig-ure sight - ly? And do you think my fig-ure sight -
Vous me trou - vez la tail - le fi - ne? vous me trou - vez la tail - le fi -

a piacere.

f *dim.* *p* *3*

-ly? Ah! Ah! _____ Ah! _____ Ah! _____
 -ne? ah! ah! _____ ah! _____ ah! _____

colla voce.

—To flat - ter - y the maids of Ca - diz par - tial are! _____ Ah! —
 —*Les fil - les de Ca dix ai - ment as - sez ce - la,* _____ ah! —

tr

Ah! _____ Ah! _____ Ah! _____
 ah! _____ ah! _____ ah! _____

poco rall. *a tempo*

To flat - ter - y the maids of Ca - diz par - tial are. la la la la la la
 — les fil - les de Ca - dix ai - ment as - sez ce - la. la ra la la la la

poco rall. *a tempo*

cresc.

la la ra la la la la la, To flat - ter - y the maids of Ca - diz par - tial
 la la ra la la la la la, les fil - les de Ca - dix ai - ment as - sez ce -

cresc.

f *tr* *f*

are, Ah! Ah!
 la, ah! ah!

f *f* *f* *p e staccato.*

Piano introduction in 3/4 time, featuring a rhythmic accompaniment in the left hand and a melodic line in the right hand. The right hand begins with a series of chords and eighth notes, marked with accents (>) and a *cresc.* (crescendo) instruction.

mf

Now while we danced the bo-le-ro,
 Et nous dans-ions un bo-lé-ro,

Vocal line with lyrics. Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with *f* and *p* dynamics.

— An eve-ning bright and mer-ry,
 — Un soir, éé-tait di-man-che.

Vocal line with lyrics. Piano accompaniment continues with the same rhythmic pattern as the previous system.

— To us came up a hi-dal-go,
 — Vers nous s'en vient un hi-dal-go,

Vocal line with lyrics. Piano accompaniment continues with the same rhythmic pattern as the previous systems.

rall. *a tempo*

— A fea - ther o'er his hat hung low, — And pom-pous he was,
— Cou - su dor; la plume au cha - peau, — Et le poing sur la

colla voce *a tempo*

rall.

ve - - - - - ry.
han - - - - - che:

rall.

p un poco rit.

Said he, "Maid be mine, Thou with dark eyes ten - der, Tru - est love I'll ren - der,
Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.

sostenuto

f

Wealth and sta - tion thine!" "No!" said the Maid, "I spurn your splen - dor!"
Cet or est à toi. Pas - sez vo - tre che - min beau si - re,

rall. *a piacere* *dim.*

"Go!" said the maid, "I spurn your splen - dor! Ah!" Ah!
Pas - sez vo - tre che - min, beau si - re, ah! ah!

rall. *colla voce*

p *3* *3*

Ah! Ah! Ah! To maids of Ca - diz
 ah! ah! ah! Les fil - les de Ca -

ag - ed beaux not want - ed are! Ah! Ah!
dix nèn - ten - dent pas ce - la, ah! ah!

tr

Ah! Ah! Ah! To maids of Ca - diz
 ah! ah! ah! Les fil - les de Ca -

tr

poco rall. *a tempo*

ag - ed beaux not want - ed are, la ra la la la la la la ra la la la la
 dix nèn - ten - dent pas ce - la, la ra la la la la la la ra la la la la

poco rall. *a tempo*

cresc. *f*

la, To maids of Ca - diz ag - ed beaux not want - ed are!
 la, les fil - les de Ca - dix nèn - ten - dent pas ce - la!

cresc. *f*

f

Ah! _____ Ah! _____ Ah! _____
 ah! _____ ah! _____ ah! _____

f

To Adelaide Neilson

O LOVING HEART, TRUST ON

HENRY C. WATSON

LOUIS MOREAU GOTTSCHALK

Andante moderato

First system of the piano introduction. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present.

Second system of the piano introduction, continuing the musical texture established in the first system.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "There are thoughts which seem to come from heav- -en To calm all pain, all pain and". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "strife, As dew falls on the parched flow'r To nur-ture it, to nourish it to". A dynamic marking of *cresc.* (crescendo) is placed above the vocal line. The piano accompaniment continues with chords and a bass line.

espress.

life There came to me a hap - py thought, One

f *dim.*

cresc. animato

morn, when hope seem'd gone; It whisper'd low, in accents sweet, It whisper'd

f

OSSIA

p rit.

low in ac - - cents

p rit.

p rit. *un poco più lento*

low, in ac - - cents sweet, "O lov-ing heart, trust on, trust

p rit. *Armonioso* *colla voce*

on. One true heart beats for you a - lone. O lov - ing

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The lyrics are: "on. One true heart beats for you a - lone. O lov - ing".

OSSIA *f rit.* heart, trust on, — trust on!"

heart, trust on, trust on, O lov - ing heart, trust on, trust on," *a tempo*

f rit. *p*

This system contains the second line of music. It includes an 'OSSIA' section. The vocal line continues with the lyrics: "heart, trust on, — trust on!". The piano accompaniment features dynamic markings: *f rit.* and *p*. The tempo marking *a tempo* is also present.

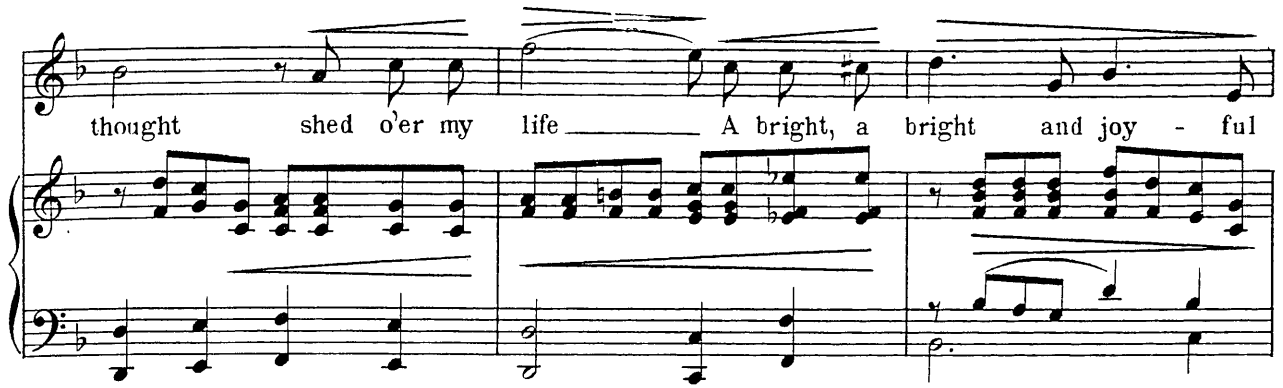
This system shows the piano accompaniment for the third line of music. It consists of two staves (treble and bass clefs) with a grand staff. The music continues with various chords and melodic lines.

p *very quiet*

That hap - py

This system contains the fourth line of music. The vocal line has the lyrics: "That hap - py". The piano accompaniment is marked *p* and *very quiet*.

thought shed o'er my life ——— A bright, a bright and joy - ful



ray, As sun-light gilds the night's dim clouds, Ere breaks, ere



breaks the glorious day, My soul is bath - ed in sun-
f
f *dim.*



shine, All gloom - y dreams are gone, For that hap-py



thought, — that hap - py thought, — that hap - py

thought still whispers, "O lov - ing heart, trust on, trust

rit. *p* *a tempo*

Armonioso

on, One true heart beats for you a - lone. O lov - ing

f rit. *a tempo*

heart trust on, trust on, O lov - ing heart, trust on, trust on?

f rit. *f rit.* *f rit.*

OSSIA

MY HEART AT THY DEAR VOICE

95

(MON COEUR S'OUVRE A TA VOIX)

English Version by
George Cooper

From Samson et Dalila (1877)

CAMILLE SAINT-SAËNS

Andantino *p*

My heart at
Mon coeur s'ouvre

thy dear voice Wakes with joy, like the flow'r
a ta voix com-me s'ou-urent les fleurs

At the sun's bright re-turn - ing!
Aux bai-sers de l'au-ro-re!

But O, my dear-est one,
Mais, ô mon bien-ai-mé,

espress.

Grade VI

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That grief may lose its pow'r, — Say 'tis mine, —
pour mieux sé-cher mes pleurs, — Que ta voix —

dim.

thy heart's yearning! — Oh,
parle en co-re! Dis -

espress.

rinf.

bide here at my side! Prom-ise ne'er thou'lt de -
moi, qua Da-li-la tu re-viens pour ja -

sf *p* *pp*

part! Once more those vows so lov - ing Let me
mais Re - dis à ma ten - dres - sé Les ser -

rinf. *sf* *p*

string. *cresc.*

hear from thy heart! Breathe that mine still thou
mants *d'au-tre-fois,* *ces ser-ments que ja-*

mf rit. *Un poco piu lento*

art! Ah! re -
mais! Ah! ré -

R.H. *R.H.*

mf rit. *L.H.* *L.H.* *pp*

spond to Love's ca-ress-es, Join in
poids *à ma ten-dress-sé* *Ver-se-*

cresc.

all my soul ex-press-es! Re-spond to my ca-
moi, ver-se-moi li-vres-se! *Ré-ponds à ma ten-*

più cresc. *f*

ress - es, Re - spond to my ca - res - - es! Ah! _____ join in
 dres - sé, Ré - ponds à ma ten - dres - - sé! Ah _____ ver - se -

dim.

all _____ my soul _____ ex - press - - es!
 moi, _____ ver-se - moi _____ li - vres - - se! SAMSON.
 Del-i - lah!
 Du - li - la!

p *pp* *p molto espr.*

Del-i - lah! I _____ love _____ thee!
 Du - li - la! je - lui - - - - me!

dim. *pp*

dolce.

As _____ winds _____ o'er
 Ain - - si _____ qu'on

gold - en grain Soft - ly sigh, rov - ing
voit des blés les é - pis on - du -

by, Till 'tis sway - - ing
ler Sous la bri - - ing

like the o - - cean,
se lé - gè - - re,

So sways my burn - ing heart
Ain - - si fré mit mon cœur,

With rapt - ure when thou'rt nigh!
 prêt à se con - so - ler,

And thy voice speaks thy de - vo - - tion!
 A ta voix qui m'est chè - - re!

rinf. poco animato.
 The dart is not so
 La flè che est moins ra-

sf *L.H.*

swift,
 pide
 R.H.

Bear - ing fear in its
 a por - ter le tré

L.H. *R.H.*

flight As I speed to be
pas, *Que ne l'est ton a -*

R.H. *sf* *L.H.*

held In thine arms of de - light!
man *te à vo - ler dans tes bras!*

string. *R.H.* *string* *L.H.*

cresc. *mf rit.*
 In thine arms of de - light!
A vo - ler dans des bras!

R.H. *L.H.* *mf* *L.H.* *R.H.* *L.H.*

Un poco piu lento

dol. Ah! re - spond to my ca - ress - es!
 Ah! ré - ponds à ma ten - dres - sé

SAMSON. *dolce.* Thy fall - ing tears I'll stay with
 Par mes bai - ser je veux sé -

p

Join in all my soul ex - press - - es!
 Ver - se - moi, ver - se - moi, li - vres - - se!
 loving kiss - es, And thy fond heart I will calm with sweet
 - cher - tes lar - mes, Et de ton coeur e - loi - gner les a -

cresc. *più cresc.*
 Re - spond to my ca - ress - es! Re - spond to my ca - ress - - es!
 Re - ponds à ma ten - dres - - sé! *cresc.* Re - ponds à ma ten - dres - - sé!
 bliss - es! For thee my ten - der kiss - es! For thee my ten - der
 lar - mes, Je veux sé - cher - tes lar - mes, Je veux sé - cher tes

f
 Ah! join in all my soul ex - press - - es!
 Ah! ver - se - moi, ver - se - moi li - vres - - se!
 kiss - - - es! Del - i - lah!
 lar - - - mes. Da - li - la!
f *dim.* *p molto espr.*

Del - i - lah! I love thee!
 Da - li - la! je t'ai me!
dim. *pp*

MY PEACE THOU ART.

(DU BIST DIE RUH.)

FRIEDRICH RUCKERT

FRANZ SCHUBERT, Op. 59, No 3.
(1797 - 1828)Larghetto (*Langsam*)

pp

My peace thou art, thou
Du bist die Ruh, der

art my rest; From thee my pain, in thee so
Frie - de mild, die Sehn - sucht du, und was sie

blest: En - ter mine eyes, this heart draw
still. Ich wei - he dir voll - Lust und

near. O come, O dwell for ev - er here,
Schmerz zur Woh - nung hier mein Aug' und Herz,

for ev - er here.
mein Aug' und Herz.

pp

En - ter, and close the door, and
Kehr' ein bei mir, und schlie - sse

come, And be this breast thine end - less home;
du still hin - ter dir die Pfor - ten zu.

Shut out all woe, all less-er care and woe, I would thy
 Treib' an - dern Schmerz aus - die - ser Brust! toll sei dies

hurt and heal - ing know. thy hurt and heal - ing
 Herz von dei - ner Lust, von dei - ner

know.
 Lust.

Clear light that on my soul hath shone, my
 Dies Au - gen - zelt, von dei - nem Glanz ai -

cresc.

soul hath shone, — Still let it — shine — from thee a —
 lein er hellt, — o — füll' es — ganz, — o — füll' es —

f *pp*

lone, — Clear light that on my
 ganz! — Dies Au - gen - zelt, von

pp

**)* soul hath shone, my soul hath shone, — Still let — it —
 dei - nem Glanz al - lein er - hellt, — o — füll' es —

cresc. *f* *pp*

shine — from thee a - lone. —
 ganz, — o — füll' es — ganz!

pp

**)* According to the original edition . The original M. S. has not been found.

LA CHARMANTE MARGUERITE

Old French Song.

Allegretto grazioso.

Arranged by A. L.

Melodia marcato

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Praise not to me the new-born rose ——— Though she's
 Chan - te qui vond - ra les at - traits ——— De la
 Yon - der tu - lip is both bright and gay ——— She en -
 La tu - li - pe a bien des ap - pas ——— El - le

sempre leggiero

The first system includes the vocal melody and piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

called — the beau-teous Queen of ev'ry bower, I'll tell you where a blos - som
 ro - se nais - san - te Pour moi je suis bles - sé des
 chants — with her vi - va - ci - ty, But to my mind I still must
 plait, — el - le en - chan - te Mais el - le ne con - ser - ve

The second system continues the vocal melody and piano accompaniment, maintaining the same rhythmic and harmonic structure.

grows — More love - ly far than ev'ry o - ther flower. ———
 traits — D'u - ne fleur plus in ter - res - san - tel. ———
 say — She wants the charm of true sim - pli - ci - ty. ———
 pas — Cet - te sim - pli - ci té char - man - te. ———

leggiero assai

The final system concludes the piece with a lighter piano accompaniment, marked *leggiero assai*.

f con anima

Thou'rt all my hearts de - light Thou a - lone can'st make it
 Cel - le qui pos - sé - de mon cœur Qui sans ces - se l'ag -

f con anima

beat
i - - - te

beat Shine like a star then in my night My fair - est
i - - - te Cel - le qui fait tout mon bon - heur C'est la char -

p *colla voce*

con anima *rit.*

flow' - ret my Mar - guer - ite My fair - est flow' - ret my Mar - guer -
 man - te Mar - gue - ri - - te C'est la char - man - te Mar - gue - ri -

con anima *rit. colla voce*

ite.
te.

a tempo

pp Meno mosso

No! I con-fess I'm not in love _____ With the Vi- o - let, that
 Non! Je ne suis point a-mour - eux _____ De _____ l'hum - ble Vi - o -

pp Meno mosso

rit. con espress

bends her head so low Though she looks ten - der as a
 let - - - - - te Sous un re - gard si lan - gour -

rit. colla voce

, a tempo *vivace*

dove _____ At heart she's but a fick - le flirt I
 eux _____ El - le ren - fen - une co - quel - - -

a tempo

con anima

know! _____ Thou'rt all my heart's de - light _____
 te! _____ Cel - le que pos - sé - de mon cœur _____

leggiero *f con anima*

beat
i - - - - - le
tr

Thou a - lone can'st make it beat
Qui sans ces - se l'ag - i - - - - - te.

p

, con grazia

Shine like a star then in my night My fair - est
Cel - le qui fait tout mon bon - heur C'est la char -

colla voce

, con brio

flow' - ret my Mar - guer - ite My fair - est
man - te Mar - gue - ri - te C'est la char -

ff

flow' - ret my Mar - guer - ite.
man - te Mar - gue - ri - te.

colla voce

AN IRISH NOËL

(NOËL D'IRLANDE)

English Version by
George Cooper

AUGUSTA HOLMES

Largo

pp

Oh, dream, — dream on, —
Ré - vez, — ré - vez, —

pp

Red. una corda * *Red.* * *Red.* * *Red.* *

Chil-dren of Ire - land! — Di - vine No-ël is bear-ing to you store_ of
En-fants d'Ir-lan - de — Que le di-vin No - ël vous ap - por - te du

Red. * *Red.* *

p

bread! Oh, dream, — dream on, — in your own land, now, — There'll be
pain! Ré - vez, — ré - vez, — que sur la lan - de — Vous chauff-

p *cresc.*

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

warmth for your feet so chill, hearths blaz - ing red! Oh,
fez vos pieds nus aux flam mes du sa - pin! Ré -

p

dream, dream on, Sing - ers of Ire - land! That the
vez, rê - vez, Chan-teurs d'Ir - lan - de, Que les

più f *f*

tre corde *cre - scen - do*

time comes a - gain bring - ing He - roes, Kings to you! Oh, dream, dream
temps re - vien - dront des Hé - ros et des Rois! Rê - vez, rê -

cresc. - - -

f *cresc.*

on, that God still ru - leth, And now He gives the sham - rock and Harp
vez, que Dieu com - man - de, Et qu'il vous rend la Harpe et le Tre -

f

L.H.

and Cross so true! Oh, dream, dream on,
fle, et la Croix. Rê - vez, rê - vez,

p *più f*

L.H. R.H. *p* L.H. R.H. *mf* L.H.

Martyrs of Ire - land! That the day of her glo - ry and right shall
Mar - tyrs d'Ir - lan - de Que le jour est ve - nu de gloi - re et d'é - qui -

più f

bel! Oh, dream, No - èl a - gain shall give un - to
té! Rê - vez! Et que No - èl vous ren -

f *cresc.*

f *cresc.*

her The pow' that is her birth right and Lib - er - ty!
de La for ce des ai - eux a - vec la Li - ber - té!

ff *allarg. -*

ff *allarg. -*

O REST IN THE LORD,

ARIA

From the Oratorio "Elijah"

F. MENDELSSOHN.

Andantino. $\text{♩} = 72$.ALTO SOLO. (*The Angel.*)

O rest in the Lord, wait pa-tient-ly for Him, and He shall

pp

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half rest followed by a quarter note G4, then a quarter note A4, and continues with a melodic line. The piano accompaniment begins with a piano (*pp*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

give thee thy heart's de - sires:— O rest in the Lord, wait pa-tient-ly for

This system continues the vocal melody and piano accompaniment. The vocal line has a half rest before the word "give", followed by a melodic phrase. The piano accompaniment continues with similar rhythmic patterns, maintaining the *pp* dynamic.

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

This system concludes the vocal melody and piano accompaniment. The vocal line ends with a half note G4. The piano accompaniment provides a final harmonic support for the vocal phrase.

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

O Rest in the Lord.

cresc.

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

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

p *f* *p*

sires. O rest in the Lord, O rest in the Lord, and wait,

cresc.

wait pa - tient - ly for Him.

pp

AN INDIAN LULLABY.

Part Song for Women's Voices.

AUTHOR UNKNOWN.

Mrs. H. H. A. BEACH.

Andante quasi Adagio.

pp

SOPRANO I.
Sleep in thy for-est bed, — Where si - lent falls the tread.

SOPRANO II.
pp Where falls the tread.

ALTO I.
Sleep in thy for-est bed, — Where si - lent falls the tread On the

ALTO II.
pp Where si-lent falls the tread — On the

ACCOMP.
pp
(Only for rehearsal)

On the nee - dles soft and deep, — Of the pine of the pine —

nee - - dles soft and deep, — Of the pine of the pine — Rest

of the pine

Grade IV

dolce

Rest in thy per - fect dream, Lull'd by the fall - ing stream,

dolce

in thy per - fect dream, Lull'd by the fall - ing stream,

Lull'd by the

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, with the lyrics 'Rest in thy perfect dream, Lull'd by the fall-ing stream,' and 'in thy perfect dream, Lull'd by the fall-ing stream,'. The bottom two staves are piano accompaniment in treble and bass clefs. The tempo is marked 'dolce'.

pp *rit.* *pp a tempo*

And the long, long hush - ing song Of the pine, of the pine.

pp *rit.* *pp a tempo*

And the long, long hush - ing song Of the pine, of the pine.

pp *rit.* *pp a tempo*

pp *rit.* *pp a tempo*

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, with the lyrics 'And the long, long hush-ing song Of the pine, of the pine.' and 'And the long, long hush-ing song Of the pine, of the pine.'. The bottom two staves are piano accompaniment in treble and bass clefs. The tempo is marked 'pp' (pianissimo) and includes 'rit.' (ritardando) and 'pp a tempo' markings.

mf *cresc.* *f*

Send, might - y spir - it kind, — Send not — the rush - ing wind,

mf *cresc.* *f*

Send, might - y spir - it kind, — Send not — the rush - ing wind, —

mf *cresc.* *f*

Send not — the rush - ing wind, —

p dolce

Send — a gen - tle slum - ber song To — the pine, to the pine. —

p dolce

Send — a gen - tle slum - ber song, — to the pine. —

p dolce

Send — a gen - tle slum - ber song To the pine, to the pine. — Breath

p dolce

Send a slum - ber song To the pine, — to the pine. —

p dolce

mf *dim.* *sempre dim.*

Breath fra-grant as the rose From the tas-sel'd branch - es blow,

sempre dim.

From the tas - sel'd branch-es blow,

mf *dim.* *p* *dim.*

fra - grant as the rose From branch-es blow,

mf *dim.* *sempre dim.*

Breath fra - grant as the rose, as the rose From tas - sel'd branch-es blow,

pp *rall* *en - tan - do* *pp*

Soft-ly breathe up - on my child, Moth-er pine, Moth-er pine

pp *rall* *en - tan - do* *pp*

Soft - ly breathe up - on my child, Moth - er pine, Moth-er pine

pp *rall* *en - tan - do* *pp*

rall *en - tan - do* *pp*

GOOD NIGHT

(GUTE NACHT)

English version by
George Cooper.

ANTONIN DVORAK
Op. 73, No. 1

Lento

molto espress.

mf

dim.

p molto espress.

Sweet good night, sweet good night, Lit - tle maid - en mine!
Gu - te Nacht, gu - te Nacht, Mägd' - lein - - mein!

pp

acc. *acc.* *acc.* *acc. sempre simile*

dim. *pp*

Heav - en watch o'er thy sleep Till the morn - ing shine!
Dei - nen Schlaf schir - me Gott, schlaf, - - schlaf' ein!

acc. *acc.* *acc.* *acc.*

p *cresc.* *f* *ff*

Sweet est dreams may thine be; Heart of mine, dream of me!
 Sü - sser Traum läch - le dir, schütz' dich Gott, träum' von mir!

p *pp*

Sweet est dreams may thine be; Dream, — dear, of me!
 Sü - sser Traum läch - le dir, träum' — von — mir!

pp *f* *ff*

Sweet good night, sweet good night, While the stars gleam so bright;
 Gu - le Nacht, gu - le Nacht, schütz' dich Gott, träum' von mir!

pp *cresc.* *mf*

Soft - ly sleep, hap - py be: — Dream, oh, dream of me!
 Schla - fe ein, sü - sser Traum läch - - - le — dir!

p

Dream this heart
Träum' den Traum,

f *dim.* *p* *pp*

full of Love Flies to thee, my own! When dawn wak-ens
ber - ge ihu leis' und lind! Wächst du auf:

pp

pp

Oh, be - lieve Thy dreams a - lone! Dream of me, that
glaub' den Traum, glaub' ihm, Kind! Träum' von mir,

f *ff.* *p*

I am thine, Thine and thou art mine! still mine! Dream of me,
dass ich dein, dein in Lieb, dein al - lein; träum' den Traum,

f *ff.* *p*

Maid - en mine, All my heart is thine! Sweet good night,
 Mägd - lein mein, dass ich dein! Gu - te Nacht,

sweet good night, Thee I love, thee, a - lone! In thy dream
 gu - te Nacht, dein in Lieb', dein al - lein! Schütz dich Gott,

still be - lieve That I'm all thine own!
 glaub' dem Traum, dass ich dein!

JUST AS IT USED TO DO

VICTOR HARRIS

In moderate tempo, but with much freedom

If you_ to_ me be

cold_ And I_ be false to you_ The world will go on, I

think,_ The world will go on, I think,_ Just as it used to

do, The clouds will flirt with the sun, — The sun will kiss the

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a triplet of eighth notes on the word "sun" and another triplet on "kiss". The piano accompaniment is in bass clef, consisting of chords and a bass line with a triplet of eighth notes. The system concludes with a fermata over the final chord.

sea, — The winds to the trees will whis-per, The winds to the trees will

The second system of the musical score. The vocal line continues with a melodic line that includes a triplet of eighth notes on "whis-per". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present. The system ends with a fermata.

whis - per; And laugh at you and me.

The third system of the musical score. The vocal line has a triplet of eighth notes on "whis - per" and a melodic line for "And laugh at you and me.". The piano accompaniment continues with a similar texture, featuring a dynamic marking of *p* in the middle and *f* (forte) towards the end. The system concludes with a fermata.

Yet the

sun will not shine so bright, So bright as it used to do, The

cresc.
clouds will not seem so white, The clouds will not seem so

white To one as they would to

two:— So I think you had bet-ter be kind,— And

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "two:— So I think you had bet-ter be kind,— And". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A triplet of eighth notes is marked with a '3' above it. Dynamics include *p.* (piano).

I— had best be true,— And let the old love go on— And

The second system continues the vocal line with lyrics "I— had best be true,— And let the old love go on— And". The piano accompaniment continues with similar harmonic support. A triplet of eighth notes is again marked with a '3' above it. Dynamics include *p.* (piano).

let the old love go on— Just as it used to

The third system features the vocal line with lyrics "let the old love go on— Just as it used to". The piano accompaniment includes a section marked with a forte *f* dynamic. Dynamics include *p.* (piano) and *f* (forte).

do, Just as it used to do.

The fourth system concludes the vocal line with lyrics "do, Just as it used to do.". The piano accompaniment includes a section marked *p e rall.* (piano e ritardando) and a section marked *ppp* (pianissimo). Dynamics include *p* (piano), *p e rall.*, and *ppp*.

I AM TITANIA (JE SUIS TITANIA) (IO SON TITANIA)

English version by
George Cooper

RECITATIVE AND POLONAISE

"Mignon," Act II
AMBROISE THOMAS

Andante

FILINA *Recit.*

Yes! for this night, I am queen of the fair - ies! And
Oui! pour ce soir, je suis rei - ne des fé - es! Voi-
Si! per stas-se-ra, son ri - gi - na del-le fa - te! Ve-

this my gold-en scep - tre And be-
ci mon scept-re dor et roi-
de-te il mio scel-tro dor con tem-

hold all all my tro - phies!
ci mes tro-phé - es!
pla-tei miei tro-fe - i.

POLONAISE from the Opera "MIGNON"

AMBROISE THOMAS

Moderato tempo di polacca

f

I am Ti-tania, light-some,
 Je suis Ti-ta-ni-a la
 Io son Ti-ta-ni-a la

mf *p*

air - y, I am Ti-tania, child of light and air; Wing-ing
 blon - de Je suis Ti-ta-ni-a fil - le de l'air En ri-
 bion - da, Son Ti-ta-ni-a fi-glia del sol, del sol. Vo-pel

cresc. *f* *p*

o'er the world a trick-some fair - y, More live - ly than a bird, more fleet than
 ant - je parcours le mon - de, Plus vi - ve que l'oi - seau, plus prompte
 mon do-gnor bal da e gio - con - da, Più lie - ve dell' au - gel che là - er

light - ning's glare!
 que le - clair!
 fen - de a vol!

f

I
 Je
 Io

am Ti-ta-nia, light-some, air - y, Ah! Ah!
 suis Ti-ta-ni - a la blon - de! ah! ah!
 son Ti-ta-ni - a la bion - da, ah! ah!

Trick-some dain-ty fair - y! Ah!
 Je par-cours le mon-de, ah!
 Cor - ro - o-gnor gio - con - da, ah!

Ah! Ah! Ah!
 ah! ah! ah!
 ah! ah! ah!

Ah! More live-ly than a bird, and fleet as light-nings
 ah! Plus vi - ve que l'oi - seau! Plus promp-te que l'é -
 ah! Più lie - ve dell' au - gel che là - er fen-dea

glare! Ah!
clair! ah!
vol! ah!

p *cresc.* *f*

ff

I am Ti-ta-nia, light-some, air - y, I
Je suis Ti-ta-ni-a la blon - de, Je
Io son Ti-ta-ni-a la bion - da Io

pp *p*

am Ti-ta-nia, child of light and air! Wing-ing o'er the world a trick-some
suis Ti-ta-ni-a fil - le de l'air! En ri - aut je par-cours le
son Ti-ta-ni-a fi - gia del sol! Vo pel mon - do og-nor bal-da e gio -

fair - y, More live - ly than a bird, More fleet than light - ning's glare!
mon - de, Plus vi - ve que l'oi - seau, plus promp - te que l'è - clair!
con - da, Più lie - ve dell' au - gel che l'a - er fen - dea, vol!

p *f*

I — am Ti-ta-nia, light-some air — y! Ah! —
 Je — suis Ti-ta — ni — a la blan — de! Ah! —
 Io — son Ti-ta — ni — a la bion — da! Ah! —

f *p*

f *p* *p*

leggiere ed accen.

Gay fol — low — ers in le — gions have I, —
 La trou — pe fol — le des la — tins suit —
 Nil — le fol — le — ti in tor — no a — me si, —

f

— when in my chariot night-ly I fly! My court as — sem — bles in the green grove
 — mon char-qui vole et dans la nuit Fuit! au — tour de moi tou — te ma coeur, court,
 — dan — zan — do van con a — gil piè, Ah! e not — te e di, mia cor — te og — nor, Va

— To sing of pleas-ure and of love.
 — *chantant le plais-ir et là-mour.*
 — can-tan doi fas - ti dell'a - mour.

Gay fol-low-ers in le-gions have I,
La trou-pe fol-le des la tins suit
 Nil - le fol - le - ti in tor-no a me, si

when in my chariot night-ly I fly, — Till morn-ing blushes o'er the sky!
mon char-qui vol et dans la nuit Fuit — du ray-on de Phoe-be qui luit!

dan-zan-do van con a - gil piè Ah! — fug-gon di cinzia all appar-ir!

A -
 Par-
 Per

senza rigore *pp*

dim.

mid the flow'rs, when morn- - - ing Earth's a -
mi les fleurs que l'au - ro - - re Fait e -
 en troi fior che l'au - ro - - ra Fa sboc -

pp

dorn - - ing, By the wood, or on the lea, Look for me!
clo - - re, Par les bois et par les près Di - a près
 cia - - re Per de cli - via dor - ni o - gnor D'er bee fior, —

dol. 3

cresc.

O'er the waves all toss-ing, foam - ing, I am roam - ing!
 Sur les flots cou-verts dè - cu - me, dans la bru - me,
 E dell' on - de sul - le spu - me fra le bru - me,

dolce

With a step, swift as a glance, then I dance! — Then thro' the
 On me voit d'un pied lé - ger vol - ti ger! — D'un pied lé -
 Go doog-nor con a - gil piè sal - tel - lar! — Con a - gil

woods, in de-light, take my flight! In fog and mist, how I skip, light-ly trip,
 ger par les bois, par les près Et dans la brume on me voit vol - ti-ger,
 piè, fra lèr-bet-teed i fior, E nel - le brume go-doog-nor sal - tel-lar,

How I skip, light-ly trip. Ah! Ah!
 On me voit vol - ti-ger, ah! ah!
 Go-doog-nor sal - tel-lar ah! ah!

cresc.

f

Be - hold! i am Ti -
 Voi - là Ti - ta - ni -
 Ah! si io son Ti -

ta-nia Ah!
 a! ah!
 ta-nia ah!

tr *cresc.*

sempre cresc. *ff*

ff

Wing - ing
 En ri -
 Vò, pel

poco rit. *a tempo* *f*

o'er the world a trick - some fair - y, More live - ly than a bird, more quick than light - ning's
 ant - je par - cours le mon - de, Plus vi - ve que l'oi - seau, plus promp - te que l'é -
 mondo ognor ba' a e gio - con - da, Più lie - ve dell' au - gel che fen - de l'au - ra a

p *suivez*

animez un peu. *p*

glare!
clair.
vol.

Ah!
ah!
ah!

Ah!
ah!
ah!

accel. *p* *cresc.*

Ah!
ah!
ah!

Ah!
ah!
ah!

Ah!
ah!
ah!

tr *f*

Ah!
ah!
ah!

I am Ti-ta-nia, a child of the air!
Je suis Ti-ta-ni-a, fil-le de l'air.
Io son Ti-ta-ni-a, fi-glia del soll!

Ah! ah!
ah! ah!
ah! ah!

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

cresc. *ff*

f *piu riten.* *p* *cresc.*

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

pressez *f* *tr* *tr* *tr* *tr* *ff*

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

p *cresc.*

ff *ff*

WOLFGANG MÜLLER (1816-1873)

DEDICATION.

(WIDMUNG)

English version by
George CooperROBERT FRANZ, Op. 14, No. 1.
(1815-1892)Andante espressivo (*Innig*)

Oh, thank me not for songs I sing thee! From thee they
O dan - ke nicht für die - se Lie - der, mir ziemt es

came, from thee to me; Thy gift they were, — I on - ly
dank - bar Dir zu sein; Du gabst sie nur, — ich ge - be

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

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Grade V

mf

Thine ev - ry one, thy heart de - creed them; The light doth
 Dein sind sie al - le ja ge - we - sen. Aus Dei - - - ner

mf *p*

in thy dear eyes shine Taught me so tru - ly how to
 lie - ben Au - gen Licht hab' ich sie tren - lich ab - ge

mf *p*

Ad. * *Ad.* *

pp

read them: Dost thou not knew these songs are thine?
 le - sen, kennst Du die eig - nen Lie - der nicht?

pp

f *p*

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

f *p*

AVE MARIA!

Adaptation from the celebrated "INTERMEZZO" from
CAVALLERIA RUSTICANA.

English Version by
George Cooper.

Mezzo-Soprano, or Baritone.

PIETRO MASCAGNI.

Andante sostenuto. (♩ = 56.)

Hail, blessed
A - ve Ma -

Ma - ry, Moth - er Ho - ly! Watch o'er my
ri - a, ma - dre San - ta, Sor - reg - gi il

guide from day to day;
mi - ser che t'im plo - ra,

way, Guide me from day to day;
pie del mi - ser che t'im plo - ra,

mf p

5

220. *

pp *dolcissimo*

Calm thou Life's woe, ne'er from me part, Look
In sul cam - min del rio do - lor E -

pp *dolcissimo*

far look on my sad heart!
spe me g'in fon di in cor. morendo

from a far on my sad heart!
fe de,e spe - me g'in fon di in cor.

f

Hear my fond ap - peal, Oh, in pi - ty
O pie to - as, tu che sof - fri - sti

f

hear me! Moth - er, thou hast
tan - to, Ve - di, ah ve - di il

an - - guish known! Bless, and thro' life be
mic pe - - nar Nel - le cru - de liam

near me, Com - fort my soul and cheer me,
ba - - scie d'un in - fi - ni - to pian - to,

largo *p* Oh, leave me not a - lone! Hail, blessed
deh! non m'ab - ban - do - nar. A - ve Ma -

f *a tempo*

p Moth - er, hear my cry! My sor - row see, and pi - ty
ri - - - a! In pre - daal duol, non mi la -

f

dim. *p*

me! Thy smile doth hush each sigh!
sciar, O ma - dre mi - a pie - ta!

dim. *f*

f dim.

Oh, Moth - er mine, ne'er from me
 O ma - dre mi - a pie -

dim.

p *poco a poco dim. e rall. sempre*

part! Thy smile il - lume my wea - ry heart, my wea - ry
ta! In pre - da al duol non mi - la *sciar,* non mi - la

p *poco a poco dim. e rall. sempre*

pp

heart!
sciar.

pp *ppp*

YOU. NUR DICH.

Words by Mrs. H. D. PITTMAN.

Music by ALFRED G. ROBYN.

Allegretto. *mf* *dim. e rall.* *p* *f* If Dürft

Con sentimento.

I could pray for what my heart most longs Of heav'n-ly joy, and earth-ly transports too, Ah!
 ich's doch sa-gen was mein Herz be-gehrt Der Er-de Glück des Himmels Se-lig-keit Und

cresc. *cresc.* *rall.* this would be the bur-den of my song: I choose but you, I choose but you. No
 wür-de mir nun die-ser Wunsch ge-währt Wählt ich nur dich, nur dich al-lein Kein

cresc. *cresc.* *rall.*

King that's seat-ed on his lof - ty throne, No hum-ble pea - sant in his low-ly
 Kön - ig thron-end hoch in Herr - lich-keit Kein Bet-ler seuf - zend tief in sei-nem

cot, _____ Could know the rap-ture that would be my own, If I had
 Leid _____ Könt füh - len je das Glück das ich würd nen-nen mein Hatt ich nur dich al-

you, _____ If I had you, _____ If I had you. _____
 lein, _____ Hatt ich nur dich _____ nur dich al - lein _____

f *rall.*

No pea-sant maid or prin-cess of de-gree, With
 Kein Mädchen schön wär sie gleich ei-ner fee Mit

p

fair-est form and lov-ing heart most true, Could fill my soul with this rapt ecs - ta-cy For she's not
 ed-lem Herzen klar wie E - del - stein Kann aus dem Herzen mein dich drän - gen, je, Schlägt's doch für

you for she's not you, It there-fore mat-ters not how fair she be, Nor what her
 dich nur dich al-lein Mich küm-merts nicht wie hold sie an - zu-sehn Ob fee sie,

lot, for her I'd nev-er sue, For she can nev'er be fair or fond to
 o - der nur ein Hir-ten-kind Für dich liesz ich sie al - le, al - le

me Be-cause I've you, Be-cause I've you, Be-cause I've you.
 stehn die weil ich hab, ja dich, nur dich al-lein, nur dich al-lein.

HINDOO SONG

(CHANT HINDOU)

ARMAND OCAMPO.

English Version by
George Cooper.

HERMANN BEMBERG.

Andante molto moderato.

Introduction for piano, 3/4 time. Dynamics: *f*, *p*, *f*. Includes triplets and fermatas.

p dolce
Brah - ma, God, thou of night, _____
Brah - ma, Dieu des croy - ants, _____

dolente
Ru - ler en-throned in glo-ry, Hear-est thou not my anguished
Maî - tre des ci - tés sain-tés, N'en-tends tu pas mes longs san -

sighs? By thy stream's sa - cred marge _____
glots? A ton fleu - ve sa - cré _____

dim.

I re - peat my sad sto - ry, Wave - let - borne, un - to
 je ré - pe - te mes plain - tes Qu'il ra te por -

riten. *Più lento, p dolcissimo*

thee now it flies! Gone from the world for -
 ter dans ses flots! Il a quit - té ce

colla voce *p* *Più lento.*

cresc.

ev - er, Naught can love's dream re - store! What pain that we must
 mon - de, M'ai - mant quand je l'ai - mais Et ma peine est pro -

p *riten.* *più animato*

sev - er! I mourn ev - er - more! Gone from the world for -
 fon - de, Je souffre á ja - mais! Il a quit - té ce

colla voce *p* *L.H.*

cresc.

ev - er, What sor - row thus to sev - er! Those eyes
 mon - de. il a quit - té la vi - e, Et moi, *L.H.*

dolente *f*

— no more shall I be - hold, That voice I shall not hear!
 — je ne vois plus ses yeux, je n'en-tends plus sa voix,

rit.

These lips of mine shall nev - er Meet those pal - lid lips grown so
 ma lé - vre re - froi - di - e N'a plus ses bai - sers a - mou -

Più agitato

cold! My hope is gone from me; All love's kind - ness be -
 reux; Il ne me res - te rien, de ses fol - les é -

cresc. *lunga* *molto rit.*

reft me; Gone, gone from me all but these
 trein - tes. Rien, rien, Brah - ma que mes san -

cresc. *f* *colla voce*

Tempo I?
p

sighs! By thy stream's sa - cred marge
 glots! A ton fleu - ve sa - cré

molto riten. *p*

I re - peat my sad sto - ry, Wave - let - borne, un - to
 je ré - pe - te mes plain - tes, Qu'il va te por -

rall. *p*

molto rit.

thee now it flies.
 ter dans ses flots.
Lento.

colla voce

Più lento
p *molto legato*

dolciss.

Gone from the world for - ev - er, Naught can love's dream re -
Il a quit - té ce mon - de M'ai - mant quand je l'ai -

molto legato

Red.

Red.

rit. p

store!
mais.

What pain that we must sev - er! I
Et ma peine est pro - fon - de, Je

Red.

*

mourn ev - er - more!
souffre á ja - mais!

ev - er - more!
á ja - mais!

L.H.

L.H.

colla voce

colla voce.

pp

ev - er - more!
á ja - mais!

L.H.

L.H.

Red.

*

Red.

pp una corda

*

SUNSHINE SONG

(SOLVEJGS LIED)

English version by
George Cooper

EDVARD GRIEG

Un poco Andante

The first system of the piano introduction, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic, followed by a forte (*f*) section, then a *dim.* (diminuendo) section, and ends with a *pp* (pianissimo) section. The bass clef part provides harmonic support with sustained chords.

The first line of the vocal melody and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The lyrics are: "The Win - ter may leave me, The Spring-time pass by; the Spring-time pass by; —
Der Win - ter mag schei - den, der Früh - ling ver - gehn, der Früh - ling ver - gehn, —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second line of the vocal melody and piano accompaniment. The lyrics are: "— The Summer's loss may grieve me, The year speed by, the year speed by; —
— der Som - mer mag ver - wel - ken, das Jahr ver - wehn, das Jahr ver - wehn; —". The piano accompaniment continues with chords and a bass line.

The third line of the vocal melody and piano accompaniment. The lyrics are: "— But thou art sure to greet me, And thou art still mine, and thou art still mine, And
— du keh - rest mir zu - rü - che, ge - wiss, du wirst mein, ge - wiss, du wirst mein, ich". The piano accompaniment features a *cresc.* (crescendo) marking in both hands.

f my-heart hath spo-ken, Im ev-er tru-ly thine! Im ev-er tru-ly thine! *pp* Humming Ah,)
hab- is ter-sprochen, ich har-re treu-lich dein, ich har-re treu-lich dein. to himself A)

Allegretto con moto

p una corda

Tempo I.
pp

God help thee when thou shalt the Sun ne'er see, the Sun ne'er see! —
 Gott hel-fe dir, wenn du die Son-ne noch siehst, die Son-ne noch siehst. —

p tre corde

— God bless thee when thou shalt on earth no more be! on earth no more be! —
 — Gott seg-ne dich wenn du — zu Fü-ssen ihm kniest, zu Fü-ssen ihm kniest, —

poco animato

I shall, love, a - wait thee till thou ap - pear, till thou ap - pear; And
 Ich will dei - ner har - ren bis du mir nah, bis du mir nah, und

poco animato

cresc. *poco sostenuto*

if thou hast gone from me In Heav'n we shall be near! In Heav'n we shall be near! Ah!
 har - rest du dort o - ben, so tref - fen wir uns da, so tref - fen wir uns da! — A

cresc.

pp una corda

2da.

Tempo I.

pp

tre corde

p *dim.* *pp*

IF YOU HAVE NAUGHT TO TELL ME TRULY.

(SI VOUS N'AVEZ RIEN À ME DIRE.)

VICTOR HUGO.

English version by
George Cooper.

Romance.

Baroness WILLY de ROTHSCHILD.

Moderato.

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Dynamics include piano (p) and forte (f). The tempo is marked 'Moderato'.

System 1:
 If you have naught to tell me tru - ly, Why do you al - ways
Si vous n'a - vez rien à me di - re, Pour-quoi ve - nir au -

System 2:
 lin - ger near? Why smile so arch - ly and un - ru - ly 'Twould
près de moi? Pour-quoi me fai - re ce sou - ri - re Qui

System 3:
 turn a mon-arch's head I fear! If you have naught to tell me tru - ly
tour - ne - rait la tête au roi. Si vous n'a - vez rien à me di - re

System 4:
 Why do you al - ways lin - ger near? If you have naught to
Pour-quoi ve - nir au - près de moi? Si vous n'a - vez rien

tell me tru - ly, Why do you al - ways lin - ger near?
à me di - re Pour - quoi ve - nir au - près de moi?

rit.

atempo.

p

If you'd re-peat no
Si vous n'a - vez rien

rall.

p

sto - ry ten - der, Why do you press my hand this way,
à m'ap - preu - dre, Pour - quoi me pres - sez - vous la main?

While an - gel dreams of love - lit splen - dor, And sweet - est fan - cies round you play?
Sur le rêve an - gé - lique et tendre Au - quel vous sou - gez en che - min?

rit.

rit.

If you have naught.

p

If you'd re-peat no sto-ry ten-der, Why do you press my hand this way?
Si vous n'a-vez rien à m'ap-pren-dre, Pour-quoi me pres-sez-vous la main,

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 piano (*p*) dynamic and contains the lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

rit.

If you'd re-peat no sto-ry ten-der, Why do you press my hand this
Si vous n'a-vez rien à m'ap-pren-dre, Pour-quoi me pres-sez-vous la

The second system continues the vocal line and piano accompaniment. The vocal line ends with a *rit.* (ritardando) marking. The piano accompaniment also includes a *rit.* marking. The dynamics are consistent with the first system.

a tempo.

p

rall.

way?
main?

The third system shows the piano accompaniment continuing. It features a *p* (piano) dynamic and a *rall.* (rallentando) marking. The vocal line from the previous system is shown as a whole note in the upper staff, with the lyrics "way?" and "main?" written below it.

a tempo.

p

If 'tis your wish that I should fly you, Why do you pass this way a-gain?
Si vous vou-lez que je m'en ail-le, Pour-quoi pas-sez-vous par i-ci?

The fourth system features a new vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics. The piano accompaniment also begins with a piano (*p*) dynamic. The key signature and time signature remain the same as in the previous systems.

If you have naught.

I trem-ble when I lin-ger by — you, 'Tis my joy, and it is my pain!
 Lors-que je vous vois, je tres-sail - le: C'est ma joie et c'est mon sou - ci.

If 'tis your wish that I should fly yon, Why do you pass my way a - gain?
 Si vous vou - lez que je m'en ail - le, Pour-quoi pas - sez-vous par i - ci?

If 'tis your wish that I should fly yon, Why do you pass my way a -
 Si vous vou - lez que je m'en ail - le, Pour-quoi pas - sez - vous par i -

gain?
 ci?

a tempo.

If you have naught.

WHAT THE FLOWERS SAY.

From Heine by
JULIAN FANE.

HENRY K. HADLEY
Op. 19, N^o 1.

Allegretto giocoso.

The piano introduction consists of two systems of music. The first system is marked *mf* and the second is marked *p*. Both systems feature a treble and bass clef with a key signature of one flat (B-flat). The melody in the treble clef is simple and rhythmic, while the bass clef provides a steady accompaniment. There are asterisks under the bass line in the first system, likely indicating fingerings or specific articulation points.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "Ev-'ry morn— I send her vio - lets, Which at day_ break I have". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It is marked *p*. The piano part features a steady accompaniment in the bass and a more active melody in the treble, often using chords and arpeggios.

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "cull'd, And at night— I bring the ros - es,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It is marked *p*. The piano part continues with a steady accompaniment in the bass and a more active melody in the treble, often using chords and arpeggios.

mf

Which at twi-light I've puil'd. Know-est thou what the

mf

*Red. * Red. **

f *pp poco meno*

pret-ty flow'rs, Ten-der, se - cret - ly would say? Thou shalt

f *pp*

mosso *cresc.* *rit.*

love me all the night long, And be . true to me by

cresc. *rit.*

day.

p a tempo *pp*

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

f

Know - est thou what the flow'rs Ten - der, se - cret - ly would

p rit.

say? Thou shalt be true — by

p *rit. p*

espress. rit.

day, Be true by

a tempo *l.h.* *rit.*

day.

morendo *ritard.*

rit.

THE SNOWY-BREASTED PEARL.

Words by
STEPHEN EDWARD DE VERE.

Arranged by
JOSEPH ROBINSON.

In moderate time.

Piano introduction in B-flat major, 6/8 time. The right hand features a melodic line with a *p* dynamic, and the left hand provides a rhythmic accompaniment. The piece concludes with a *rit.* marking.

1. Oh! she is not like the rose, That proud in beau-ty glows, And
2. If I sigh, a sud-den fear Comes o'er her, and a tear Stands

Vocal line with two verses. The piano accompaniment is in B-flat major, 6/8 time, with a *p* dynamic. The piano part consists of chords and a simple bass line.

boast-eth that she's so won-drous fair, But she's like the vio-let blue, Ev-er
quiv-'ring with-in her down-cast eye, When I smile, those orbs of a-zure Gleam

Vocal line with two verses. The piano accompaniment includes a *rit. p* marking followed by *altempo. p*. The piano part continues with chords and a bass line.

mod-est, ev-er true, From her leaf-y bow'r per-fum-ing the
forth with love and plea-sure, Like sud-den glo-ry burst-ing thro'a

Vocal line with two verses. The piano accompaniment continues with chords and a bass line.

rit. *p* *a tempo*

still night air. Oh she's gen-tle, lov - ing, mild, She's art-less as a child, Her
cloud - ed sky If I claim her for my bride, She trem-bles at my side, And

rit. *a tempo*

dim.

clus-t'ring tress-es soft - ly flow-ing down; I'll love thee ev - er-more, Sweet
gen-tly lifts her eyes with looks so ten - der; I love thee, on-ly thee, My—

sostenuto.

rall.

* Col - leen oge as - thore, My true love, my snow - y - breast - ed
** Col - leen gal ma - chree, My true love, my snow - y - breast - ed

p *rall.*

1. *a tempo.* 2. *a tempo.*

Pearl! Pearl!

a tempo. *pp* *a tempo.* *p* *pp rit.*

* Darling young girl! [pronounced "O gas-tore?"]
** Fair girl of my heart.

Very slow and with much expression.

3. Such was she, but oh! a change, How mourn-ful and how strange, On my

p colla voce. *sostenuto.*

lov'd one, my own be-lov'd one came, Pal-er

p *pp*

still her pale cheek grew, And her eyes of a-zure hue Seem'd

light-ed with a flame, a fa-tal wast-ing flame.

rit. *rit.* *dim.*

a tempo.

Oh! we laid her in the grave, Where the wil - lows sad - ly wave, And the

a tempo. pp sostenuto.

hol - low winds are sigh - ing a plain - tive wail; I'm a -

espress.

cresc.

molto rall.

lone! a - lone! a - lone! So wear - i - ly I moan For my

dim.

colla voce. p

lost love, my snow - y - breast - ed Pearl!

pp una corda.

LOVE IS LIKE A BIRD, REBELLIOUS.

L'AMOUR EST UN OISEAU REBELLE.

AMOR MISTERIOSO ANGELLO.

Habanera.

English version by
George Cooper."Carmen," Act I.
GEORGES BIZET.

Allegretto quasi andantino.

p

Love is
L'a - mour
A - mor

pp

3

just like a bird re - bell - ing, And how to con - quer him who knows? Vain his
est un oi - seau re - bel - le Que nul ne peut ap - pri - voi - ser, Et c'est
mis - te - ri - o - so au - gel - lo Nes - sun lo può do - me - sti - car, O - gnor

3

portamento.

whims you may think of quell - ing, If he re - fuse what you pro - pose! Deaf to
bien en vain qu'on l'ap - pelle, — Sil lui con - vient de re - fu - ser Rien n'y
ci si mo - strà ru - bel - lo Se gli con - vien di re - cu - sar Non u -

portamento.

men-ace and plead-ing prayrs, too, He quick - ly speaks, or says no word! But I
fait, me-nace ou pri - è - re, L'un par - le bien, l'au - tre se tait; Et c'est
 drà c'le-men-zao ri - go - re, L'un par - là ben e l'al - tro no Ed à

much pre-fer when he cares to Quite si - lent be — like song-less
l'au - tre que je pré - fè - re, Il n'a rien dit, — mais il me
 quest' al - tro io do il mio co - re, Sen - za par - lar — m'in - na - mo -

espress.

bird! — Oh, Love! — Oh, Love!
plait. — L'a - mour! — l'a - mour!
 rò. — A - mor! — a - mor!

Oh, Love! — Oh, Love! Oh, Love! Bo-he - mia's child is
l'a - mour! — l'a - mour! l'a-mour est eu - fant de Bo-
 a - mor! — a - mor! A mör sel sap - pia il mio bel

he! And nev-er had a thought of rule or care! If thou dost love not me, I
hême Il n'a ja - mais, ja - mais con - nu de toi, Si tu ne m'ai - mes pas, je
 da - mo Per lui giam mai, giam mai leg - ge non vè Se tu non m'a - mi, ebben, io

love thee, And if I love thee, then be - ware. If thou dost
t'ai - me; Si je t'ai - me, prends garde à toi. Si tu ne
 ta - mo, Se t'a - mo, vâ tre - ma per te! Se tu non

love not me, If thou dost love not me, I love thee! And if I love thee, if I
m'ai - mes pas, si tu ne m'ai - mes pas, je t'ai - me! Mais si je t'ai - me, si je
 m'a - mi, ebben, si tu non m'a mi, ebben, io ta - mo, Ma, se mai t'a - mo, se mai

love thee do thou be - ware!
t'ai - me, prends garde à toi!
 ta - mo, tre - mar dei per te!

p

So the bird when you think to bind him, Will spread his wings and fly a - way! Love has
L'oiseau que tu croyais sur pren-dre Bat-tit de l'aîle et s'en-vo - la; L'a - mour
L'au-gel, che cre - di - vi in tuo ma - no, Dischiu - se là - lie sen vo - lò; In ciel an-

pp

portamento.

van-ished when you would find him, But seek him not, he'll by you stay! All a - bout you he's light - ly
est loin tu peux l'at - ten-dre; Tu ne l'at-tends plus, il est là! Tout aut - our de toi vi - te,
dò, l'as - pet - ti in va - no; Più non là - spet - ti? es so tor - nò. D'intor - no à te vo - lan - do

portamento.

wing-ing, He comes and goes at his sweet will; Try to catch him he flies off sing-ing, Tho' you'd e -
vi - te, Il vient, s'en va, puis il re - vient; Tu crois le te - nir, il t'è - vite; Tu crois l'è -
rat - to, Sen vien, sen vâ, poi torna an - cor; Gher mir - lo à te, par niente af fat - to, Nol curi? es-

vade him, seeks you still! _____ Oh, Love! _____ Oh, Love! _____
vi - ter, il te tient! _____ La - mour! _____ l'a - mour! _____
 so vien ecco a - mor! _____ a - mor! _____ a - mor! _____

Oh, Love! ——— Oh, Love! Oh, Love! Bo-he-mia's child is
l'a - mour! ——— l'a - mour! l'a-mour est en - fant de Bo-
a - mor! ——— a - mor! a - mor che sel sap-pia il mio

he! And nev-er had a thought of rule or care! If thou dost love not me, I love thee; And
hême, Il n'a ja-mais, ja-mais con-nu de toi. Si tu ne m'ai - mes pas, je t'ai - me; Si
da-mo Per lui giam-mai, giammai leg-ge non vè. Se tu non m'a - mi, ebbén, io t'a - mo Se

if I love thee, then be-ware! ——— If thou dost love not me, if thou dost love not me, I
je t'ai-me, prends garde à toi! ——— Si tu ne m'ai - mes pas, si tu ne m'ai-mes pas, je
t'a-mo vè, tre-mar, per-te, ——— Se tu non m'a - mi, ebbén, se tu non m'a-mi, ebbén, io

love thee! But if I love thee, if I love thee, Ah, then be-ware! ———
t'ai - me; Mais si je t'ai-me, si je t'ai - me, prends garde à toi! ———
t'a - mo, ma, se mai t'a-mo, se mai t'a - mo, tre-mar per te! ———

ELIZABETH'S PRAYER.

(GEBET DER ELIZABETH.)

English version by
George Cooper.

TANNHAUSER
Act III, Scene I
RICHARD WAGNER

Lento. (♩ = 60) *ff* *dim.* *p*

(With great solemnity and devotion.) Oh, Vir - gin bless - ed, look with kind - ness, Ex -
All - mächt' - ge Jung - frau, hör' mein Fle - hen! Zu

tend thy pi - ty un - to me! Hum - bly I kneel a - mid my
dir, Ge - pries - ne, ru - fe ich!. Lass mich im Staub vor dir ver -

blind - ness, Take me from earth take me to thee! Take
ge - hen, O! nimm von die - ser Er - de mich, O!

più p (♩ = 66)

me from earth, take me to thee! May I an an - gel, spot - less, fair,
nimm von die - ser Er - de mich! Mach' dass ich rein und en - gel - gleich

Ev - er thy saint - ly pres - ence share! May I an an - gel, bright and
 Ein - ge - he in dein se - lig Reich, Mach' dass ich rein und en - gel -

♩ = 72) *un poco più mosso.*

fair, Ev - er thy saint - ly pres - ence share! When thoughts of earth, and
 gleich Ein - ge - he in dein se - lig Reich! Wenn je, in thör - gem

world - ly yearn - ing, My heart have kept from love of thee,
 Wahn be - fan - gen, mein Herz sich ab - ge - wandt von dir,

My way - ward steps — to thee re - turn - ing, For thy sweet grace Id
 Wenn je ein sün - di - ges Ver - lan - gen, Ein welt - lich Seh - nen

Lento.

thank - ful be! I'll strive 'gainst love with brave en - dea - vor, Till death shall
keimt' in mir: So rang ich un - ter tau - send Schmerzen, dass ich es

pp *cresc.* *f* *dim.*

Tempo I.

quench its flame for - ev - er! But e'en should par - don be de -
töd' in mei - nem Her - zen. Doch, konnt' ich je - den Fehl nicht

p *pp* *rall.* *molto espressivo.* *pp*

nied me, Oh, pi - ty thou my wea - ry pain! — Pi - ty thou my
bü - ssen, So nimm dich gnä - dig mei - ner an! — nimm dich gnä - dig

p *espressivo.* *più p* *pp*

wea - ry pain! Ne'er let thy heart so lov - ing chide me, But grant thy
mei - ner an! Dass ich mit de - muth - vol - lem Grü - ssen als würd' - ge

p *più p* *pp*

maid I may re - main! So on thy love I may de -
 Mag! dir na - hen kann, Um dei - ne gna - den - reich - ste

p

pend That grace to him thoult ev - er send! So on thy love I
 Huld, Nur an - zu - fleh'n für sei - ne Schuld, Um dei - ne gna - den -

may — de - pend, That — grace to him thoult ev - er send!
 reich - ste Huld, Nur — an - zu - fleh'n für sei - ne Schuld!

f *f* *p* *cresc. (mf)* *f* *p* *più p* *pp*

sempre dolcissimo. *(morendo)* *pp*

MARRIAGE OF ROSES

(LE MARIAGE DES ROSES)

EUGÈNE DAVID
English Version by
George Cooper

CÉSAR FRANCK

Poco allegretto

dolce

cantabile

The first system of the piano introduction, featuring a treble and bass staff. The treble staff has a melodic line with eighth-note patterns, while the bass staff provides a simple harmonic accompaniment. The tempo is marked 'Poco allegretto' and the mood is 'dolce'.

My
Mi -

The second system shows the vocal line entering with the lyrics 'My Mi -'. The piano accompaniment continues with the same rhythmic pattern as the first system.

loved one, dost know how fair The mar-riage of ro - ses? So
gnon - ne, sais - tu com - ment S'é - pou - sent les ro - ses? Ah!

pp

The third system contains the vocal line with the lyrics: 'loved one, dost know how fair The marriage of roses? So gnon - ne, sais - tu com - ment S'é - pou - sent les roses? Ah!'. The piano accompaniment is marked 'pp' (pianissimo).

charm - ing be - yond com - pare, charm - ing be - yond com -
 cet hy - men est char - mant, cet hy - men est char -

pare! Ev - 'ry leaf that glows is Breath - ing
 mant! Quel - les ten - dres cho - ses El - les

thoughts of sweet de - light, Which their rapt - ure dis -
 di - sent en ou - vrant Leurs pau - piè - res

poco rall.
 clos - es! Oh, loved one, dost know how fair The mar - riage of
 clo - ses! Mi - gnon - ne, sais - tu com - ment S'è pou - sent les

poco - rall.

a tempo dolce

ro - - - ses? Let us love, dear, they re - peat, —
 ro - - - ses? El - les di - sent: aim - ons nous! —

— Brief is Life and fleet - ing! Then with kiss - es fond and sweet —
 — *si courte est la vi - e!* *Ay - ons les bai - sers plus doux* —

— Soul to soul sends greet - ing, While to Heav'n man prays for grace —
 — *Lâ me plus ra - vi - e!* *Pend - ant que l'homme à gen -oux* —

— Sighs of Hope re - peat - ing, *f* *poco* Sis - ters, in one fond em - brace —
 — *Doute, es - pere ou pri - e!* *f* *poco* *Ô mes soeurs, em - bras - sons - nous!* —

rall.

— Join, for Life is fleet - ing!
— *Si courte est la vi - e!*

a tempo

rall.

dolce

cantabile

Then, dear one, lis - ten to
Croix - moi, mi - gnon-ne, croix -

pp

me, Such love should be our love! The spring - time shin - eth for
moi, Ai - mons - nous comme el - les, Vois, le prin-temps vient à

thee, _____ Spring-time shin - eth for thee! _____
 toi, _____ Le prin-temps vient à toi _____

And the swal - lows sing - ing How fond Love can faith - ful
 Et des hi - ron - del - les Ai - mer est l'u - ni - que

be, _____ To their nests, _____ joy bring - ing! Thou my
 loi _____ A leurs nids _____ fi - dè - les. O ma

cresc.

Queen, _____ and I thy King! Love to our hearts cling - ing!
 rei - ne, suis ton roi, Ai - nous - nous comme el - les.

poco rit.

*a tempo
dolce*

What is life un - less we love! ——— What is earth with out it?
Ex - cep - ... *voir ai - mé* ——— *Qu'est - il doux sur ter - re?*

Dark the path - way where we roam, Som - bre clouds a - bout it!
Votre ho - ri - zon est fer - mé ——— *Om - bre, nuit, mys - tè - re!*

cresc.
 Bright - er than the orbs a - bove, ——— Nev - er soul can doubt it!
Un seul phare est al - lu mé ——— *Là - mour nous l'è - clai - re,*

cresc.

f *dim. e rall.*
 What is life un - less we love! ——— What is earth with out it?
Ex - cep - té d'a - voir ai - mé ——— *Qu'est - il donc sur ter - re?*

f *dim. e rall.*

THE TWO GRENADIERS.

(DIE BEIDEN GRENADIERE.)

ROBT. SCHUMANN, Op. 49

Moderato. *mf*

Toward France there trav-ell'd two Gre-na-
Nach Frank-reich zo-gen zwei Gre-na-

mf *p* *p*

diers, Their Rus-sian cap-tiv-i-ty leav-ing; As thro' the Ger-man camp slow-ly they
dier, Die xu-ren in Russ-land ge-fan-gen, Und als sie kam-en ins deutsche Quar-

p

drew, Their heads were bow'd down with griev-ing. For there first they heard of a
tier, Sie lies-sen die köp-fe han-gen. Da hor-ten sie bei-de die

sor-row-ful tale, Dis-as-ters their coun-try had shak-en, The ar-my so brave had borne
trau-ri-ge Mühr' Dass Frank-reich ver-lo-ren ge-gan-gen, Be-siegt und ge-schla-gen das

ritard

rout and de-feat, And the Em-p'ror, the Em-p'ror was ta-ken.
 ta - pfe - re Heer Und der Kai - ser der Kai - ser ge - fan-gen.

Then sor-row'd to-geth-er the gre-na-diers, Such dole-ful news to be
 Da wein-ten zu-sam-men die Gre-na-dier, Wohl ob der kläg-li-chen

learn-ing; And one spoke out a-midst his tears: "My wounds once a-gain are
 Kun-de; Der Ei-ne sprach: "Wie weh wird mir, Wie brennt mei-ne al-te

burn-ing?) The oth-er spoke: The song is done, Would that I too were
 Wun-de." Der An-dre sprach: Das Lied ist aus, Auch ich möcht' mit dir

mf

dy-ing; Yet I have wife and child at home, On me for bread re-ly-ing. Nor wife nor
ster-ben, *Doch hab' ich Weib und Kind zu Haus, Die ob ne mich wer-der-ben. Was scheert mich*

child give care to me, What mat-ter if they are for-sak-en; Let them
Weib was scheert mich Kind Ich tra-ge weit bess-res Ver-lan-gen Lass sie

beg their food, if they hun-gry be, My Em-p'ror, my Em-p'ror is ta-ken. Oh!
bet-teln gehn, wenn sie hun-grig sind, Mein Kai-ser mein Kai-ser ge-fun-gen. Ge-

poco a poco accel

grant a last re-quest to me, If here my life be o-ver; Then
währ' mir Bruder, ei-ne Bitt; Wenn ich jetzt ster-ben wer-de, So

take thou my bo - dy to France with thee, No soil but of France my cov - er. The
 nimm mei - ne Lei - che nach Frank - reich mit, Be - grab' mich in Frank - reichs Er - de Das

piu moto

cross of hon - or, with its band, Leave on my bos - om ly - ing; My
 Eh - renkreuz am roth - en Band, Sollst du aufs Herz mir le - gen; Die

f

mus - ket place with - in my hand, My dag - ger round me ty - ing. Then
 Flin - te gieb mir in die Hand Und gürt' mir um den De - gen. So

there I shall lie with - in the tomb, A sen - try still and un - stir - ring Till the
 will ich lie - gen und hor - chen still, Wie ei - ne Schild - wach' im Gra - be, Bis

war of can-non re-sounds thro' the gloom, And tramp of the horse-men spur-ring. Then
 einst ich hö-re Ka-no-nen-ge-brüll, Und wie-hernder Ros-se Ge-tra-be. Dann

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 treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a forte (f) dynamic and includes a piano (sf) section. The lyrics are written below the vocal line.

rid-eth my Em-prorswift o-ver my grave While swords with clash are des-cend-ing, While
 rei-let mein Kai-ser wohl ü-ber mein Grab, Viel Schwær-ter klir-ren und blit-zen, Viel

The second system continues the vocal and piano parts. The piano accompaniment consists of block chords and moving bass lines. The lyrics continue below the vocal line.

swords with clash are des-cend-ing; Then will I a-rise ful-ly armed from my grave, My
 Schwær-ter klir-ren und blit-zen: Dann steig' ich ge-waff-net her-vor aus dem Grab, Den

The third system features a vocal line and piano accompaniment. The piano part includes a fortissimo (ff) dynamic marking. The lyrics continue below the vocal line.

ritard
 Em-pror, my Em-pror de-fend-ing.
 Kai-ser, den Kai-ser zu schüt-zen.

ritard *Adagio.*

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano part is marked with a ritardando (ritard) and an Adagio tempo. It features a trill in the right hand and a triplet in the left hand. The lyrics are written below the vocal line.

MANOLA. (LE VÉRITABLE MANOLA.)

English version by
George Cooper

Gautier.
Bolero.

EMILE BOURGEOIS

Tempo di Bolero

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Starts with a forte (f) dynamic. The bass line features a steady eighth-note accompaniment. The right hand has chords and some melodic fragments.

Second system of piano introduction. Continues the accompaniment. Includes fingerings like 4 5 4 and 1 2 3 5. Dynamics range from forte (f) to piano (p).

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Gay is the robe a - bout her soft flow - ing, High is the comb that crowns her hair, Un ju - pon ser - ré sur les hau - ches, Un peigne é - norme a son che - guon,". The piano accompaniment is in the same key and time, with a steady eighth-note bass line. Dynamics include forte (f) and piano (p).

Second part of vocal entry and piano accompaniment. The vocal line continues with: "Trip - ping so light, foot like the air, Eyes a - blaze; white her teeth oft show - ing. Jambe ner - veu - se et pied mignon, Oeil de feu, tient pale et dents blan - ches." The piano accompaniment includes dynamics like dolce, ff, mf, p, and grazioso. It features a triplet in the vocal line and various fingerings.

mf Tempo I

Al-za, Al-za! o-la, voi-la! This is in truth, Ma-no - - la!
 Al-za, Al-za! o-la, voi-lá! La vé-ri-ta - ble Ma-no - la!

f Tempo giusto

Al-za, Al-za! o-la, voi-la! This is in truth, Ma-no - - la! Ah!
 Al-za, Al-za! o-la, voi-lá! La vé-ri-ta - ble Ma-no - la! Ah!

p dolce

Ah! _____ Ah! _____ Al-za, o-la! o-la, voi-la!
 ah! _____ ah! _____ Al-za, o-la! o-la, voi-lá!

f *f* *f* (A high cry.)

Ah! _____ Ah! _____ voi-la! This is in truth Ma-no - - la! Hi!
 Ah! _____ ah! _____ voi-lá La vé-ri-ta - ble Ma-no - la! Juy!

Tempo di Bolero

f

4 5 4

3

1 2 3 5

Ending after the 3rd stanza

BOLERO

f

f

p

Tempo di Bolero

2 { Gest-ures not shy, and speech free and air - y, Darter with wit each word so gay. Of-ten for
Ges-tes har-dis, li-bre pa-ro-le, Sel et pi-ment à plei-ue main, Ou-bli par-

3 { Sing-ing and danc-ing, cas-ti-nets ring-ing; Then at the bull-fight she will score Wagers up-
Chan-ter, dan-ser aux cas-tag-net-tes, Et dans les cour-ses de tau-reaux Ju-ger les

dolce

f

p grazioso

gets much more than she'll say, Like-wise her glances, this art-ful fair-y!
fait du len-de-main, A-mour fan-tas-que et gra-ce fo-le.
on the to-re-a-dor, Ci-gar-ettes puffing, charms 'round her cling-ing!
coups des te-re-ros Tout en fu-mant des ci-ga-ret-tes.

f

p

3

2 1 2 3 1 2

mf Tempo I

Al-za, Al-za, o-la, voi-la! This is in truth, Ma-no - - la!
Al-za, Al-za, o-la, voi-là! La vé-ri-ta-ble Ma-no-la.

f Tempo giusto

Al-za, Al-za, o-la, voi-la! This is in truth, Ma-no - - la! Ah!
Al-za, Al-za, o-la, voi-là! La vé-ri-ta-ble Ma-no-la. Ah

p dolce

Ah! Ah! Al-za, o-la, o-la, voi-la!
ah! ah! Al-za, o-la, o-la, voi-là!

f *ad lib.* Ma - no - la.

Ah! Ah! voi-la This is in truth, Ma-no - - la! Hi!
Ah! ah! voi-là La vé-ri-ta-ble Ma-no-la. Juy!

FAITHFU' JOHNIIE

L. von BEETHOVEN.

Andantino semplice amoroso teneramente

p dolce *cresc.*

ad.

1. When will you come a - gain, my_ faith - fu' Joh-nie,
2. Then win - ter's wind will blow, my_ faith - fu' Joh-nie,
3. Then will you meet me here, my_ faith - fu' Joh-nie,
4. O come na by the muir, my_ faith - fu' Joh-nie,
5. And shall we part a - gain, my_ faith - fu' Joh-nie,

p

*

When will you come a - gain?
 Then win - ter's wind will blow:
 Then will you meet me here?
 O come na by the muir.
 Shall we then part a - gain?

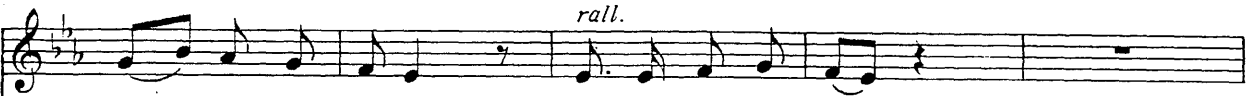
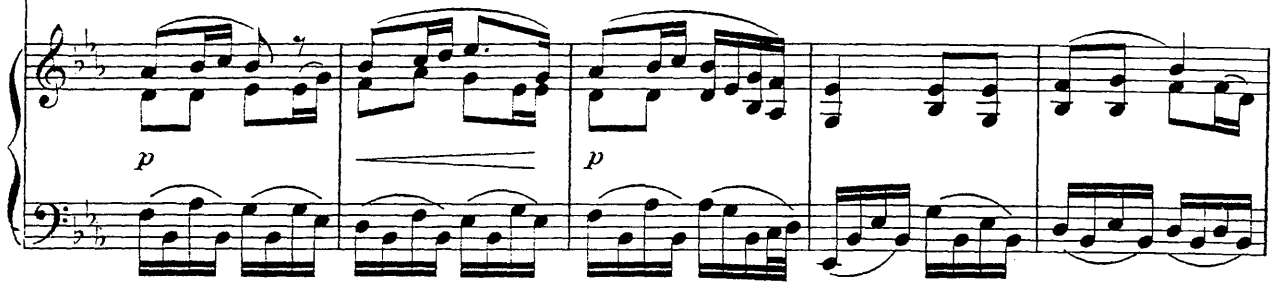
When the corn is
 Though the day be
 Though the night were
 Though the wraiths were
 So lang's my eye

pp

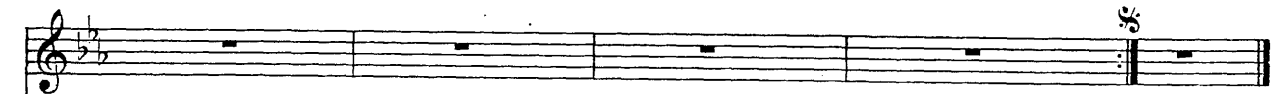
ad. *ad.*



ga - ther-ed, and the leaves are with - er - ed, I will come a - gain,
 dark wi' drift, that I can - not see the lift, I will come a - gain,
 hal - low e'en, when the fear - fu' sights are seen, I would meet thee here,
 glist-ning white, by the dim elf - can - dle's light I would come to thee,
 can see, Jean, that face so dear to me Jean, We shall not part a - gain,



my— sweet and bon - ny, I will come a - gain.
 my— sweet and bon - ny, I will come a - gain.
 my— sweet and bon - ny, I would meet thee here.
 my— sweet and bon - ny, I would come to thee.
 my— sweet and bon - ny, Shall not part a - gain.



IF LOVE WERE WHAT THE ROSE IS

ALGERNON CHARLES SWINBURNE

PAUL AMBROSE

Allegretto grazioso

The piano introduction for the first system is in G major and common time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note triplets and a descending eighth-note pattern. The left hand provides a simple harmonic accompaniment with quarter notes and chords.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "If love were what the rose — is, And". The piano accompaniment continues with the same rhythmic patterns as the introduction, with triplets and eighth-note figures in the right hand.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "I were like the leaf, Our lives would grow to -". The piano accompaniment continues with the same rhythmic patterns as the introduction, with triplets and eighth-note figures in the right hand.

geth - er In sad or sing - ing wea - ther, Down



fields or flower - ful clo - ses, Green plea - sure or gray

meno mosso



grief; If love were what the rose is, And

a tempo *p*



I were like the leaf.

p



The first system of the score is a piano introduction. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and two grand staff staves (treble and bass clefs). The music features a complex, flowing melody in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. There are some triplets and sixteenth-note patterns.

p

If I were what the words_ are, And love were like the

The second system contains the first line of lyrics. The vocal line is on a treble clef staff with a key signature of one sharp. The piano accompaniment is on a grand staff. The piano part features a prominent triplet pattern in the right hand. The lyrics are: "If I were what the words_ are, And love were like the".

tune, With dou - ble sound and sin - gle, De -

The third system contains the second line of lyrics. The vocal line continues on the treble clef staff. The piano accompaniment continues with the triplet pattern. The lyrics are: "tune, With dou - ble sound and sin - gle, De -".

light our lips would min - gle, With kiss - es glad as

The fourth system contains the third line of lyrics. The vocal line concludes on the treble clef staff. The piano accompaniment continues with the triplet pattern. The lyrics are: "light our lips would min - gle, With kiss - es glad as".

meno mosso

a tempo

birds — are. That get sweet rain at noon; If

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "birds — are. That get sweet rain at noon; If". The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo markings are *meno mosso* and *a tempo*. The piano part includes a *p* dynamic marking.

I were what the words — are, — And love were like the

The second system continues the vocal line and piano accompaniment. The lyrics are "I were what the words — are, — And love were like the". The piano accompaniment features a *p molto* dynamic marking and a triplet of eighth notes. The tempo marking *rall. a tempo* is present above the vocal line.

tune.

The third system is primarily piano accompaniment. It features a melodic line in the right hand with a slur and a fermata, and a bass line in the left hand. The dynamics include *pp* and *p*. There are several triplet markings in both hands.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The dynamics include *p* and *p rall.*. The system concludes with a double bar line.

ROMANCE

(Composed in 1880)

PAUL BOURGET
English version by
George Cooper.

ACHILLE CLAUDE DEBUSSY

Moderato

p

Soul of light and air, waft - ed.
Lâme é - ra - po - rée et souf -

p

fad - ing, Soul of mild - ness, per - fume per - vad - ing, Lil - y di - vine!—
fran - te, Lâ - me dou - ce, — lâme o - do - ran - te Des lis di - vins—

p

p

— Thy dear - est boon A gar - den fair, — thy thoughts to share!
— que j'ai cueil - lis Dans le jar - din de ta pen - sée,

mf *dim.*

p

On wings of air whith - er doth fare_ This soul of a flow'r, beau-ty's
 Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des

Meno mosso (*tempo rubato*)
pp

dower? Is it the per-fume that it giv - eth_
 lis? N'est - il plus un par - fum qui res - te

That sweet ce - les - tial breath that liv - eth_ Of days thou didst my heart en -
 De la su - a - vi - té cé - les - te Des jours où tu m'en - ve - lop -

fold In dreams of bliss and heav'n - ly sweet - ness,
 pais D'u - ne va - peur sur - na - tu - rel - le

Tempo I.

Of Faith and Hope, Of Love's complete-ness, Joy beyond all
 Fai - te d'es - poir, d'a - mour fi - de - le, De be - a - ti -

Ritenu-
to.
dim.

joy, _____ Peace un - told?
 tude _____ et de paix?

THE GARDEN OF SLEEP.

Words by
CLEMENT SCOTT.

Music by
ISIDORE DE LARA.

Andante ma non troppo

mf *rall.*

p *rall.* *p*

On the grass of the cliff, at the edge of the
In my gar - den of sleep, Where red poppies are

steep, God plant-ed a gar - den, a gar - den of sleep! 'Neath the blue of the
spread, — I wait for the liv - ing, a - lone with the dead! For a tow - er in

sky— in the green of the corn,— It is there— that the re - gal red poppies are
ru - ins stands guard o'er the deep,— At whose feet— are greengraves of dear women a -

ten.

poco piu mosso p

born? Brief days of de - sire, — and long dreams of de - light, — They are mine when my
sleep! Did they love as I love, when they liv'd by the sea? — Did they wait as

p allargando

pop-py-land com - eth in sight. O! heart of my heart! Where the pop-pies are
I — wait for the days that may be? O! Life of my life! on the cliffs by the

col canto

born — I am wait - ing for thee, — in the hush of a
sea, — By the graves in the grass, — I am wait - ing for

f

corn _____ *f* O heart of my heart! _____ where the pop - ies are
 thee! _____ O Life of my life! _____ on the cliffs by the

pp

born, _____ I am wait - ing am wait - ing for thee, in the hush of the
 sea, _____ By the graves in the grass I am wait - ing am wait - ing for

1

corn.

rall.

2

ff

thee.

ff *accel.*

ff

red. * *red.* *

COUNTESS, YOU DANCE SPRIGHTLY

(VOUS DANSEZ, MARQUISE)

Gavotte des Mathurins

EUGENE BAZOT.

English Version by
George Cooper.

GASTON LEMAIRE.

Allegretto.

grazioso

Count-ess, you dance
Vous dan-sez, mar-

leggiere

mf

spright - ly, Step as free as air! Breez - es pass ing light - ly
qui - se, D'un pied si lé - ger Qu'en pas-sant, la bri - se

pp sostenuto

Can't with it com- pare! Flow-ers lack your gra - ces, Truth-ful - ly they do!
Ne peut moins pe - ser, La fleur est sans gra - ce, Certè, au-pres de - vous.

Grade V

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Birds your skill a - ma-zes Jeal-ous they of you! Per-fume that en -
 L'oi - seau, dans lès - pa - ce De vous est ja - loux. Un par - fum qui

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in G major, marked with a piano (*p*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

tran - ces, Am-ber-gris and rose, Ev - 'ry charm en - hanc - es,
 gri - se Fait d'am-bre et d'i - ris, Vient de vous, mar - qui - se,

The second system continues the musical score. The vocal line features a melodic phrase with a piano (*p*) dynamic. The piano accompaniment includes a prominent chordal texture in the right hand and a more active bass line.

Where you go it goes. And the beau-ty spot, dear, On your brow doth
 À mon cœur é - pris. La mou-che que po - se Mar-ton cha - que

The third system of the musical score shows the vocal line continuing with a melodic phrase. The piano accompaniment features a more active bass line and a steady chordal accompaniment in the right hand.

prove Witch - ing, doth it not, dear, Call - ing hearts to love!
 jour Sur vo - tre front ro - se, ap - pel - le là - mour.

The fourth and final system of the musical score on this page. The vocal line concludes with a melodic phrase. The piano accompaniment includes a *leggiero* marking and ends with a final chord in the right hand and a sustained bass note.

dolce *p*

On your ra - ven hair the pow - der glanc - ing Count - ess, so en - tranc - ing,
 Sur vos noirs che - veux la pou - dre jet - te, Mar - qui - se co - quet - te,

dolce sosten. *p*

cresc.

Snow-white, trem-bles still; And your great brown eyes, A - flame with
 Un fri - mas trem - blant Et de vos grands yeux Jail - lit la

cresc.

splen - dor, Make lovè's soul so ten - der With rap - ture thrill!
 flam - me Qui pé - nè - tre là - me De votre a - mant.

cresc.

So while danc - ing the ga - votte en - tranc - ing Co - lin said, at Ja - votte glanc - ing: "Be
 Comme en dan - sant tous deux la ga - vot - te, Co - lin di - sait à Ja - vot - te: "A

staccato *cresc.*

più animato

mine! Im thine!" Thus while we, two, light-ly trip the
 toi Ma foi!" Ain - si quand nous al - lons en ca -

staccato

p *mf* *più animato*

meas - ure Danc - ing brings to me such pleas - ure; Love, dear,
 den - ce Tout au plai - sir de la dan - se, Mon coeur,

f

Past fear, Keeps re - peat - ing fond - ly "I a - dore you!" And mine
 Sans peur, Rè - pé - te que c'est vous que j'a - do - re Mon re -

mf *f*

p

eyes for love im - plore you, When sweet They meet!
 gard le dit - en - co - re Si doux Pour vous!

p *pp* *mf*

f *p*

Close your fan that hides your cheeks so ro - sy, Or like peach-es, or a po-sy! Those
 Fer - mez votre é - ven - tail qui m'em - pê - che De voir vo - tre teint de pê - che, Vos

Tempo I.
grazioso

eyes, Sweet skies! Tho' I love you tru - ly, With a fool-ish
 yeux Si bleus. Et quand je vous ai - me Du ne folle ar -

mf *colla voce pp sostenuto*

zeal, And a bliss un - ru - ly In my heart I feel; Beau-ty's all you're
 deur D'un bon-heur su - prê - me Rem-plis-sez mon coeur: Vous ê - tes trop

shar - ing, Most un - hap - py I. Cru - el you, un - car - ing, Heed nor
 bel - le, Moi trop mal - heu - reux, Soy - ez moins cru - el - le, Com - blez

vow nor sigh! Come, the dance in - vites us, Hand in hand go we
 tous mes yeux! Voy - es comme on dan - se La main dans la main,

p

Down the way de - lights us Mar-riage joys to see! Count-ess you dance
 Al - lons en ca - den - ce Jus - qu'au doux hy - men. Vous dan - sez, mar -

spright - ly, Step as free as air! Breez - es pass - ing light - ly Can't with
 qui - se, D'un pied si lé - ger Qu'en pas - sant la bri - se Ne peut

leggiero

it com - pare!
 moins pe - ser.

piu mosso
(plus vivo)

ff

IN AUTUMN.

(IM HERBST.)

WOLFGANG MÜLLER

ROBERT FRANZ, Op.17, No 6.

Allegro maestoso, Gloomily (*Düster*)

The heath - er is brown, once bloom - ing so red; — The
Die Hai - de ist braun, einst blüh - te sie roth; — die

birch tree, once green, is bared to the blast; — Once twain we did roam, now
Bir - ke ist kahl, grün war einst ihr Kleid, — einst ging ich zu zwein jetzt

walk I a - lone; — Oh! sor-row-ful Au-tumn, I would it were past! A -
geh' ich al - lein; — weh' ü - ber den Herbst und die gram - vol - le Zeit! o

molto rit. *mf a tempo* *p*

las, a - las! — Oh! sor-row-ful Au-tumn, I would it were past! Once
 weh, o weh! — weh, ü-ber den Herbst und die gram-vel-le Zeit! Einst

molto rit. *pp* *mf a tempo*

ad. *

blos-som'd the ro-ses, now with-er they all; — The flow'rets, once fra-grant, now
 blüh-ten die Ro-sen, jetzt weh-ken sie all, — voll Duft war die Blu-me, nun

p

with-er a-way; — Once two gath-ered flow'rs, Now I pluck a-lone; —
 zog er her-aus; — einst pfluckt' ich zu zwein, jetzt pfluckt' ich al-lein; —

f *p*

f *p*

mf *molto rit.* *pp* *mf a tempo*

All flow'rs are with-er'd and scent-less to-day! A-las, a-las! All flow'rs are with-er'd and
 das wird ein dür-rer, ein duft-lo-ser Strauss! o weh, o weh! Das wird ein dür-rer, ein

molto rit. *a tempo*

mf *pp* *mf*

ad. *

p *Piu lento*

scent-less to-day. The world is so drear that once was so sweet; I
 duft - lo - ser Strauss. Die welt ist so öd, sie war einst so schön, ich

a tempo *p* *rit.* *ff* *Largo* *(Breit)* *a tempo*

once was so rich, so — rich; — Need - y now am
 was einst so reich, so — reich, — jetzt bin ich voll

f *Very passionately* *(Sehr leidenschaftlich)* *rit.* *f* *a tempo*

I! — Once twain we did roam, now walk I a - lone; — My love is
 Noth! — einst ging ich zu zwei'n jetzt geh' ich al - lein! — Mein Lieb ist

ff *p*

false! Ah, then let me die! My love is false! Ah, then let me die! —
 falsch, o wä - re ich todt! mein Lieb ist falsch! o wü - re ich todt! —

AVE MARIA.

H. MILLARD.

Adagio religioso.

mf

mf con molto espress.

Hear us, O Fa - ther, now we im - plore Thee, Hear us, O Fa - ther, now we im -
 A - ve, Ma - ri - a, Gra - ti - a ple - na; A - ve, Ma - ri - a, gra - ti - a

mf

ple - - Thee! — Show us Thy fa - vor; grant us Thy
 ple - - na; — Do - mi - nus te - cum, Do - mi - nus

cresc.

bless - ing Show us Thy fa - vor, grant Thy bless - ing, Let us
 te - cum Do - mi - nus te - cum: be - ne - dic - ta tu be - ne -

love Thee more, Thy love pos - sess - - ing.
dic - ta tu in mu - li - e - ri - bus,

f
mf *pressez.*

cantabile

Wilt — Thou bless us, guide, — pro - tect us?
Be - ne - dic - tus, Be - ne - dic - tus,

p

We, Thy chil - dren, now im - plore Thee, We Thy chil - dren, now im - plore Thee,
Be - ne - dic - tus fruc - tus ven - tris, Be - ne - dic - tus fruc - tus ven - tris,

Make us love and still a - dore Thee, Make us hum - ble when be - fore Thee, Fa - ther,
Fruc - tus ven - tris, ven - tris tu - i, Fruc - tus ven - tris, ven - tris tu - i, Je - su,

cresc.

Fa-ther, O heav'n-ly Fa-ther, aid us!
Je-su, Je-su, Je-su, Je-su.

cresc.

a piacere

Allegretto

Fa-ther, O heav'n-ly Fa-ther, grant Thy bless-ing from a-bove,
Sanc-ta, sanc-ta Ma-ri-a Ma-ter De-i, Ma-ter De-i,

mf con espress.

Fa-ther, O heav'n-ly Fa-ther, Grant us Thy per-fect love.
Sanc-ta, sanc-ta Ma-ri-a, O-ra pro no-bis,

prezsez.

And when the day of life is end-ing, Calm let us sleep, on Thee de-pending.
Nunc et in ho-ra mor-tis no-stræ, Nunc et in ho-ra mor-tis no-stræ.

semplice

Adagio con espress.

Hear us, O Fa - ther, Now we im - plore Thee, Hear us, O Fa - ther, Now we im - plore
A - ve Ma - ri - a, O - ra pro no - bis, A - ve Ma - ri - a. O - ra pro no - -

Tempo I.
mf

Thee, A - - men, A - - men, Hear us, O
bis, A - - men, A - - men, A - ve, Ma -

accel.

Fa - ther, Now we im - plore Thee, Now we im - plore Thee. A - men, A - men!
ri - a, O - ra pro no - bis, O - ra pro no - bis, A - men, A - men!

ir

A - men! A - - men! Ah! A - men!
A - men! A - - men! Ah! A - men!

a piacere
ir
Cadenza a piacere colla voce rall.

TYRANT, SOON I'LL BURST THY CHAINS.

(UNA VOCE POCO FÀ)

Cavatina from "The Barber of Seville"

G. ROSSINI

Andante.

First system of the piano introduction. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *p*. Trills are marked with *tr*.

Second system of the piano introduction. The right hand continues with a flowing melodic line, and the left hand has a steady accompaniment. A *dol.* (dolente) marking is present.

Third system of the piano introduction. The right hand has a more active melodic line. A *cresc.* (crescendo) marking is present.

Fourth system of the piano introduction. The right hand features a complex melodic passage with slurs and trills. Dynamics include *f* and *p*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Ty-rant, soon I'll burst thy chains, Sweet-er bonds than mine to prove; Pas-sion's U-na vo - ce po - co fà qui nel cor mi ri - suo - no, il mio". The piano accompaniment is in the left hand, starting with a *p* (piano) dynamic.

voice_ thrills thro' my veins, Wak - ing all_ my soul to love. Ty-rant,
 cor_ fe - ri - to é già, e - Lin - do - ro fu che il pia - gò, si Lin-

soon_ I'll burst thy chains Sweet-er bonds_ than thine to_ prove; Pas-sion's
 do - ro mio sa - rà, lo giu - ra - i, la vin - ce - rò si, Lin -

f *p*

voice_ thrills thro' my_ veins, Wak-ing_ all_ my soul to_ love,
 do - ro mio sa - ra lo giu - ra - i, la vin ce - rà.

p *p*

All my guardian's plans to mar, I, a wo-man's wit will
 Il Tu-tor ri - cu - se - rà, io lin - ge - gno a guz - ze

show, Hèll con-sent.et-ce-te - ra Then with bliss my soul shall
 rò al - la fin sùc-che-te - rà e con-ten - ta re - ste -

glow; I and Lin - dor break each bar, Hear me swear it, no fra-gile vow: I and
 rò si, Lin-do - ro mio sa - rà, lo gui-ra - i, la vin-ce - ro, si, Lin-

Lin - dor break each bar, Hear me swear it, no fra-gile vow.
 do - ro mio sa - rà lo gui - ra - i, la vin-ce - rò.

Moderato.

mf dol. *lusingando*

With mild and do-cile air, And play-ful as a lamb,
 Io so-no-do-ci-le son ri-spet-to-sa

Nev-er was gentler fair, Than all confess I am. Doves not more
 so-no-ob-be-dien-te, dol-ce a-mo-ro-sa mi lascio

meeK appear, if none pro-voke or chide, if none pro-voke or chide, But if with
 reg-ge-re; mi las-cio reg-ge-re, mi fò gui-dar, mi fò gui-dar ma se mi

ty - rant sway my mind they seek — to fix, my mind they seek — to
 toc - ca - no do-re il mio de - bo le, co-me u-na vi - pe - ra sa -

pp

fix, I'd die to have — my way; A thou-sand, thou - sand tricks and sub-tle
 ro, e cen-to trap - po-le pri-ma di ce — de - re fa-rò-gio-

pp

wiles — I'd play, 'Ere they my will should guide, 'ere they my
 car, fa - rò gio - car e cen-to trap - po - le pri-ma di

p
con espress

will should guide, 'Ere they my will — my — will — shoud guide. A thousand, thou - sand tricks and subtle
 ce - de - re, fa-rò gio-car — fa - ro, gio - car, e cen-to trap-po-le pri-ma di

f *p*

wiles I'd play, Ere they my will _____ should guide.
ce - de - re, e cen - to trappo - le fa - ro, fa - rò gio - car.

Doves not more meek appear, _____ If none pro -
Io so - no do - ci - le, _____ so - no obbe -

voke, _____ If none pro - voke or chide, _____ If none pro - voke, _____ But if with
diente, _____ mi las - cio reg - ge - re, _____ mi fò gui - dar, _____ ma se mi

ty - rant sway my mind they seek _____ to fix, my mind they seek _____ to
toc - ca no do - ve il mio de - bo - le co - me u - na vi - pe - ra, sa -

fix, I'd die to have my way. A thou-sand, thou - sand tricks and sub-tle
 ro, e cen-to trap - po-le pri-ma di ce - de-re fa-rò gio-

wiles I'd play 'Ere they my will should guide, 'Ere they my
 car, fa - rò gio - car, e cen-to trap - po - le pri-ma di

f *espress*

will should guide, 'Ere they my will, my will should guide, A thou-sand,
 ce - de - re fa-rò gio - car, fa - rò gio - car, è cen - to
graz.

thou - sand tricks and sub-tle wiles I'd play, 'Ere they my will
 trap - po - le pri - ma di ce - de-re, e cen-to trap-po - le fa -

p

Piu allegro.

should guide, Ere they my will should guide, my will should
ro, fa - rò gio - car e cen - to trap - po - le fa - rò gio -

guide, Ere they my will, my will should guide, my will should guide, my will should
car, e cen - to trap - po - le fa - rò gio - car, fa - rò gio - car, fa - rò gio -

cres - cen - do

guide, my will should guide.
car, fa - rò gio - car.

f ff

ff

THE GARDEN OLD.

HENRY K. HADLEY, Op. 19, No. 2.

Violin. *ad lib.*

The gar - den old where first we met, Was

f *dim.* *p*

Sul G.

re - do - lent of mign - o - nette, Of hon - ey - suck - le white and red, And

cresc. *cresc.*

myr - tie vines that trail'd and spread A - bove the wall - grown vi - o - let. . . When

p

dolciss. *cresc.*

ro - ses with the dew were wet, Or in the twi-light's sil-hou-ette, We sought thro'

cresc. e accel.

p

lov-ers' paths to tread The gar - den old. Tho' life's long day is

p *cresc.*

p

near ly set, It casts no shad - ows of re-gret; For

The Garden Old.

cresc.

cresc. *p*

tho' the light of youth has fled, And blos-soms of the earth are

cresc.

rall. *dolce.* *espress.*

con tenerezza. *p con passione.*

dead, My love and I can ne'er for-get The gar - den old;

cresc. *p* *rit.* *espress.*

dim.

p *morendo.*

My love and I can ne'er for-get The gar - den old.

rit. *rit. morendo.*

Fin

Fin
Red.

By permission of Aimé Dupont.



SEVEN STARS OF MODERN OPERA

From Photographs in Character

O THOU SUBLIME, SWEET EVENING STAR

(O! DU MEIN HOLDER ABENDSTERN)

RICHARD WAGNER

Moderato.

Like death's fore bod - ing,
Wie To des - ah - nung,

Twi - light all sur - round - ing, en - ve - lops
Dämm - rung deckt die Lan - de, um - hüllt das

Hill and vale with sa - ble man - tle,
Thal mit schwärz - li - chem Ge wan - de,

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

Grade VI

the soul ——— that longs to mount on yon - der
 der See - - - le die nach je - nen Höh'n ver

heights, feels ter - ror
 lungt, vor ih - rem

at it's flight through dread and night.
 Flug durch Nacht und Grau - sen bangt.

And thou ap - pear'st, O fair - est star of
Da schei - nest du, O lieb - lich - ster der

hea - ven! Thy gen - tle light thro' space a - far thou
Ster - ne, Dein sanf - tes Licht ent - sen - dest du der

spread - est; And dark - ning twi - light soft - en'd by thy
Fer - ne, Die nächt' - ge Dämm' - rung theilt dein lie - ber

ray with cheer - ing light from the vale shows the way.
Strahl, und freund - lich zeigst' du den Weg aus dem Thal.

pp trem.

pp

pp

p

p

Andante mosso.

p *piu f*

O thou sub - lime, sweet eve - ning star, Joy - ful I
 O! du mein hel - der A - bend - stern, wohl grüsst ich

pp

greet — thee from — a - far; With
 im - mer dich — so gern; Vom

glow - ing heart. that ne'er — dis - clos'd, Greet her when
 Her - zen, das sie nie — ver - rieth, grü - sse sie

pp

she in thy light re-posed, When part-ing from this
 wenn sie vor-bei dir zieht, Wenn sie ent-schwebt dem

vale, a vi-sion, she ri-ses to an an-gel's
 Thal der Er-den, ein sel'-ger En-gel dort zu

mission, when part-ing from this vale, a
 wer-den, wenn sie ent-schwebt dem Thal der

vi-sion, she ri-ses to an
 Er-den, ein sel'-ger En-gel

dim. *pp* *a tempo*

an - gel's mis - - sion.
dort — zu wer - - den.

p

p

piu p

ritard.
pp

pp

The musical score consists of five systems. The first system includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a *dim.* marking, followed by *pp* and *a tempo*. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. The second system continues the piano accompaniment with a *p* dynamic. The third system shows the vocal line with a *p* dynamic. The fourth system continues the piano accompaniment with a *piu p* dynamic. The fifth system concludes with a *ritard.* and *pp* marking, ending with a double bar line and repeat signs.

RITORNELLE.

English version by
George Cooper.

C. CHAMINADE.

Andante.

p tranquillo

O'er the with-ered plain and
Dans la plai - ne blonde et

by-ways so lone - ly, While we give a wel - come to the sweet air, —
sous les al - lé - es, Pour mieux faire ac-cueil au doux mes - si - dor —

cres. *mf* *p*

We will chase the wing - ed beau-ties a - round us, I for ver - ses, you —
 Nous i - rons chas - ser les cho - ses ai - lé, — es, Moi la strophe et toi —

cres. *mf* *p*

pp *m.d.*

— the but - ter flies fair.
 — le pa - pi - lon d'or.

pp *m.d.*

Red. *

dolce

We will choose the lur - ing way to the brook - side, — Past the
 Et nous choi - si - rous les rou - tes ten - tan - tes, — Sous les

wil - lows gray down where high reeds swing; — Wand - -
 sau - les gris et près des ro - seaux, — Pour.

m.d. *m.g.*

Red. *

— ring there we'll list to mur-murs of glad - ness, ———
 — mieux é - cou - ter les - cho - ses chan - tan - tes, ———

Red. *

There we'll list to soft est mur-murs of glad - ness; ———
 Pour mieux é cou - ter les cho - ses chan - tan - tes; ———

Red. * * *

p I to rhyme, and you, ——— to bird choirs that sing!
 M'oi le rythme et toi, ——— le choeur des oi - seaux.

pp *legatissimo* *p* *dolce marcato*

Red. * * * * *

p

We will fol - low still the shores ev - er charm - - ing,
 Sui - vant tous des deux les ri - ves char - mé - - es,

Where whis - per - ing wave - lets bright - en the hours;
 Que le fleu - ve bat - de ses flots par - leurs,

animato e cres.

There we'll breathe the per - fume - breath of the ro - ses; I will ver - ses glean,
 Nous vous trou - ve - rons, cho - ses - par - fu - mé - es, Moi gla - nant des vers,

animato e cres.

piu f *f vibrato*

You will call the flow'rs. Love will aid our fan - cies, where e'er we wan - der,
 toi cueil - lant des fleurs. Et l'a - mour ser - vant no - tre fan - tai - si - - e,

piu f *f sonore*

Make the day so bright while en-tranced we rove; I'll the Po - et be, and
 Fe - ra ce jour là l'é te plus char-mant, Je se - rai po - ète, et

cres.

you'll be the Po - - ems, You will be more fair, and I more in
 toi pe - e - si - - e, To se - ras plus belle et moi plus ai -

p *marcato* *rit e cresc.*

p *marcato* *rit e cresc.*

love!
 mant.

ff a tempo *sempre f*

p *pp*

REVERIE

(RÊVERIE.)

English version by
George Cooper

REYNALDO HAHN

Andantino *p* *vezzosamente*

As each soul here un -
Puis - qu'i - ci - bas toute

p e dolce

fold - eth To give its share Of the mu - sic it hold - eth
â - me Don-ne à quell-qu'un Sa mu - si - que, sa flam - me,

dim. *p*

It's per-fume rare Since all things time un - clos - es Give us al-
Ou son par - fum; Puis - qui - ci tou - te cho - se Don - ne tou -

dim. e rit. *a tempo*

way Thorns as well as their ro - ses, And love each day!
 jours Son é - pi - neou sa ro - se A ses a - mours;

colla voce **f** *dim.*

p *pp* *pp*

As the bough gives its shad-ow Where birds may light, And the dawn gives the
 Puis - que l'air à la bran - che Don - ne loi - sean, Que l'aube à la per -

f

mea - dow Its dew-drops bright, As the wave, soft-ly flow - ing,
 ven - che Don ne un peu d'eau, Puis-que lors-qu'el lear - ri - ve

f rall. *Poco piu lento* *pp rit. molto*

Steps wander - ing, And to shores where'tis go - ing, A kiss will
 S'y re - po - ser L'on-de a - me - re a la ri - ve Don-ne un bai -

mf *mf* *sf* *p*

bring: _____
ser: _____

dim. *p* *3* *3*

So give I at this
Je te don-ne à cette

dim. *a tempo*

espress. *3*

hour. love, My heart to thee! My all to thee I dow'r, love,
heu - re, Pen - ché sur toi, La cho - se la meil - leu - re

p *3* *espress.* *3*

Take all from me! Takesweet thoughts without num-ber, Thine all to
Que j'aie en moi. Re - çois donc ma pen - sé - e, Tris te dail

poco rit. *3* *3*

be! Joys that nev-er shall slum - ber, And tears so free!
leurs Qui com-men-ne ro - sé - e Tar - ri - ve en pleurs!

dim.

u tempo

Take my vows past all light-ness, Oh, heart of mine! Take the sha-dow and
Re-çois mes vœux sans nom-bre, Ô! mes a-mours! Re-çois la flamme et

pp

cresc. poco a poco *f*

bright-ness, For all time there! All my love and ca - res - es,
Pom-bre De tous mes jours; Mes transports pleins d'i - tres-se,

p *f*

Pure of all wrongs, All my fond soul ex - press - es And all my
Purs de soup-çons. Et tou-tes les ca-res-ses De mes chan-

p ten

songs.
 sons!

string. *dim.* *p*

GAVOTTE

English version by
George Cooper

from "Manon"

J. MASSENET

Moderato e leggiero.

mf *sf*

Andantino con spirito.

p *f* *p*

Come, let's o-bey the
O - bé - issons, quand

pp

voice that is call - ing With a ten - der love al - ways, — al - ways, al - ways!
leur voix ap - pel - le, Aux tendres amours, tou - jours, — tou - jours, tou - jours!

mf *rall.* *dim* *pp colla voce*

While beauty's light is fall - ing, What care we for pass - ing days! for pass - ing
Tant que vous ê - tes belle, us - ez sans les comp - ter vos — jours, tous — vos

Moderato e leggiero.

days! While youth is smil - ing 'round us, It's — spring-time
 jours! Pro - fi - tons bien de la jeu - nes - se, Des — jours qu'a -

p

ne'er for - get; Laugh, love, sing, joy — hath crowned us: And we have seen but twen - ty
 mène le printemps; Ai - mons, chan - tons, ri - ons sans ces - se, Nous n'avons en - cor que vingt

rall.

colla voce

yet! While — youth is
 ans! Pro - fi - tons

a tempo

f

p

smil - ing 'round us Laugh and sing, — while joy — hath — crowned us, For
 bien de la jeu - nes - se, Ai - mons, ri - ons, chan - tons sans ces - se, Nous

ff. *Andantino.* *p*

we have seen but twen - ty yet! Ah! Ah!
n'a-tous en-cor que — vingt ans! Ah! Ah!

The
 Le

heart. A - las! most faith - ful sigh - ing, In a day for - gets to love,
coeur, hé - las! le plus fi - dè - le, Ou - blie en un jour là - mour,

p

pp *mf*

— to love, to love! And sun - ny youth, on bright wings fly - ing, Un - re - turn - ing will rove!
— là - mour, là - mour, Et la jeu - nesse ou - vrant son aile A dis - pa - ru sans re - tour,

dim.

pp *rall.* *Moderato e leggiero.*

from us — will rove! While youth is smil - ing 'round us.
sans — re - tour. Pro - fi - tons bien de la jeu - nes - se,

colla voce

Soon— its brief sun has set! Laugh, love, sing, joy— hath crowned us: We've
 Bien— court, hé - las, est le printemps! Ai - mons, chan - tons, ri-ous sans ces - se, Nous

seen but twenty years as yet! While youth is
 n'au-rons pas tou-jours vingt ans! Pro - fi - tons

rall. *a tempo* *p*

colla voce *f* *p*

smil - ing 'round us, Laugh,— love,— for joy— hath crowned us, We've
 bien de la jeu - nes - se, Ai - mons,— chan - tons, ri-ous sans ces - se, Nous

seen but twen-ty years — as yet! Ah! Ah!
 n'au-rons pas tou-jours — vingt ans Ah! Ah!

colla voce *ff.* *f* *ff.*

THE BIRD AND THE ROSE.

Words by
ROBERT S. HICHENS.

Music by
AMY ELISE HORROCKS.

Andante.

The musical score is written in a single system with three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. Dynamics include piano (*p*), mezzo-forte (*mf*), and crescendo (*cresc.*). The lyrics are: 'A rose that bloom'd in a des-ert land Sigh'd in her lone - li - ness; A lit - tle bird that was sing - ing near Was touch'd_ by her dis - tress,_' 'Why are you sad, sweet rose?'' he said,'

p A rose that bloom'd in a


cresc. des-ert land Sigh'd in her lone - li - ness; A lit - tle bird that was sing - ing near Was

mf touch'd_ by her dis - tress,_' *p* "Why are you sad, sweet rose?" he said,

mf *p*

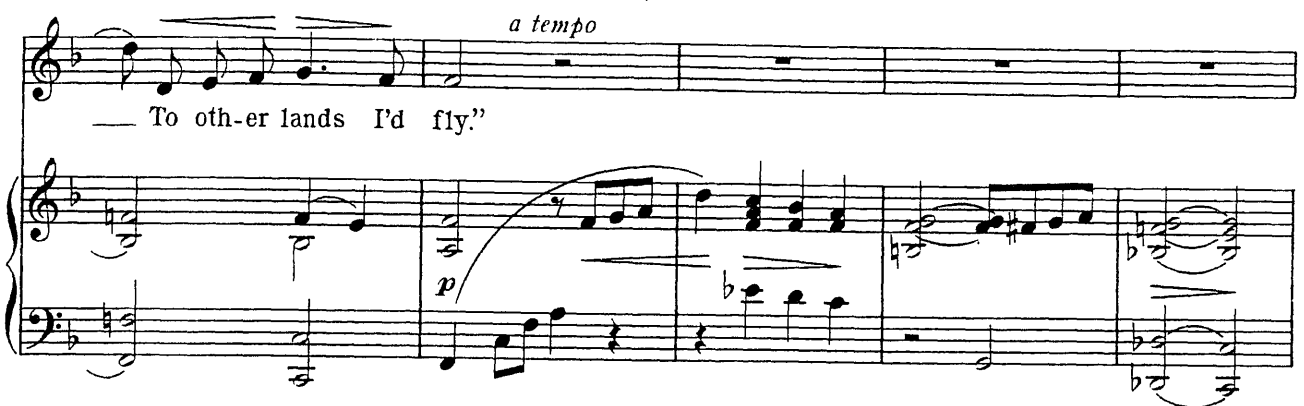
cresc. *f rit. p* *p*

"Why do you weep and sigh?" "Ah!" said the rose, "if I had wings—



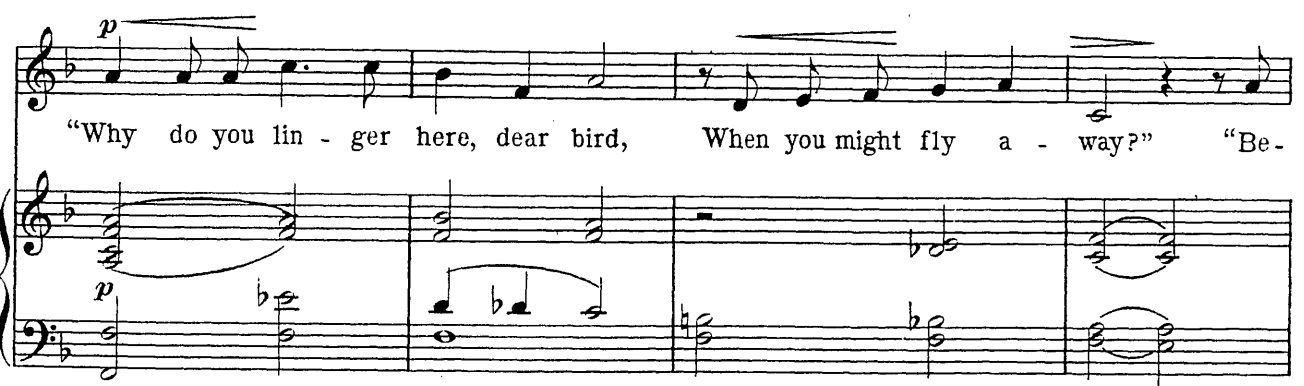
a tempo

— To oth-er lands I'd fly."



p

"Why do you lin - ger here, dear bird, When you might fly a - way?" "Be-



cresc. *mf* *cresc.*

cause I love your scent, sweet rose, In this lone land I stay—



cresc.
I lin-ger in this sol-i-tude, To cheer you with my song.”

f rit. p “Ah! lit-tle bird, bear me a-way, Your spread-ing wings are strong.”

poco piu mosso
The lit-tle bird rais'd the sweet rose

accel. e cresc.
— And spread his pin-ions fair; He flew a-way a-cross the sea

Tempo I.

ff Through the bright sum-mer air *dim.* *rall.* *p* But when he reach'd his

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a forte (*ff*) dynamic, followed by a triplet of eighth notes. It then transitions to a *dim.* (diminuendo) section and a *rall.* (rallentando) section, ending with a piano (*p*) dynamic. The piano accompaniment mirrors these dynamics, starting with *ff*, moving through *dim.* and *rall.*, and concluding with *p*. The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand.

nest at last He sang a sad-der lay;

The second system continues the vocal and piano parts. The vocal line has a long note for 'nest at last' followed by a melodic phrase for 'He sang a sad-der lay;'. The piano accompaniment features a more active right hand with chords and a steady left hand accompaniment.

p rit. His joy was hush'd, *pp rit.* the love-ly rose *rall.* *pp* Was fad-ed quite a -

The third system shows a vocal line with dynamics *p rit.*, *pp rit.*, *rall.*, and *pp*. The piano accompaniment follows with *p rit.*, *pp rit.*, *rall.*, and *pp*. The piano part includes a prominent melodic line in the right hand.

way.

The fourth system concludes the piece with the vocal line on the word 'way.' and the piano accompaniment. The piano part features a *rall.* section and ends with a fermata over the final chord.

ARIOSO FROM "LA MORT DE JEANNE D'ARC"

C. DELAVIGNE.
English version by
GEORGE COOPER.

(THE DEATH OF JOAN OF ARC)

H. BEMBERG

Tempo di marcia lenta

p

The Cross of her dead
Du Christ a-vec ar-

Adagio (♩ = 52) Calm and measured.

Lord Jeanne kissed with ardent yearning; Her long hair, spread-ing free, Was
deur Jean - ne bai-sait li - ma - ge; Ses longs che-veux é - pars flot -

cresc.

float - ing on the wind! Then at the scaf - fold's foot,
taient au gré des vents! Au pied de lé - chaf - faud

p

cresc.

Face un-changed, never turn - ing, On her way went she, Brave, re-
 sans changer, de vi - sa - ge El-le s'a - van - çait à pas-

f

cresc. *f* *dim.* *p* *colla parte*

Più animato

signed! She calm - ly mounted the pyre, — On the plat - form high,
 lents! Tran-quil - le, elle y mon - ta, — quand, de - bout sur le

cresc.

stand - ing, Where the fa - gots, so dread, to de - vour her were
 fai - te, El - le vit ce bû - cher qui l'âl - lait dé - vo -

cresc.

accel.

spread! The jail - er wait - ing near, — The kind - led flames ex - pand -
 rer, Les bourreaux en sus - pens, — la flam - me dé - ja pre -

f

molto rit.

ing: Feel-ing her heart grow faint, all cour-age now de-mand-ing, In tears she bowed her
 te, *Sen-tant son cœur fail-lir, el-le bais-sa la tête, Et se prit à pleu-*

colla parte *dim.* *p* *colla parte*

Allegro moderato

head!
 rer!

Ah! weep, thou child of doom and sad-ness!
 Ah! pleu-re, fille in-for-tu-né-e

Thy youth withers, fleet-ing like a breath! Like a flow'r, culled in dew-y
 Ta jeu-nes-se ra se flé-trir! Dans sa fleur trop tôt mois-sou-

glad-ness! Fare-well, bright skies! — For thee 'tis death! — As
 ne-e, A-dieu, beau ciel, — il faut mou-rir! — Ain-

rit. *p* *colla parte* *rit.*

Poco agitato

quenched is a spring once joy-bearing, Stopped at the source whence it had
si qu'une source af-fai-bli-e Près du lieu me me où naît son

birth; Dead, While giving aid 'mid the dearth, To the
cours. Meurt en prodig-ant ses se cours Au ber-

pass-ing shep-herd, un car- - - ing, So, at the age when Love should
ger qui passe et l'ou-bli - - - e! Ain-si dans l'â-ge des a-

allarg. **Largo**

wake, Thy life so pure this Fate is shar- - ing!
mours Fi-nit ta chas-te des-ti-né - - e,

f *accel*

Ah! thou must per-ish all for - sa - ken! Per - ish thus, — by all for -
 Et tu pé - ris a - ban - don - ne - e, tu pé - ris — a - ban - dou -

f

sa - ken! For - - got éen by those whom thou hast saved! For - got _____
 ne - é Par _____ ceux dont tu sau - vas les jours, Par ceux _____

string.

— by those whom thou hast saved! _____
 — dont tu sau - vas les jours! _____

Largo

f string. *colla parte f* *dim.*

allarg. *cresc.* *ff*

THE MAIDEN'S WISH.

F. CHOPIN.

Allegro ma non troppo. M.M. ♩ = 112.

The piano introduction consists of two staves. The right hand features a melodic line with trills (tr) and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro ma non troppo' with a metronome marking of quarter note = 112. The dynamic is marked 'mf'.

Could I, a sun - world, high in heav'n float light - ly,
 Könn't' ich als Sou - ne hoch am Him - mel schwe - ben,

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and single notes. Dynamics include 'cresc.' and 'p'.

On — thee on - ly love, should my rays shine bright - ly! Not o'er the
 nur — für dich woll't' ich mei - ne Strah - len ge - ben; nicht für die

The second system of the vocal score shows the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and single notes. Dynamics include 'p' and 'marcato'.

moun - tains, For - ests, or foun - tains, But thro' thy lit - tle win - dow,
 Wäl - der, nicht für die Fel - der, dort wo dein klei - nes Fen - ster:

The third system of the vocal score shows the vocal line and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment concludes with chords and single notes. Dynamics include 'p'.

cresc. - - *p*

There should my warm rays, look-ing in, laugh bright - ly, Could I a
 dort hin - ein würd' ich mei - ne Strah - len ge - ben, könnt' ich als

p *cresc.* - - *p*

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

sun world, high in heav'n float light - ly.
 Son - ne hoch am Him - mel schwe - ben.

tr *mf* *tr*

Red. * Red. *

tr *tr* *tr* *tr*

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

cresc. - - *p*

Were I a bird - ling, sweet should swell my sing-ing, Round thy charm'd soul, my love,
 Wär ich ein Vö - glein herr - lich wollt' ich sin - gen, dass dir mein Lied - chen sollt'

cresc. - - *p*

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

wild en-chant-ment fling-ing, Not on the moun-tains, Not by the foun-tains,
 in die See - le drin-gen; säng' nicht in Wäl - dern, nicht in den Fel - dern,

marcato.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The tempo/mood is marked 'marcato.' Below the piano part, there are several measures with a 'Led.' (Lied) marking and asterisks.

But 'neath thy lit-tle win-dow; Were I a bird - ling, there would rise my sing - ing,
 dort wo dein klei nes Fen-ster: wär'ich ein Vö - glein, dort nur wollt' ich sin - gen,

cresc.

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes a 'cresc.' (crescendo) marking. The piano accompaniment features a 'sf' (sforzando) marking in the first measure. Below the piano part, there are several measures with a 'Led.' (Lied) marking and asterisks.

Round thy charm'd soul, love, sweet en-chant-ment fling-ing!
 Dir sollt' mein Lied - chen in die See - le drin-gen.

mf *tr*

The third system of the musical score shows the vocal line and piano accompaniment. The piano part includes a 'mf' (mezzo-forte) marking and 'tr' (trills) markings. Below the piano part, there are several measures with a 'Led.' (Lied) marking and asterisks.

The fourth system of the musical score shows the piano accompaniment. The piano part includes 'tr' (trills) markings. Below the piano part, there are several measures with a 'Led.' (Lied) marking and asterisks.

LOVELY SPRING

(FRÜHLINGSLIED)

WILLEM COENEN

Andante.

1. { When the spring has climb'd the
Wenn der Früh-ling auf die

2. { Was it not in spring, thou
War's nicht auch zur schö - nen

mountain's height, When be - neath the bright sun melts the snow, When the first green leaf comes
Ber - ge steigt, und im Son - nen-schein der Schnee zerfließt, wenn das er - ste Grün am
dear - est maid, That thy heart re - veald it - self to mine, That thy lips the ten - der
Früh-ling's zeit, als dein Herz sich mei - nem Herz erschloss, als von dir, du wun - der -

forth to sight, And their ear - liest flow'rs the mea - dows show, their ear - liest flow'rs the
Baum sich zeigt, und im Gras das er - ste Blüm - lein spriesst, im Gras das er - ste
truth be - tray'd, And I felt I was for - ev - er thine, I felt I was for -
hol - de Maid, ich den er - sten sü - ssen Kuss - ge - noss, den er - sten sü - ssen

Grade IV

agitato

mea - - dows show, When on hill and plain Ends old
 Blüm - - lein spriesst, Wenn vor - bei im Thal nun mit
 ev - - er thine. In the sha - dy grove, From the
 Kuss ge - noß. Durch den Hain er klang, hel - ler

cresc.

win - ters reign, And the earth re - vives from ling' - ring pain, Loud I
 ei - nem - mal al - le Re - gen - zeit und Win - ter - qual, schallt' es
 boughs a - bove, How the birds pour'd down their notes of love, Loud I
 Lust - ge - sang, und die Quel - le von dem Ber - ge sprang, schallt' es

cresc.

poco a poco accelerando **f** *rall.*

hear a voice Thro' the wel - kin ring, thro' the wel - kin ring:
 von den Hoh'n bis zum Tha - le weit, bis zum Tha - le weit:
 hear a voice Thro' the wel - kin ring, thro' the wel - kin ring:
 von den Hoh'n bis zum Tha - le weit, bis zum Tha - le weit:

f *rall.*

Andante con moto ed energico.

Oh! Mor-tals all re-joice, Wel-come love-ly spring,—
 O wie wun-der-schön ist die Früh-lings-zeit,—

Oh! Mor-tals all re-joice, Wel-come love-ly spring, Wel-come love-ly
 O wie wun-der-schön ist die Früh-lings-zeit, ist die Früh-lings-

Tempo I.

spring,— spring, Mor-tals all re-joice, Welcome
 zeit,— zeit, o wie wun-der-schön ist die

love-ly spring.—
 Früh-lings-zeit.

BEDOUIN LOVE SONG.

CIRO PINSUTI

Allegretto moderato assai

f risoluto

From the des-ert I come to thee On my

sf p staccatissimo

A - rab shod with fire, And the

f risoluto

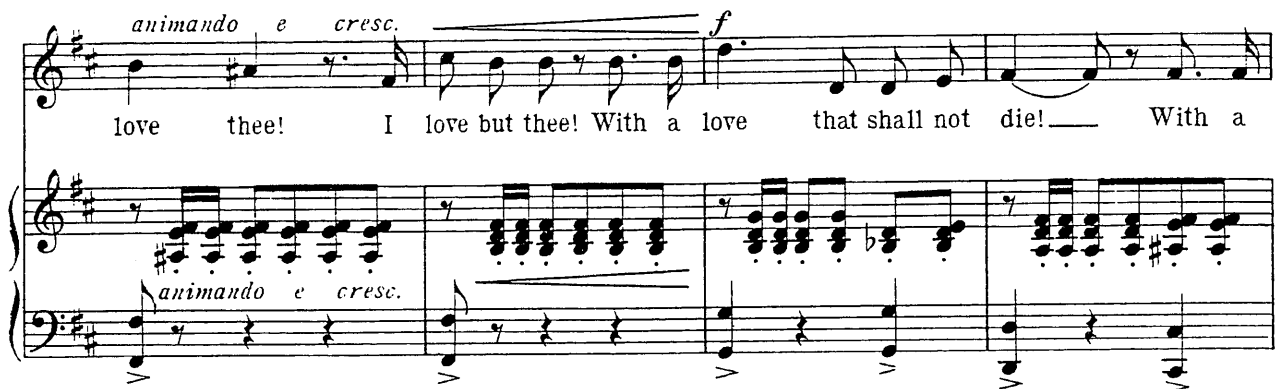
winds are left be - hind In the speed of my de - sire.

p
Un-der thy win-dow I stand, — And the mid - night hears my cry, — I



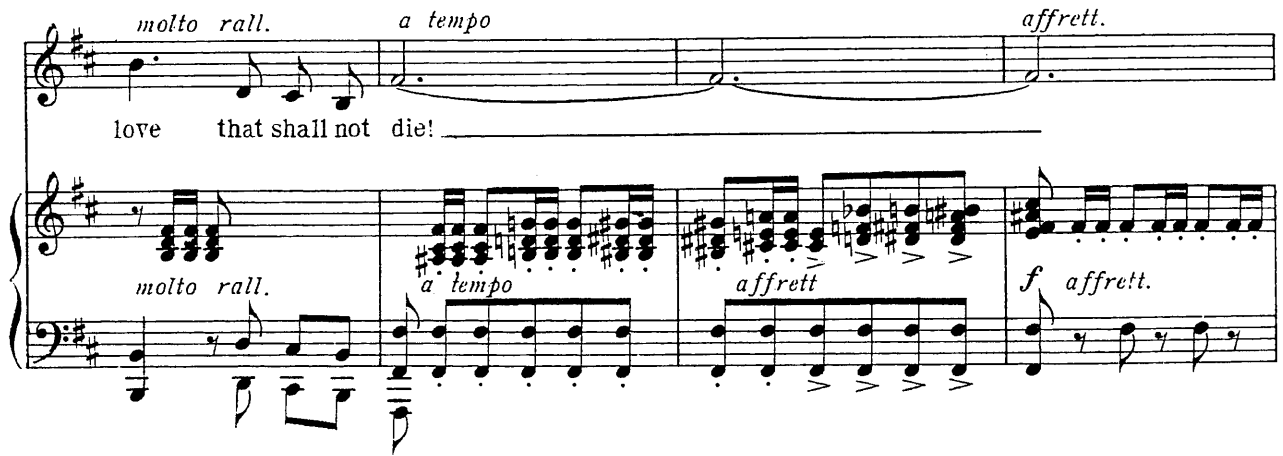
animando e cresc. *f*
love thee! I love but thee! With a love that shall not die! — With a

animando e cresc.



molto rall. *a tempo* *affrett.*
love that shall not die! —

molto rall. *a tempo* *affrett* *f* *affrett.*



Meno mosso, con espress.
Till the sun grows cold, — And the stars are old, —

stacc.



And the leaves of the Judg - - ment Book un - fold!

cresc.

ff con tutta l'anima

Till the sun grows cold. And the stars are old, And the leaves of the

cresc.

ff

sempre cresc.

Book un - fold!

ff rall.

molto rall.

Judg - ment Book un - fold!

ff col canto

molto rit.

a tempo

Tempo I



f risoluto *f* *f* *sf*

The piano introduction consists of two staves. The right hand features a series of sixteenth-note runs, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f*, *f*, and *sf*.



p *sf* *p*

From thy wind-ow — look and see — My

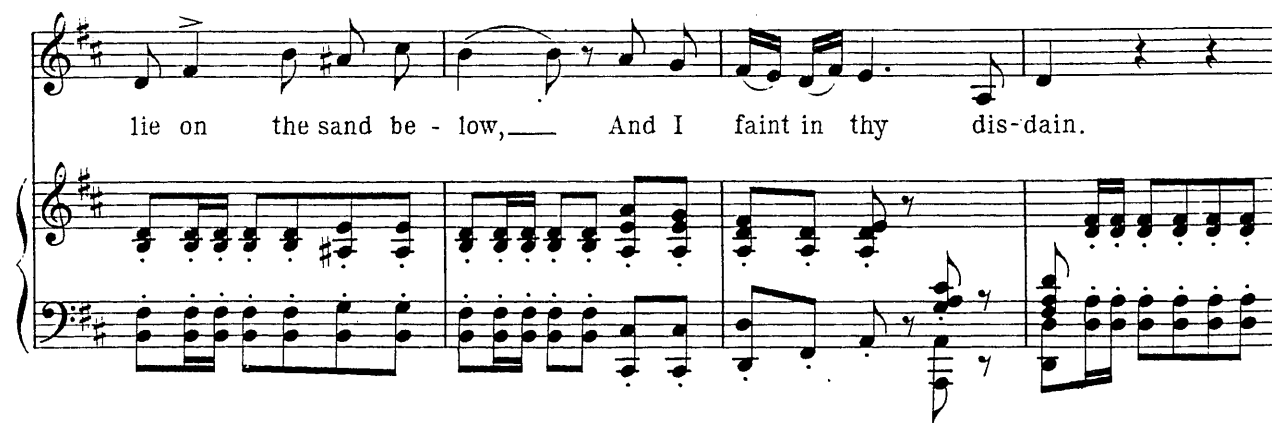
The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *sf* and *p*.



pas-sion and my pain! I

f risoluto

The vocal line continues with the lyrics "pas-sion and my pain!". The piano accompaniment includes a section marked *f risoluto* with a sixteenth-note run in the right hand.



lie on the sand be - low, — And I faint in thy dis-dain.

The vocal line concludes with the lyrics "lie on the sand be - low, — And I faint in thy dis-dain.". The piano accompaniment continues with a consistent eighth-note accompaniment.

p

Let the night-winds touch thy brow — With the breath of my burn-ing sigh, — And

p *cresc.*

animando e cresc. *f*

melt thee — to hear the vow Of a love that shall not die! — Of a

animando e cresc. *f*

molto rall. *a tempo* *f*

love that shall not die! —

molto rall. col canto *a tempo* *affrett. e cresc. molto* *f affrett.*

Meno mosso, con espress.

Till the sun grows cold, — And the stars are old, —

p stacc.

And the leaves of the Judg - - ment Book un -

cresc. *ff con tutta l'anima*
 fold! Till the sun grows cold, And the stars are

cresc. *ff rall.* *ff molto rall.*
 old, And the leaves of the Judg - ment Judg - ment Book un -

a tempo
 fold! *un poco rall.*

THE PERFECT HOUR. (L'HEURE EXQUISE.)

PAUL VERLAINE (1844-1896)
English version by
George Cooper

REYNALDO HAHN.

Molto dolce e tranquillo.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is G major (one sharp) and the time signature is 6/8. The tempo and mood are indicated as 'Molto dolce e tranquillo'. The score includes dynamic markings such as *p*, *pp*, *poco*, and *sf*. The lyrics are in both English and French. The piano accompaniment features flowing arpeggiated figures and long melodic lines.

p
The moon-beams
La lu - ne

whit - en Woods far and near; Where deep leaves
blan - che Luit dans les bois; De cha - que

poco

bright - en, Sound voi ces clear, From boughs a - ris - ing.
bran - che Part u ne voix Sous la ra - mé - e

sf

delicatamente
O, well be -
O bien ai -

p

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Grade V

p *discrete*

lov - - - ed. The pond doth
 mé - - - e. Lé tang re -

im - age, In mir - ror deep, The wil - lows' shad - - -
 flè - te. Pro-fond mi - roir La: sil - hou - et - -

ow, So black, while weep, The night-winds lone - ly. Sweet hour
 te Du sau - le noir Où le vent pleu - re Rê - nons,

p

of dream - - - ing!
 cest l'heu - - - re!

pp *ancor più p*

ancor più tranquillo

A calm su - preme, Of peace un - told falls — with the
Un raste et tendre A paï - se - ment, Sem - ble des -

rall.
ra - diance The skies un - fold Of wis - ed o - pal
cen - dre Du fir - ma - ment Que l'astre i - ri - se.

colla voce *a tempo*

pp
Stay, per - fect hour, — — — — — stay! — — — — —
C'est l'heure ex - qui - — — — — — se. — — — — —

pp *senza rall.*

ppp

SING, SMILE, SLUMBER.

(CHANTEZ, RIEZ, ET DORMEZ.)

(CANTI, RIDI, DORMI.)

Serenade

English version by
George Cooper

Music by
CH. GOUNOD

Moderato

1 { When thy song _____ in the qui-et of night ring-eth so
 Quand tu chan - - tes ber-cé - e le soir en - tre mes
 Quan-do il can - - to tu - o scio - gli in fra la

2 { At the smile _____ on thy lips that of love seem-eth to
 Quand tu ris, _____ sur ta bouche Pa-mour s'e - pa - nou-
 Quan-do il tu _____ o - ri - so sul - la boc - ca tua ap -

clear, _____ Know-est thou _____ that my thoughts are re -
 bras, _____ en - tends tu _____ ma pen - sé - e qui
 se - - - ra sen - ti tu il _____ mi - o pen - sier che
 say _____ Ev - 'ry thought _____ save of thee from my
 it, _____ et sou - dain _____ le fa - rou - che soup-
 pa - - - re La mia te - - ma o pen - sier che

spond-ing when I hear? _____
te re-pond tout bas; _____
 ti ri-spon - de o-gno _____
 heart doth fade a - way! _____
con sè - va - nou - it _____
 ti ri-spon - de o-gno - - - ra _____

Thy sweet song doth re-
ton doux chant me rap-
 Il tuo can - to d'an-
 Ah, so faith-ful a
ah! le ri - re fi -
 Ah un ri - so sin-

call days of mine, bright days of yore! _____
pel - - le les plus beaux de mes jours _____
 gel - - lo mi ri chia mai di fe - - li - - ci _____
 smile proves thy heart true to the core! _____
dè - - le prouve un coeur sans dè - tours! _____
 ce - - ro di - - mo - - stra fe - - del - - ta _____

cresc.

cresc. _____
 Ah! _____ Sing on, sing on, my fair - - est, sing
 Ah! _____ *Chan-tez, chan-tez,* ma bel - - le, chan-
 Ah! _____ Can-ti, can-ti, mia bel - - la, can-
 Ah! _____ Smile on, smile on, my fair - - est, smile
 Ah! _____ *ri - ez, ri - ez,* ma be - - le, ri -
 Ah! _____ ri - di, ri - di, mia bel - - la, ri -

cresc. *dim.*

on, for - ev - er - more! Sing on, sing on, my
 tez, chan - tes tou - jours, chan - tez, chan - tez, ma
 ti, can - ti o - gnor, can - ti, can - ti mia
 on, for - ev - er - more! Smile on, smile on, my
 ez, ri - ez tou - jours, ri - ez, ri - ez, ma
 di, ri - di o - gnor, ri - di, ri - di mia

p

fair - est, for - ev - er - more! Sing on, my fair - est, sing
 bel - le, chan - tes tou - jours, chan - tez, ma bel - le, chan -
 bel - la, can - ti o - gnor, can - ti mia bel - la, can -
 fair - est, for - ev - er - more! Smile on, my fair - est, smile
 bel - le, ri - ez tou - jours, ri - ez, ma bel - le, ri -
 bel - la, ri - di o - gnor, ri - di mia bel - la, ri -

on for - ev - er - more!
 tez tou - - - jours!
 ti o - - - gnor!
 on for - ev - er - more!
 ez tou - - - jours!
 di o - - - gnor!

When in sleep, — 'mid the calm and the shade, soft thine eyes
 3 { Quand tu dors, — calme et pu - re dans l'om - bre sous mes
 Quan - do dor - - mi cal-ma e pu - ra sol - toi rami om -

close, — And thy dreams — lull to bliss-ful and
 yeux — Ton ha - lei - - ne mur-mu - re des
 bro — Tu mor - ri — mo - ri de su - o -

bright and sweet re - pose, — While thy form doth in
 mots har - mo - ni - eux — ton beau corps se ré -
 ni ar - mo - ni - o - - - si Il tuo bel cor - -

beau-ty re - cline till dark-ness is o'er. — Ah!
 vè - le sans voi - le et sans a - tours — Ah!
 po si ri - ve la sen - za vel — Ah!

cresc.

Oh, sleep, Oh, sleep, my fair - - est, Oh, sleep for- ev - - er -
Dor- mez, dor - mez ma bel - - le, *dor- mez, dor- mez* tou -
 Dor- mi, dor - mi mia bel - - la, dor - mi, dor - mi o -

more! _____ Oh, sleep, _____ Oh, sleep, my fair-est, for- ev - er - -
jours, _____ dor - mez, _____ dor- mez ma bel - le, *dor- mez* tou -
 gnor, _____ dor - mi, _____ dor - mi mia bel - la, dor - mi o - -

more, _____ Oh, _____ sleep, my _____ fair-est, sleep _____ thou _____ for - -
jours, _____ dor - - mez, _____ ma _____ bel - le, _____ dor - - mez, _____ dor - -
 gnor, _____ dor - - mi _____ mia _____ bel - la, _____ dor - - mi, _____ dor - -

ev - - er - - more! _____
mez _____ tou - - jours! _____
 mi _____ o - - gnor! _____

Fine.

GOOD NIGHT.

(BONNE NUIT.)

English version by
George Cooper.

J. MASSENET.

Andantino. (Sans lenteur.) *p Tenderly.*

Dolcissimo.

The earth's a - sleep 'neath pure sky, And the
Lu ter - re dort au ciel pur, Les è -

stars in a - zure high Keep their vi - gils, o'er it beam - ing; In gar - dens
toi - les dans l'a - zur Des - cen - dent veil - ler sur el - le: Sur ter - re

bright with sil - vry light Now the flowers are sweet - ly dream - - ing: Good -
un jar - din fleu - rit Mais les fleurs ont pli - é l'ai - - le. Bon - ne

dim.

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Grade V

night, Good - night, Good - night! A lit - tle
nuît, bon-ne nuît, bon-ne nuît! Un pe - tit

home smiles a - far, Where the leaf - y shad - ows are, From it the lights now are peep - ing;
toit mon - te seul Au jar - din sous le til - leul, Il porte une hum - ble tou rel - le,

Birds wan - der un - to the nest, Watch a - bove their dear ones keep -
Un vi - se - let dans son nid Ga - zouille et fait sen - ti - nel -

dim.

ing: Good - night, Good - night, Good - night!
le. Bon-ne nuît, bon-ne nuît, bon-ne nuît!

In yon - der home sleeps a child, By love - ly vis - ions be - guiled,
 Dans la tou - relle une en - fant S'est en - dor - mie en re - vant

Like the flowers smil - ing in glad - ness: Heaven shield her, and light her way!
 A la fleur frai - che comme el - le, Le ciel la garde et re - luit

Keep her young heart free from sad - ness! Good -
 En son â - me jeu - ne et - bel - le. Bon - ne

dim.

night! Good - night! Good - night!
 nuit, bon - ne nuit, bon - ne nuit!

pp

SLEEP BE THINE, BABY MINE.

(LA NINNARELLA.)

A Mother's Cradle Song.

English version by
George Cooper.

LOUIS MOREAU GOTTSCHALK

Andante moderato.
Very quietly

pp *Ben legato*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple harmonic accompaniment of quarter notes. The tempo is marked 'Andante moderato' and the dynamics are 'pp' (pianissimo) and 'Ben legato'.

p

1. Sleep be
1. Bar - col -
2. O'er thy
2. Eg - liè

p

The piano accompaniment for the first vocal line continues with the same eighth-note pattern in the right hand and quarter-note accompaniment in the left hand. The dynamics are marked 'p' (piano).

The vocal line begins with the lyrics 'thine, Ba - by mine, Sigh of moth - er do not hear; Rest, my'.

thine,	Ba - by	mine,	Sigh of	moth - er	do not	hear;	Rest, my
lar .	don - do -	lar	Nel - la	cul - la	ti fa -	rò	Dor mi al -
rest,	sweet - ly	blest,	An - gels	guard with	ten - der	care!	Life to
qui	e i tuoi	di	L'An - giol	tuo cus -	to - di	rà	Al tuo

The piano accompaniment continues with the same eighth-note pattern in the right hand and quarter-note accompaniment in the left hand.

own, Mine a - lone, Moth - er watch - es, nev - er fear! Sleep be
fin mio bam - bin Il tuo - so - no io ve - glie - rò Bar - ccl -
 thee peace - ful be, This thy - lov - ing moth - er's pray'r! O'er thy
cor il Sig - nor L'in - no - cen - za ser - be - rà E - gliè

thine, Ba - by mine, Sigh of - moth - er do not hear; Rest, my
lar don - do - lar Ne - la - cul - la ti fa - rò Dor - mi al -
 rest, sweet - ly blest, An - gels guard with ten - der care; Life to
qui ei tuoi di L'An - giol tuo cus - to - di - rà Al tuo

own, mine a - lone, Moth - er watch - es nev - er fear! Eve - ning
fin mio bam - bin Il tuo - son - no io ve - glie - ro L'au - ra
 thee hap - py be, This thy - lov - ing moth - er's pray'r! Tho' my
cor il Sig - nor L'in - no - cen - za ser - be - rà Mai cru -

breeze, whis - per low, Do not wake my dar - ling bright! Sweet - est
pur fià gen - til Nè ti - sce - gli il suo ru - mor Por - ga a
 heart sad may be, Joy be - thine, my lit - tle one, Hea - ven
del si fe il Ciel Du - na - ma - dre al sup - pli - car Lie - ti in -

dreams mayst thou know; An - gels keep thee thro' the night. — Sleep be
tè dal pen - sil' I pro - fu mi d'og - ni fior — Bar - col -
 watch ov - er thee Till the days of Life are done. — Sleep be
siem noi vi - zrem Niun da - me ti può scos - tar — Bar - col -

thine, Ba - by mine, Sigh of moth - er do not hear; Rest, my
lar don - do - lar Nel - la - cul - la ti fa - rò Dor - mi an -
 thine, Ba - by mine, Sigh of moth - er do not hear; Rest, my
lar don - do - lar Nel - la - cul - la ti fa - rò Dor mi an -

own, mine a - lone, Moth - er watch - es, nev - er fear.
cor mio te - sor Il tuo - son - no jo ve - glie - rò.
 own, mine a - lone, Moth - er watch - es, nev - er fear.
cor mio te - sor Il tuo - son - no jo ve - glie - rò.

pp

Sleep be thine, Ba - by mine, Sigh of
 Bar - col - lar don - do - lar, Nel - la

moth - er do not hear; Rest, my own, mine a - lone, Moth - er watch - es, nev - er
 cul - la ti fa - rò, Dor - mi an - cor mio te - sor Il tuo son - no io ve - gli-

pp *pp*

fear! Oh, sleep, oh, sleep,
 ro. Dor - mi. an - cor

pp *pp*

my babe, oh, sleep!
 Dor - mi, Dor - mi.

rit. *rall.* *pp* *ppp*

THE BELLS

(LES CLOCHES)

PAUL BOURET 1852 -

ACHILLE CLAUDE DEBUSSY
(1862-)

Andantino quasi Allegretto

p

The leaves on the
Les feuil - les s'ou-

p e leggiero

green boughs gen - tly are swing - ing, O - p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,

meno cresc.

The bells with their mu - sic air - i - ly ring - ing, 'Neath the smil - ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -

p

sky.
ment.

Slow - ly breath - ing like an an - them of
Ryth - mique et fer - vent comme une an - ti -

rit. *a tempo*

warn - ing, A - far through the air, Bring-ing mem - 'ry
 en - ne, Ce loin tain ap - pel Me re - mé - mo -

sweet of lil - ies a - dorn - ing Ho - ly al - tar
 rait la blan - cheur chré - tien - ne Des fleurs de l'au -

fair.
 tel.

poco meno mosso

p

dolce ed espress.

Those bells tell of hap - py years now o'er -
 Ces clo - ches par - laient d'heu - reu - ses an -

shad- - - - - ed And with sol - emn
 né - - - - - es, Et dans le grand

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The lyrics are in both English and French.

tone. Once more they re - fresh the leaves that are
 bois Sem - -blaient re - ver - dir le feuil - les fa -

cresc. *mf*

The second system continues the musical piece. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes a *cresc.* (crescendo) marking. The lyrics continue in both English and French.

fad- - - - - ed, The years that are
 né - - - - - es Des jours d'au - tre -

rit.

The third system shows the vocal line with a *rit.* (ritardando) marking. The piano accompaniment also features a *rit.* marking. The lyrics continue in both English and French.

gone.
 fois.
 a tempo

pp R.H. L.H. R.H. L.H. *ppp*

The fourth system is a piano accompaniment section. It features a *a tempo* marking and dynamic markings of *pp* and *ppp*. The notation includes *R.H.* (Right Hand) and *L.H.* (Left Hand) labels for the respective staves.

ROSEMONDE.

English words by
Clifton Bingham.

C. CHAMINADE.

Andante

marcato assai cresc. f

Comes he not my heart, tell me why,
Pour - quoi tar - de - til à ve - nir

p ben sostenuto

Why so long is he de - lay - ing! Ah, does he fear to
Quand — je suis à l'at - ten - dre, Craint-il hé - las, —

f cresc.

p dolce *f poco slargando*

list to my pray - ing, To - hear my ten - der sigh!
 Mon re - gard ten - dre Et - mon pre - mier sou - pir!

p

Heav'n that deigns to watch a - bove, O pi - ty me be - cause I love!
 Dieu qui dai - guez nous bé - nir, Pi - tié, pi - tié pour mon mar - tyr.

f *dim.* *p*

Heav'n that deigns to - watch a - bove, O - pi - ty, for I love! -
 O Dieu qui dai - guez nous bé - nir Pi - tié pour mon mar - tyr. -

mf

Rest - ing from the la - bor of day, All the world lies in slum - ber deep,
 Ou - bli - ant les tra - vaux du jour, Au vil - la - ge on som - meil - le,

p dolce *cresc.* *f* *p*

I a - lone here vi - gil keep, Wait - ing one still far a - way! Ah!
 Quand moi seu - le i - ci je veil - le Con - dui - te par l'a - mour! Faut

cresc. *cresc.*

must I wait al - way in vain — Tho' my heart may
 il at - ten - dre son re - tour — Dans ce tris - te

f *dim.* *p*

break for pain, Ah, must I wait al - way in vain, Tho' my
 sé - - jour! Faut il at - ten - dre son re - tour Dans

p *dolcissimo* *p*

heart may break for pain, Ah! — mine eyes are
 ce tris - te sé - jour Ah — des lar - mer

p dim.

blind - ed with tears, Shall I faith - less fear him; Is there one fair - er
voi - lent mes yeux m'est - il in - fi - dè - le! Peut ê - tre hé - las

dear - er a - near him, One who his vows now hears? Ah, if they love tru - ly a -
u - ne au - tre bel - le E - cou - te ses a - veux Ah! si la - haut l'on ai - me

bove, Let me — die then, for I love, Ah! if they love tru - ly a -
mieux, Je - - veux mon - ter aux cieux Ah! si la - haut l'on ai - me

bove, Let me die, then, for I love, — I love, I love!
mieux, Je - veux mon - ter aux cieux — mon - ter aux cieux!

poco slargando

suivez

lento M. G.

THE WEARY HOURS

H.W. Longfellow

W. H. NEIDLINGER

Larghetto *p*

Good-night! good-night! Good-night! be -

tempo rubato

pp

lov - ed! I come to watch o'er thee!

cresc. accel. *mf rit.*

To be near thee, to be near thee, A - lone is

Grade III

p *a tempo* *cresc*

peace for me. Thine eyes are stars of

accel. *mf* *cresc.*

morn - ing, Thy lips are

cresc. accel. *mf* *cresc.*

rit. *dim.*

erim - son flowers! God -

rit. *dim.*

night! — good - night, — be lov

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics "night! — good - night, — be lov". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

ed, — While I count — the wear - - y

p

pp

rit.

The second system continues the vocal line with lyrics "ed, — While I count — the wear - - y". The piano accompaniment includes dynamic markings *p* and *pp*. A *rit.* marking is placed below the piano part, with a large oval underneath it.

rit. *dim.*

hours, — The wear - y hours.

rit. *pp* *morendo* *ppp*

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

The third system concludes the vocal line with lyrics "hours, — The wear - y hours.". The piano accompaniment features dynamic markings *rit.*, *pp*, *morendo*, and *ppp*. At the bottom of the system, there are four instances of the word "Red." followed by an asterisk, likely indicating recording or editing marks.

MORNING SONG

George Darley

HORATIO PARKER

Allegro

A - wake thee, my La - dy love! Wake thee, and

The first system of the musical score for 'Morning Song'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Allegro'. The first measure of the vocal line is a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a strong dynamic 'f' and a series of chords in the right hand and a bass line in the left hand.

rise! _____ The sun thro' the bow - er peeps

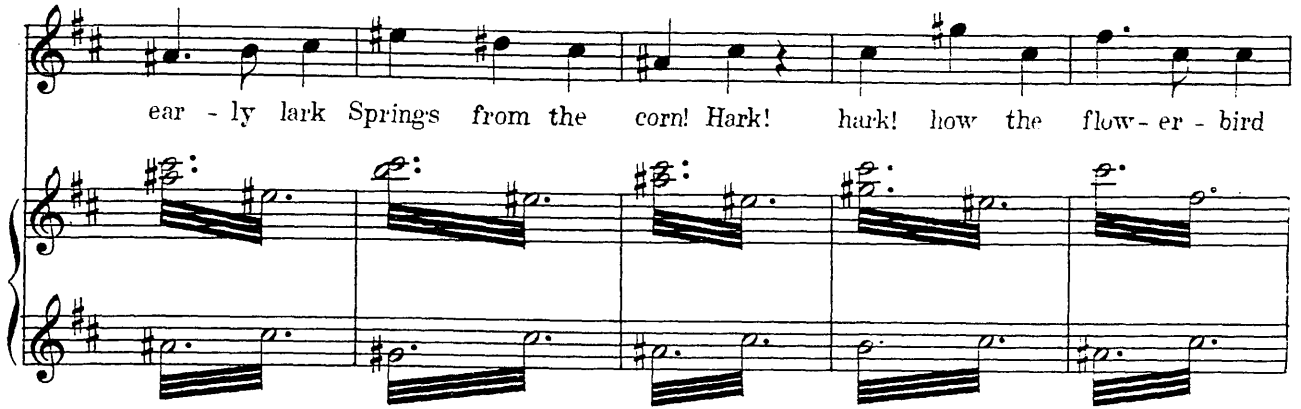
The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with chords and a bass line that includes a dynamic 'p' (piano) marking.

In to thine eyes! _____ Be - hold how the

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with chords and a bass line that includes a dynamic 'p' (piano) marking.

Grade IV

ear - ly lark Springs from the corn! Hark! hark! how the flow - er - bird



The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "ear - ly lark Springs from the corn! Hark! hark! how the flow - er - bird". The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

Winds her wee horn!

8

ff



The second system continues the vocal line with the lyrics "Winds her wee horn!". A piano section begins with a forte (*ff*) dynamic. The piano accompaniment features a complex texture with many chords in the right hand and a melodic line in the left hand.

The swal - lows glad shriek is heard all thro' the air. The

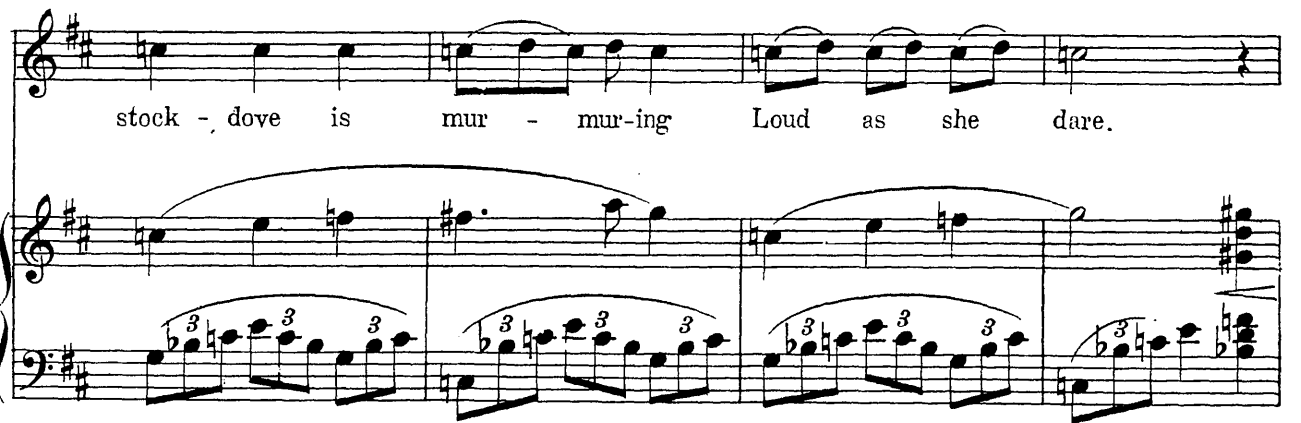
8

ff



The third system continues the vocal line with the lyrics "The swal - lows glad shriek is heard all thro' the air. The". The piano accompaniment features a complex texture with many chords in the right hand and a melodic line in the left hand.

stock - dove is mur - mur-ing Loud as she dare.



The fourth system continues the vocal line with the lyrics "stock - dove is mur - mur-ing Loud as she dare.". The piano accompaniment features a complex texture with many chords in the right hand and a melodic line in the left hand.

poco mosso
sf *ff*
A - pol - lo's wing'd

bu - gle - man can - not con - tain, But peals his loud

trum - pet call, Once and a gain.

Then
ff *dim.*

wake_____ thee my La - dy love! Bird_____ of my

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wake_____ thee my La - dy love! Bird_____ of my". The piano accompaniment consists of two staves: the right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line.

bower!_____ The sweet - est and sleep - - - i - est

The second system continues the vocal line with the lyrics "bower!_____ The sweet - est and sleep - - - i - est". The piano accompaniment continues with similar textures, featuring arpeggiated chords in the right hand and a consistent eighth-note bass line in the left hand.

bird at this hour!_____ The sweet

The third system shows the vocal line with lyrics "bird at this hour!_____ The sweet". The piano accompaniment includes dynamic markings: a piano (*p*) dynamic is indicated for the vocal line and the right hand of the piano. The piano part features arpeggiated chords and a bass line with some triplet markings.

- est and sleep - i - est bird At this hour.

The final system of music on the page contains the lyrics "- est and sleep - i - est bird At this hour." The piano accompaniment features dynamic markings of piano (*p*), forte (*f*), and fortissimo (*ff*). The right hand of the piano part includes several accented chords and arpeggiated figures, while the left hand provides harmonic support with chords and a bass line.

A LOVER'S ENVY

Henry Van Dyke

F. S. CONVERSE. Op. 28. No. 3

Andante semplice

mf

I en - vy eve - ry flower that blows

p

mf

Be - side the path - way where she goes, And eve - ry bird that sings to her,

p

And eve - ry breeze that brings to her The frag - rance of the

f

f

Grade IV

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rose. *mf* I en - vy eve - ry

riten. *a tempo* *p* *mf* *p*

po - et's rhyme That moves her heart at e - ven - time, And eve - ry tree that

mf *p* *mf* *p*

wears for her Its bright - est bloom, and bears for her The

mf *f* *mf* *f*

fruit - age of its prime. I

pp *ritard.* *pp*

en - vy eve - ry South - ern night That

una corda

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

paves her path with moon - beams white, And

Ped. simile

sil - vers all the leaves for her, And in their sha - dow

f *mp*

weaves for her A dreams of dear de - light. I

mf *ritard.* *f*

ritard. *tre corde*

a tempo

en - ry none whose love re - quires Of her a gift, a

rit.

f a tempo

ff

task that tires: I on - ly long to live to her,

p a tempo

ff

p a tempo

poco a poco ritard. al Fine

I on - ly ask to give to her — all that her

f

mf

poco a poco ritard. al Fine

f

mf

ff

heart — de - sires.

ff

mf

SWEET MISS MARY

Frank L. Stanton

W. H. NEIDLINGER

Andante moderato

1. You des take a lii' of de
2. De rose in de gar - den des

p

mp

blu - est of de skies, A cloud for de lash - es and you
waits for her to pass, En hopes dat its col - or des will

got Miss Ma - ry's eyes, Dats de way you feel - in' w'en dey
match her cheeks at las! Thrush - es in de hedg - es stop dey

mp

mp

look - in' sweet at you, Dey twin - kle in de sun - shine, an its
mer - ry morn - in' song, Wen - ev - er sweet Miss Ma - ry comes a -

mf

rit.

dim.

mf

rit.

dim.

Poco piu lento
p

rain - in' 'round em too. 1.-2. Sweet Miss Ma - ry,
 sing - in' down a - long.

mp

Sweet - er dan you know, Is de Mock-in'- bird you' sweet - heart, Why he

mp *rit.*

sing - in' ter yer so: Sweet Miss Ma - ry, sweet - er dan you

mf *dim.* *p* *Fine*

know, Is de Mock-in'- bird you' sweet - heart, Why he sing-in' ter yer so?

mf *dim.* *p* *Fine*

D. S. al Fine

THE LOTUS FLOWER

(Die Lotosblume)

R. SCHUMANN

Lento assai *p*

The Lo - tus-flow'r is trou - bled At
 Die Lo - tos - blu - me äng - stigt

sun's re - splen - dent light, With sunk - en head and sad - ly She
 sich vor der Son - ne Pracht, und mit ge - senk - tem Haupt - te er -

dream - i - ly waits for the night. The moon ap - pears as her woo - er She
 war - tet sie träu - mend die Nacht. Der Mond der ist ihr Buh - le, er

pp

wakes at his fond em - brace, For him she kind-ly un - cov - ers Her
 weckt sie mit sei - nem Licht, und ihm ent-schlei-ert sie freund - lich ihr

sweet-ly flow'r - ing face She - blooms and glows and glis - tens And
 from - mes Blu - men - ge - sicht. Sie blüht und glüht und leuch - tet und

ac - cel -

e - ran - do *rit. p*
 mute - ly gaz - es a - oove — She weeps and ex - hales and trembles, With
 star - ret stumm in die Höh — sie duf - tet und wei - net und sit - tert vor

rit.

rit.
 love and the sor - rows of love, With love and the sor - rows of love.
 Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

p *rit.*

JESSIE

With grace and spirit

1. Jes-sie is both young and fair, Dew - y eyes and sun-ny hair; Sun-ny hair and
 2. Jes-sie is both kind and true, Heart of gold and will of yew; Will of yew and
 3. If sheyet re - main un - sung, Pret - ty, con - stant, do - cile, young; What re - mains not

dew - y eyes Are not where her beau - ty lies, Are not where her beau - ty lies.
 heart of gold Still her charms are scarce-ly told Still her charms are scarce-ly told.
 here com piled? Jes - sie is a lit - tle child! Jes - sie is a lit - tle child!

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GOOD NIGHT

Now to all a kind good-night, Sweet ly Sleep till morn - ing light, Till
 morn - ing light, To all good night; Sweet - ly sleep till morn - ing light, Good -
 good-night
 night, good-night, Good-night, good - night, Good-night, good-night, good-night.
 good - night

THE DAFFODILS.

Poem by WORDSWORTH.

LOUIS C. ELSON.

Lightly and sweetly

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, while the left hand plays a simple eighth-note accompaniment.

I wan - dered lone - ly as a cloud That floats on high o'er
 Con - tin - uous as the stars that shine And twink - le on the
 The waves be - side them danced, but they Out - did the spark - ling
 For oft, when on my couch I lie In va - cant or in

The vocal line is a single staff in G major and 2/4 time. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

vales and hills, When all at once I saw a crowd, A
 milk - y way, They stretched in nev - er - end - ing line A -
 waves in glee: A po - et could not but be gay, In
 pen - sive mood, They flash up - on that in - ward eye Which

The vocal line continues with the same melody. The piano accompaniment concludes with a final chord in the right hand and a few eighth notes in the left hand.

Playfully

host of gold - en daf - fo - dils. Be - side the lake, be - neath the trees. —
 long the mar - gin of a bay. Ten thou - sand saw I at a glance, They
 such a joc - und com - pa - ny! I gazed, and gazed, but lit - tle thought What
 is the bliss of sol - i - tude; And then my heart with pleas - ure fills, —

Joyously.

Flut - ting, danc - ing in the breeze, A host of gold - en
 tossed their heads in spright - ly dance, A host of gold - en
 wealth the show to me had brought The host of gold - en
 And dances with the daf - fo - dils, The host of gold - en

legato e p

daf - fo - dils, A host of gold - en daf - fo - dils .
 daf - fo - dils, A host of gold - en daf - fo - dils .
 daf - fo - dils, The host of gold - en daf - fo - dils .
 daf - fo - dils, The host of gold - en daf - fo - dils .

pp

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