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A decorative border of intricate floral and scrollwork patterns surrounds the central text.

Anthology  
of  
Modern French Song

A Collection of  
**THIRTY-NINE SONGS**  
WITH PIANO ACCOMPANIMENT

By Modern French Composers

COLLECTED AND EDITED

By **MAX SPICKER**



English Translations by  
**HENRY G. CHAPMAN AND OTHERS**

**FOR HIGH VOICE**

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•P.V.

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TO THE BELOVED MEMORY OF  
CHARLES GILBERT  
LYRIC ARTIST AND SINGER OF SONGS  
WHOSE DELIGHTFUL INTERPRETATIONS  
ARE AMONG THE MOST CHERISHED MUSICAL  
RECOLLECTIONS OF THE PRESENT GENERATION  
AND WHO WAS FOREMOST IN MAKING  
KNOWN TO ENGLAND AND AMERICA THE  
SONG TREASURES OF HIS NATIVE LAND

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ANTHOLOGY  
OF  
MODERN FRENCH SONG

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# Beau Soir

(Paul Bourget)

## Evening Fair

English version by  
Henry G. Chapman

Claude Debussy

Andante, ma non troppo

Voice

Piano

Piano

Lorsque au so-leil cou - chant les ri - viè - res sont  
When in the set-ting sun ev-'ry streamlet is

ro - - ses, Et qu'un tiè - de fris - son court sur les champs de  
gleam - - ing; When a trem - u-lous glow spreads o'er the fields of

*pp*

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

*più pp*

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

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

*p*

*a tempo*

*poco rit.*

*p*

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

*animando poco a poco e cresc.*

*animando poco a poco e cresc.*



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

*dim.*

*f* *dim.*

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

*dim. molto* *p* *Più lento* *p*

*dim. molto* *p* *più p*

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

*pp* *pp*

beau. where?

*più pp* *morendo*

## Mandoline

( Paul Verlaine )

English version by  
Henry G. Chapman

## Mandolin

Claude Debussy

*Allegretto* *dolce e leggiero*

**Voice**

Les don - neurs de  
Now your gal - lant

sé - ré - na - des Et les bel - les é - cou - teu - ses É - chan - gent  
se - re - nad - ers, And the pret - ty dames that love them, Their plat - i -

des propos fa - des Sous les ra - mu - res chan - teu - - -  
tudes are ex - chang - ing 'Neath branch - es mur - m'ring a - bove

ses. C'est Tir - cis et c'est A - min - - te,  
them. Tir - cis 'tis, and 'tis A - min - - ta,

**Piano**

*fp* *pp*

*p dim.*

*pp* *p*

*mf*

Et c'est l'é - ter - nêl Cli - tan - dre,  
Now ev - er - last - ing Cli - tan - der,

*mf* *più dim.*

*p*

Et c'est Da - mis qui pour main - te Cru - el - le fait - - maint vers ten - dre.  
Now Da - mis 'tis, who wastes On some cru - el she his vers - es ten - der.

*p* *sf*

*pp*

Leurs cour - tes ves - tes de soie; Leurs long - ues  
Their silk - en jack - ets and short, Dresses with

*dim.* *pp* *pp*

ro - bes à queu - es, Leur é - lé - gan - ce, leur joi - e Et  
trains of am - ple mea - sure, Their joy, their grace - ful de - port - ment, Their

*sf*

*p*

leurs mol - les om - bres bleu - - es,  
shad - ows of melt - ing a - - zure:

*p* *mf* *dim.*

Tour - bil - lon - nent dans l'ex - ta - se Du - ne lu - ne rose et gri - se,  
How they whirl in ec - sta-sy yon - der Where the rose-gray moon-light's ly - ing;

*pp*

Et la man - do - li - ne ja - se Par - mi les fris - sons de bri - -  
While man - do - lins whin - ing - ly maun - der, Trem - u - lous breez - es are sigh - -

*pp*

*più p* *pp*

- - - se. La, la, la, la, la,  
- - - ing.

*più p* *pp*

la, la, la, la, la, la, la, — la, la la, la la, la la, la, —

*sempre pp*

*pp*  
la, — la, — la,

*più pp*

la, — la la, —

8

*sempre poco a poco perdendosi*

la. —

8

*sf*

*una corda*

# La Chevelure

From "Trois Chansons de Bilitis"  
by Pierre Louys

English version by  
Henry G. Chapman

## Her Hair

Claude Debussy

Lento giusto

Voice

Il m'adit:  
Now he said:

Piano

Meno lento

*p molto espressivo e con intensità calorosa*

Cet - te nuit, j'ai rê - vé.  
In the night I dreamed

J'a - vais ta che - ve - lure au - tour de mon cou.  
that I could feel thy hair a - round my neck.

*cresc. poco a poco*

J'a - vais tes che - veux comme un col - lier  
Yes, it was thy hair like a dusk - y

*cresc. poco a poco*

noir au - tour de ma nuque et sur ma poi - tri -  
 veil a - round my neck and o - ver my bo -

*mf*

- ne. Je les ca-res-sais, et c'étaient les miens;  
 - som. I ca-ressed thy hair, for it was mine own,

*p*

*mf*

et nous é-tions li-és pour tou-jours ain-si,  
 and by it we to-gether were bound for aye,

*mf*

9/4

*mf* string. *cresc.* 3 *f*  
 par la mê-me che-ve-lu-re la bou-che sur la bou - che,  
 Bound by our u-ni-ted tresses, with lips to lips, to-gether,

*mf* string. 5 *cresc.*

9/4

6/4

## Tempo I

*p subito*

ain-si que deux lau-riers n'ont sou - vent qu'u - ne ra - ci - ne.  
as oft two lau-rel-trees have one root a - lone be - tween them.

*p subito*

*poco a poco accel. e cresc.*

Et peu a peu, il m'a sem-blé, tant nos membres é -  
And, more and more, it seem'd to me, that our be - ing so

*poco a poco accel. e cresc.*

*pp*

taient con - fon - dus, que je de - ve - nais toi - mê - me,  
merged in - to one, that at last I came to be thee,

ou que tu en - trais en moi com-me mon son - ge.  
or that thou hadst like a dream en - tered my spir - it.

*f*

*ff*



Tempo I, più lento

Quand il eut a - che - vé, —  
When he ceased to speak, —

*p molto espressivo*

il mit dou - ce - ment ses mains sur mes é - pau - les, et il  
he gen - tly placed his hands up - on my shoul - ders, and he

*molto pp*

*pp*

me re - gar - da d'un re - gard si ten - dre, que je bais -  
gazed on me with a look so ten - der, that with a

*pp*

sai les yeux a - vec un fris - son.  
sud - den thrill I low - ered my eyes.

*Lento assai*

*pp*

## Romance

English version by  
M. Louise Baum

(Paul Bourget)

Claude Debussy

Moderato

Voice

Piano

*p*

L'âme é - va - po - rée et souf -  
Ev - a - nes-cent breath of the

fran - te, L'â-me dou - ce, l'âme o - do - ran - te Des lis di - vins.  
lil - y, Ten-der fan - cies, O fra-grant spir - it of heavn-ly lays,

— que j'ai cueil-lis Dans le jar-din de ta pen - sée,  
— Which I in-hal'd 'mid gar-den-ways Of thy dear soul;

Où donc les vents l'ont-ils chassée Cette âme a - do - ra - ble des lis?  
Where is it fled on wings of air, Thy soul lil - y-pure, and so fair?

*p*

*cresc.*

*mf* *dim.*

Tempo rubato

*pp* *meno mosso*

N'est - il plus un par - fum qui res - te De la su - a - vi - té cé -  
Is not one perfume still remain - ing Of all the heav'nly sweetness

*pp* *meno mosso*

les - - te Des jours où tu men - ve - lop - pais Du - ne va -  
reign - - ing In days when thou didst wrap me round With charm di -

Tempo I

*mf*

peur sur - na - tu - rel - le Fai - te d'espoir, d'amour fi - dè - le,  
vine and all - per - vad - ing Fra - grant with hope, and love in - vad - ing,

Ritenuato

*dim.*

De bé - a - ti - tude et de paix?  
Bright with ho - ly joy, peace pro - found?

*cresc.*

*dim.*

*p*

*pp*

## Lied Maritime

English version by  
Henry G. Chapman

## A Sea-Song

Vincent d'Indy. Op. 43

Voice *Lento moderato* (♩ = 76) *p*

Au loin, dans la mer, s'é -  
A - far in the sea the

Piano *p*

teint le so - leil, — et la mer est calme et sans ri - de; le  
sun's go - ing down, — And at peace the o - cean stretch - es, The

flot di - a - pré s'é - ta - le sans bruit, — ca - res - sant la grève as - som -  
waves are as smooth as silk, and they soothe And ca - ress the shad - ow - y

bri - e; Tes yeux, tes traî - tres  
beach - es; Your eyes, tes traî - tres  
45 your treach - 'rous

*più f*

*rit.*

*3*

*3*

*1 2 4*

*Red.*

yeux sont clos, — et mon cœur est tran - quil - le com - - -  
 eyes, are closed — And my heart is all peace - ful like

*And.* \* *And.* \* *And.* \*

me la mer.  
 yon - - der sea.

*poco cresc.* \* *poco sfz*

Più animato (♩ = 112)

*pp* *p*

*più f*

Au loin, sur la mer, l'o -  
 A - far on the deep a

rage est le - vé, — et la mer s'é - meut et bouil -  
 storm is a - broad, — And the wild seas sa - - vagely

lon - - - ne; le flot jusqu'aux cieux s'é -  
 thun - - der; The waves toss on high their

ri - ge su - perbe, — et croule en hur - lant vers les a -  
 foam to the sky, — And reel - ing and roar - ing fall a -

Un poco meno animato (♩ = 104)

bî - - mes. Tes yeux, tes traî - tres  
 sun - - der. Your eyes, your treach'rous

*molto riten.*



# L'heureux Vagabond

(Catulle Mendès)

English version by  
Henry G. Chapman

## The Gay Vagabond

Alfred Bruneau

Largamente

Voice

*f*

Je m'en vais par les che - mins, li - re - lin, et la plai - ne,  
Here I go o - ver the lea, tra - la - lee, And the high - way,

Piano

Dans mon sac j'ai du pain blanc, li - re - lan, et trois é - cus  
In my poke half a white roll, fol - de - rol, And ha' - pence three

dans ma po - che; J'ai dans mon cœur fleu - ri, (chan - te, ros - si - gnol,  
in my pock - et; But in my heart is May: (Sing, O night - in - gale,

chan - te si je ris!) j'ai dans mon cœur jo - li, li - re - li, ma mi - e!  
sing a joy - ous lay!) I've in my heart so gay, tra - la - lay, My Dear - ie!



Un pau - vre sur le che - min, li - re - lin, un pauvre hom - me,  
A beg - gar sat by the way, tra - la - lay, Poor old man;

m'a de - man - dé mon pain blanc, li - re - lan. "Pau - vre, prends  
Give me, said he, your white roll, fol - de - rol. "Poor fel - low,

tou - te la mi - che! J'ai dans mon cœur fleu - ri (chan - te, ros - si - gnol,  
here is the whole! For in my heart is May, (Sing, O night - in - gale,

chan - te si je ris!) j'ai dans mon cœur jo - li, li - re - li, ma mi - e!"  
sing a joy - ful lay!) I've in my heart so gay, tra - la - lay, My Dear - ie!"

*f*

Un vo - leur sur le che - min, li - re - lin, dans ma po - che  
 Now a thief came on the way, tra - la - lay, From my pock - et

m'a vo - lé mes trois é - cus, li - re - lu. «Vo - leur, prends la  
 he did steal my ha' - pence three, tra - la - lee. "Hey, thief! take the

poche aus - si! J'ai dans mon cœur fleu - ri, (chan - te, ros - si - gnol,  
 pock - et too! For in my heart is May, (Sing, O night - in - gale,

*p*

chan - te si je ris!) j'ai dans mon cœur jo - li, li - re - li, ma mi - e!"  
 Sing a joy - ous lay!) I've in my heart so gay, tra - la - lay, My Dear - ie!"

*f*

Je m'en vais mou - rir de faim, li - re - lin, dans la plai - ne.  
So of hun - ger I must die, high - ho, high, On the high - way.

Plus de pain blanc ni d'é - cus, li - re - lu. Mais qu'im - por - te  
Gone my white roll, ha' - pence too, tra - la - lu. But what mat - ter,

*p*

si, tou - jours j'ai dans mon cœur pleu - rant, (chan - te, ros - si - gnol,  
if I still, For all my heart's dis - may, (Sing, O night - in - gale,

*f molto largam.*

chante en sou - pi - rant!) j'ai dans mon cœur mou - rant, li - re - lan, ma mi - e!  
sing a mournful lay!) Have till my dy - ing day, tra - la - lay, My Dear - ie!

*colla voce*

# Les Berceaux

## The Cradles

SULLY PRUDHOMME

English version by M. Louise Baum  
 Edited by H. Clough-Leigher



GABRIEL FAURÉ. Op. 23, No 1

Andante e quasi sognando

VOICE

PIANO

*p* sempre legato assai

con Pedale

*p*

Le long du quai, les grands vais-seaux,  
 All down the quay the ships so tall

Que la hou - le in - cli - ne en si - len - ce, Ne  
 O'er their keel at an - chor are sway - - - ing, And

pren - nent pas gar - de aux ber-ceaux,  
 lit - tle they reck - of cra - - dles small

Que la main des fem - mes ba - lan - ce.  
Sway'd to sound of moth - er - ly sing - ing.

*cresc. poco a poco*

Mais vien - dra le jour des a-dieux,  
Ah! the days of part - ing must come,

*cresc. poco a poco*

Car il faut que le fem - mes pleu - rent,  
Wo - man's heart was but made for break - ing.

*cresc. molto*

Et que les hom - mes cu - ri - eux  
Man must a - far fol - low his star,

*cresc. molto*

*f sempre*

Ten - tent les ho - ri - zons qui leur - - -  
 You blue ho - ri - zon must be mak - - -

*f sempre*

rent! \_\_\_\_\_ Et ce jour-là \_\_\_\_\_ les  
 ing! \_\_\_\_\_ Then, as the ves sels

*pp*

*p* *pp*

grands \_\_\_\_\_ vais - seaux, Fuy - ant le port qui di - mi -  
 cleave \_\_\_\_\_ the foam, Sink - ing the port be - low the

nu - - e, Sen - tent leur mas - -  
 o - - céean, In - flu - ence fond,

*cresc.*

*cresc.*

*mf*

se re - te - nu - e Par  
 stay - ing their mo - tion, Flows

l'â - me des loin - tains ber - ceaux,  
 forth from the cra - dles at home,

*p*

*p*

Par l'â - me des loin - tains ber -  
 Flows forth from the cra - dles at

ceaux.  
 home.

*rall. e dim.* *ppp*

# L'invitation au voyage

(Ch. Baudelaire)

## Invitation to the Journey

English version by  
Henry G. Chapman

Henri Duparc

Quasi lento *dolce e tenero*

Voice

Piano

*pp*

Mon en -  
Ah! my

fant, \_\_\_\_\_ ma soeur, Songe \_\_\_\_\_ à la dou -  
child, \_\_\_\_\_ my dear, Think \_\_\_\_\_ how sweet it

ceur D'al-ler là - bas vivre en - sem -  
were Wouldst thou but go there with me,



ble, Ai - mer à loi - sir, Ai -  
love, A - lone, thou and I, To

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "ble, Ai - mer à loi - sir, Ai - love, A - lone, thou and I, To". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble, often using chords and arpeggios.

mer et mou - rir Au pa - ys qui te res -  
love and to die In the land that is like

The second system continues the musical score. The vocal line lyrics are: "mer et mou - rir Au pa - ys qui te res - love and to die In the land that is like". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent eighth-note accompaniment in the bass and a melodic line in the treble.

sem - ble. Les so -  
thee, love! There a

The third system concludes the musical score. The vocal line lyrics are: "sem - ble. Les so - thee, love! There a". The piano accompaniment continues with the same eighth-note accompaniment in the bass and melodic line in the treble, ending with a final cadence.

leils mouil - lés De ces ciels brouil -  
 mist - y sun Thro' the haze shines

*poco rit.* *a tempo* *dim.* *p*  
 lés Pour mon es - prit ont les char - mes  
 down, In cloud-y mys - ter - y glow - ing

Si mys - té - ri - eux De tes traî - tres  
 With the charm that lies In thy dan - g'rous

*dim.* *dolciss.*

yeux, Brill-lant à tra-vers leurs lar -  
 eyes, That smile while thy tears are flow -

*dim.* *pp*

Un poco più mosso

mes. ing. Là, tout n'est qu'ordre — et beau-  
 There all is beau - ty and

*pp*

*rall.* 2

té, Lu - xe, cal-me et vo - lup - té.  
 truth, Plea-sure, peace, hap - pi-ness, youth!

*rall.*

Tempo I

*p*

Vois .  
See,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a dotted quarter note G4. The piano accompaniment features a steady eighth-note pattern in both hands, with a dynamic marking of *p* (piano). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8.

sur ces ca - naux Dor - mir ces vais -  
dear - est, where ride, A - sleep on the

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "sur ces ca - naux Dor - mir ces vais -" on the first line and "dear - est, where ride, A - sleep on the" on the second line. The piano accompaniment maintains the eighth-note pattern. The dynamic marking *p* is present at the beginning of the system.

seaux Dont l'hu - meur est va - ga - bon - - - de;  
tide, Man - ya ship that loves to wan - - - der,

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "seaux Dont l'hu - meur est va - ga - bon - - - de;" on the first line and "tide, Man - ya ship that loves to wan - - - der," on the second line. The piano accompaniment maintains the eighth-note pattern. The dynamic marking *p* is present at the beginning of the system.

*più f* *cresc. molto*

C'est pour as - sou - vir \_\_\_\_\_ Ton moin - dre dé - sir Qu'il vien -  
 With whate'er can fire \_\_\_\_\_ Thy faint - est de - sire, For thee \_\_\_\_\_

*più f* *cresc. molto*

*espress.*

*f* *dim.*

- - nent du bout \_\_\_\_\_ du mon - - -  
 - - have them ga - - - thered yon - - -

*f* *dim.*

*Un poco più mosso* *mf*

de. Les so -  
 der. Now the

*p*

leils \_\_\_\_\_ cou - chants \_\_\_\_\_ Re - -  
 sun \_\_\_\_\_ goes down, \_\_\_\_\_ And

vê - tent \_\_\_\_\_ les champs, \_\_\_\_\_ Les ca -  
 gilds sea \_\_\_\_\_ and town \_\_\_\_\_ With its

*poco sf*

noux, \_\_\_\_\_ la ville en - tiè - - -  
 rays \_\_\_\_\_ su-perb and ten - - -

*cresc.*

*più p* 2

re, der, D'hy That a - cinthe the world et en -

d'or; fold Le mon - de sen - In crim - son and

dort gold Dans With u - ne warm and chau - de lu - min - ous

*cresc. molto*

*cresc. molto*

*ff*

miè - - - re!  
splen - - - dor.

*ff* *poco a poco dim.*

*dim. - - - molto*

*pp*

Là tout nest qu'ordre  
There all is beau -

*pp cantabile*

*mf*

et beau - té,  
- ty and truth,



*sempre pp*

Lu - xe, cal - me  
Plea - sure, peace, \_\_\_\_\_

*sempre pp cantabile*

*mf*

*quasi senza rallentare*

2

*a tempo*

et vo - lup - té!  
hap - - pi - ness, youth!

*quasi senza rallentare*

*a tempo*

6

*dimin. sino al fine*

*rall.*

*ppp*

8

# Chanson Triste

(Jean Lahor)

English version by  
M. Louise Baum

## A Song of Sorrow

Henri Duparc

Lento affettuoso  
*sempre legatiss.*

Piano *pp*

The piano introduction consists of two staves. The right hand plays a series of descending eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in G minor (two flats) and 12/8 time.

*dolciss.*

Dans ton cœur dort un clair de lune, Un doux  
Moon - light full - ness thy heart il - lum - - ing, Such as

The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same descending eighth-note pattern in the right hand and eighth-note accompaniment in the left hand.

clair de lune dé - té,  
floods the fair sum - mer night,

The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment remains consistent with the previous section.

*poco cresc.* *cresc.*

Et pour fuir la vie im - portu - - ne  
Ah! to flee life's vain im - portun - ing,

*poco cresc.* *cresc.*

The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same descending eighth-note pattern in the right hand and eighth-note accompaniment in the left hand. The dynamics increase as indicated by the markings.

*dim.* *poco rit.* *a tempo*

Je me noie - rai dans ta clar-té.  
 Would I could drown me in that pure light!

*dim.* *poco rit.* *a tempo*

*poco più f* *dolciss.*

Jou - blie-rai les douleurs pas - sé - es, Mon amour,  
 My despair - could I long - er fear it, O my love,

*poco più f* *p*

*poco cresc.*

quand tu ber - ce - ras Mon tris - te cœur et mes pen - sé - es  
 when are cra - dled free from harms My wear - y heart and spir - it,

*poco cresc.*

*p*

Dans le calme ai - mant  
Safe with - - in the ha - - -

*p*

ven de tes bras!  
of thine arms?

*dim.*

*cresc.*

Tu prendras ma tête ma -  
Thou wilt lay my head, dull with

*cresc.*

la - - - - de, Oh! quel - que -  
 sor - - - - row, O, some day

*f* *espress.*

fois sur tes ge - noux,  
 soon up - on thy knee,

Et lui di - ras u - ne bal -  
 Thou from the past fond - ly wilt

*dim.*

la - - - - de,  
 bor - - - - row

*p*

*p*

u - - - - ne bal -  
Bal - - - - lads of

*dim.*

*p*

la - - - - de, Qui sem - - ble -  
ol - - den - time, that seem to

*poco rit.* *a tempo*  
ra par - ler de nous,  
sing of you and me.

*poco rit.* *a tempo*

*dolciss.*  
Et dans tes yeux  
Then from thine eyes,

*cresc.*

pleins de tris - tes - - ses, Dans tes yeux a - lors je boi -  
 sweet in their sad - - ness, From thy lov - ingeyes my tired

*f.*

rai Tant de bai - sers et de tendres - ses,  
 soul Draughts so di - vine shall drink of glad - ness,

*dim.*

Que peut - ê - tre je gué - ri - rai...  
 I perchance again shall be whole.

*sempre dim.*

*rall.*

## A Lucette

(16th Century)

Poem by  
Henry Gauthier - VillarsEnglish version by  
Henry G. Chapman

## To Lucette

G. Pierné

Andante (♩ = 48)

Voice

Piano

*pp una corda*

*p*

*p tre corde*

D'un grand mal j'ay l'â - me do - len - te, J'er - re sans - con -  
Siek my heart and sore - ly in dan - ger, Reft - of end - or

seil ni des - sein, Brus - lé par u - ne fiè - vre len - te  
aim I - - - stray, A - fire with - a low - burn - ing fe - ver

*poco rit.* *breve* *a tempo*

Qui faist la figue au mé - de - ein. Las! d'a - mour la  
That doth the doc - tor e'en - dis - may. Ah, by love's un -

*poco rit.* *breve* *a tempo*



fi - ne sa - get - te A na - vré mon cœur lan - gou - reux, Ce  
er - - ring ar - row Has my lan - guid heart - been slain, That

*p* *poco rit.* *a tempo*  
*mezza voce*  
*pp*

cœur - que seu - le, ô ma - Lu - cet - te, Tu peux gué -rir - si  
heart - which thou - a - lone, Lu - cet - te, Canst, an - thou wilt, make

*pp a tempo*

tu - le veux, Ce cœur - que seu - le, ô ma - Lu - cet - te,  
well - a - gain, That heart - which thou - a - lone, Lu - cet - te,

Tu peux gué -rir - si tu - le veux.  
Canst, an thou wilt, - make well - a - gain.

*molto rit.* *breve*

*molto rit.* *breve*

## Tempo I

*pp una corda*

*p* Et Frè - re Jean l'a dit au pros - ne: Il n'est qu'un lâdre et  
 And Fa - ther John has preached full of - ten, He were a hea - then

*p sostenuto* *mf*

*tre corde*

qu'un pa - yen, Ce - luy qui re - fuse une au - mos - ne,  
 knave, in - deed, Who would not give alms to his neigh - bour,

*mf*

*p e poco rit.* Quand pi - toy - able est le pro - chain. A - donc, ou -  
 See - ing that neigh - bour sore in need. Er - go: give

*p e poco rit.*

is cet - te re - ques - te Et vers moi vi - re tes doux  
ear to my pe - ti - tion, Turn thine eyes — up - on me

*poco rit.* *a tempo*  
*pp* *mezza voce*  
yeux... Car tu me peux seu - - le, ô — Lu - cet - te, Bail -  
here! For thou a - lone, ah, — my — Lu - cet - te, Canst

*poco rit.* *pp* *a tempo*

ler — l'au - mos - ne que — je veux, — Car tu me peux seu -  
grant the alms — that I — re - quire, — For thou a - lone, ah, —

*molto rit.* *breve*  
le, ô — Lu - cet - te, Bail - ler l'au - mos - ne que — je veux!  
my — Lu - cet - te, Canst grant the alms that I — re - quire.

*molto rit.* *breve*

## Tempo I

*pp una corda*

*p*

Cet en - nuy qui tant me cha - gri - ne, Ce mal - qui tant me  
 This dis - tress by which I am shak - en, These pains - I now so

*p tre corde*

fait - souff - frir, Pris, sur - ta lè - vre pur - pu - ri - ne  
 long - en - dure, Naught, save - sweet kiss - es to be tak - en

*poco rit.* *breve* *a tempo*

Un - bai - ser le sçau - rait gué - rir. Ou de des - pit je  
 From - thy ros - y lips, - can cure. Or for des - pite I'll

*poco rit.* *breve* *a tempo*

*poco rit.* *pp* *a tempo mezza voce pp*

perds\_ la tē - te, Ou plus qu'An - ges je suys heu - reux. Choi -  
lose\_ my rea - son, Or than An - gels hap - - pier be; So

sis\_ et m'ou - vre, ô ma\_ Lu - cet - te, Le Ciel, l'En - fer, ce  
choose, and give\_ me, my\_ Lu - cet - te, Or heav'n or hell, as

*pp a tempo*

que\_ tu veux, Choi - sis\_ et m'ou - vre, ô ma\_ Lu - cet - te,  
pleas - eth thee, So choose, and give\_ me, my\_ Lu - cet - te,

*molto rit.*

Le Ciel, l'En - fer, ce que\_ tu veux.  
Heav - en or hell, as pleas - eth thee.

*molto rit.* *sf*

# Première Danse

(Jacques Normand)

## The First Dance

English version by  
Henry G. Chapman

J. Massenet

Brioso, allegro, leggero

Voice

*p*

Des bons vieux airs très con - nus  
To a good old well - known air,,

Piano

*f*

*p*

*sf*

*p*

Mar - quant la ca - den - ce, A - vec des ges - tes me - nus La fil - let - te  
Full of pret - ty glanc - es And well in time, this fair Lit - tle maid - en

dan - - se.  
danc - - es.

*f*

*p*

*f*

*p*

*p*

El - le va, vient, en sau - tant      Tou - jours a - vec grâ - ce,  
 Light - ly springs the lit - tle dame,      Than a bird a - lert - er;

Et ce jeu nou - veau pour - tant Point ne l'em - bar - ras - - - -  
 Nev - er - the - less this new game Does not dis - con - cert \_\_\_\_\_

se.  
her.

*f* *p* *sf* *p*

*p*

Son pied sur le clair par - quet      Glisse ou se dé -  
 On the shin - ing floor her feet      Twin - kle thro' their

ro - be, Et son pe - tit doigt co - quet Re - lè - ve sa  
pac - es, With co - quet - tish fin - gers fleet She rais - es her

ro - be. dress - es. Cinq Just

ans! et pas de le - çons! Mais c'est ru - sé, da - me!  
five! And les-sons had none! But all the wiles, hey - day!

Et ça vous a des fa - çons De bel - le ma - da - me.  
And all the airs, ev - 'ry one, Of an - y fine la - dy.



*f*

Ça se cambre a - vec or-gueil, Ça vous prend des po - ses,  
How she preens with pride, this mite! How her pose com-pels you!

*p*

Et dé - jà, du coin de l'œil, Ça vous dit des cho - - ses.  
And with the tail of her eye Man - y things she tells you.

*p*

Ça vous dit: «Re - gar - dez-moi Tour - ner et sou - ri - - re;  
Ah! says she, Just look at me! Who would not de - sire me?

*poco ritard. p*

Je suis char-mante et, ma foi! J'ai - me qu'on m'ad - mi - - re!  
I'm ver - y charm-ing and want you all to ad - mire me!

*poco ritard. p mf*

Tempo I, meno mosso (ma non lento)

*mf* *più lento*

J'ai - me qu'on re - marque aus - si Mon beau teint d'au - ro - re;  
I would have you see that fair Is my skin as ros - es;

*più lento*

*rall.*

Mon front blanc que nul sou - ci — Ne ter - nit en - co - - -  
White my fore - head, where no care — Or sor - row re - pos - - -

*rall.*

*pp* Tempo I, caloroso

*pp*

re; Ma che - ve - lure en or fin Qui mousse — et ray -  
es. Tress - es that glit - ter like fire, Who could — live with -

*pp*

*ancor più caloroso**poco ritenuto*

*sf* *p* *p* *poco ritenuto*

on - ne. J'ai - me qu'on ad - mire en - fin Tou - te ma per -  
out me! Yes, I want you to ad - mire Ev - 'ry - thing a -

*ancor più caloroso* *poco ritenuto*

Tempo I, con brio

son - ne!»  
bout me!

Et ce pe - tit rien de rien,  
And this ti - ny mite, this chit,

Veut, du fond de l'â - me,  
Wants, at heart, each new man

Que cha - cun «la trou - ve bien!»  
Whom she meets to think her sweet!

*mf ritenente*

*mf ritenente*    *ben cantato*    *dim.*

*mf* Lento

ô fil - let - te!  
Oh, wee maid - en!

ô fem - - - -  
Oh, wo - - - -

*pp*    *lunga dim.*

Tempo I, animato

me!...  
man!

*pp*    *f*    *sf*    *sf*

## Albaïdé

English version by  
G. J. S. White

(Victor Hugo)

Ch. M. Widor

Voice *Lento* *p*

Je veil - le,  
In sor - row

Piano *p*

*sf.*

et nuit et jour mon front rêve en - flam-mé;  
and an-guish day and night my heart doth wake,

*cresc.*

ma joue en pleurs  
and wet with tears

*cresc.*

ruis - sel - le de - puis qu'Al - ba - ÿ - dé  
my cheeks are now, since Al - bay - dé

*f* dans la tombe a fer - mé ses beaux yeux de ga - zel - -  
 has in death closed those eyes that ga - zelle - like did glis - -

*dim.* *p*

le.  
 ten.

*a tempo*  
*pp*

*poco rit.*

*pp*

Car Elle a - vait quinze ans, un sou -  
 But fif - - teen years was she, with the

*cresc.* *f.*

rire in - ge - nu, et m'ai-mait sans mé-  
 smile of a child, and her lovè nev - er

*cresc.* *sf*

lan - - - ge, sans mé - lan - - - ge;  
fal - - - ter'd, nev - - - er fal - - - ter'd;

et quand El - le croi - sait ses bras  
and when with fold - ed arms she stood

sur son sein nu, on croi - yait voir un an - -  
shield - - ing her heart, she was fair as an an - -

ge.  
gel.

*mf*

Je veil - le, et nuit et jour mon front —  
In sor - - row and an-guish night and day —

*cresc.* *ff*

rêve en - flam - mé; ah! —  
my heart doth wake. Ah! —

*cresc.* *sf*

ma joue en pleurs. ruis-  
my tears are flow - - - - - ing, are

*dim.* *sf* *dim.* *sf*

*p*

sel - - - - - le.  
flow - - - - - ing.

*p*

# Chère Nuit

(Eugène Adenis)

## Dearest Night

English version by  
George L. Osgood

Molto tranquillo (without dragging)  
quietly, sweetly and with expression

ALFRED BACHELET.

Piano

*mf*

And.

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 12/8 time and the key signature has three flats (B-flat, E-flat, A-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The dynamic marking is mezzo-forte (*mf*), and the tempo/style is marked *Molto tranquillo* with the instruction "without dragging". The piece concludes with a *And.* (Andante) marking.

*P dol.*

Voi-ci l'heure bien -  
Sweet the hour soon to

*f*

*dimin.*

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking for the vocal line is *P dol.* (Piano dolce). The piano accompaniment features a melody in the right hand and chords in the left hand. The dynamic marking for the piano part is *f* (forte). The piece concludes with a *dimin.* (diminuendo) marking.

*sempre p*

tôt. Derrière la col - li - ne Je vois le so -  
come! Beyond the hill and mead - - - ow The sun is de -

*p*

*pp*

And. \* And.

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking for the vocal line is *sempre p* (sempre piano). The piano accompaniment features a melody in the right hand and chords in the left hand. The dynamic marking for the piano part is *p* (piano). The piece concludes with a *pp* (pianissimo) marking and a *And.* (Andante) marking.

leil qui dé - eli - - ne Et ca - che ses ray -  
clin - - ing in shad - - ow, As fain to hide his

*p*

*poco cresc.*

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking for the vocal line is *p* (piano). The piano accompaniment features a melody in the right hand and chords in the left hand. The dynamic marking for the piano part is *poco cresc.* (poco crescendo).



ons ja - loux... J'en - tends chan -  
 rays he goes. I hear the

ter l'â - me des cho - ses Et  
 song Na - ture is sing - ing, Zeph -

*poco più f* *dimin.* *mf*

les nar - cissés et les ro - ses M'ap - por - tent des par - fums plus  
 - yrs the sweetest fragrance bring - ing Of tu - lips rare, and of the

*p* *più f* *mf* *mp*

doux!  
 rose.

*p* *rit.*

Molto tranquillo (without dragging)  
quietly, sweetly and with expression

*p*

Chè - - - re nuit - - - aux clar - tés se - rei - - - nes,  
Dear - - - est night - - - of tran - scend - - ent glo - - - ry,

*pp* *legato*

Toi qui ra - mè - - nes Le ten - dre a - mant,  
Thou who the ten - - der lov - er dost call,

*dol.*

Ah! - - - des - cends - - - et voi - - - le la ter - re  
Ah! - - - spread out - - - the sil - - ver - y man - tle

*mf*

Poco animato

*p* De ton mys - tè - - re, de ton mys - tè - -  
Of thy en - chant - - ment, of thy en - chant - -

*mf* *p* *ben misurato*

senza ritardare

re Calme et char -  
ment far o - ver

*p*

*p* senza ritardare *ten.*

*poco f*

Poco animato

mant. Mon bon - heur re -  
all. Born a - gain is

*p*

*mf* *pp*

*cresc. molto*

naît sous ton ai - le, Ô nuit plus bel - le  
joy 'neath thy pin - ion, Love - lier than day, my

*p animato*

*pp animato* *poco cresc.*

*f sf*

Que les beaux jours: Ah! lè - ve -  
heart thou dost move: Ah! love - ly

*f*

*mf* *p* *cresc.*

toi! Ah! lè - ve - toi! Pour faire en - co - re Bril - ler l'au -  
 night! Ah! love - ly night! charming, myste - rious! Art thou now

*mf* *p* *mf* *cresc.*

*f* *dim.* *molto rit.*

ro - re De mes a - mours!  
 come to hal - low my love?

*f* *m.d.* *m.g.* *rit.* *dim.* *molto rit.* *5* *m.g.*

**Tempo I (tranquillo)**

*pp*

Chè - re nuit aux clar - tés se - rei - nes,  
 Dear - est night of tran - scen - dent glo - ry,

*pp* *m.g.*

*2 Ped*

*cresc.*

Toi qui ra - mè - nes Le ten - dre a - mant,  
 Thou who the ten - der lov - er dost call,

*cresc.* *mf*

*tre corde*

*f.* Ah! des-cends et voi-le la ter-  
 Ah! spread out of thy en-chant-

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a forte (*f.*) dynamic and features a melodic line with a fermata. The piano accompaniment includes a treble and bass clef with various notes and rests. A *cresc.* marking is present in the piano part.

*ben misurato* re De ton mys-tè - re  
 ment The sil - v'ry man - tie

Musical score for the second system, including vocal line and piano accompaniment. The vocal line has a *ben misurato* marking and a *mf* dynamic. The piano accompaniment features a treble and bass clef with a *p* dynamic and a *poco cresc.* marking.

Calme et charmant.  
 o - ver all all.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line has a *poco f* marking. The piano accompaniment includes a treble and bass clef with a *p* dynamic and a *cresc.* marking. There are also *\* Rea* markings below the piano part.

Chè-re nuit! Ah! des-cends!  
 Dear-est night! Love ly night!

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line has a *perdendosi* marking. The piano accompaniment includes a treble and bass clef with dynamics *mf*, *p*, *mf cresc.*, *rit.*, *f*, *rit.*, *p*, *pp*, and *ppp*. There are also *\* Rea* markings below the piano part.

# Vieille Chanson

"In the Woods".

English version by  
Henry G. Chapman

(Old Song)

Georges Bizet

Andantino (♩ = 80)

Piano

The piano introduction consists of two staves in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The music is in a minor mode and features a delicate, flowing melody in the right hand and a harmonic accompaniment in the left hand. The dynamic is marked 'p' (piano).

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 from the introduction. The dynamic is marked 'p'.

Dans les bois l'a-mou-reux Myr-til A-vait  
In the woods Myr-til when in love Had

The second system of the vocal score continues the vocal line and piano accompaniment. The dynamic is marked 'p'.

pris fau - vet - te lé - gè - re; Ai-mable oi - seau, —  
caught a gay - lit - tle star - ling; My pret - ty bird, —

The third system of the vocal score continues the vocal line and piano accompaniment. The dynamic is marked 'pp' (pianissimo). The piano accompaniment includes a 'm. d.' (more dolce) marking.

lui di-sait-il: Je te des - tine à ma ber-gè - re. — Pour prix du  
to her he said, I'm going to take you to my dar - ling; — And for a

don — que j'au-rai fait — Que de bai - sers, — que de bai -  
 prize — as rare as this is, What lots of kiss - es, what lots of

sers! — Si ma Lu - cet - te, si ma Lu - cet - te  
 kiss - es! For if my dar - ling al - ways will pay —

M'en don-ne deux pour un bou - quet, — J'en au - rai dix, — j'en au - rai  
 Two kiss-es just for a bou - quet, — I shall have ten, — I shall have

dix, ah! — J'en au - rai dix pour la fau -  
 ten, ah! — I shall have ten for you, my

*a tempo*

vet - - te.  
star - - ling!

*a tempo*

*p*

*p*

La fau - vet - - te dans le val -  
Now the star - - ling down in the

*p*

lon — A lais - sé son a - mi fi - dè - le, Et tant  
dell — Had her - self left a faith - ful lov - er, And she

*legg.*

*pp*

fait, tant fait, tant fait, que de sa pri -  
strove so hard, so hard, that it soon be -

*p*



son El - le — s'é - chappe à — ti - re — d'ai - - - le.  
 fell, She did — her lib - er - ty — re - cov - - - er.

*cresc.**f**dim.*

Ah! dit le ber - ger dé - so - lé, — — — — — A - dieu les bai - sers de Lu -  
 Ah! cried the shepherd in dis - may, — — — — — Good - bye to kiss - es from my

*p*

cet - te! Tout mon bon - heur — — — — — s'est en - vo - lé — — — — — Sur — les  
 dar - ling! Now all my luck — — — — — has flown a - way — — — — — On — your

*pp**pp*

ai - les — — — — — de la fau - vet - te! Myr -  
 wings, — — — — — you wretch - ed star - ling! Once

*p**sf poco*

til retourne au bois voi - sin, — Pleu - rant la per - te qu'il a  
 more a - hunt - ing Myr - til went, — Yet sad for what he failed to

*sf poco*

*dim. e rall.* *a tempo*  
 fai - - - - te. Soit par ha - sard, soit à des -  
 get - - - - her. Ei - ther by chance or by in -

*col canto* *pp* *a tempo p*

sein, Dans le bois se trou - vait Lu - cet - - - te,  
 tent, In the wood, there was his Lu - cet - - - te;

*rall.* *rall.*

*a tempo*  
 Et sen - si - ble à ce ga - ge de foi, —  
 And so, when she saw how true was the lad, —

*a tempo*

*p* *appassionato e*

El - le sor - tit de sa re - traite En lui di - sant: — Con - so - le -  
 She showed her-self and cried: My dar-ling, Myr-til, she cried, — Be not so

*p* *appassionato e*

*cresc.* *rall.* *animato*

toi, — Con - so - le - toi, Myr-til, — con - so - le - toi. Ah!  
 sad, — be not so sad, Myr-til, — be not so sad! Ah!

*cresc.* *rall.* *cresc. e animato*

*rall.* *pp*

— Tu n'as per - du que la fau - vet - - te!  
 — There's no - thing lost ex - cept the star - - ling!

*f* *col canto* *pp* *a tempo* *p*

*p*

# Les Papillons

(Théophile Gautier)

## Butterflies

English version by  
M. Louise Baum

Ernest Chausson

Vivo

Voice

Piano

*leggerissimo*

*pp*

*p*

Les pa - pil -  
I see them

lons cou - leur de nei - - - ge Vo - lent par es -  
float, but - ter - flies gold - - - en, Float on wings of

saims sur la mer; \_\_\_\_\_ *p* Beaux pa - pil - lons  
air o'er the sea; \_\_\_\_\_ But - ter - flies all

*pp*

2 Ped.

\* 2 Ped. \*

blancs, quand pour - rai - je Pren - dre le  
 bright, I would fol - low Breez - y blue

*poco rit.* *a tempo*  
 bleu che - min de l'air!  
 high-ways there, like ye!

Sa - vez - vous, ô bel - le des bel - - -  
 Dost thou know, O thou my be - lov - - -

les, Ma ba - ya - dère aux yeux de jais,  
 ed, My queen of dance with eyes a - glow,

S'ils me vou - laient prê - ter leurs ai -  
 If they their wings would on - ly lend

les, Di - les, sa - vez - vous  
 me, Whith - er I would flee,

*mf*

où j'i - rais? Sans prendre un  
 dost thou know? With not a

*pp rit. a tempo*

seul bai - ser aux ro - - - ses, A tra - vers val -  
 kiss to spare the ros - - - es, O - ver vale and

lons et fo - rêts J'i - rais à vos  
 hill would I fly, I'd find out thy

*f*

*mf*

lèv - res mi - clo - - ses, Fleur de mon  
 lips mute - ly smil - - ing, Flow'r of my

*ritard.* *ad libitum*

*ritard.*

â - me, et j'y mour-raï.s.  
 soul, and there I'd die.

*a tempo*

*p* *pp*

*ppp*

# Hai luli

## Sad and lonely

English version by  
Jane Kerley

Ballade

Arthur Coquard

*Dolente* ♩ = 132

Piano

*p* *sf* *rall.* *a tempo* *rall.*

*mf*

*mf a tempo*

Voice *pp*

Je suis tris - te, je m'in - qui - è - te, Je ne sais plus que de - ve -  
Sad and lone - ly, I yearn to greet him, How this will end I can-not

*pp*

*molto dolce*

nir! Mon bon a - mi - de - vait ve - nir, Et je l'at - tends i - ci seu - let - te.  
say, He should have come to me - to - day, I wait in vain, in vain, to meet him.

*pp*



## Poco più mosso

Ha - ï lu - li! O heav'n a - bove! Ha - ï lu - li! O heav'n a - bove! Ha - ï lu - li! O heav'n a - bove!

*ff* *molto rall.* *Tempo I°*  
 Ah, — qu'il fait tris - te sans mon a - mi. —  
 My — heart is break - ing with - out my love. —

*ff*  
*decresc. e molto rall.*

Hé - las! je lan - guis dans l'a - ten - te, Et l'in -  
 A - las! how in grief I am wast - ing, While in

*mf*  
 grat se plaît loin de moi! Pent - ê - tre il me man - que de  
 plea - sure roam - ing is he! Per - haps he now is faith - less to

*con forza*

foi — Au - près d'u - ne nou - velle a - man - te!  
me — And to a new - er love is hast - ing.

*ppp poco più mosso*

Ha - i lu - li! Ha - i lu - li! Ha - i lu - li!  
O heav'n a - bove! O heav'n a - bove! O heav'n a - bove!

*f* Au - rais - je per - du, — per - du mon a - mi? —  
Can I — then have lost, — have lost him I love? —  
*rall.*

*largam. con forza*

Ah! s'il est vrai, s'il est vrai qu'il soit vo -  
If it is true, if 'tis true, I am for -

*string. poco a poco*

la - ge, S'il doit un jour m'a - ban - don - ner, Le vil -  
 sak - en, If he for - gets - oh, fate so dire! - May the

*string. poco a poco*

la - ge n'a - qu'à brû - ler — Et moi-même a - vec le vil - la - ge!  
 vil - lage be - swept by fire — And my life in its ru - in be tak - en!

*sempre ff*

Ha - i lu - li! Ha - i lu - li! Ha - i lu - li!  
 O heav'n a - bove! O heav'n a - bove! O heav'n a - bove!

*ff*

*Meno mosso*

A quoi bon vi - vre sans a - mi? —  
 Why should I live - with - out my love? —

*ff*

*rit. l.h.*

# Bonjour, Suzon!

(Alfred de Musset)

English version by  
Dr. Th. Baker

## Good-Morning, Sue!

Léo Delibes

Allegretto vivo

Piano

The piano introduction is in 2/4 time, starting with a forte (f) dynamic. It features a rhythmic pattern of eighth notes in the bass and chords in the treble. The piece concludes with a piano (p) dynamic.

The piano accompaniment for the first vocal entry begins with a mezzo-forte (mf) dynamic. It includes a *rall.* (rallentando) section followed by a return to *a tempo*.

Bon - jour, Su -  
Good-morn-ing,

zon, ma fleur des bois! Es tu tou -  
Sue, my fleur - de - lis! And are you

The vocal line and piano accompaniment continue the first vocal entry. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

jours la plus jo - li - e? Je re - viens  
still the pret - tiest maid here? I'm home a -

The vocal line and piano accompaniment continue the second vocal entry. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

tel que tu me vois, \_\_\_\_\_ D'un grand voy - age en I - ta -  
 gain, as you may see, \_\_\_\_\_ From It - a - ly and far a -

li - e. Du pa - ra - dis j'ai fait le tour, \_\_\_\_\_  
 way, \_\_\_\_\_ dear! I've trav-el-ld Par - a - dise all through, \_\_\_\_\_

J'ai fait des vers, j'ai fait l'a - mour, \_\_\_\_\_  
 I have made love and vers - es, too, \_\_\_\_\_

*un poco riten.*

J'ai fait des vers, j'ai fait l'a - mour. Mais que t'im -  
 I have made love, and vers - es, too! But why should

por - - te, mais que t'im - por - - te? Je pas - se  
you care?but why should you care? I'm pass - ing

*a tempo*

*un poco riten.*

*a tempo*

de - vant ta mai - son, je pas - se de - vant ta mai - son,  
by your door to - day, I'm pass - ing by your door to - day,

*p più lento*

Ou - vre ta por - - te, ou - vre ta por - - te!  
So let me in, I pray, so let me in, I pray!

*pp colla voce*

*a tempo*

— Bon - jour, Su - zon! bon - jour, Su - zon!  
— Good - morn - ing, Sue! Good - morn - ing, Sue!

*mf a tempo*

*f*

*p* *rall.* *a tempo*

*mf*

Je t'ai vue au temps des li - las, \_\_\_\_\_ Ton cœur joy-  
 In li - lac - time I saw you last; \_\_\_\_\_ Your mer - ry

*iev* *p*

eux ve - nait d'é - clo - - re, Et tu di - sais, je ne veux  
 heart was just a - wak - - ing, And then you told me, "Not so

pas, \_\_\_\_\_ Je ne veux pas qu'on m'ai-me en - co - - re.  
 fast, \_\_\_\_\_ You can-not have me for the tak - - ing!"

Qu'as-tu fait de - puis mon dé - part?  
What have you done while I was gone?

Qui part trop tôt re - vient trop tard,  
He comes too late, who leaves too soon!

*un poco riten.*  
Qui part trop tôt re - vient trop tard! Mais que m'im -  
He comes too late, who leaves too soon! But why should

por - - te, mais que m'im - por - - te? Je pas - se  
I care? but why should I care? I'm pass - ing

*un poco riten.* *a tempo*



de - vant ta mai - son, je pas - se de - vant ta mai -  
by your door to - day, I'm pass - ing by your door to -

son; Ou - vre ta por - te, ou - vre ta  
day, So let me in, I pray, so let me

*pp colla voce*

por - te! Bon - jour, Su - zon! bon - jour, Su -  
in, I pray! Good-morn - ing, Sue! Good-morn - ing,

*mf a tempo*

zon!  
Sue!

*f*

# Après un Rêve

(From the Tuscan, by Romain Bussine)

## After a Dream

English version by  
Henry G. Chapman

Gabriel Fauré

Voice *Andantino* *dolce*

Dans un som - meil\_ que char-mait ton i -  
Once, in a sleep\_ that thy beau-ty did

Piano *pp*

ma - - ge, Je rê-vais le bon-heur... ar-dent mi - ra - - -  
fash - - ion, I was dream-ing a dream of love and pas - - -

ge;  
sion; Tes yeux é-taient plus doux, ta voix pure et so - no - - re,  
Thine eyes, how soft they were, sweet thy voice, and en - dear - - ing,

Tu ray - - on - nais comme un ciel é - clai - ré par l'au -  
 All ra - - diant thou as the sky at Au - ro - ra's ap -

ro - - - re; Tu m'ap - pe - -  
 pear - - - ing. Thou call - edst

lais et je quit - tais la ter - - re Pour m'en - fuir a - vec  
 me! and to me it was giv - - en To de - part from this

toi vers la lu - miè - - - re;  
 earth with thee to heav - - - en;

Les cieux pour nous en-tr'ou-vraient leurs nu - es, Splen - -  
Then heav'n to us did se - crets sur - ren - der, Un - -

*cresc. poco a poco*

deurs in - con - nu - es, Lu - eurs di - vi - nes en - tre -  
dream'd of in splen - dor, Glimps - es of glo - ry, deep and

*cresc. poco a poco*

*f*

vu - es. Hé - las! Hé - las, tris - te ré - veil des  
ten - der. A - las! a - las! Sad 'tis to wake from

*dim.*

*mf*

son - - - ges, Je t'ap - pel - - le, ô  
dream - - - ing! Ah, re - turn, O

*mf*

nuit, — rends-moi tes men - son - - - ges, Re -  
 night, — give me back — thy seem - - - ing! Re -

*p*

*cresc.* viens, re - - viens ra - di - eu - - -  
 turn, re - turn in thy splen - - -

*f*

*mf*

*p* se, Re - viens, ô nuit mys - té - ri -  
 dor! Re - turn, O night, thou mys - t'ry

*p*

*pp* eu - - - se!  
 ten - - - der!

*pp*

## Le Charme

Armand Silvestre:  
«Chanson des heures»English version by  
Henry G. Chapman

## The Charm

Ernest Chausson.  
Op. 2, No 2

Moderato con moto

Voice

Quand ton sou - ri - re me sur - prit, Je sen - tis fré - mir tout mon  
When you sur - prised me with your smile, All my be - ing thrilled with e -

Piano

*un poco più lento*

Voice

è - tre, Mais ce qui domp - tait mon es - - prit,  
mo - tion; What it was un - manned me the while,

Piano

*mf un poco più lento*

*riten.*

*rit.*

Voice

Je ne pus d'a - bord le con - naî - tre. Quand ton re - gard tom -  
I had not at first an - y no - tion. And when your glanc - es

Piano

*rit.*

*p*

Tempo I

Voice

ba sur moi, Je sen - tis mon â - me se fon - dre,  
fell on me, All my soul was melt - ed with - in me;

Piano

*sf p*

*p un poco più lento* *riten.*

Mais ce que se - rait cet é - - moi, Je ne pus d'a-bord en ré -  
 What this sud - den pas - sion might be, 'Twas be - yond my pow'r to de -

*p un poco più lento* *riten.*

*rit.* **Tempo I** *mf*

pon - dre. Ce qui me vain - quit à ja - mais, Ce  
 fine me. Eut the charm that made me your slave Is

*rit.* *mf*

*rit.* *a tempo*

fut un plus dou-lou-reux char-me; Et je n'ai su que je t'ai -  
 one that grief holds in its keep-ing: I did not know 'twas love I

*rit.* *a tempo* *f*

*ossia* *rit.*

mais, Qu'en voy - ant ta pre-mière lar - me.  
 gave, Till that day when I found you weep - ing.

*rit.*

# Le Mariage des Roses

(Eugène David)

## The Marriage of the Roses

English version by  
Henry G. Chapman

César Franck

Poco allegretto

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 6/8 time signature, with a key signature of three sharps (F#, C#, G#). The left hand plays a simple harmonic accompaniment of quarter notes. The tempo is marked 'Poco allegretto'. The word 'dolce' is written above the right hand, and 'cantabile' is written below the left hand.

This section shows the vocal entry and the beginning of the piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The vocal line begins with a rest, followed by the lyrics 'Mi - My'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

This section contains the vocal line with lyrics and the piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'gnon - ne, sais - tu com - ment S'é - pou - sent les ro - - ses? Ah! love, oh, know'st thou not how The ros - es are mar - - ried? Oh!'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking 'pp' (pianissimo) is written below the piano accompaniment.



cet hy - men est char - mant, cet hy - men est char -  
it is charm - ing, I vow, it is charm - ing, I

mant! Quel - les ten - dres cho - - ses El - les  
vow: Sweet - est scents are car - - ried When the

di - sent en ou - vrant Leurs pau - piè - - - res  
eye - lids o - - pen now That in sleep had

clo - - ses! Mi - gnon - ne, sais - tu com - ment S'é - pou - sent les  
tar - - ried. My love, and know'st thou not how The ros - es are

*poco rall.*



Tempo I

*dolce*  
*cantabile*

Crois -  
All

moi, mi - gnon - ne, crois - moi, Ai - mons - nous comme el - - les, Vois,  
else, my sweet - heart, 'tis true, Is i - dle and hol - - low! See,

*pp*

le prin - temps vient à toi, Le prin - temps vient à  
spring is com - ing to you, spring is com - ing to

toi, Et des hi - ron - del - - les; Ai - mer  
 you, With the spring the swal - - low. 'Tis the

est l'u - ni - que loi A leurs nids fi -  
 law of love they knew, 'Tis the law they

*cresc.*  
 dè - - les. Ô ma rei - - ne, suis ton  
 fol - - low. O my Queen, all else, 'tis

*cresc.*

*poco rit.*  
 roi, Ai - mous - nous comme el - - - les.  
 true, Is i - dle and hol - - - low.

*poco rit.*

*a tempo  
dolce*

Ex - cep - té d'a - voir ai - mé, — Qu'est - il donc sur ter - re?  
For, if love be put to flight, — Is this life worth liv - ing?

*pp a tempo*

Notre ho - ri - zon est fer - mé, — Om - bre, nuit, mys - tè - re!  
Then the world would be but night; — Dim shad - ows and griev - ing!

*cresc.*

Un seul phare est al - lu - mé, — L'a - mour nous l'é - clai - re.  
Love a - lone's a bea - con - light, — Its rays ev - er giv - ing;

*cresc.*

Ex - cep - té d'a - voir ai - mé, — Qu'est - il donc sur ter - re?  
And, if love be put to flight, — Is this life worth liv - ing?

*poco rall.*

*dim. e rall.*

*f*  
*poco rall.*

*dim. e rall.*

# Brises d'autrefois

(Henry Gauthier-Villars)

## Breezes of Other Days.

English version by  
Henry G. Chapman

Georges Hüe

Moderato

Piano *p*

The first system of the piano introduction is in 3/4 time, key of B-flat major. It features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato' and the dynamics are 'piano' (p).

The second system continues the piano introduction. It includes a crescendo leading to a fortissimo (sfz) dynamic. The melody in the right hand has a slight change in phrasing.

*p*

Les é - tof - fes au mur ten - du - es S'al - lu - ment au so - leil cou -  
Silk - en cur - tains rich - ly fall - ing Re - flect the sun - light's fade - ing

The vocal entry begins with a piano (p) dynamic. The lyrics are in French and English. The melody is simple and lyrical.

*p* *dolciss.*

The piano accompaniment for the third system is marked 'piano' (p) and 'dolcissimo' (dolciss.). It features a gentle, flowing accompaniment for the vocal line.

chant; glow; Et ta voix douce est comme un chant Plein  
Sweet as a song thy voice, and low, Brings

The second system of the vocal line continues the lyrics. The melody is marked with a fermata over the final note of the phrase.

*sempre p*

The piano accompaniment for the fourth system is marked 'sempre p' (piano throughout). It continues the gentle accompaniment for the vocal line.

*poco rall.*

de pa - ro - les en - ten - du - es Au - tre - fois, au so - leil  
to me, man - y a word re - call - ing, Oth - er days, when the sun

*colla voce*

*a tempo* *poco rall.* *mf* *animato*

— cou - chant, — Dans les parcs où nous pro - me -  
— was low — O'er the fields where we trod the

*poco rall.* *animato*

nâ - mes, L'or - gueil d'un jeune en - chan - te - ment Dans la croy -  
heath - er, In all the pride of love's young dream; How sa - cred

*f*

an - ce du ser - ment Dont nous a - vons li - é nos â - mes:  
did each promise seem, By which we bound our souls to - geth - er:

Più lento

*a tempo*

*ff*

ô le su - prême en - chan - te - ment!  
O for the joy of that young dream!

*f colla voce* *f dim. e rall.*

Più lento

*p*

Il pas - se dans tes lour-des tres - ses Un par -  
And waft - ed from thy heav - y tress - es, Comes a

*p*

*molto espressivo*

fum sub-til et con - nu; Tout à l'heure il  
per-fume faint that I know, So my heart, a

*p*

*poco rall.*

m'est re - ve - nu Au cœur de très  
mo - ment a - go, Re - lived long and

*poco rall.*



len - tes ca - res - ses De ce par - fum cher  
 ten - der ca - ress - es In that dear per - fume

*poco cresc.* *sf* *dim. molto*

Tempo I

et con - nu; C'é - tait l'o -  
 that I know. It was the

*colla voce* *pp*

deur des fleurs mou - ran - tes: Ro - ses, li - las,  
 scent of dy - ing flow - ers: Ros - es, per - haps,

*la mano destra sempre pp*

lys et jas - min, Que, par - mi les an - ciens che - mins, Ap - por -  
 or ros - ma - ry, By the paths where they used to be, That the

*p*

*pp*

taient les bri - ses er - ran - tes Sur ces li -  
 breez - es blew from old bow - ers A - cross thy

*rall.* *a tempo*

las et ces jas - mins.  
 hair, and brought to me.

*a tempo*

*colla voce* *p cresc.*

*pp*

*ppp*

8

# Les Roses d'Ispahan

(Leconte de Lisle)

## The Rose of Ispahan

English version by  
Henry G. Chapman

Gabriel Fauré

Andantino (♩ = 60)

Piano

*p*

*mf marcato*

The piano introduction consists of two staves in 2/4 time. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. Dynamics range from piano (p) to mezzo-forte (mf) with a marcato (marked) articulation.

*dolce*

Les ro - ses d'Is - pa - han dans leur gaî - ne de  
The rose of Is - pa - han in its cra - dle of

*p*

The first line of the song features a vocal melody in the treble clef, marked 'dolce' (sweetly). The piano accompaniment continues in the lower staves, with a dynamic of piano (p). The lyrics describe the cradle of the roses of Ispahan.

mous - se, Les jas - mins de Mos - soul, les fleurs de l'o - ran - ger,  
moss - es, The jas - min of Mos - soul, the or - ange - blos - som wreath,

*marcato*

The second line of the song continues the vocal melody and piano accompaniment. The piano part is marked 'marcato' (marked), indicating a more pronounced and rhythmic accompaniment. The lyrics mention jasmine from Mossoul and orange blossom wreaths.

*cresc. poco a poco*

Ont un par - fum moins frais, ont u - ne o - deur moins dou - ce,  
They have a sweet less sweet, less grateful is their fra - grance,

*cresc. poco a poco*

The final line of the song shows the vocal melody and piano accompaniment. The piano part is marked 'cresc. poco a poco' (crescendo little by little), indicating a gradual increase in volume. The lyrics describe the fragrance of the roses.



*cresc. poco a poco*

Mieux que - le vent joy - eux qui ber - ce l'o - ran - ger,  
 Sweet - er than play - ful airs 'mid or - ange - blos - soms bright,

*cresc. poco a poco*

Mieux que l'oi - seau qui chan - te au bord d'un nid de — mous - se.  
 Soft - er than bird that sings, and calls her mate to — meet her.

*p*

ô Le - i - lah! de - puis que de leur vol lé - ger  
 O Le - i - la! since ev - 'ry kiss has tak - en flight,

*p sempre**sempre dolce*

— Tous les bai - sers ont fui — de ta lè - vre si dou - ce,  
 — Nor e'en one sin - gle kiss — on thy sweet lips re - pos - es,

*p*

Il n'est plus de par - fum dans le pâ - le o - ran - ger,  
 All the fra - grance is gone from the or - ange - buds bright,

*p*

*cresc.* *f*

Ni de cé - les - te a - rome aux ro - ses dans leur mous -  
 All the per - fume of heav'n has left the moss - y ros -

*cresc.* *f marc.*

*p*

se. Oh!  
 es. Ah!

*dim.*

que ton jeu - ne a - mour, ce pa - pil - lon lé - ger, Re -  
 let thy sweet young love, a but - ter - fly, a - light, Here

*p*

vien - ne vers mon cœur du - ne ai - le promp - te et dou -  
to my emp - ty heart on soft, swift wing re - turn -

*cresc. poco a poco*

ce, Et qu'il par - fu - me en - cor la fleur de l'o - ran - ger,  
ing; Let it per - fume once more the or - ange - blossom bright,

*cresc. poco a poco*

*f* *poco rit.* *a tempo*

Les ro - ses d'Is - pa - han dans leur gai - ne de mous -  
The rose of Is - pa - han 'midst her moss - es a - burn -

*poco rit.* *a tempo*

*mf* *p*

se.  
ing.

## Nell

English version by  
M. Louise Baum

(Leconte de Lisle)

Gabriel Fauré. Op. 18, No 1

Andante, quasi allegretto (♩ = 66)

Voice

Ta ro - se de pour - pre à ton  
Thy rare pur - ple rose 'mid thy

Piano

*pp sempre* *sempre legato*

clair so - leil,  
morn - ing glows,

ô  
O

Juin,  
June,

é - tin - cel - le en - i -  
with a fer - - vor com -

vré - - - e,  
pel - - - ling,

Penche aus - si vers moi  
For my heart then pour

ta cou -  
thy vint - age



pe do - ré - - e: mon cœur à ta rose est pa -  
 o'er and o'er, Thine ar - - dor it knows, thou June

reil. \_\_\_\_\_ Sous le mol a - bri de la  
 rose! \_\_\_\_\_ From the arch - ing green of the

*pp*

*espress.*

feuille om - breu - - - se Mon - te un sou - pir de vo - lup -  
 wood-land shad - - - y Floats forth a sigh, ec - stat - ic,

té: \_\_\_\_\_ Plus d'un ra - mier chante au bois  
 sweet, \_\_\_\_\_ Ev - 'ry bough a - long doth ech - o

*cresc.*

*cresc.*

*f*

é - car - té, Ô mon cœur, sa plain - te a - mou -  
 such a song Love - ly June, as mine to my

*p*

reu - - - - se.  
 la - - - - dy!

*pp*

*dolce*

Que ta perle est dou - ce au ciel en - flammé,  
 Tho' the pearl-y light 'mid the ar - dent night

*mf*

É - toi - le de la nuit pen - si - ve! Mais com -  
 Is clear and sweet of thy fair moon, Far more

*p*

bien plus dou - - - ce est la clar - té vi - - - ve Qui ray -  
 sweet and clear is the shin - ing here, \_\_\_\_\_ In my

*cresc.*

on - ne en mon cœur, \_\_\_\_\_ en mon cœur — char - -  
 love - light - ed heart, \_\_\_\_\_ in my heart, — O, \_\_\_\_\_

*poco cresc.*

*f*  
 mé!

June!

*mf*

*pp*

*dolce*

La chan - tan - te mer, le long du ri - va - - - ge, tai - -  
 For thy sing - ing sea where white beach - es be \_\_\_\_\_ Shall

*dolciss.*

ra son mur - mu - re é - ter - nel, A - vant  
 song - less and si - - lent be sleep - - - ing Ere I

qu'en mon cœur, chère a - mour, ô Nell, ne fleu -  
 cease to tell how I love my Nell, For my

*cresc.*

*cresc.*

ris - se plus ton i - ma - - ge! ne fleu - ris - se plus ton i -  
 heart is aye in her keep - - ing! For my heart is aye in her

*f*

*pp subito*

*mf*

*pp subito*

ma - - - - ge!  
 keep - - - - ing!

# Rencontre

(Charles Grandmougin)

English version by  
M. Louise Baum

## A Meeting

Gabriel Fauré. Op. 21, No 1

Andante (♩ = 72)

*dolce*

Voice

Piano

J'é-tais triste et pen -  
I was sad and op -

*Ped. ogni battuta*

sif quand je t'ai ren-con - tré - - - e: Je  
press'd this morn-ing, when I met thee, But

*sempre legato*

sens moins, au - jourd'hui, mon obs - ti - né tour - ment.  
now I can for - get my tor - ment and my pain;

Ô dis - moi, se - rais - tu la femme i - nes - pé -  
Ah! could I in my sky Hope's star for ev - er

ré - - - e Et le rêve i - dé - al pour - sui -  
set - - - - - thee, The i - de - - al made real - ah! so

vi long vai - - ne - ment? O passante aux doux  
sought in vain! O pass-er, sweet of

yeux, se - rais - tu donc l'a - mi - e Qui ren-drait le bon -  
face, wouldst thou but be my sol - ace, A friend to car - ry

heur au po - ète i - so - lé, Et vas - tu ray - on -  
peace to the po - et a - part! Ah! wilt thou shine for

*cresc.*

ner sur mon âme af - fer - mi - e, Com-me le ciel na -  
me, il - lume my spir - it's pris - on, As shines his na - tive

*mf* *f*

tal \_\_\_\_\_ sur un cœur d'ex - - i - lé?  
sky \_\_\_\_\_ on the ex - - ile's sad heart?

*mf* *f* *p* *sempre*

*p*

Ta tris - tes - se sau - vage, à la mien - ne pa - reil - - le, Aime à  
Thy un - tam'd, rest - less soul, of my own the true sis - - ter, Loves to

voir le so - leil dé - cli - ner sur la mer!  
watch how the sun dips red - ly to the sea!

De - vant l'im - men - si - té ton ex - ta - se s'é -  
In awe be - fore the deep, thou to rap - ture art

veil - - - le, Et le char - me des soirs à ta belle  
wak - - - en'd, And the twi - light's pure glow, sweet soul, is

âme est cher. U - ne mys - té - ri -  
dear to thee! - A mys - ter - y di -

*dolce*

*pp*

euse et dou - ce sym - pa - thi - - e Dé -jà m'en - chaîne à  
vine, a sym - pa - thy un - ut - ter'd, Al - read - y links my



*poco a poco*

toi comme un vi - vant li - en, Et mon â - me fré -  
 heart to thine with liv - ing spell; My soul is all a -

*cresc.*

mit, par l'a - mour en - va - hi - - e, Et mon cœur te ché -  
 throb with new - born love's be - stow - al; Thou art my all in

*cresc.*

*f*

rit sans te con - naî - - - - tre  
 all, ere I have known thee

bien.  
 well.

*p* *pp*

# L'Esclave

(Théophile Gautier)

## The Bondmaid

English version by  
Dr. Th. Baker

ÉDOUARD LALO

Andante non troppo

Voice

Piano

Cap-  
A

*mf* *dim.* *p*

*una corda*

*pp*

*pp* *pp*

ti - ve, et peut - ê - tre ou - bli - é - e, Je  
cap - tive, and per - chance un - re - mem - ber'd, I

songe à mes jeu - nes a - mours, À mes beaux jours!  
dream of my spring-time of love, my days of joy!

a mes beaux jours!  
my days of joy!

*p cresc.* *mf*

Et par la fe - nè - tre gril - lé - e  
And, thro' the bars of my win - dow,

*pp* *cresc.* *mf*

*p* *cresc.* *f*

Je re - gar - de l'oi - seau joy - eux fen - dant les cieux! —  
see a - far the hap - py bird that cleaves the air! —

*pp* *cresc.* *f* *p*

*p a tempo* *senza respirare*

Au - près de lui,  
A - wak - 'ning hope!

*p* *dim.* *rit.* *p a tempo*

*pp*

belle es - pé - ran - ce, Por - te - moi sur tes  
joy - ful - ly bear me un - to him, on thy

*pp*

*cresc.*

ai - les d'or, S'il m'aime en - cor,  
gold - en wing, if yet he love

*cresc.*

*f*

me, S'il m'aime en - cor!  
if yet he love me!

*f* *dim.*

*p poco cresc.* *p* *dim.*

Et pour en-dor-mir ma souf - fran - ce, Sus - pens mon à - me  
And wilt thou al - lay my love - an - guish, then lay my spir - it

*p* *poco cresc.* *pp* *dim.*

*pp*

sur son cœur Comme u - ne fleur!  
on his heart, as 'twere a flow'r!

*ppp* *ppp*

## Soir

(Albert Samain)

English version by  
Henry G. Chapman

## Evening

Gabriel Fauré. Op. 74, N<sup>o</sup> 2

Andante (♩ = 63)

Voice *pp*

Piano *pp*

Voi - ci que les jar - dens of the

dins de la nuit vont fleu - rir. Les li - gnes, les cou - leurs, - les  
night soon will bloom in the sky, All col - ors, ev - 'ry shape - and

sons — de - vien - nent va - gues; Vois! le der - nier ray - on a - go - nise à tes  
form, — are grow - ing dim - mer; See! the ex - pir - ing rays on thy rings faintly

ba - gues: — Ma sœur, en - tends - tu pas — quel - que cho - se mou -  
glim - mer. — My sis - ter, dost not hear — e - ven now some - thing

*p*

*pp*

*dolce sempre*

rir? \_\_\_\_\_ Mets sur mon front tes mains fraî - ches comme une eau  
die? \_\_\_\_\_ Be thy cool hands on my fore - head like wa - ters

*sempre pp*

pu - - re, Mets sur mes yeux tes mains dou - ces com - me des  
chil - - ly, Thy gen - tle hands on my eye - lids soft as a

*cresc.*  
fleurs, \_\_\_\_\_ Et que mon âme où vit le goût se - cret des  
flow'r, \_\_\_\_\_ And thou my soul, that loves to live in sor - row's

*cresc.*

pleurs, \_\_\_\_\_ Soit \_\_\_\_\_ comme un lys fi - dèle et  
 pow'r, \_\_\_\_\_ Shalt \_\_\_\_\_ at thy gir - - dle, pure and

*cresc.* pâle à ta cein - tu - - re!  
 true, wear like a lil - - y!

*f*

*dim.*

*p* C'est la pi - tié qui pose ain - si son doigt sur  
 'Tis sym - pa - thy that thus on us its hand has

*p*

*poco a poco cresc.*

nous, — Et tout ce que la terre a de sou-pirs qui mon - tent, Il  
 laid, — And ev-ry hu-man sigh that from the earth a - ris - es I

*poco a poco cresc.*

sem - ble, qu'à mon cœur en-i - vré, le ra - con - tent Tes  
 fan - - cy that my pas - sionate heart sur - pris - es In thine

*f*

*sempre f*

yeux le - vés au ciel, — si tris - - - tes —  
 eyes up-raised to heav'n, — so gen - - - tle —

*p pp*

— et si doux! —  
 — and so sad. —

*p pp*



# La Chanson de l'Alouette

English version by  
Henry G. Chapman

(V. de Laprade)

## The Lark's Song

Vivace (♩. = 80)

Édouard Lalo

Piano

8

*pp* *cresc.*

*f*

Je suis, je suis le cri de joi - - e Qui  
'Tis I, 'tis I that am the cry - - Of

*f* *p*

sort des prés \_\_\_\_\_ à leur ré - veil; \_\_\_\_\_  
joy that springs \_\_\_\_\_ from fields a - wake; \_\_\_\_\_

*sempre p*

*mf*

Et c'est moi que la terre en - voi - - e Of-  
Yes, 'tis I who from earth do hie, \_\_\_\_\_ Good-

*cresc.* *f*

frir le sa - lut au so - leil!  
 mor - row to the sun to take!

*pp* *cresc.* *f*

*mf*

Je pars des  
 I leave the

*dim.* *p* *pp*

chau - mes blancs de bru - me, À mes pieds - flotte un fil d'ar -  
 meads of mist - y heath - er, From my foot - floats a sil - v'ry

*p*

gent, La ro - sée em - pour - pre ma plu - me Et je la  
 thread, While the dew is bright on each feath - er, And this I

*pp* *pp* *pp*

*una corda*

sè - - me en vol - ti - geant! Je plane et  
 scat - ter from o - ver - head. The first am

*f*  
*cresc.*  
*f*  
*tre corde*

chan - te la pre - miè - - re Dans l'a - zur frais où l'aube é - clot,  
 I to rise a - sing - ing In the bright air, when morn - ing breaks,

*p*  
*pp*

Je me bai - gne dans la lu - mière Et vais me mi -  
 Bathe my - self in sun - shine while wing - ing O - ver the

*f*  
*p*  
*f*  
*p*  
*pp*

rer dans un flot! Ma  
 mir - ror of the lakes. My

*f*  
*pp*  
*f*

voix est sans no - te plain - ti - ve, Je ne dis rien au  
 voice has no ech - o of sor - row, Ne'er of the eve - ning

*cresc.*  
 tris - te soir, Je suis la chan - son folle et vi - ve De la jeu -  
 sad I sing; For I am the song of to - mor - row, Youth, hope and

*sempre pp*

nesse et de l'es - poir! Je - suis la chan - son  
 love in ev - 'ry - thing! For I am the song of to -

*pp* *cresc.*

*f tr#* fol - - - - le! Je suis, je  
*tr#* mor - - - - row! 'Tis I, 'tis

*f*

suis le cri de joi - - e Qui sort des prés  
 I that am the cry Of joy that springs

*f p*

à leur ré - veil; Et c'est moi  
 from fields a - wake; Yes, 'tis I

*mf*  
*sempre p*

que la terre en - voi - - e Of - fir le sa -  
 who from earth do hie, Good - mor - row to the

*cresc.*  
*pp*

lut au so - leil!  
 sun to take!

*f*  
*cresc.*  
*f*  
*ff*

# Sur une Tombe

## On a Tomb

English version by  
Henry G. Chapman

Guillaume Lekeu

Alquanto lento e malinconico

*dolce*

Voice

Piano

La prin - ta -  
Sweet is the

*p* *pp* *rall.*

*una corda*

nière et dou - ce ma - ti - née est plei - ne du par - fum des nou - vel - les  
morn, and all the air of spring is fra - grant with the scent of her new - born

*p a tempo*

*tre corde*

flowers;  
flow'rs,

La ca - res - se du vent ber - ce les jeu - nes  
The soft touch of the breeze sets the young leaves a -

*pp*

*rall.* *molto*

feuil - les du parc si - len - ci - eux du Mys - tè - re de la  
wav - ing with - in this si - lent realm of the Mys - t'ry of -

*pp* *rall.* *colla voce*

*a tempo*

Mort.  
Death.

Sous ces  
'Neath these

*p a tempo*

*Red.* \*

*Red.* \*

*Poco meno lento*

ro - ses, dont ja - dis tu as ai - mé les sœurs, tu re - po -  
ros - es, of which once she loved the sis - ters frail, she re - pos -

ses, tu re-po - ses, pure, i - nou-bli-able A - mi - e,  
es, she re-pos - es, ne'er to be for-got be - lov - ed,

*cresc.*

*f*

*sf*

*Red.*

\*

*Più lento*

*Tempo I*

*dolciss.*

en ton im-mor-tel - le pâ - leur.  
for ev - er im - mor - tal - ly pale.

Les soirs d'hi -  
The win - ter

*pp*

*dolciss.*

*2 Ped.*

*2 Ped.*

*2 Ped.*

*2 Ped.*

ver, où ma pen - sée a re - vé - cu ton sou - ve - nir, se sont en -  
 eves, when all my thoughts were filled with memo - ries of thee, are o - ver

2 Ped. \* 2 Ped. \* 2 Ped. \* 2 Ped. \* 2 Ped. \*

fuis; et c'est ta tom - be qu'au - jour - d'hui j'ai vou - lu re -  
 now; And'tis thy tomb that once a - gain I have come to

*rall.*

*più pp* *ppp una corda* *colla voce*

2 Ped. \* 2 Ped. \*

Lento assai Tempo I

voir. see.

*pp 3* *tre corde*

*Led.* \*

Oh! puis - ses - tu, de cet - te tom - be ai - mée où les vio - let - tes et les  
 Ah! would that thou, from this dear grave of thine, where now these vi - o - lets and

*pp* *pp una corda*

*Led.* \*



ro - ses pro - tè - gent dou - ce - ment ton pai - si - ble som -  
 ros - es so ten - der - ly pro - tect and watch o - ver thy

*tre corde*

meil, puis - ses - tu res - pi - rer la sen - teur tris - te et  
 rest, would that thou couldst in - hale aught of the sweet, sad

*sfp* *una corda sino al Fine* *pp*

*And.*

ten - dre de l'im - mor - tel - le fleur qu'en mon cœur - fit é - clo - re  
 per - fume of the im - mor - tal flow'r that our love - ev - er - last - ing

*ppp*

*And.*

no - tre A - mour é - ter - nel, no - tre A - mour é - ter - nel!  
 has brought forth in my breast, has brought forth in my breast!

*dolce* *dolciss.* *Lento assai*

*pp* *ppp* *ppp*

*And.*

# Le Nil

(Armand Renaud)

## The Nile

Xavier Leroux

Moderato

Piano

*pp* *p*

*pp* *p*

Les eaux du Nil, tou-tes pâ-les, s'é-  
 The Nile's pale wa- - ters are si-lent-ly

cou - lent  
 creep - ing

*p*

Sous les é - toi - les de la  
 Un - der the star - - lit sky a -

*mf* *mf*

*mf*

*mf*

The musical score is arranged in systems, each containing a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *f*, *pp*, and *dim.*. There are also performance markings like *Red.* (Reduction) and asterisks (\*). The lyrics are in French and English, with the French text above the English text. The vocal line includes a triplet of eighth notes and several instances of the exclamation "Ah!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*mf*  
 nuit, Ah!  
 bove, Ah!

*p*

*f*  
 Ah!  
 Ah!

*pp*  
 Des sphinx, aux  
 On ei - ther

bords, sur deux rangs se dé rou - lent...  
 shore lines of Sphynx-es are sleep - ing,

The musical score is arranged in systems. Each system contains a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a single treble clef. The key signature has four flats (B-flat major or D-flat minor). The time signature is 4/4. The score includes various dynamic markings: *cresc.*, *f*, *pp*, *mf*, and *p*. There are also performance instructions such as *Ad.*, *Ad.*, and *Ad.* with asterisks. The lyrics are: "Ah!", "Ah!", "Ah!", "Ah!", "Au mi -", "While be -". The score is marked with repeat signs and asterisks at the end of several phrases.

*rit. molto*

lieu, no - tre bar - que fuit.  
tween them our bark doth move.

*ppp rit. molto*

*Ad.* *Un poco più lento*

Le bien - ai - mé, s'ac - cou - dant sur la proue,  
He that I love, lean - ing there at the prow.

*pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

Lais - se er - rer sur moi *a piacere* son œil  
Gaz - es with eyes all ten - der on

*p* *cresc.* *mf*

*pp* *mf* *sf* *col canto*

*Ad.* \* *Ad.* \* *Ad.* \*

doux; Moi, ren - ver - sant la tête,  
me; I, lean - ing back my head, Shake

*pp* *a tempo* *p*

*Ad.* \* *Ad.* \* *Ad.* \*



nie, ver - sent une har - mo - nie Qui  
 strains, pour har - mo - nious strains De -

*Red.* \*

tombe en a - mour sur nous deux.  
 scend - ing - as love on us two.

*rall.* *a tempo*

*col canto* *f* *a tempo*

*Red.* \*

*mf* *p* *mf*

*Red.* \*

*Red.* \*

*ppp*

*Red.* \*

# Le Roitelet

(A. Theuriot)

English version by  
Henry G. Chapman

## The Wren

E. Paladilhe

Allegro vivo

Piano

*pp* *leggieriss. e staccatiss.*  
*una corda sempre*

*senza Ped.*

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *p* and *f*.

The second system features a vocal line with lyrics and piano accompaniment. The lyrics are: "Ra-pi - de comme un rê - ve, Vif comme un feu fol- / As swift as pass-ing fan - cy, As Jack - o'-lan-tern". The piano accompaniment includes dynamics such as *molto dim.*, *pp*, and *pp sempre stacc.*

The third system continues the vocal line and piano accompaniment. The lyrics are: "let, Tu vol - ti - ges sans trê - ve Du chêne au ser - po- / fey, Thou dost flit with-out rest - ing From bough to bough al-". The piano accompaniment includes dynamics such as *sfz*, *pp*, and *p*. There are also performance markings like *ped.* and an asterisk *\**.



let, \_\_\_\_\_ Aile a - ler - - teet mi - gnon - ne, Pe - tit por -  
 way, \_\_\_\_\_ On thy wings small and dar - ing, Lit - tle crown -

*sfz* *p*

*sfz* *p* *dim.* *pp*

te - cou - ron - ne, Roi - te - let, \_\_\_\_\_ Roi - te -  
 let a - wear - ing: Lit - tle\_ wren! \_\_\_\_\_ Roi - te -

*p* *psenza rall.*

*sfz* *pp*

*Ad.* \*

let! \_\_\_\_\_  
 let! \_\_\_\_\_

*sempre pp e staccato*

*f* *dim.*

Sous la bran - che qui pous - se Comme un vert man - te - let,  
 'Neath the bran - ch - es o'er - hang - ing Like a green man - tle gay,

*pp*

*pp*

Ton nid, ber - ceau de mous - se, Fuit l'œil du tier - ce - let. \_\_\_\_\_  
 Thy nest, a moss - y cra - dle, From mink's eye hides a - way. \_\_\_\_\_

*sfz* C'est là qu'est ton roy - au - me, L'o - deur des pins l'em - bau - me,  
 Here is thy realm con - tent - ed, By breath of pine - trees scent - ed,

*sfz* *p*

*p* *p senza rall.*  
 Roi - te - let, \_\_\_\_\_ Roi - te - let! \_\_\_\_\_  
 Lit - tle - king, \_\_\_\_\_ Roi - te - let! \_\_\_\_\_

*pp* *sfz*

*Red.* \*

C'est là qu'est ta ni-ché-e,  
Here is thy hid-den cor-ner!

*p* *f* *molto dim.* *pp sempre stacc.*

Dix œufs blancs com-me lait, Ta pon-deu - se ca-ché - e  
Here thy mate - let did lay Ten wee eggs of the whit - est,

*sfz* *pp*

*Led.* \*

— Les cou - ve, et ton fi - let De voix joy-eux et frê - - le  
— And here — thy voice so gay In mer - ry notes a - swell - ing,

*sfz*

*8*

*Led.* \*

*p*

Dit par - tout la nou - vel - - le,      Roi - te -  
 Joy - ful ti - dings is      tell - - ing,      Lit - tle -

*pp*

*p*      *p senza rall.*

let,      Roi - te - let!  
 wren!      Roi - te - let!

*sfz pp*      *sempre pp e stacc.*

Même en hi -  
 In win - ter

*f*      *dim.*      *pp*

*f*      *pp*

ver en - co - re L'arbre en-tend ton sif - flet, Ta huppe à  
 e'en thy twit - ter Do we hear 'midst the snow, Thy ruf - fled

crête au - ro - re y laisse un chaud re - flet, Et les bois  
 crest doth glit - ter, And shed a rud - dy glow, And the woods,

blancs de gi - vre Par toi seul sem - blent vi - vre, Roi - te -  
 white and lone - ly, Seem a - live thro' thee on - ly, Lit - tle

let, Roi - te - let!  
 wren! Roi - te - let!

# Les trois Prières

(Emm. des Essarts)

## Three Prayers

English version by  
Henry G. Chapman

E. Paladilhe

Andante

Piano

*pp* *dolcissimo*

*sempre pp*

*dolciss.*

A l'heu - re où notre es -  
When - e'er — my pride of

*pp*

prit moins fier — S'in - cli - ne comme un Roi pro - phè - te, Je  
spir - it yields, — Then, like a king for mer - cy su - ing, I

mets mon cœur— dans un Pa - ter, Pour que ta vo - lon - té soit  
 hum - bly pray:— "Thy will be done;" But 'tis thy will I would be

*p**dim.*

fai - te. — Ô mon cher oi - seau bleu rê - vé, En -  
 do - ing. — Ah, dear blue - bird of my dreams, My

*sfz**cresc.**sfz**2<sup>do</sup>*

\*

fant gar-dienne et bon gé - ni - e, Je mets mon cœur dans  
 guar-dian an - gel! be't con - fess - ed, "A - ve Ma - ri - a"

*sfz**f**p*

un A - ve, Pour que tu sois la plus bé - ni - e.  
 I may pray, But thou it is I'd have most bless - ed.

*pp*

*P*  
 Et comme en u - ne cou - pe d'eau Se  
 As one may see a wilt - ed flow'r In

pen - che la fleur ra - ni - mé - - e, Je  
 wa - ter - vase its life re - cov - - er, In -

mets mon cœur dans un Cre - do, Pour que tu sois la plus ai -  
 to this creed I put my heart: That I a - lone am thy true

*a piacere*

mé - e.  
 lov - er. *a tempo*



# Psyché

(Pierre Corneille)

English version by  
Henry G. Chapman

E. Paladilhe

Andante quasi andantino

Piano

The piano introduction consists of five measures. The first measure is marked *p*. The second measure is marked *ffz molto*. The third measure is marked *ff*. The fourth measure is marked *ff*. The fifth measure is marked *ff* and includes a *rit.* marking and an asterisk.

Je suis ja - loux, Psy-ché,  
Ah, Psy-che, vex'd am I,

The piano accompaniment for this section includes dynamic markings of *dim.*, *p*, and *pp*.

de tou - te la na - tu - re!      Les ray - ons du so - leil — vous  
all na - ture is so zeal - ous!      Now the kiss of the sun — too

The piano accompaniment for this section includes dynamic markings of *cresc.*, *f*, and *dim.*

bai-sent trop sou-vent, Vos che-veux souf-frent trop les ca-res-ses du  
of-ten finds your cheek, In your hair now the winds play hide and

*p* *Led.* \*

vent. Quand il les flat-te, j'en mur-mu-re! L'air  
seek. Of such de-vo-tion I am jeal-ous! The

*Led.* \*

mê-me que vous res-pi-rez— A-vec trop de plai-sir pas-se sur vo-tre-  
air you breathe makes far too free, Stray-ing o-ver your lips more warm-ly than jo-

*f* *dim.* *Led.* \*

*ff* **Animato**  
bou-che. Votre ha-bit de trop près vous tou-che! Votre ha-  
cose-ly; And your gown clasps your breast too close-ly! and your

*p* *ff* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

*poco rit.* *dim.* **Tempo I**

bit de trop près vous tou - che! Et si - tôt que vous sou - pi -  
 gown clasps your breast too close - ly! And I feel, when you heave a

*dim.*  
*poco rit.* *p* *p*

*cresc.*

rez Je ne sais quoi qui m'ef - fa - rou - che  
 sigh, Some - thing with - in that cries mo - rose - - ly:

*cresc.*

*rit.*

Craint, par - mi vos sou - pirs, des sou - pirs — é - ga -  
 Ah, she sighs, but she sighs not for me, — not for

*f* *dim.* *p* *colla voce*

rés! —  
 me! —

*p* *a tempo*

# La Solitaire

(Armand Renaud)

From the "Mélodies Persanes"

English version by  
Henry G. Chapman

## In Solitude

C. Saint-Saëns

Allegro appassionato

Piano

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, starting with a half rest followed by a quarter note. The left hand plays a bass line with chords and single notes. The tempo is marked 'Allegro appassionato' and the dynamics are 'f'.

The second system features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by the lyrics: "Ô fier\_ jeune homme, ô\_ tu - Ah, haugh-ty— youth, O\_ thou-". The piano accompaniment continues with the same melodic and bass lines as the first system, with dynamics marked 'f' and 'mf'.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics: "eur\_ de ga - zel - les, Ca - va - lier pâle\_ au re - gard de ve - lours, — slay - er of wild deer, Thou horse-man pale, — of the dark, ten - der eye, —". The piano accompaniment continues with the same melodic and bass lines.

Sur ton — che - val dont les — pieds — ont des ai - les  
 I would — that — thou on — thy — wing - foot - ed charg - er

Em - por - te - moi vers le ciel — des a - mours.  
 Wouldst bear me up to love's heav'n — on — high.

J'ai bien — sou - vent, la nuit, — sur ma ter - ras - se,  
 Oft have — I — in the night, — all lone - ly sit - ting,

Ver - sé des pleurs en te ten - dant — les bras. —  
 Shed man - y a tear, and stretched my arms — to thee; —

Sté - rile ef - fort! C'est l'om - bre que j'em -  
But all in vain! I caught at shad - ows

bras - se, Et mes san - glots, tu ne les  
flit - ting, Thou heard'st no sob, my tears thou

en - tends pas. didst not see.

*cresc.*

*dim.*

*dolce*

Pour-tant le ciel m'a faite ar-dente et bel-le,  
 Yet heav'n hath en-dow'd me with pas-sion and beau-ty

*pp*

Red.

Ma lè-vre douce est comme un fruit ver-  
 My lips are sweet as crim-son fruit, and

meil; J'ai dans la voix des chants de co-lom-bel-le,  
 rare, My voice is soft-er than ring--dove's coo-ing,

Sur les che-veux un ray-on de so-  
 And rays of sun-shine dis-port on my

leil. Mais en - fer - mée  
hair. But pris - on'd here,

*pp*

et cou-ver - te de voi - - les, Dans un pa -  
in a pal - ace re-pin - - ing, I lan - guish

lais, je meurs loin du vrai bien.  
far from all I hold most dear.

Pour-quoi des fleurs, et pour-quoi des é - toi - - les,  
Why bloom the flow'rs? why are stars yon-der shin - - ing,



Si mon cœur bat et si tu  
While beats my heart and thou dost

n'en sais rien?  
nev - er hear?

*cresc.*

*f*

Mon bien - ai - mé, ter - ri - - bles sont tes ar - mes,  
Ah, dear - my - love, thine arms in - deed are might - y,

*f*

*mf*

Ton long fu-sil, ta lan-ce, ton poi-gnard, Et plus-que tout, tes yeux  
Thy gun so long, thy poi-gnard and thy lance, But, worst of- all, thine eyes-

— aux som-bres char-mes, Per-gant un cœur a-vec un seul re-sin-gle  
— of dark-some beau-ty, That pierce the heart with but one sin-gle

gard. ————— Ô fier-jeune homme, ô tu-  
glance. ————— Oh, haugh-ty youth, oh thou

eur de ga-zel-les, A leur des-tin mon  
slay-er of wild-deer, Like theirs my fate, me

sort est res - sem - blant. Sur ton che -  
 al - so dost thou slay! And well thou

val dont les pieds ont des ai - les, Joins mon cœur  
 might'st, on thy wing-foot - ed charg-er, Add my torn

triste à ton bu - tin san - glant.  
 heart un - to thy bleed - ing prey!

# Le Lever de la Lune

(Poetry imitated from Ossian)

## Moonrise

English version by  
Henry G. Chapman

C. Saint-Saëns

Moderato *pp*

Voice

Ain - si qu'u - ne jeu - ne beau - té, Si - len - ci -  
As one who is love - ly and young Her lone - ly

Piano

*pp una corda*

euse et so - li - tai - re, Des flancs du nu - age ar - gen -  
steps in si - lence ur - ges, So forth from the sil - ver - y

té La lu - ne sort a - vec mys - tè - re.  
clouds The moon in mys - te - ry e - mer - ges.

*And.*

*dolce*

Fil - le ai - ma - ble du ciel, à pas lents et sans bruit, Tu  
 Beau-teous daughter of heav'n, slow thy step, soft and light; Thou

glis - ses dans les airs où bril - le ta cou - ron - ne;  
 glid - est thro' thine airs and bright thy crown doth spark - le;

Et ton pas - sa - ge s'en - vi - ron - ne  
 While round thy state - ly pro - gress cir - cle,

Du cor-tè - ge pom-peux des so - leils de la nuit.  
 In proces-sion-al train, all the suns of the night.

Que fais - tu loin de nous quand l'au - be blan - chis - san - te Ef -  
Far - est thou far a - way when morn - ing breaks up - on thee, And

face à nos yeux, à nos yeux at - tris - tés Ton sou - ri - re char -  
takes from our sight with re - gret, from our sight Both the charm \_\_\_\_\_ of thy

mant \_\_\_\_\_ et tes mol - les clar - tés? Vas -  
smile \_\_\_\_\_ and the aid \_\_\_\_\_ of thy light? Dost

tu, \_\_\_\_\_ comme Os - si - an, plain - ti - ve, gé - mis -  
thou, \_\_\_\_\_ like Os - sian here; with moan - ings and in

*dolciss.*

san - te, Dans Pa - si - le de la dou - leur En - se - ve -  
 an - guish, Seek in sor - row to find re - lief, And hidethy

lir ta beau - té lan - guis - san - te? Fil - le ai - ma - ble du  
 face, let thy beau - ty lan - guish: Love - ly daugh - ter of

*pp*  
 ciel, con - nais - tu le mal - heur?  
 heav'n, art ac - quaint - ed with grief?

*cresc.*  
 Main - te - nant, re - vê -  
 Now, once more re - ar -

*cresc. sempre col pedale*  
*tre corde*

tu de tou - te sa lu -  
 rayed in all its wont - ed

miè - re, Ton char vo - lup - tu -  
 glo - ry, Thy car a - bove the

eux rou le au - des sus des  
 hills rolls on in splen - dor

monts; Pro - lon ge, s'il se  
 dight; De - lay, an if thou



peut, le cours de ta car -  
 canst, the pro - gress of thy

riè - re, Et ver - se sur la  
 jour - ney, And o - ver all the

mer tes pai - si - bles ray - ons.  
 sea shed the peace of thy light.

*una corda*

*ppp*

# La Cloche

(Victor Hugo)

English version by  
Henry G. Chapman

## The Bell

C. Saint-Saëns

*Andante sostenuto*

Piano *una corda pp*

Seu - le en ta som - bre tour - aux faî - tes den - te -  
Lone - in thy som - bre tow'r, - Where rug - ged tur - rets

lés, D'ou ton souf - fle des - cend sur les toits 'é - bran - lés, ô  
frown, Whence thy rum - ble de - scends on the roofs of the town, O

clo - che sus - pen - du - e au mi - lieu des nu - é - es, Par ton vas - te rou -  
far - roil - ing bell, - 'midst the cloud - rack high hanging, Where so of - ten the

lis si sou - vent re - mu - é - es,  
si - lence is jarred by thy clang - ing,

Tu dors en ce mo - ment dans l'om -  
Thou slum - b'rest now, and naught dis - turbs

- bre, et rien ne luit Sous ta voû - te pro - fonde où som - meil - le le bruit!  
— the shadows deep 'Neath thy cav - ern - ous throat where thy thun - der's a - sleep.

*meno p*

Oh! \_\_\_\_\_ tan - dis qu'un es - prit qui  
Ah! \_\_\_\_\_ and here there's a soul that

jus - qu'à toi s'é - lan - ce,  
for thy voice is wait - ing,

Si - len - ci - eux aus - si,  
Si - lent as thou is he,

con -  
thy

tem - ple ton si - len - ce, Sens - tu, par cet ins - tinct  
 si - lence con - tem - plat - ing; Let some thing un - to thee

*pp*

vague et plein de dou - ceur Qui ré - vè - le tou - jours u - ne  
 vague - ly, sweet - ly ap - peal, Let a sis - ter in soul to her

sœur à la sœur, Qu'à cette heu - re où s'en - dort la soi -  
 sis - ter re - veal That as eve - ning de - scends at this

*p*

*pp*

ré - e ex - pi - ran - te, U - ne â - - me est près de  
 sleep - breath - ing hour, A soul is near thee

*morendo* *cresc.*

*morendo*

*tre corde cresc. bb*

toi, non moins que toi vi - bran - - te,  
 here, full as thy-self of pow - - er,

Qui bien sou-vent aus - si jette un bruit so - len -  
 One that at times like thee gives a heart - rend - ing

nel, Et se plaint dans l'a - mour, com - me  
 cry, And that pleads in its love, as dost

toi — dans le ciel!  
 thou — in the sky,

*p* *cresc.*

*f* *dim.* *espress.*

Et se plaint dans l'a - mour, com - me.  
 And that pleads in its love, as dost

toi dans le ciel!  
 thou in the sky,

*espressivo*

*pp*

dans le ciel!  
 in the sky!

*dim.* *pp* *dolciss.*

*m.s.* *ppp*

# Le fidèle Cœur

(Mme Blanchecotte)

## The Faithful Heart

English version by  
Henry G. Chapman

Paul Vidal

Molto lento (♩ = 50)

Voice

Piano

*p*

*2 Pedali*

*dolce*

Je se - rai ta dou - ceur pro - fon - de,  
I would be to thy heart its sweet - ness,

*pp*

Ta der - niè - re joie en ce mon - de, Et jus - qu'au jour  
I would be thy joy in com - plete - ness, And to e - ter - -

dé - ter - ni - té, Ta paix et ta sé - ré - ni - té.  
 - ni - ty I'd be Thy peace and thy se - ren - i - ty.

*p*

*dim.* *p*

Oui, je se - rai, dans mon si - len - ce, Ton a - pai - se -  
 Yes, from my si - lence will flow o'er thee Com - fort blest in

*poco più f*

*poco più f*

ment de souffran - ce, Le su - prê - me ray - on d'espoir Qui  
 grief to re - store thee, While of hope shall the bless - ed light The

*cresc.*

*cresc.*

chas - - - se le nu - a - ge noir.  
 dark - - - ness quell of deep - est night.

*p*

*p*



*p*

Et s'il est u - ne sain - te cho - se  
If there be one ho - ly bless - ing

*p* *dim.* *pp*

Dont le ciel à ja - mais dis - po - - se, Un cœur vrai,  
Heavn can of - fer for thy pos - sess - - ing, 'Tis a heart

*f*

*p* *riten.* *pp* *a tempo*

d'in - fle - xible honneur, Je se - rai ce fi - dè - le cœur.  
true to hon - or's part; I will be that faith - ful heart.

*dim.* *p* *riten.* *pp* *mf* *a tempo*

*dim.* *pp*

# «Je ne veux pas autre chose»

(V. Hugo)

English version by  
Henry G. Chapman

## “Nothing I ask thee to give me”

Andante

Ch. M. Widor

Piano

The piano introduction is in 3/4 time, marked *Andante* and *mf*. It features a melodic line in the right hand with a trill and a descending scale, and a bass line with a trill and a descending scale. The piece concludes with a *a piacere* section in the right hand, featuring a trill and a descending scale, and a bass line with a trill and a descending scale.

The first line of the song is in 3/4 time, marked *p*. The vocal line begins with a trill and a descending scale. The piano accompaniment is in 3/4 time, marked *P a tempo*. It features a trill and a descending scale in the right hand, and a trill and a descending scale in the bass line.

Je ne veux pas au - tre cho - se Que ton sou - rire et ta voix,  
No-thing I ask thee to give me But — a smile and a word,

The second line of the song is in 3/4 time, marked *p*. The vocal line begins with a trill and a descending scale. The piano accompaniment is in 3/4 time, marked *P a tempo*. It features a trill and a descending scale in the right hand, and a trill and a descending scale in the bass line.

De l'air, de l'om-bre, des ro - ses Et des ray - ons dans les bois.  
As flow'rs and shade of the for - est, Or — the song of a bird.

The third line of the song is in 3/4 time, marked *cresc.*. The vocal line begins with a trill and a descending scale. The piano accompaniment is in 3/4 time, marked *cresc.*. It features a trill and a descending scale in the right hand, and a trill and a descending scale in the bass line.

Je ne veux, moi qui me voi - - le Dans la joie ou  
No - thing I ask, I who hide me In — my joy or

*rit. e dim.*

*a tempo, ma poco più lento*

*pp*

la dou - leur,  
pain a - far,

Que ton re - gard,  
On - ly thy scent,

mon é - toi - le,  
O my flow - er,

*a tempo, ma poco più lento*

*rit. e dim.*

*pp*

Que ton ha - lei - ne, ô ma fleur!  
On - ly thy bright - ness, O my star!

*f*

*mf*

Sous ta pau - piè - re ver - meil - le,  
Un - der the fringe of thy lash - es,

*mf*

Qu'i - nonde un cé - les - te jour,  
Where flood - ed in light doth move

Tout un u - ni - vers som -  
A u - ni - verse wrapt in

meil - le... Je — n'y cher - che que l'a - mour. Ange aux yeux pleins d'é - tin -  
slum - ber, There I seek — but for love. An - gel whose eyes would be

*cresc.* 3 3

*cresc.*

cel - - les, Femme — aux jours de pleurs noy - és,  
hap - - py, Wo - man who sor - - row must meet,

*rit. e dim.*

*rit. e dim.*

*a tempo, ma poco più lento*  
*pp* 3

Prends mon â - me sur tes ai - les, Lais - se mon cœur  
Lift up my soul to thy spir - it, Leav - ing my heart

*a tempo, ma poco più lento*  
*pp*

*f*

à tes pieds!  
at thy feet.

*sf* 3 3

# Ariette

English version by  
Henry G. Chapman

(Paul Collin)

“Were I sunshine, I should come”

Allegro, ma non troppo (♩ = 92)

Paul Vidal

Piano

*f*

*p*

Si j'é - tais ray - on, j'i - rais, jeu - ne fil - le,  
Were I sun - shine, I should come, pret - ty maid - en,

*dim.*

*p*

Si j'é - tais ray - on splen - dide et joy - eux,  
Were I sun - shine flash - ing bright from the skies,

Ver - ser tout l'é - clat de mon feu qui bril - le  
I should pour the light of my fire, — sweet maid — en,

*p senza rit.*

Dans tes jo - lis yeux. Si j'é - tais zé - phir, j'i -  
 In thy pret - ty eyes. Were I Ze - phy - rus, I'd

*p*

*p* *pp* *p*

rais dans les tres - ses, Dans les tres - ses d'or — de tes che - veux doux,  
 blow thro' thy tress - es, Thro' the tress - es soft — of thy gold - en hair,

*p senza rit.*

Je leur don - ne - rais — de fol - les ca - res - ses, Mal - gré les ja - lous!  
 I should play in them — with wan - ton ca - ress - es, Nor for ri - vals care!

*p*

*p*

Si j'é - tais par - fum, mal - gré toi, fa - rou - che,  
 Were I per - fume sweet, and thy smile ma - li - cious,

*mf* *p*

*p*

Si j'é-tais par-fum, j'i-rai dé-po-ser  
 Were I per-fume sweet, yet I should im-press

*p*

*cresc.*

Au plus gen-til coin de ta chère bou-che L'en-i-vrant bai-ser!  
 On thy dim-pled cheek, or thy lips de-li-cious, A de-li-rious kiss!

*cresc.* *cresc.*

*pp*

Si j'é-tais murmure, au ciel ou sur ter-re,  
 Could I be a voice hum-ble or im-pe-rious,

*pp*

*p*

J'i-rai sans ré-pit, trê-ve ni re-pos,  
 Ev-er should I come, cease-less, un-de-terr'd,

*p*

*pp* *dim.*

Te dire à l'o-reille, a - vec grand mys - tè - re, De  
Whis-p'ring in thine ear man - y a mys - te - rious And

*pp* *dim.*

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

ten-dres pro-pos. Si j'é-tais A - mour, j'i -  
a - mor-ous word. And if I were Love, I'd

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

rais danston â - me, Si j'é - tais A - mour, j'i - rais dans ton cœur,  
dwell in thy spir - it, And if I were Love, thy heart I should claim,

*cresc.*

É - pe - ler, le soir, les let - tres de flam - me De mon nom vain -  
I would breathe my name, - at eve thou shouldst hear it, My all - con - qu'ring

*cresc.*



queur!  
name!

Si j'é - tais A - mour, j'i - rais dans ton â - me,  
And if I were Love, I'd dwell in thy spir - it,

*meno f e rit.* *a tempo*

Si j'é - tais A - mour, j'i - rais dans ton cœur, É - pe - ler, le soir, les let - tres de  
And if I were Love, thy heart I should claim; I would breathe my name, at eve thou shouldst

*mf cresc. molto rit. a tempo*

flam - me De mon nom vain - queur!  
hear it, My all-con - qu'ring name!

*mf colla voce f a tempo*

*dim. pp*

## Nuit d'Étoiles

(Th. de Banville)

English version by  
Henry G. Chapman

## Starry Night

Andantino

Ch. M. Widor

Piano

pp

First system of piano introduction, featuring a treble and bass clef with a 3/4 time signature and a key signature of three flats. The music is marked *pp* and includes various ornaments and slurs.

Second system of piano introduction, continuing the melodic and harmonic development in the treble and bass staves.

*p*

Nuit d'é - toi - les, Sous tes voi - les, Sous ta  
Star-lit spac - es, 'Neath your lac - es, Where the

First system of the vocal entry and piano accompaniment. The vocal line is marked *p* and includes the lyrics. The piano accompaniment continues with a similar texture.

*cresc.*

bri - se et tes par - fums, Tris - te ly - re,  
per - fumed nightwinds sigh, As thro' sway - ing

*m.d.*

Second system of the vocal entry and piano accompaniment. The vocal line is marked *cresc.* and includes the lyrics. The piano accompaniment features a *m.d.* (more dolce) marking.

Qui sou - pi - re, Je rê - ve aux a - mours dé - funts. La se -  
 Harp-strings stray - ing, Here I dream of loves gone by. O'er my

rei - ne mé - lan - co - li - e Vient é - clo - re au fond de mon  
 heart — sweet me - lan - chol - y Comes in ten - der gloom to

*cresc.*  
 coeur, Et j'en - tends l'â - me de ma mi - e Tres - sail -  
 brood, And I feel — my loved one's spir - it Hov - 'ring

lir dans le bois rê - veur. *ppp*  
 near in the slum - b'ring wood. Star - lit

toi - les, Sous tes voi - les, Sous ta bri - se et tes par -  
 spac - es 'Neathyour lac - es, Where the per - fumed night-winds

*ppp*

fums, Tris - te ly - re, Qui sou - pi - re,  
 sigh, As thro' sway - ing Harp-strings stray - ing,

*ppp*

*m.d.*

Je rê-veaux a-mours dé - funts.  
 Here I dream of loves gone by.

*mf*

Dans les om - bres de la feuil - lé - e, Quand tout  
Thro' the dark — and leaf - y shad - ows, When I

*sf* *cresc.*

bas je sou - pi - re seul, Tu re - viens, pau - vre â - me é - veil -  
sigh, tho' scarce a - loud, Thou re - turn - est, poor sleep - less

*ppp*

lé - e, Tou - te blan - che dans ton lin - ceuil. Nuit d'é -  
spir - it, Pale and wan — and in thy shroud. Star - lit

toi - les, Sous tes voi - les, Sous ta bri - se et tes par -  
 spac - es, 'Neath your lac - es, Where the per - fumed night-winds

*ppp*

fums, Tris - te ly - re, Qui sou - pi - re,  
 sigh, As thro' sway - ing Harpstrings stray - ing,

*m.d.* *ppp*

Je rê - ve aux a - mours dé - funts.  
 Here I dream of loves gone by.













