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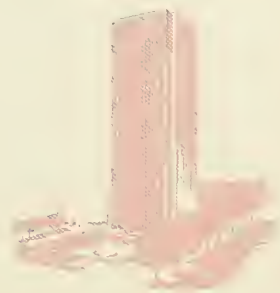
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OLD SONGS.  
From the Painting by R. Poetzelberger.

# THE WORLD'S BEST MUSIC

FAMOUS SONGS



PHILHARMONIC EDITION REVISED AND ENLARGED

EDITED BY

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LOUIS C. ELSON

HELEN KENDRICK JOHNSON

*AND OTHERS*

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VOLUME 7.

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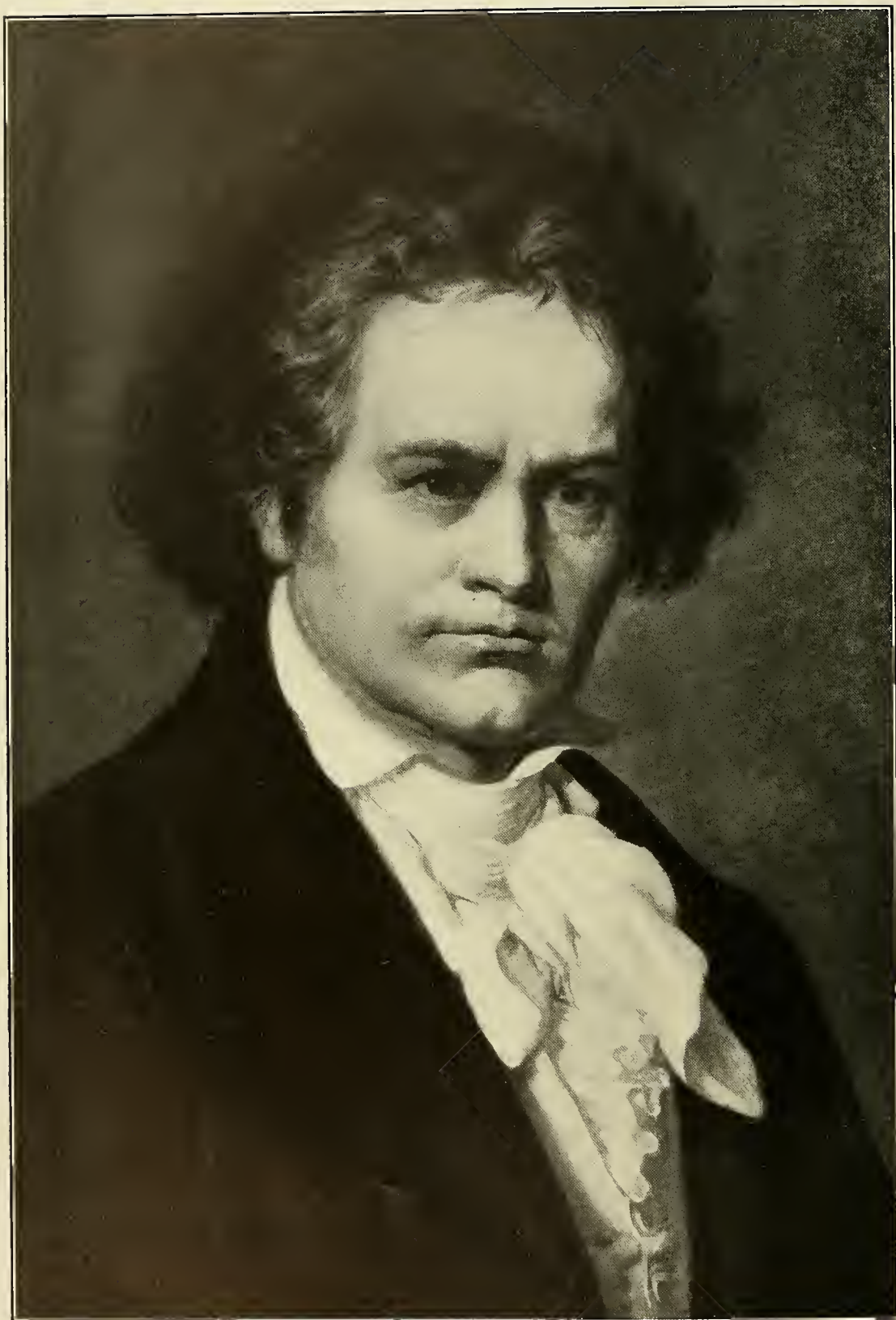


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BEETHOVEN

## AFTERWARDS.

MARY MARK LEMON

JOHN W. MULLEN

mf

And.

The first system of music is a piano introduction. It consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the treble and accompaniment in the bass. The tempo is marked *mf* and the character is *And.*

*p*

Af - ter the day has sung its song of sor - row, And one by one the

*p*

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a *p* dynamic. The piano accompaniment is in a grand staff with a *p* dynamic. The lyrics are: "Af - ter the day has sung its song of sor - row, And one by one the".

*p*

gold - en stars ap - pear, I lin - ger yet, where once we met, be - lov - ed,

*p*

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a *p* dynamic. The piano accompaniment is in a grand staff with a *p* dynamic. The lyrics are: "gold - en stars ap - pear, I lin - ger yet, where once we met, be - lov - ed,".

*poco rit.* *dolce.*

And seem to feel thy spir-it still is near. The flow'rs have fled that

*colla voce.*

*sf.*

blossom'd in that Springtide. The birds are mute, that sang their songs a-bove,

And tho'the years have drift-ed us a-sun-der, Time cannot break the

*dolce.*

gold-en chain of love; Still we can love, al - tho' the shadows gath - er,

*rit.* *a tempo.*

Still we can hope, un - til the clouds be past, Come to my heart and

*ff*

whis - per thro' the si - lence. "Hope on, dear heart, our lives shall meet at last."

*p* *rit.*

*mf a tempo.*

*p*

*p espress.*

Some - times my heart grows wea - ry of its sad - ness, Some - times my life grows

*p*

wear-  
weary of its pain, Then love, I wait, and list-en for your whis-per,

*p*

*rall.*

Till fears de-part, and sunshine comes a-gain; It can-not be that

we should part for-ev-er, That love's sweet song is hush'd for us al-way;

I hear it yet, al-tho' its theme be al-tered, 'Twill reach thy heart, and

*p*  
bring thee back some day, Love, we can love, al - tho' the shadows gath-er,



Still we can hope, un - til the clouds be past, Come to my heart! and

*ff*



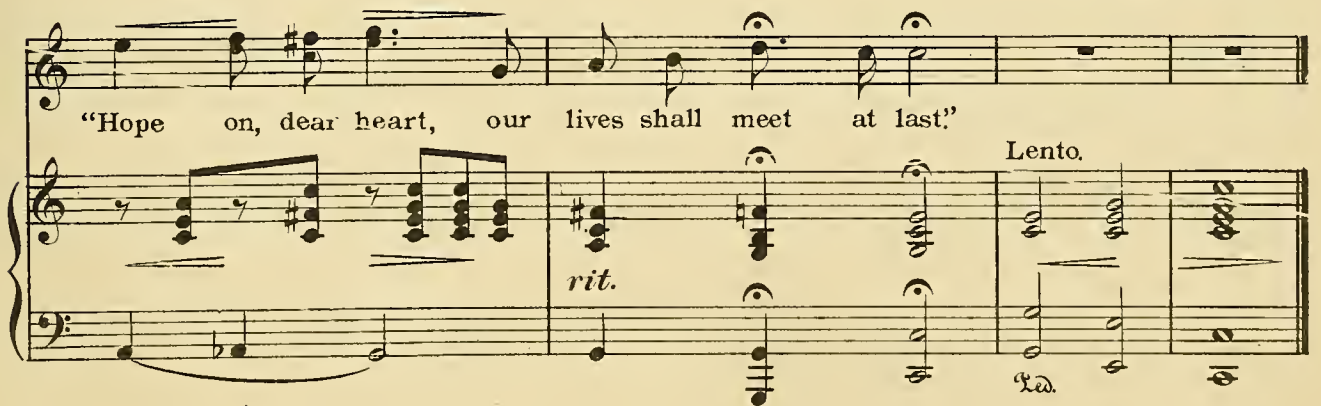
whisper thro' the si - lence, "Hope on, dear heart, our lives shall meet at last!"

*p*



"Hope on, dear heart, our lives shall meet at last!"

*rit.* *Lento.*



# MONA.

F. E. WEATHERLY.

STEPHEN ADAMS.

Andante grazioso.

The musical score is set in a key with three sharps (F#, C#, G#) and a 9/8 time signature. It begins with a piano introduction marked *ff* (fortissimo) and *Andante grazioso*. The introduction consists of two systems of piano accompaniment. The first system includes dynamic markings *ff* and *f*, and articulation marks like accents and slurs. The second system includes a *rit.* (ritardando) marking and asterisks. The vocal line begins with the lyrics: "O swift goes my boat, like a bird on the Fare - well, all is o - ver, the bit - ter tears". The piano accompaniment for the vocal line is marked *p* (piano). The lyrics continue: "bil - low, The boat of my heart,.... My trim Ben-my-chree. But fall - ing; My life is a wreck.... On a dark win-ter sea! The". The final system of piano accompaniment includes a *p* marking and a fermata over the final chord.



heart ..... who is wait - ing for me..... And  
 gulf..... 'twixt my dar - ling and me..... I

down drops the an - chor, the brown sails are fall - ing, And  
 pass to my ex - ile, a - lone, un - be - friend - ed, The

out on the shin - gle we leap in our glee..... But for  
 sum - mer days mock me with glad - ness and mirth..... For.....

all the bright eyes and the laughter and call - ing, The girl of my  
 on - ly with death will that ex - ile be end - ed, Thou'rt lost to me,

*rall.* heart..... is all that I see.....  
dar-ling, for-ev-er on earth.....

*dolce* Mo-na, my own love,  
Mo-na, my own love,

*p*

*pp*

Mo-na, my true love, Art thou not mine thro'the long years to  
Mo-na, my lost love, Pray for me, pray thro'the long years to

be?----- By the bright stars a-bove thee, I  
be,----- And the an-gels a-bove thee, who

*cresc.*

love thee, I love thee, Live for thee, die for thee, on-ly for  
pi-ty and love thee, Will plead for me al-so, and bring me to

*f*

thee..... Oh, Mo - na, Mo-na, my own love,

*ff* *pp*

*ad lib.* \*

*ad lib.*

Art thou not mine thro' the long years to be?.....

*colla voce* *p*

*cresc.* *f* *dim.*

*ad lib.*

lost love, Pray for me, pray.....thro' the long years to be,.....

*ff* *colla voce* *ff*

*ad lib.* \*

## GOOD NIGHT!

(GUTE NACHT!)

English by  
GEORGE COOPER

ROB'T FRANZ, Op. 5., No. 7.

Andante *p*

The sun - - set's glo - - ry is  
Die Höh'n und Wäl - - der schon

*sempre pp*

fall - ing, The sea lit with eve - - ning gold; A  
stei - gen Im mer tie - - fer in's A - - bend - gold, Ein

bird in bow - er is call - ing, Has my love the bird - ling  
Vög - - lein fragt in den Zwei - gen: Ob es Lieb - chen grü - - ssen

*Andante*

to the dy - ing day: *f* And on and on! the boat drifts on; *p* To -

mor-row night he will be gone; *Λ* "Ba-bette, the world is cold and wide!" She

*p*

on - ly nes - tles to his side, *ad lib.* "O love, I care not what it be, If

*ad lib.*

*rit.* on - ly I can be with thee!" *pp* The pop - lars sigh, the moon is low, The

*rit.* *pp*

wa-ters ech-o as they flow, "Good-bye, Ba-bette! Good-bye, Pi-er-rot! Good-

bye, good-bye, Pi-er-rot!".....

"Ba-bette!"..... "Pi-er-rot!"..... The birds are call-ing

sweet and low, "Ba-bette!"..... "Pi-er-rot!"..... "Ba-bette," he heard them

as he passed: "Ba - bette," his heart re - plied. The war is o - ver

now at last, He comes to find his bride. He sees the bed of

ma - ri - gold, The wick - et o - pen as of old; "Ba - bette!" he cries, but

where is she? "Ba - bette!" he list - ens tremblingly; "Ba - bette! Babette!" his eyes grow

*rit.* *p*

dim, She nev-ermore will come to him!..... And what... is left of

*mf*

long a-go? A lit - tle cross where lil - ies blow; A - las, Ba-bette! A -

*f* *pp ad lib.*

las, Pi-er-rot! A - las, a - las, Pi-er-rot!..... A - las, a - las, Pi-er-

rot!

*ppp* *ppp*







VON WEBER

# THE CAPTIVE.

(L' ESCLAVE.)

THÉOPHILE GAUTIER  
English by George Cooper

EDOUARD LALO

Andante non troppo

The piano introduction consists of three measures. The first measure is marked *mf* and features a series of chords in the right hand and a melodic line in the left hand. The second measure is marked *dim.* and continues the harmonic and melodic development. The third measure is marked *p* and concludes with a final chord. The tempo is indicated as *Andante non troppo*.

The vocal entry begins with a piano (*p*) dynamic. The lyrics are: "A cap - - tive,..... all for - sak - en and wea - ry, I" and "Cap - ti - - ve,..... et peut-être ou - bli - é - - e, Je". The piano accompaniment features a rhythmic pattern of chords in the right hand and a melodic line in the left hand. The tempo is *Andante non troppo*.

*sourdine*

The vocal entry continues with a piano (*pp*) dynamic. The lyrics are: "dream..... of my young love of old!..... My days of gold!....." and "songe..... à mes jeu - nes a - mours,..... A mes beaux jours!.....". The piano accompaniment features a rhythmic pattern of chords in the right hand and a melodic line in the left hand. The tempo is *Andante non troppo*.

*pp*

Of joy un - told!  
A mes beaux jours!

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

And up thro' my win - dow - bars drear - y I can mark..... go  
*Et par la fe - nê - tre gril - lé - e Je re - gar - de l'oi -*

by the birds that gai - ly fly!.....  
*seau joy - eux Fen - dant les cieux!.....*

*cresc.* *f* *p* *p* *dim.*

*p* *a tempo* *sans respirer*

Oh, birds so free! Hope of sweet glad - ness!  
*Au - près de lui, belle es - pé - ran - ce,*

*rit.* *p*

*pp* *cresc.*

Bear me on..... with these pinions of thine,..... If love is mine!.....  
 Por - te moi..... sur tes ai - les d'or,..... S'il m'aime en - cor!.....

*pp* *cresc.*

*f* *f*

----- If love is mine!-----  
 ----- S'il m'aime en - cor!-----

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

And for a sweet balm to my sad - ness, Up - on his breast My  
 Et pour en - dor - mir ma souf - fran - ce Sus - pens mon â - me

*p* *poco cresc.* *pp*

*pp* *ppp* *ppp*

soul op - prest..... Flow'r - like shall rest!  
 Sur son cœur..... Comme u - ne fleur!

## FOLK-SONG.

(IM VOLKSTON)

ANNA HILDACH

English by GEORGE COOPER

EUGEN HILDACH, Op.13, No.2

Very slowly and softly throughout

*pp*

*riten.* *pp*

*p*

*p*

Oh, why are you gleam - ing so fair thro' the  
 Was leuch - tet ihr Ster - ne so hell in der  
 night? My sweet - heart is ab - sent, ye stars all so  
 Nacht? mein Schatz der ist fer - ne, hat mein nicht mehr  
 bright! And, bird - - ies, why sing you at  
 Acht! Ihr Vög - - lein was singt ihr an  
*lento*

morn - ing so gay? My dear one you bring not from the  
 Mor - gen so schön, den Lieb - sten nicht bringt mir eu - er

*And.* \* *And.* \* *And.* \* *And.* \*  
*rit. a tempo.*

far, far a - way! Sweet flow - ers now  
 hel - les Ge - tün! Ver - weht al - le

*And.* \* *And.* \* *And.* \* *And.* \*  
*p* *rit.* *p*

sev - er, For chill grows the sky; May God keep you  
 Blü - then, er - fro - ren der Klee, mag Gott dich be -

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

ev - er, My... sweet - heart, good - bye!  
 hü - ten, Herz - lieb - ster, a - de!

*pp* (*sehr langsam*)  
 (*very slowly*)  
*smorzando.*  
*And.* \* *And.* \*

# THEE I THINK OF, MARGARITA!

(DEIN GEDENK' ICH, MARGARETHA.)

English words by GEORGE COOPER

ERIK MEYER-HELMUND

Adagio

*p*

Sun - set o'er the sea is gleam - ing,  
 Son - ne taucht in Mee - res - flu - then,

*pp*

*pp*

Heav - en's light in glo - ry stream - ing; Now the day fare -  
 Him - mel blitzt in letz - ten Glu - then, lang - sam will der

*mf*

well is tell - ing, Far - off bells of eve - - ning knell - ing;  
 Tag ver schei - den, fer - ne A - - bend glo - - cken läu - ten

*rit. molto*



*f a tempo.*

Thee..... I think..... of, Mar - ga - ri - ta, Thee..... I  
 Dein..... ge - denk'..... ich, Mar - ga - re - tha; Dein..... ge-

*mf*

think of, Mar - - ga - ri - ta!  
 denk' ich, Mar - - ga - re - tha;

*p*

Thee..... I think of, Mar - ga - ri - ta!  
 Dein..... ge - denk' ich, Mar - ga - re - tha!

*p*

While I stray 'mid ma - ny dan - gers, Strang - er in this  
Haupt ge lehnt an Fel - sens Kan - te, frem - der Mann in

*pp*

land... of strang - ers, While at play the waves are... call - ing,  
frem - den Lan - de, um den Fuss die Wel - len... schäu - men,

*rit. molto*

Dreams so ..... sweet are 'round me fall - ing! Thee..... I  
durch die..... See - le zieht ein Träu - men. Dein..... ge-

*rit. molto* *f* *mf*

think ..... of, Mar - - ga - ri - ta! Thee..... I  
denk' ..... ich, Mar - - ga - re - tha! Dein..... ge-

think of, Mar - ga - ri - ta!  
denk' ich, Mar - ga - re - tha!

Thee..... I  
Dein..... ge-

think of, Mar - ga - ri - ta!  
denk' ich, Mar - ga - re - tha!

# ON WINGS OF SONG.

(AUF FLÜGELN DES GESANGES)

DUET FOR SOPRANO AND ALTO

HEINRICH HEINE

English by George Cooper

FELIX MENDELSSOHN

Arr. by Heinrich Kiehl

Andante tranquillo

1. On wings of song I'm fly - - ing, And  
2. vio - - lets blue are grow - - ing, And

1. On wings of song I'm  
2. There vio - - lets blue are


*pp*

Love, thou art e'er by my side!                      Where the soft breez-es are  
smil - ing - ly gaze on the skies;                      Where the musk ros - es are


fly - ing, thou by..... my side!  
grow - ing, and gaze on the skies.

*sf* sigh - ing, And waves of the Gan - ges glide. *p* In  
glow - ing, And tell - ing their love in sighs! *p* Swift

Where the soft breez-es are sigh - ing, And waves of the Gan - ges  
Where the musk ros - es are glow - ing, And tell - ing their love in



fragrance of ros - y maz - es, While moon - rays tint... the  
deer o'er the hills are fleet - ing, So light of foot... and  
glide. In fragrance of ros - y maz - es While  
sighs. Swift deer o'er the hills... are fleet - ing So



*Leg.* \* *cresc.* \* *Leg.* \*

skies,..... The lo - tus flow'r... up - rais - es Her  
free,..... And, still its song... re - peat - ing The  
moon - rays tint.... the skies, The flow-er up - rais - es Her  
light of foot.... and free; And its song re - peat - ing, The



*dim* eyes to see... thine eyes!..... *p* The lo - tus flow'er up-  
 riv - er seeks the sea..... And still its song.... re-

eyes to see... thine eyes... thine eyes!... The  
 riv - er seeks the sea,.... the sea.... And

*cresc.* rais - - - es Her eyes to see thine eyes!  
 peat - - - ing The riv - er seeks the sea.

lo - tus flower up - rais - es Her eyes... to see... thine eyes!  
 still its song... re - peat - ing The riv - er seeks the sea.

*cresc.* *p* *cresc.*

1

2. There

*f* *dim.*

2 *cresc.*

3. With thee in thy beau - ty near me,

With thee in thy beau - ty

*cresc.*

Stray-ing'neath palms of night,..... Thy love, thy glanc-es to

near me, Straying 'neath palms of night, Thy sweet love, to

*cresc.* *f*

cheer me, We dream 'mid sil-ver-y light!.....

cheer..... me, We dream 'mid sil - v'ry light! 'mid sil - v'ry

*cresc.* *f* *cresc.*

*dim.*

We dream 'mid sil - - ver - y

light! We dream 'mid sil - v'ry, sil - v'ry

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "We dream 'mid sil - - ver - y" on the first line and "light! We dream 'mid sil - v'ry, sil - v'ry" on the second line. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. A dynamic marking of *dim.* is placed above the piano part.

light! 'Mid star - - -

light! We dream 'mid sil - v'ry \*

The second system continues the vocal and piano parts. The vocal line has two staves. The first staff has the lyrics "light! 'Mid star - - -" and the second staff has "light! We dream 'mid sil - v'ry \*". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *dim.* is present in the piano part.

- - - ry light! .....

light!..... 'mid star - - - ry light!

*pp*

The third system concludes the page. The vocal line has two staves. The first staff has the lyrics "- - - ry light! ....." and the second staff has "light!..... 'mid star - - - ry light!". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is placed above the piano part.



# CRADLE-SONG.

(WIEGENLIED.)

English by GEORGE COOPER.

F. RIES.

With simplicity. (*Einfach, innig.*)

The eve - ning star doth o'er thee peep To watch thy slum - ber  
 Der A - bend schaut durch's Fen - ster - lein und lauscht ob Al - les

bright; My lit - tle child, now go to sleep,  
 ruht? Lieb' Kind - chen schlum - mre nun auch ein,

Safe in God's lov - - ing sight! Sleep now, my pre - - cious,  
 liegst ja in Got - - tes Huth. Schlaf ein, schlaf ein, schlaf

sleep! Safe in God's lov - - ing sight!  
 ein, liegst ja in Got - - tes Huth.

*pp* *espress.* *p* *dolce* *espress.*

*P*

The stream - let mur-murs on its way;  
 Die Quel - - len mur meln leis' im Reid,

*p* *L.H.*

Dew falls at set.....of sun;      The birds grow still at hush of  
 Thau fällt auf Wies'..... und Hain.      Ver - stummt ist schon der Vög - lein

*pp*

day,      So sleep, my lit - tle one!  
 Lied,      lieb Kind - chen schlaf nun ein.

*dim.*

*string.* 5

*pp*

The  
 Die

*mf* *dim.* *rit.*

*tranquillo.*

bells are tink - ling, faint and light, Soft moon - beams fill the skies, And  
 Hai - de - glöck - chen läu - ten sacht, ge - streift vom Mon - den - schein, Und

*pp a tempo.*

near - er, near - er comes the night, So close thy sleep - y eyes! Sleep  
 nä - her, nä - her kommt die Nacht, lieb' Kind - chen, schlaf nun ein. Schlaf

*pp* *espress.*

now, my, pre - cious, sleep! My dear one, close thine eyes! Sleep  
 ein, schlaf ein, schlaf ein, lieb' Kind - chen, schlaf nun ein. Schlaf

*p* *pp*

*dolce.*

now, Oh, sleep!.....  
 ein, schlaf ein!.....

*dim.* *ppp*

## FLEE AS A BIRD.

Mrs. M.S.B. DANA.

Moderato espress.

Flee as a bird to your moun - - tain,

Thou who art wea - ry of sin, Go to the clear - flowing

foun - - tain, Where you may wash and be clean;

Fly, for th'a-ven - ger is near..... thee, Call, and the Sa - vior will

hear thee, He on His bos - om will bear..... thee, Thou who art wea - ry of

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 3/4 time signature. The vocal line begins with the lyrics "hear thee, He on His bos - om will bear..... thee, Thou who art wea - ry of". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

*un poco riten.*

sin, O thou who art wea - ry of sin.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "sin, O thou who art wea - ry of sin.". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. The tempo marking *un poco riten.* is placed above the vocal line.

He will protect thee for ev - er,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "He will protect thee for ev - er,.". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Wipe ev - 'ry fall - ing tear;..... He will forsake thee, O nev - er,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line begins with the lyrics "Wipe ev - 'ry fall - ing tear;..... He will forsake thee, O nev - er,.". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Shel - ter'd so ten - der - ly there;      Haste, then, the hours are fly - ing,

Spend not the mo - ments in sigh - ing,      Come from your sor - row and

cry - ing,      The Sa - vior will wipe ev - 'ry tear,      The

*un poco riten.*

Sa - vior will wipe ev - 'ry tear.

# HOSANNA!

(EASTER SONG.)

JULIEN DIDIÉE

English by George Cooper

JULES GRANIER

Maestoso

The piano introduction consists of two systems of music. The first system is marked *ff* and features a 12/8 time signature. The right hand plays a series of chords and moving lines, while the left hand plays a rhythmic accompaniment of chords. The second system continues the piece, with a key signature change to two flats (B-flat major/D-flat minor) indicated by a *bb* symbol. It includes a fermata over a chord in the right hand and a *ff* dynamic marking.

Un poco più lento

The first system of the vocal section is marked *p* and *Un poco più lento*. It features a vocal line with lyrics in English and French. The piano accompaniment is in the same key signature and includes a *p* dynamic marking. The lyrics are: "A man is dead, yet is He living" and "Un homme est mort, Il va renaître".

The second system of the vocal section continues the lyrics. The vocal line is marked *cresc*. The piano accompaniment also includes a *cresc* marking. The lyrics are: "ing, Christians believe, all faith receiving Weep ye not" and "tre Peuples chrétiens, Il va paraître, Ne pleurez".

more, Dry all your eyes, Ye ser-a-phim..... glo-ri-fy in the  
 plus, Lè-ves les yeux, Les sé-ra-phins..... il-lu-minent les

*p* *rit.*

skies!..... In the heav-ens e-ter-nal  
 cieux..... Dans la sphère a-zu-ré-e

*Un poco animato.* *p* *marcato la melodia.*

Hark the voic-es su-per-nal! "Christ the Sav-iour," they  
 C'est leur voix in-spi-ré-e Qui bé-nit le Sei-

*cresc.*

sing, "Je-sus Christ Lord and King!"  
 gneur Jé-sus Christ ré-demp-teur.

*f* *rit.*



*mf*

Thou, my Sa - viour, dost hold..... me,..... Dost with rap - ture en  
 O Je - sus, tu m'em - bra - - - ses..... de cé - lés - tes ex -

*mf*

*cresc.*

fold..... me!..... Peace..... Oh, bring,..... Thou bless - ed  
 ta - - - ses..... Je..... te vois..... O di - vin

*cresc.*

*f*

King!..... Ho - san - - - na! Ho - san - - - na! Ho -  
 roi!..... Ho - san - - - na! Ho - san - - - na! Ho -

*f*

*allarg.* \* *allarg.* \* *allarg.* \*

*allarg.* *ff* *molto rit*

san - na! glo - ry Thine!..... Ho - san - na! Lord Di - vine!.....  
 san - na! gloire à toi,..... Ho - san - na, gloire à toi!.....

*allarg.* *ff* *rall.* *ff a tempo.*

\* \*

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and melodic lines.

Piano accompaniment for the second system, including a first ending bracket with a repeat sign and a fermata. Dynamics include *ff*. Pedal markings are present: *ped.*, *\* ped.*, and *\* ped.*

*Un poco più lento.*

Lo! gloomy night held earth in pris - - - on. Thou Son of  
 La som - bre nuit voi - lait en - co - - - re Du fils de

Piano accompaniment for the third system, featuring a tremolo effect in the bass line. Dynamics include *trem. pp*. Pedal markings are present: *ped. \* ped. \* ped.*

God, now hast a - ris - - - en! See! now the sun re - splen - dent  
 Dieu la sainte au - ro - - - re, Mais le so - leil a ré - splen -

Piano accompaniment for the fourth system, including a first ending bracket with a repeat sign and a fermata. Dynamics include *cresc* and *f*. Pedal markings are present: *ped. \* ped. \* ped.*

*p*

shines; Earth now a - dores,..... and no longer re-pines!.....  
*di et Vu - ni - vers..... se prostern é-blou - i.....*

*marcato il canto*

*dim.* *a tempo* *p*

*Un poco animato*

'Mid the host of the an - gels, The ho - ly, blest arch -  
*Au mi - lieu des pha - lan - ges Des an - ges, des ar -*

*la melodia ben marcato* *cresc.*

*La \** *La \** *La \**

*cresc.* *f* *rit.*

an - gels, Lo! in triumph on high He reign - eth in the  
*chan - ges Voy - ez le s'a - van çant Su - bli - meet tri - om -*

*rit.*

*La \** *La \** *La \** *La \**

*Maestoso*

sky!..... Thou my Sa - vior dost hold me.....  
*phant..... O Je - sus, tu mem - bra - ses.....*

*3.* *3.* *3.* *3.*

Dost with rap - ture en - fold me!..... Peace,..... Oh,  
 de cé - les - tes ex - ta - ses..... Je..... te

bring,... Thou bless - ed King!..... Ho - san - na! Ho -  
 vois,..... ô di - vin roi!..... Ho - san - na, Ho -

san - na! Ho - san - na! Glo - ry Thine!..... Ho - san - na! Lord Di -  
 san - na, Ho - san - na, gloire à toi,..... Ho - san - na, gloire à

vine!.....  
 toi!.....





AVE MARIA

# AVE MARIA.

Adapted to the 1<sup>st</sup> Prelude by  
J. S. BACH.

CHARLES GOUNOD.

Moderato.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in G major and common time, featuring a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic marking *p* is present. Below the piano part, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, and *\**.

The second system continues the musical score. The vocal line begins with the lyrics "A - ve Ma -" on the first measure and "A - ve Ma -" on the second measure. The piano accompaniment continues with the same eighth-note pattern, with a dynamic marking of *pp* in the second measure. Below the piano part, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, and *\**.

The third system continues the musical score. The vocal line has lyrics "ri - a," and "Thou hap - py" on the first measure, and "ri - a," and "gra - ti - a" on the second measure. The piano accompaniment continues with the eighth-note pattern, with a dynamic marking of *cresc.* in the second measure. Below the piano part, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, and *\**.

moth - er! God is with thee:  
 ple - na, Do - mi - nus te - cum:

*pp* *cresc.* *pp*

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

Bless - ed, bless - ed art  
 be - ne - dic - ed - ta

*cresc.* *dim.*

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

thou A - bove all  
 tu in mu - li -

*pp* *cresc.*

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

moth - ers, Since in Beth - lehem  
 e - ri - bus, et Be - ne - dic - tus

*p* *cresc. pp* *p*

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



came to thee the an - gel of the  
*Fruc - tus ven - tris tu - i - Je -*

*cresc.* *dim.*

Lord Hon - or'd and bless - ed,  
*sus Sanc - ta Ma - ri - a!*

*p*

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

*cresc.* hon - or'd and bless - ed, Ma -  
*sanc - ta Ma - ri - a! Ma -*

*molto.* *f*

*cresc.* *molto.*

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

ri - a Moth - er of Je - sus,  
*ri - a, O - ra - pro no - bis,*

*p* *pp*

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

In - - fant Re - deem - er,                      Born \_\_\_\_\_ to  
 no - - bis Pec - ca - to - ri - bus,                      nunc \_\_\_\_\_ et in

*cresc. molto*

save us \_\_\_\_\_ from our sins \_\_\_\_\_ and \_\_\_\_\_  
 ho - - ra, in ho - - ra \_\_\_\_\_

*ff*

all our heav - y \_\_\_\_\_ woes. \_\_\_\_\_  
 mor - tis no - strae A - - ve!

*dim.*                      *p*

*rit.*

A - - - men! \_\_\_\_\_  
 A - - - ve! \_\_\_\_\_

*pp*                      *rit.*

## ISRAFEL.

EDGAR ALLEN POE.

OLIVER KING.

Andante.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The system concludes with a *dim.* (diminuendo) marking.

The second system features the vocal line with the lyrics: "In heav'n a spir - it doth dwell, Whose heart strings are a". The piano accompaniment continues with a piano (*p*) dynamic. The vocal melody is simple and follows the natural inflection of the text.

The third system features the vocal line with the lyrics: "lute None sing so wild - ly well As the An - gel Is - ra - fel; And the gid - dy". The piano accompaniment includes a *poco cresc.* (poco crescendo) marking. The music concludes with a final chord in the piano part.

stars, so legends tell Ceas-ing their hymns, ceas-ing their hymns, at-tend the

*dim.*

spell Of his voice, all mute. And they say, the star-ry

*p*

choir And the oth-er list-'ning things That

*accel.*  
Is - - ra-fe-li's fire, is ow - - ing to that

*rit.*

lyre With the trem - bling, trem-bling liv - ing wire, By which he sits and

*rit. e dim.*

sings.

*f*

*dim.*

*f un poco agitato*

In sooth! thou art not wrong, thou art not

*f*

*cresc.*

wrong Is - ra - fe - li, Is - ra - fe - li, who des -

*cresc. marcato*

*molto cresc.*

pis - est An un - im - pas - sion'd\_ song But\_

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'pis', followed by quarter notes 'est', 'An', 'un', 'im', 'pas', and 'sion'd', ending with a half note 'song' and a quarter note 'But'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The instruction 'molto cresc.' is written above the vocal line.

*ff*

heav'n is thine, and this Is a world of\_

*ff ten.* *dim.*

The second system continues the musical score. The vocal line starts with a half note 'heav'n', followed by quarter notes 'is', 'thine,', 'and', 'this', 'Is', and 'a', ending with a half note 'world' and a quarter note 'of'. The piano accompaniment features a dynamic marking of 'ff' (fortissimo) at the beginning, 'ff ten.' (fortissimo tenuto) in the left hand, and 'dim.' (diminuendo) in the right hand. A fermata is placed over the final notes of the piano accompaniment.

sweets and sours, The sha - dow of thy per - fect bliss, The

*p*

The third system of the musical score shows the vocal line with notes for 'sweets', 'and', 'sours,', 'The', 'sha -', 'dow', 'of', 'thy', 'per -', 'fect', 'bliss,', 'The'. The piano accompaniment includes a dynamic marking of 'p' (piano) and features a melodic line in the right hand and a bass line in the left hand.

sun - shine of ours; The sha - dow of

*p*

The fourth system concludes the musical score on this page. The vocal line contains the notes 'sun -', 'shine', 'of', 'ours;', 'The', 'sha -', 'dow', 'of'. The piano accompaniment features a dynamic marking of 'p' (piano) and continues the melodic and bass lines from the previous system.

thy per - fect bliss, The sun - shine of ours.

*f cresc.*

If I could dwell where

*cresc.* *ff*

*ff*

*ff*

Is - ra - fel Hath dwelt, and he, where I;

*ff*

He might not sing so wild - ly well, A mor - tal mel - o -

*dim.* *p*

*dim.* *p*

dy, While a bold - er, bold - er note than this, *ff* than this, might

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dotted quarter note, followed by eighth notes, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the vocal line towards the end of the system.

swell, might swell From my lyre, from my

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a consistent eighth-note accompaniment in the right hand. A *swell* marking is placed above the vocal line at the beginning of the system.

lyre with - in the sky.

The third system shows the vocal line with a dotted quarter note and eighth notes. The piano accompaniment includes a *rit.* (ritardando) marking in the left hand. The system concludes with a *Red.* (Reduction) marking and an asterisk.

The fourth system is primarily piano accompaniment. It features a *rit.* (ritardando) marking in the left hand. The system ends with a *Red.* (Reduction) marking and several asterisks.



## BUT THE LORD IS MINDFUL OF HIS OWN.

ST. PAUL.

MENDELSSOHN.

Recitative.

And he journey'd with companions to-wards Da-mas-cus, and had au-thor-i - ty and com-

mand from the High Priest, that he might bring them bound, men and wo - men,

Arioso.-Andantino.

un-to Je-ru-sa-lem, But the Lord is mind-ful of His own, He re -

mem - bers His chil - - dren; But the Lord is mind - ful of His

*rit.*

The first system of the musical score. The vocal line (treble clef) begins with a fermata over the first measure. The piano accompaniment (grand staff) features a flowing melody in the right hand and a steady bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking *rit.* is placed above the vocal line.

own. The Lord re - mem - bers His chil - dren, re -

The second system of the musical score. The vocal line continues with a fermata over the first measure. The piano accompaniment maintains its accompanimental role. The tempo marking *rit.* is placed above the piano part.

mem - - - bers His chil - - dren.

*mf*

The third system of the musical score. The vocal line concludes with a fermata. The piano accompaniment features a *mf* dynamic marking. The system ends with a double bar line.

Bow down be - fore Him, ye might - y,

*p*

The fourth system of the musical score. The vocal line begins with a fermata. The piano accompaniment features a *p* dynamic marking. The system ends with a double bar line.

*cresc.*

for the Lord is near us. Bow down be-fore Him, ye might - y,

*cresc.*

*cresc.* *f*

for the Lord is near us! yea, the Lord is mind-ful of His

*cresc.* *f* *dim.* *p*

own; He re - mem-bers His chil - dren; Bow down be - fore Him, ye

*cresc.*

*cresc.*

*f*

might-y, for the Lord is near us!

*f* *dim.*

# THE MONOTONE.

## EIN TON.

PETER CORNELIUS.

Not too slowly. (*Etwas bewegt.*)

I hear a tone so wondrous rare; It fills my  
 Mir klingt ein Ton so wun - der - bar in Herz und

heart, 'tis ev - er there. Ah, can it  
 Sin - nen im - mer - dar. Ist es der

he the last faint breath That stirred thy pal - lid lips ere  
 Hauch, der dir ent - schwebt, als ein - mal noch dein Mund ge -

*legato. (gebunden.)*

*p* *pp* *p* *mf* *p*

death? ————— It is the ten - der mon - o -  
 bebt? ————— ist es des Glück-leins trü - ber

*cresc.* *cresc.*

tone Of church-bell which for thee made moan?  
 Klang, der dir ge - folgt den Weg ent - lang?

Lo, still it comes, so full, so clear, As though thy  
 Mir klingt der Ton so voll und rein, als schlöss er

*p* *cresc.*

soul were float - ing near, —————  
 dei - ne See - le ein, —————

*fp dim.* *pp*

*pp*

As though with love and yearning deep You sang my  
*als stie - gest lie - bend nie - der Du und säng - est*

*pp*

bit - ter pain to sleep!  
*mei - nen Schmerz in Ruh!*

*mf*

*pp*

# BE THOU WITH ME.

## PRAYER.

(GEBET.)

English by GEORGE COOPER.

FRED. von HILLER.

Moderato.

Lord, in my heart Thy love a - wak - en, Be Thou with me!  
 Herr den ich tief in Her - zen tra - ge sei du mit mir,

*mf*

*dol.* *mf*

By joy or pain my life o'er - tak - en, Be Thou with  
 du gua - den - hort in Glück und pla - ge sei du mit

*dol.* *p*

*dol.* *cresc.* *p*

me! Oh, Thou my stay, my hope for - ev - er, My com - fort be! And  
 mir. Be - hü - te mich an Born der Freu - de vor U - ber - muth, und

*cresc.* *f* *p*

*cresc.* *f* *p*

strength-en Thou the soul's en-deav-or Be Thou with me!  
 wenn ich an mir selbst ver-za-ge sei du mit mir.

*crese.* *f*

*dol.*  
 Like dew from Hea-ven, soft de-scend-ing, Thy calm be  
 Dein Se gen ist wie Thau den Re-ben nichts kann ich

*dol.*

mine, And o'er the way my feet are wend-ing, Thy kind-ness  
 selbst, doch dass ich kühn das Höch-ste wa-ge sei du mit

*f* *decrese.*

shine! Be Thou with me! My trust, my might!  
 mir, sei du mit mir. O du mein Trost,

*p* *dol.*



In dark-est sor-row My morn-ing light!  
 du mei-ne Stärke, mein son-nen-licht,

*mf*  
 Lord, till the days of life are o-ver Be Thou with  
 bis an das En-de mei-ner Ta-ge sei du mit

me, Be Thou with me! Lord, till the days of life are  
 mir, sei du mit mir, bis an das En-de mei-ner

o-ver, Be Thou with me, with mel-  
 Ta-ge sei du mit mir, mit mir.

*dol.*

# CHARITY.

(CHARITÉ)

English by GEORGE COOPER.

J. FAURE.

Andante sostenuto, quasi larghetto.

The piano introduction consists of two staves. The right hand begins with a melody in the treble clef, marked with a forte *f* dynamic. The left hand provides a harmonic accompaniment in the bass clef. The music is in a 3/4 time signature and a key signature of two flats (B-flat major or D-flat minor).

The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines. Dynamics include *p* (piano).

Lo! win-ter's here, — by dreary woes at - tend-ed, And at his  
Vo-ci l'hi - ver et son tris - te cor-tè - ge — Les malheu-

The second line of the song continues the vocal and piano accompaniment. The vocal line includes the lyrics and a *rall.* (rallentando) marking. The piano accompaniment features a *colla voce.* (colla voce) marking. Dynamics include *a tempo.* and *rall.*

frown how ma - ny hide in fear! To shield the  
*reux souffrent beaucoup l'hi - ver.* *Contre leurs*

The third line of the song concludes the vocal and piano accompaniment. The vocal line includes the lyrics and a *rall.* marking. The piano accompaniment features a *colla voce.* marking.

poor be all our pow'r ex - pend - ed, In joy - ful giv - ing, and in kind - ly  
*maux, il faut qu'on les pro - tè - ge, Il fait si froid dans leur foy - er dé -*

cheer! For Nat-ure shows to ev-'ry heart its du-ty, 'Tis Heaven's  
 sert. Ac-com-plis-sons l'or-dre de la na-tu-re Donnons, don-

*rall.*  
 voice—the suf-fring to re-lieve; The birds give praise to God in songs of  
 nons pour les ê-tres souf-frants Comme aux oiseaux Dieu don-ne la pâ-

beau-ty; The poor then help, and light-en hearts that grieve!  
 tu-re, Don-nons sur-tout pour les pe-tits en-fants. *rall.*

*Sostenuto.* (♩ = 66)  
*mf*  
 Go, Char-i-ty! sweet and bright, pur-est  
 Va, cha-ri-té, vier-ge pure et fé-

*cresc.*

bless - ing! Go, bear to hearts thy dear  
 con - de, Va, cours por - ter tes bien -

*f* gifts of de - light! And with lov - ing  
 faits en tout lieu. Et que ta

*animato.*

voice, thy ten - der mer - cy and ca - ress - ing  
 voix re - pè - te, re - pè - te par le mon - de.

*f* Give to the need - - y, give thy  
 Qui donne aux pau - - vres prête à

*f*

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

*Largo.*

mite!  
Dieu.

*ff* *slargando.* *p* *rall.*

*Tempo I<sup>o</sup>*

Fair Char - i - ty the plea of sor - row heed - eth, And dries the  
La cha - ri - té du pauvre en - tend la plain - te, Et - le con -

*Tempo I<sup>o</sup>*

tears of sad and wea - ry eyes; With saint - ly  
sole et cal - me ses dou - leurs. Et pour sui -

*rall.* *tempo.*

grace, when - ev - er suf - fring plead - eth, She stands an an - gel of pit - y from the  
vant sa tâ - che noble et sain - te, Du mal - heu - reux et - le sèche les

*rall.*

*colla voce.*

*tempo.*

skies! Let ev-'ry heart in bless-ed im - i - ta - tion Do of its  
 pleurs. I - mi - tons la se-cour-ous la mi - sè - re! Tout est comp

*tempo.*

*rall.*

best to cheer Life's wea-ry way; The smile of God, oh, sweet-est com - pen -  
 tè la haut, rien n'est per - du; Et ce qu'on donne aux mal-heu-reux sur

*colla voce.*

sa - tion! The rich re-ward to com-fort thee each day!  
 ter - re Au ciel un jour, par Dieu se-ra ren - du.

**Espressivo e sostenuto.**

O — char-i - ty! sweet and bright, — pur-est bless - ing!  
 O — cha-ri - tè, vier-ge pure — et fe - con - de,

*cresc.* *f*

Go, bear to hearts thy dear gifts of de-light!  
*Va, cours por-ter tes bien-faits en tout lieu.*

*cresc.* *f*

*animè*

And with thy ten-der voice, thy mer-cy  
*Et que ta voix re-pè-te re-pè-te*

*mf*

*f*

and ca-ress-ing Give to the need-y,  
*par le mon-de: Qui donne aux pau-eres*

*ff*

Give thy mite! *slargando.*  
*prête a Dieu.*

*Largo.* *ff*

## AUNTIE.

F. E. WEATHERLY.

A. H. BEHREND.

Moderato.

*p*

You're my lit - tle true lov - er,

*p*

You're my lit - tle boy blue But I'm your old Aun - tie, dar - ling, And I

*f*

can - not mar - ry you. 'Tis grand to be six years old, dear, With



*rall.*

pence in a mon - ey box, To ride on a wood - en horse, dear, And

*rall.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass clef. The tempo marking 'rall.' is placed above the vocal line and below the piano accompaniment.

*a tempo.*

leave off ba - by socks, 'Tis grand to be go - ing to school, dear, 'Tis

*a tempo.*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass clef. The tempo marking 'a tempo.' is placed above the vocal line and below the piano accompaniment.

*rall.*

fine to be dress'd in blue, — But I'm your old Aun - tie, dar - ling, And I

*rall.*

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass clef. The tempo marking 'rall.' is placed above the vocal line and below the piano accompaniment.

*a tempo.*

can - not mar - ry you.

*a tempo.*

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass clef. The tempo marking 'a tempo.' is placed above the vocal line and below the piano accompaniment.

No one has mar-ried me, dar-ling, How can I tell you why? 'Tis

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

such an old, — old sto-ry, 'Tis such a while gone by.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with chords and single notes.

No one has mar-ried me, dar-ling, No one will mar-ry me now, For

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with chords and single notes.

*rall.* who would mar-ry an old maid, With wrink-les on her brow? But

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with chords and single notes. The word "rall." is written above the first measure of the piano part.

*a tempo.*

you're a lit - tle true lov - er, You're my lit - tle boy blue, — And I

*a tempo.*

*rall.*

love to think that the whole world Is hap - py and bright like you, —

*rall.*

*a tempo.*

One will mar - ry you, dar - ling, When you're a man one day, — Who'll

*a tempo.*

*cresc e*

love and cher - ish you, dar - ling, When Aun - tie is gone a - way, And

*cresc e*

*accel.*

if she should ask a - bout me, Was I cross and sour and gray,

*accel.*

*f rall.* *rit.*

Tell her the clouds will gath - er, One can not al - ways be gay —

*f rall.* *rit.*

*a tempo.* *rit molto.*

Tell her I loved you, dar - ling, Tell her for you I pray, Old maids have hearts, my

*rall molto.*

*ad lib.*

dar - ling, What ev - er the world may say.

*colla voce.*

# SAPPHIC ODE.

## SAPPHISCHE ODE.

HANS SCHMIDT.  
English by George Cooper.

JOHANNES BRAHMS.  
Op. 94, No. 4.

Rather slowly.  
*Ziemlich langsam - Un poco lento.*

Ros - es culled by  
*Ro - sen brach ich*

*p mezzo voce.*

night from the hedg - es dark - ling, Sweet - er are than  
*Nachts mir am dunk - len Ha - ge; sü - sser hauch - ten*

those when the day is spark - ling; As the  
*Duft sie, als je am Ta - ge, doch ver -*

*pp*

boughs a - bove me the breeze was sway - ing,  
 streu - ten reich die be - weg - ten Ae - ste

Dew - - - y show-ers stray - - - ing,  
 Thau, der mich nass - - - te.

Thus thy kiss - es sweet on my cheeks were fall - ing  
 Auch der Küss - se Duft mich wie nie be - rück - te,

From thy lips by night, dew and flow'r re - call - ing!  
*die ich Nachts vom Strauch dei - ner Lip - pen pflück - te:*

For from eyes, thy soul's e - mo - tion  
*doch auch dir, be - wegt im Ge - müth gleich*

*pp*

show - ing, Tear - drops were flow - - - -  
*je - nen thau - - - - ten die Thrä - - - -*

ing!  
*nen.*

*pp*

# THE WANDERER.

(DER WANDERER.)

GEORG FILLIPP SCHMIDT.  
English by George Cooper.

FRANZ SCHUBERT.

Lento (♩ = 63)

pp *cresc.*

The first system of the piano introduction features a treble clef with a C major key signature and common time. The right hand plays a sequence of four triplet eighth notes, while the left hand plays a single eighth note. The dynamics range from *pp* to *cresc.*

*fz* *p*

The second system continues the piano introduction. The right hand plays chords, and the left hand plays a melodic line. Dynamics include *fz* and *p*.

I come from yon-der moun-tains here, How dull the  
Ich kom-me vom Ge-bir-ge her, es dunft das

*pp*

The vocal entry begins with the lyrics. The piano accompaniment starts with a *pp* dynamic.

vale; The sea is drear, the sea is  
Thal, es braust das Meer, es braust das

*f* *cresc.* *ff*

The second system of the vocal entry continues with the lyrics. The piano accompaniment features dynamics of *f*, *cresc.*, and *ff*.



drear.  
Meer.

I wan - der on with heart of  
Ich wand - le still, bin we - nig

*fp* *pp* *pp*

care,  
froh,

And, sigh - ing, ev - er mur - mur:  
und im - mer fragt der Seuf - - zer:

"Where?" ev - - er "Where?" The sun - shine here seems  
Wo? im - - mer Wo? Die son - ne dunkt mich

*ppp* *pp*

dark and cold, The flow'rs are dull, and life seems old; They  
hier so kalt, die Blü - - the welk, das Le - ben alt, und

speak to me in accents strange, And ev'ry-where I  
 was sie re - - den, lee - - rer Schall, ich bin ein Fremd - ling

*Piu mosso.*

friend - less range. Where art thou? Where art thou?  
 ü - ber - all. Wo bist du, wo bist du,

My be - lov - - ed Land? I seek \_\_\_\_\_ for  
 mein ge - lieb - - tes Land? ge - sucht, \_\_\_\_\_ ge -

thee on ev' - - - - - ry  
 ahnt und nie \_\_\_\_\_ ge -

Allegro.

hand! The Land, the Land where hope is bright, Where  
 kaunt! Das Land, das Land so hoff-nungs-grün, so

*fp* *f*

hope is bright! The Land where ros - es glad my sight; Where  
 hoff - nungs-grün, das Land, wo mei - ne Ro - sen blühen, wo

*p*

friends so dear to me now roam, Of all my dead the  
 mei - ne Freun - de wan - delnd gehn, wo mei - ne Tod - ten

*erese.* *f*

sa - cred home! The Land where they my lan - guage speak: O, Land where  
 auf - er stel'n, das Land, das mei - ne Spra - che spricht, o Land, wo

*fp*

## Tempo, Adagio.

art thou?  
bist du?

I wan - der  
Ich wand - le

*fp* *pp* *dim.*

on with heart of care,  
still, bin we - nig froh,

And, sigh - ing, ev - er mur - mur:  
und im - mer fragt der Seuf - zer:

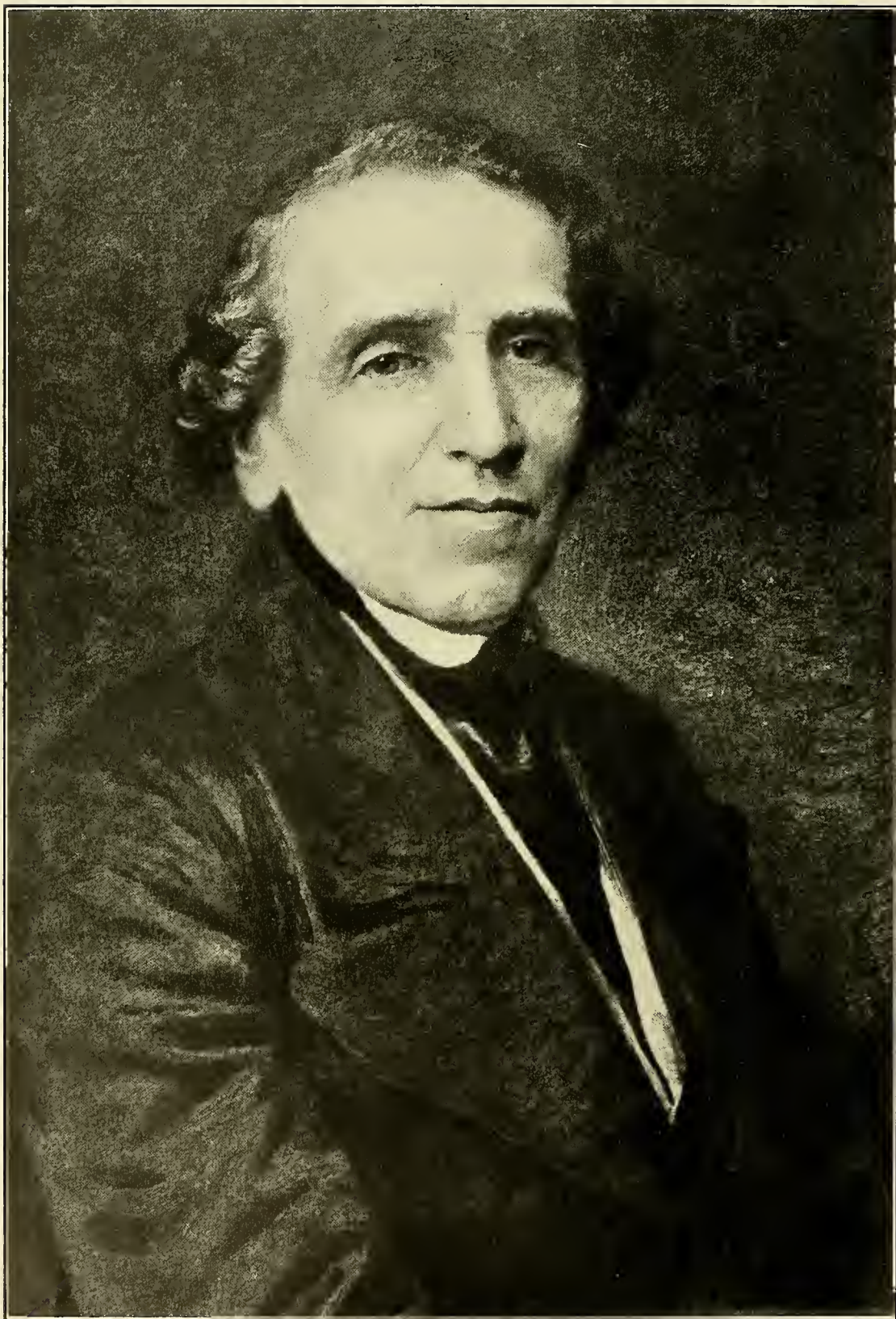
"Where?" ev - er "Where?" A voice from Spir - it - land re - plies:  
wo? im - mer wo? Im Gei - ster - hauch tönt's mir zu - rück:

*ppp*

"Oh, where thou art not, There for - tune lies!"  
„Dort, wo du nicht bist, dort ist das Glück!"

*fp*





MEYERBEER

## WANDERER'S NIGHT SONG.

(WANDERER'S NACHTLIED)

DUET FOR SOPRANO AND ALTO.

English by GEORGE COOPER.

ANTON RUBINSTEIN.

Moderato.  
SOPR.

ALTO.

Moderato.

All the moun - tain drear - y  
 Al - ler Ber - ge Gi - pfel

*ped.* *p*

Lies in som - ber night; In the trees, all wea - ry,  
 ruh'n in dun - kler Nacht, al - ler Bäu - me Wi - pfel

Wakes no bird - ling bright; Rest on ev - 'ry leaf - let  
 ruh'n, kein Vög - lein wacht; rauscht kein Blatt im Wal - - de

Now is brood - ing sweet; So thy heart, O, wan - d'rer,  
*ii - ber - all ist Ruh, war - te, Wan - d'rer, bal - de,*

See the moun-tain drear - y  
*Al - ler Ber - ge Gi - pfel*

Peace and rest shall meet!  
*bal - de ruhst auch du.*

See the moun-tain drear-y  
*Al - ler Ber-ge Gi - pfel*

Lies \_\_\_\_\_ in som - - ber night; In the trees, all  
*ruh'n \_\_\_\_\_ in dun - - kler Nacht, al - - ler Bäu - me*

Lies in som-ber night;  
*ruh'n in dun-kler Nacht,*



wea - - ry Wakes no bird - - ling bright;  
*Wi - - - pfel ruh'n, kein Vög - - lein wacht;*

In the trees, all wea- ry now, Sleep bird-lings bright;  
*al ler Bäu me Wi - pfel ruh'n, kein Vög-lein wacht;*

*cresc.*

Rest on ev - 'ry leaf - - let Now is brood - ing  
*rauscht kein Blatt im Wal - - de ii - ber all ist*

Rest on ev - 'ry leaf - let Now is  
*rauscht kein Blatt im Wal - de ii - ber*

*cresc.*

sweet; So thy heart, oh, wan - - d'rer  
*Ruh', war - te, Wan - d'rer, bal - - de*

brood - ing sweet; So thy heart, oh, wan - - d'rer  
*all ist Ruh', war - te, Wan - d'rer, bal - - de*

*mf*

Peace and rest shall meet! So thy heart, oh,  
*bal - de ruh'st auch du, war - te Wan - d'rer*

Peace and rest shall meet! So thy heart, oh,  
*bal - de ruh'st auch du, war - - te Wan - d'rer*

*p*

wan - - d'rer, Peace and rest shall  
*bal - - de, bal - de ruh'st auch*

wan - - d'rer, Peace and rest shall  
*bal - - de, bal - de ruh'st auch*

*sf*

meet!  
*du!*

meet!  
*du!*

*p*

# ALL SOULS' DAY. (ALLERSEELEN.)

English by GEORGE COOPER.

ED. LASSEN.

Molto lento.

*p*

Give to me now the mi - gnon - ette, sweet  
 Stell auf den Tisch die duf - ten - den Re -

*Red.* *Red.*

*più f*

bloom - ing, And give me, too, the as - - ter bright and gay; They bring to  
 se - den, die letz - ten ro - then As - - ter trag' her - bei, und lass uns

*più f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p*

mind the love our lives per - fum - ing, As once in May!  
 wie - der von der Lie - be re - den wie einst im Mai,

*more.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*più p* As once in May! Give me the  
*wie einst im Mai.* Gieb mir die

*più p* *p*

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

hand there was such joy in fold-ing, In gen-tle clasp, as once I did that  
*Hand, dass ich sie heim-lich dri-cke und wenn man's sieht, mir ist es ei-ner-*

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

*più f* day! Give me the glance 'twas rapt-ure sweet be-hold-ing As once in  
*lei, Gieb mir nur ei-nen dei-ner sü-ssen Bli-cke wie einst im*

*più f* *p*

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

May! As once in May!  
*Mai, wie einst im Mai.*

*più p*

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

*mf*

Be - strewn with blos - soms fair each grave low -  
*Es blüht und fun - kelt heut' auf je - dem*

*mf*

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

*cresc.*

ly - ing, Of all the year, this is the hal - lowed  
*Gra - be, ein Tag im Jah - re ist den To - - dten*

*cresc.*

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

*piu f*

day; Come to my heart and hear its ten - der sigh - ing, As once in  
*frei; komm an mein Herz, dass ich dich wie - der ha - be wie einst im*

*f*

*piu f*

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

*p*

May! \_\_\_\_\_ As once in May! \_\_\_\_\_  
*Mai, \_\_\_\_\_ wie einst im Mai. \_\_\_\_\_*

*p*

*pp*

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

# NYMPHS AND SHEPHERDS.

GEORGE COOPER.

HENRY PURCELL.  
(1658-1695)

*Allegretto.*

The musical score is arranged in four systems. The first system shows the beginning of the piano accompaniment in G major, 3/4 time, marked *f*. The second system continues the accompaniment with dynamic markings *dim.*, *mf*, and *p*. The third system features a vocal line with lyrics and piano accompaniment, with dynamic markings *f*, *p*, *cresc.*, and *f*. The fourth system continues the vocal line and piano accompaniment, starting with a piano (*p*) dynamic.

*f*

*dim.* *mf* *p*

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

*f*

*p*

Nymphs and shep-herds, bright and gay, hith-er stray, Hith-er nymphs and  
Nymphs and shep-herds, light and free, mer-ry be, Come and join our

shep-herds gay! Come a - way, come, come, come, join our play! To the  
 jol - li - ty! Laugh and sing, with de - light groves now ring. In sweet

glade, youth and maid, all haste a - way! Sing while we may our roun - de -  
 bowers, gath - er flowers, all care a - way! Sing while we may our roun - de -

lay! For this is sweet Flo - ra's ho - li - day! This is  
 lay! For this is sweet Flo - ra's ho - li - day! This is

Flo - ra's ho - li - day! This is Flo - ra's ho - li - day!  
 Flo - ra's ho - li - day! This is Flo - ra's ho - li - day!

*p* *cresc.*

Gar - lands now bring, In hom - age sing! To  
 Trip it a - way, Maid - ens so gay! To

*p* *cresc.*

mu - sic en - tranc - - - - ing, So blithe - ly all  
 mu - sic en - tranc - - - - ing, So blithe - ly all

danc - - - - - ing; Be of mirth the guest!  
 danc - - - - - ing; Be of mirth the guest!

Your flocks be - neath the shade now, now, may rest, 'Neath the  
 Your flocks be - neath the shade now, now, may rest, 'Neath the



shade may sweet-ly rest! \_\_\_\_\_ Come pass the time, till  
 pleas - ant shade may rest! \_\_\_\_\_ Come pass the time, till

*f*

eve - ning chime, \_\_\_\_\_ in jol - li - ty!  
 eve - ning chime, \_\_\_\_\_ in jol - li - ty!

*dim.*  
 Nymphs and shep-herds, hith - er stray, bright and gay,

*rall.* *D.S. §*  
 Nymphs and shep-herds, hith - er stray, Youth and maid, all haste, all haste a - way!

*rall.* *f* *D.S. §*

## 'TIS SPRING.

ER IST'S.

EDUARD MÖRIKE.  
English by George Cooper.

HUGO WOLF.

Molto animato giubilando.

Spring up - on the  
*Früh - ling lüsst sein*

breeze a - gain Waves her ban - ner's glow - ing splen - dor;  
*blau - es Band wie - der flat - tern durch die Lüf - te;*

Sweet, and bright with mem - 'ries ten - der, Fra - grance wan - -  
*sü - - sse, wohl - be - kann - te Lüf - te strei - fen ah - -*

- - ders o'er the plain.  
*- - nungs - voll das Land.*

Vio - lets dream - ing  
Veil - chen träu - men

*ppp*

fair, \_\_\_\_\_  
schon, \_\_\_\_\_

Soon will wake to greet us:  
wol - len bal - de kom - - men.

Hark! from far  
Horch, von fern

*ppp*

*pp*

Soft harp - tones fill the air!  
ein lei - ser Har - fen - ton!

*f*

Spring, yes, 'tis the Spring!  
Früh - - ling, ja, du bist's!

*f*

Spring, yes, 'tis the Spring! I — knew soon 'twould  
Früh - - ling, ja, du bist's! Dich — hab' ich ver-

*più f* *ff*

*f*

meet us! yes, 'tis  
nom - men! ja! — du

*mf molto cresc.* *ff*

*f*

Spring!  
hists!

*fff con fuoco., feurig.* *f*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando) and a fermata over a measure in the right hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features chords and melodic fragments. The left hand continues with eighth-note accompaniment. Dynamics include *sf* (sforzando).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has chords and melodic lines. The left hand has a dense accompaniment of eighth notes. Dynamics include *sf* (sforzando), *ff* (fortissimo), and *dim.* (diminuendo). A *Red.* (ritardando) marking is present in the left hand.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line. The left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano). A *\* Red.* marking is present in the left hand.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line. The left hand has a steady eighth-note accompaniment. Dynamics include *ppp rit.* (pianississimo ritardando). The system concludes with a double bar line.

# SONG OF FAREWELL.

(RONDEL DE L'ADIEU.)

EDMOND HARAUCOURT.  
English by George Cooper.

ISIDORE de LARA.

Adagio. (♩ = 76.)

*mf ben marcati gl'accenti.*

*con gran tristezza.*

To part, ——— it is death well nigh! It is  
Par - tir, ——— c'est mou - rir un peu, C'est mou -

death from one to sev - er With whom the heart is for -  
rir à ce qu'on ai - me: On lais - se un peu de soi -

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

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

*Ad.* \*

*rall.* *a tempo.*

ev - - er! All the hours go wea - ry by, — Ev - 'ry  
 mê - - me En tou - te heu - re et dans tout lieu. — C'est tou -

*rall.* *a tempo.*

*molto legato.*

vow's a tear, a sigh! — The last ap - peal di - eth  
 jours le deuil d'un voeu, — Le der - nier vers d'un po -

nev - - er! To part, it is death well nigh! It is  
 e - - me; Par - tir, c'est mou - rir un peu, C'est mou -

*marcatissimo, allarg.*

death — from thee to sev - - er! Tho' we go — with jest, 'tis  
 riv — à ce qu'on ai - - me. Et l'on part — et c'est un

*colla voce.*

*poco più*

true, ——— And hearts may not speak their an - guish, Yet in  
*jeu.* ——— *Et jus - qu'à la - dieu su - pré - me C'est son*

*mosso.*

tears and pain they lan - guish, When true hearts have said A -  
*â - me que l'on sè - me, Que l'on sè - me en cha - que a -*

*molto*

dieu!  
*dieu:* *cantando.* To  
*Par -*

*lento.*

part it is death well nigh!  
*tir, C'est mou - rir un peu.*



## ECHO.

CHRISTINA ROSSETTI.

LORD HENRY SOMERSET.

Adagio con espressione.

*p*

Come to me in the si-lence of the night,

*rall.* *p*

*cresc.*

Come in a speak-ing si-lence of a dream, Come with soft round-ed cheeks

*cresc.*

*dim. rall.* *pp rall.*

and eyes as bright— As sun-light on a stream. Come back in

*dim. rall. pp rall.*

*pp* *rall.* *rall.*

tears, Come back in tears, Oh mem-ry hope, love of for - mer

*pp* *rall.* *rall.*

years.

*pp*

*p*

Oh, dream, how sweet, too sweet, too bit - ter sweet,—

*p*

Whose wak' - ning should have been in Pa - ra - dise,

*cresc.* Where souls brim - full of love *dim. rall.* a - bide and meet, a - - bide and

meet, *cresc. rall.* Where thirst - ing, long - ing eyes *dim.* watch the slow

door, *rall.* That op' - ning, let - ting in, lets out no more. *rall. pp*

*cresc.*

Yet come to me in dreams, that I may live —

*cresc. appassionato.*

My ve - ry life a - gain, though cold in death;

*cresc.*

Come back to me in dreams, that I may give —

*cresc.*

*cresc.* *cresc.*

Pulse for pulse, breath for breath,

*cresc. rall. dim.* *pp*

Come back to me in dreams. Speak, low, Lean,

*cresc. rall. dim.* *pp rall.*

low, As long a - go, my love, how long a - go!

## THE FLIGHT OF AGES.

FREDERIC E. WEATHERLY.

FREDERICK BEVAN.

Andante. *p*

I heard a

song, a ten - der song, 'Twas sung for me a - lone, In the

hush of a gold - en twi - light, When all the world was gone: And as

*cresc.*

long as my heart is beat - ing, As long as my eyes have tears, I shall

*cresc.*

*f*

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "long as my heart is beat - ing, As long as my eyes have tears, I shall". The piano accompaniment is in a grand staff (treble and bass clefs). The first measure of the piano part has a *cresc.* marking. The second measure of the piano part has a *f* marking. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

*rall.*

hear the ech-oes ring-ing From out the gold-en years.

*colla voce.*

*a tempo.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "hear the ech-oes ring-ing From out the gold-en years.". The piano accompaniment includes a *rall.* marking above the vocal line. Below the piano part, there are markings for *colla voce.* and *a tempo.* The piano part continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

*mf*

I have a rose, a white, white rose, ——— 'Twas

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a rest followed by the lyrics "I have a rose, a white, white rose, ——— 'Twas". The piano accompaniment features a *mf* marking. The piano part continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

giv'n me long a - go, When the song had fall'n to si - lence And the

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "giv'n me long a - go, When the song had fall'n to si - lence And the". The piano accompaniment continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

*cresc.*

stars were dim and low; It lies in an old book fa - ded, Be -

*f.*

tween the pa - ges white, But the a - ges can - not dim the dream It

*rit.*

brought to me that night.

*colla voce.* *p* *pp*

**Piu animato.**

I have a love, the love of years, Bright as the pur - est



star. As ra - diant sweet and won - der - ful, As

The first system of music features a vocal line in G major with lyrics: "star. As ra - diant sweet and won - der - ful, As". The piano accompaniment consists of a right hand with a melodic line and a left hand with a simple harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

hope - less and as far, ——— I have a love, the

The second system continues the vocal line with lyrics: "hope - less and as far, ——— I have a love, the". The piano accompaniment continues with similar rhythmic patterns. The key signature remains G major and the time signature is 2/4.

star of years, lts light a-lone I see, And

The third system continues the vocal line with lyrics: "star of years, lts light a-lone I see, And". The piano accompaniment continues with similar rhythmic patterns. The key signature remains G major and the time signature is 2/4.

*accel.* I must wor - ship, hope, and love, How - ev - er far it be. ——— *rit.*

The fourth system concludes the piece with lyrics: "I must wor - ship, hope, and love, How - ev - er far it be. ———". The system includes dynamic markings: *accel.* (accelerando) above the vocal line and *rit.* (ritardando) above the piano line. The key signature changes to G minor (one flat) and the time signature changes to 2/4. A "Coda" symbol is present in the piano part.

Maestoso.

It is the love that speaks to me, In

The first system of the musical score. The vocal line is in 2/4 time and features a long melisma over the words "In". The piano accompaniment consists of a right hand with triplet chords and a left hand with simple harmonic accompaniment.

that sweet song of old,

The second system of the musical score. The vocal line continues the melisma from the previous system. The piano accompaniment features a right hand with eighth-note patterns and a left hand with accented chords.

*accel. cresc.*

It is the dream of gold - en years, These

The third system of the musical score. The tempo and dynamics markings are *accel. cresc.*. The vocal line begins a new phrase. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with simple accompaniment.

*accel.*

pe - tals white en - - fold; And

The fourth system of the musical score. The tempo and dynamics markings are *accel.*. The vocal line continues the phrase. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with simple accompaniment.

ev - 'ry star may fall from heav'n, And ev - 'ry

*cresc.*

*cresc.*

rose de - cay, But the a - ges

*ff stent.*

*ff*

can - not change my love, Or take my dream,

*rit.*

Or take my dream a - way!

*ad lib.*

*sf*

## HOW SO FAIR.

From the Opera of  
Martha.English version by  
Dr. W. J. WETMORE.

FLOTOW.

Moderato.  
*dolce e espressivo*

*p*

How so — fair thy — fond —  
Ach! so — frown, ach, — so —

heart, Joy - ous glanc-es now, I — see, All so — dear  
traut, hat — mein Au - ge Sie — er - schaut: ach! so — mild

now — thou art, I would fly — be - lov'd to thee —  
und — so — rein, draug Ihr Bild ei in's Herz mir ein —

— Can it be, that this dream Which now seems to me so bright, Shall e'er  
— *Ban-ger Gram eh' Sie kam, hat die Zu-kunft mir um-hüllt, doch mit*

fade like the beam of the moon's pale fee-ble light, O, how pain-ful the  
*Ihr blüh-te mir neu-es Da-sein lus-ter füllt, Weh! es schwand, was ich*

thought How my bos-om throbs with fear, Will the love that I sought, Bring no  
*fand, ach mein Glück erschaut' ich kaum, bin er-wacht und die Nacht raub-te*

joy, no plea - sure here, no plea - sure here  
*mir den süs - en Traum, den süs - en Traum*

How so fair thy fond heart, Joy-ous glanc-es  
 Ach! so fromm ach so traut, hat mein Au-ge

*pp*

now I see, All so dear now thou art  
 Sie er-schant; Ach! so mild und so rein

I would fly, be-lov'd, to thee Mar-tha, Mar-tha, now de-  
 drang Ihr Bild in's Herz mir ein. Mar-tha, Mar-tha! Du ent-

part-ed, Ah, no more to smile on me!  
 schwan-dest und mein Glück nahmst Du mit Dir;

*affretando*

Here I wan - der brok - en - heart - ed And with grief I  
 gib mir wie der was - du fun - dest o - der thei - le

*cresc.* *affretando*

die for thee, Ah, and with grief I die for  
 es mit mir. ja! thei - le es mit mir, ja! mit

*f*

thee.  
 mir.

*ff più anima*

*f* *p*

## EVEN BRAVEST HEART.

Dio possente, Dio d'amor.

Faust.

CH. GOUNOD.

Andante. Valentino.

E - ven brav - est heart may swell —  
 Dio po - sen - te, Dio d'u - mor! —

In the mo - ment of fare-well. — Lov - ing smile of  
 Nel la scia - reil pa - - trio suol, — A te af - fi do in

sis - - ter kind, — Qui - et home I  
 tan - - to duol, — La - mia suo - ra, — il



leave be-hind, — Oft shall I think of you —  
*ca - sto fior, — Pro - teg - gie gui - da-la, —*

when-e'er the wine cup pass - es round, — when a - lone my —  
*Ah! si, E-l'angiol vi - gi - le, — All' al - ma in -*

watch I keep, — And my com - rades lie a - sleep A -  
*ge - nu - a — Deh! sia - scu - do o - gnor, — All' al - ma in -*

mong their arms up - on the tent - ed bat - tle ground. —  
*ge - nu - a, sia scu - do o - gnor, sia scu - do o - gnor. —*

*poco più animato*

But when dan-ger to glo-ry shall call me, I still will be first, will be  
*La sul cam-po nel di del-la pu-gna, Ah! si, Fra-le fi-le-pri-*

first in the fray, As blithe as a knight in his brid-al ar-ray,—  
*mie-ro-sa-ro, E lie-to da pro-de, se il fa-to lo vuol,—*

As a knight in his brid-al ar-ray,— Care-less what fate may be—  
*Ri-co-per-to di glo-ria co-drò,— Ma nell'e-stre-mo a*

fall me, Care-less what fate may be— fall me, When  
*ne-lo Pre-ghe-roan-co ru-il cie-lo Per*

*tempo primo*

glo - - ry shall call - me. Yet the bravest heart may swell -  
 lu - - mi - a suo - ra Dio pos - sen - te, Dio d' u - mor! -

*p tremolo*

In the mo - ment of fare - well. - Lov - ing smile of sis - ter kind, -  
 Nel la - scia - re il pa - trio suol, - A te ef - fi - do in tan - to duol, -

*cresc.*

Qui - et home I - - leave be - hind, - Oft shall I sad - ly think of -  
 La mia suo - ra il - - ca - sto fior. - Ah! per la suo - ra pre - ghe -

*cresc.*

you when far - - a - way, far a - way. -  
 rò, si - no all' estrema a - ue - lo pre - ghe - ro -

*p*

## SWAN SONG.

English version by  
GEORGE COOPER

(Lohengrin.)

RICHARD WAGNER

Andante.

*p* *dim.* *pp*

*ped.* \*

*p* For this, thy aid, My swan so fair, Thanksbe to thee, glide on thy way; For

*pp*

*ped.* \*

joy a-gain a waits thee there Yon - der in our bright land of day!

*ped.* \*

Done is thy task, my swan so true, Glide on, glide on, A -

*pp*

dieu! A - dieu!

*p* *dim.* *pp*

*Red.* \*

I go the maid to brave ly shield, Ar - mor un - stained, my

*p*

way — I take; The foe, at last, to me shall yield, False-hood my sword of

*Red.* \*

Truth — shall break! On - ward then glide, my swan — so true, A - dieu!

*pp*

A-dieu! Fair swan; A-dieu!

*pp*

*sempre pp*

*ritard.*

*pp*

*Ped.* \*

# IF HAPPY FORTUNE.

Quando a te lieta.

Romanza from Faust.

English version by  
GEORGE COOPER.

CH. GOUNOD.

Andante.

*p* *cresc.* *cresc.*

If hap - py for - tune up - on thee is  
*Quan-do a te lie-ta sor-ri-de - a la*

*dim.* *p*

smil - ing, Joy fills my heart, and hap - pi-ness is mine; If grief be -  
*vi - ta - tut to d'in - tor - no sor - ri - de - a a me Or che di*

near, — or sor - row, Mar - ga - ri - ta, I am un - hap - py, I am un -  
 pian - to lui d'uo - po Mar - ghe - ri - ta pian - gi in - fe - li - ce pian - gi in - fe -

hap - py; Sad, bit - ter tears I weep for woes of thine!  
 li - ce io pian - ge - rò io pian - ge - rò per - te.

As flow'rets  
 Qua - li due

*cresc.* *dim.* *p*



twain, and grow - ing by each oth - er, One Fate we  
*fio, - ri su l'i - stes - so ste - lo ta - le il de -*

share, what - e'er be - tide us here! In all that may be - fall I am thy  
*stin u - ni - vai no - stri cor Se ri - co - pri l'a - man - te un ne - ro*

*cresc.*

broth - er, O, Mar - ga - ri - ta, O, Mar - ga -  
*ve lo O Mar - ghe - ri - ta o Mar - ghe -*

*sfz dim. sfz*

ri - tal Thou, as a sis - ter, shalt be ev - er dear! — Thou —  
 ri - ta io ti sa - rò fe - de - lea - mi - co o - gnor — ti sa -

*dim.*

as a sis - ter, shalt be dear! — Loved —  
 rò fe - de - lea - mi - co o - gnor — ti - sa -

sis - ter — ev - er dear! —  
 rò fe - de - lea mi - co o - gnor. —

# TEMPEST OF THE HEART.

Il balen del suo sorriso.

Il Trovatore.

Scene and Aria.

VERDI.

Andante mosso.

Recitativo.

All is de sert ed, no bell yet for morning has rung from yon-der  
*Tut-to è de - ser - to, ne per l'au-re an - co - ra suo-na l'ù - sa - to*

tow-er, In time I come then Ah no! ne'er an-oth-er's Le-o-o-  
*car-me In tem-po-vo giungo! Ah no! non fia d'al-tri Le-o-o-*

*Allegro.*  
*mf*

no-ra!                    Le-o-no-ra is mine now!  
no-ra!                    Le-o-no-ra e mi-a!

*f*                                                  *pp*

Largo.

Ro - sy morn - - ing, o'er the  
Day by day in tear - ful  
Il ba - len del suo sor -

mead - ows Breaks in — all its glo - rious splen - dor, But thy  
sor - row I have watch'd each dawn - ing — mor - row, Trust - ing  
ri - so d'u - na — stel - la vin - ce il rag - gio; il ful -

smile doth chase the shad - ows, From my heart with beams more  
 that, a love so ten - der Need not all its hopes sur -  
 gor del suo bel vi - so no - vo, in fonde - novo in fonde a me co -

ten - der, Does thy bos - om soft - ly swell - ing Speak of  
 ren - der, But if still thy heart dis - dains me I no  
 rag - gio, Ah! l'a - mor, l'a - mo - re ond'ar - do le fa -

love that slum - bers there, While thy star - ry eyes are  
 more thy scorn will prove For this life, that now en -  
 vel - li in mi - o fa - vor, Sper - da il so - le d'un suo

tel - ling, All thy lips will not de - clare, Yes, the life which still en -  
 chains me I will give to death, and thee. Yes, the life which still en -  
 sguar - do la tem - pesta. la tempesta del mio cor. Ah! l'a - mor, l'a - more ond'

1. 2. chains me, I will give to death and love, — Yes, this life which still en -  
 ar - do le fa - vel - li in mio fa - vo - re, sperda il so - le d'un suo

chains me, I will give to death and love, Yes, this life which still en -  
 sguar - do la tem - pes - ta del mio cor. Ah! l'a - mor, l'a - more ond'

chairs me, I will give to death and love, — Yes, this life that now en-  
*ar - do le fa - vel - li in mio fa - vo - re, sperda il so - le d'un suo*

*f*

chairs me, I will give to love, —  
*sguar - do la - tem - pes - ta Ah!*

*f*

to love and thee.  
*si la tem - pes - ta del mio cor.*

*p*

## IT IS BETTER TO LAUGH THAN BE SIGHING.

Allegretto non troppo.

DONIZETTI

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note accompaniment in the left hand.

Vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It is". The piano accompaniment continues with the same rhythmic pattern as the introduction, marked *ff* in the final measure.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "bet-ter to laugh than be sigh - ing, When we think how life's moments are fly - ing. For each". The piano accompaniment is marked *p*.

greto per es - ser fe - li - - ci sò per pro - va, e l'in - seg - no aglia - mi - ci, sta se -

Vocal line and piano accompaniment. The vocal line continues with the lyrics "sor - row, Fate ev - er is bring - ing, There's a pleasure in store for us spring - ing: Tho' our". The piano accompaniment continues with the same rhythmic pattern.

ge - no sia nu - bi - lo il cie - - lo, og - ni tempo, sio cal - do sia ge - lo scherzo e



joys like to waves in the sun-shine, Gleam a - while, then are lost to the sight, Yet, for  
*be - vo, e de - ri - do gl'in - sa - ni che si dan del fu - tu - ro pen - sier - scherzo e*

each spark - ling ray That so pass - es a - way, Comes an - oth - er as bril - liant and  
*be - vo, e de - ri - do gl'in - sa - ni che si dan del fu - tu - ro pen -*

*rall.* light Then t'is bet - ter to laugh than be  
*sier.* *Non cu - ria - mo l'in cer - to do -*  
*poco più mosso tempo primo.*

sigh - - ing, They are wise who re - solve to be gay, — When we  
*ma - - ni se quest' og - gi n'e da - to go - der — non cu -*

*ad lib.*

think how life's mo - ments are fly - -ing, Oh! en - joy pleasure's gifts while we may.  
 ría - mo lín - cer - to do - ma - - ni se quest'og - gi n'è da - to go - der.

In the world, we some be - ings dis - cov - - er Far too  
 Pro - fi - tia - mo deg - l'an - ni fio - ren - ti, il pia-

fri - gid for friend or for lov - er, Souls un - blest and for - ev - er re -  
 cer lí fa cor - rer piú len - ti see ver chiez - za con lí - vi - da

pin - - ing, Tho' good for-tune a-round them be shin - - ing, It were  
*fac - cia stam - mia ter-go, e mia vi - ta mi nao - cia scher-zo e*

well if such hearts we could ban-ish To some plan-et far dis-tant from  
*be-voe de - ri - do gl'in - sa - ni che si don del fu - tu - ro pen-*

ours, — They're the dark spots we trace On this earth's fav-or'd space, They are  
*sier — scher-zo e be-vo, e de - ri - do gl'in - sa - ni che si*

*rall.* weeds that choke up the fair flow'rs — Then 'tis —  
*don del fu - tu - ro pen - sier — Non cu-*

*poco più mosso tempo primo*

*rall.* *ff*

bet - ter to laugh than be sigh - - ing, They are wise who re - solve to be  
 ria - mo l'in cer - to do - ma - - ni se quest' og - gi n'è da - to go -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

gay, — When we think how life's mo - ments are fly - - ing, Oh! en -  
 der — non cu - ria - mo l'in - cer - to do - ma - - ni se quest'

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line has a long note on 'gay,' followed by the rest of the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

*ad lib.*

joy pleas - ure's gifts while we may.  
 og - gi n'è da - to go - der.

The third system includes a vocal line and piano accompaniment. The vocal line has a fermata over the final note of the phrase. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present.

The fourth system shows the piano accompaniment continuing. It features intricate sixteenth-note patterns in both hands, leading to a final chord marked with a dynamic of *ff* (fortissimo).

# ON YONDER ROCK.

(Fra Diavolo.)

Allegretto.

AUBER.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#), and the time signature is 6/8. The score begins with a forte (*f*) dynamic. The first system shows the piano part with a melodic line and the violin part with a series of chords. The second system continues the piano part with a melodic line and the violin part with a series of chords. The third system shows the piano part with a melodic line and the violin part with a series of chords. The fourth system shows the piano part with a melodic line and the violin part with a series of chords. The fifth system shows the piano part with a melodic line and the violin part with a series of chords. The score ends with a piano (*p*) dynamic.

Zerline.

“On yon - der rock re - clin - ing, That fierce and swarthy form behold!  
*Voy - ez sur cet - te ro - che Ce brave a l'air fier et — hardy,*

Fast his hands his car - bine hold, 'Tis his best friend of old! This  
*Son mous - quet est près de lui C'est son fi - dele a - mi Re -*

way his steps in - clin - ing, His scar - let plume waves o'er — his brow,  
*gar - dez il s'ap - pro - che Un plu - met rouge a son - chapeau,*

And his vel - vet cloak hangs low, Plan - ing in grace - ful flow!  
*Et cou - vert de son man - teau Du ve - lours le plus beau!*

Trem - - - ble! \_\_\_\_\_ E'en while the storm is beat - - ing A -  
 Trem - - - blez! \_\_\_\_\_ au sein de la tem - pe - - te Au

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a dynamic marking of *f* (forte) and a complex rhythmic pattern of eighth and sixteenth notes.

far hear Ech-o re - peat - ing, Dia-vo-lo! Dia-vo-lo! Dia-vo-lo!  
 loin l'é - cho ré - pè - te, Dia-vo-lo! Dia-vo-lo! Dia-vo-lo!

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) and includes a fermata over the final note. The piano accompaniment also features a *p* dynamic marking and continues with its rhythmic accompaniment.

Trem - - - ble! \_\_\_\_\_ E'en while the storm is beat - - ing A -  
 Trem - - - blez! \_\_\_\_\_ au sein de la tem - pe - - te Au

The third system of music repeats the first system's vocal line and piano accompaniment. It includes the same lyrics and musical notation as the first system.

far hear Echo re - peat - ing, Dia-vo-lo! Dia-vo-lo! Dia-vo-lo!  
 loin l'é - cho ré - pè - te, Dia-vo-lo! Dia-vo-lo! Dia-vo-lo!

The fourth system of music repeats the second system's vocal line and piano accompaniment. It includes the same lyrics and musical notation as the second system.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#). The first system has the lyrics 'Dia-vo - lo!' and 'Dia-vo - lo!' written below the vocal line. The second system also has the lyrics 'Dia-vo - lo!' and 'Dia-vo - lo!' written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a dynamic marking of 'f' (forte) and 'pp' (pianissimo) in the second system.

2.

Altho' his foes way-laying  
 He fights with rage and hate combin'd,  
 Towards the gentle fair they find  
 He's ever mild and kind:  
 The maid too heedless straying  
 (For one, we Pietro's daughter know)  
 Home returns full sad and slow,  
 What can have made her so?  
 Tremble! Each one the maiden meeting,  
 Is sure to be repeating,  
 Diavolo! Diavolo! Diavolo!

3.

Diavolo. Perchance all are mistaken  
 Dear maid in what they tell to you;  
 And what'er is lost 'tis true  
 He may have stolen too.  
 Suspicions oft awaken,  
 As many a guiltless swain may know;  
 While he alone who caused their woe  
 Passes incognito —  
 Tremble! For in this sighing lover  
 Each eye may surely discover  
 Diavolo! Diavolo! Diavolo!

2.

*S'il menace la tête  
 De l'ennemi qui se défend,  
 Pour les belles on prétend  
 Qu'il est tendre et galant:  
 Plus d'une qu'il arrete  
 (Temoïn la fille de Pietro)  
 Pensive rentre au hameau  
 Dans un trouble nouveau.  
 Tremblez! car voyant la fillette  
 Tout bas chacun repete  
 Diavola! Diavolo! Diavolo!*

3.

Diavolo. *Il se peut qu'on s'abuse  
 Ma belle enfant peut être aussi;  
 Tout ce qui se perd ici  
 N'est il pas pris pas lui?  
 Souvent quand on l'accuse  
 Auprès de vous maint jouvenceau  
 Pour quelque larcin nouveau  
 Se glisse incognito  
 Tremblez! cet amant qui soupire  
 C'est de lui qu'on peut dire  
 Diavolo! Diavolo! Diavolo!*



# AS MY AGED MOTHER.

ADOLF HEYDUK (1835).  
English version by  
GEORGE COOPER.

(Als die alte Mutter.)  
From the Gipsy Melodies.

ANTONIN DVORAK.  
Op. 55. N<sup>o</sup> 4.

Andante con moto.

mf

dim.

Ped.

Ped.

Ped.

pp

Ped.

Ped.

Ped.

\*

*p* mezza voce

As my ag - ed moth - er  
Als die al - te Mut - ter

pp

Ped.

Ped.

Ped sempre

Oft to us was sing - ing,  
mich noch lehr - te sin - gen,

Ped.

Ped.

Ped.

Ped.

Tears would to her eye - lids  
 Thrä - nen in - den Wim - - pern

*f*

*dim.*

Man - - y times be cling - - ing!  
 gar so oft ihr hin - - gen.

*Ped sempre*

*p*

*p*

So, while to my chil - - dren  
 Jetzt, wo ich die Klei - - nen

*p*

*pp*

*p*

*p*

*p*

I those — songs am — sing — ing  
*sel - ber — üb' in — San - ge,*

Tear - drops, soft - ly flow - - ing, Oft a -  
*rie - sell's in den Bart oft, rie - sell's*  
 \*) (*mir vom Au - ge rie - sell's*)

rise To my brown cheeks cling - - ing!  
*oft von der brau - nen Wan - ge,*  
*oft mir auf die brau - ne Wan - ge.)*

*morendo*

\*) Alternative text.

# COULD MY SONGS THEIR FLIGHT BE WINGING.

VICTOR HUGO.

Si mes vers avaient des ailes!

English version by  
GEORGE COOPER.

REYNALDO HAHN.

Andante moderato.

*dolciss. e molto espress.*

My songs their sweets would be  
Mes vers fui-raient, doux et

*p*

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

bring - - ing All their store of love so fair  
frê - - les, Vers vo-tre jardin si beau,

*mf*

*l.h.*

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

Could my songs their flight be wing - ing; Like bird in  
Si mes vers a - vaient des ai - les Com - - me l'oi-

*pp* *p*

*dim.*

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

*Poco meno lento*

air! Still un-to thee ev - er  
*seau!* *Ils vo le - raient,* *é - tin -*

sing - - ing, Songs from my true heart would  
*cel - - les,* *Vers vo - tre foy - er qui*

*f* pour, \_\_\_\_\_ Could my songs their flight be wing-ing  
*rit,* \_\_\_\_\_ *Si mes vers a - vaient des ai - - les*

*dim.*

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

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

*poco riten.*

*pp*

Like souls that soar.  
Com - me l'es - prit.

The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a whole note chord in the right hand and a half note in the left hand. A tempo change to *a tempo* is indicated in the piano part.

*più lento, ritard. sin' al fine*

*pp*

True to thee, in faith still  
Près de vous, purs et fi-

The second system continues the vocal line and piano accompaniment. The tempo is *più lento, ritard. sin' al fine* with a dynamic of *pp*. The piano accompaniment features long, sweeping melodic lines in both hands, often spanning across bar lines. There are three instances of *Red.* (Reduction) marked with an asterisk in the piano part.

cling - - - ing  
dé - - - les,

Thoughts ev - er thine, night and  
Ils ac - courraient, nuit et

The third system concludes the vocal line and piano accompaniment. The tempo remains *più lento, ritard. sin' al fine* with a dynamic of *pp*. The piano accompaniment continues with long, flowing melodic lines. There are two instances of *Red.* (Reduction) marked with an asterisk in the piano part.

*p* *molto riten.*

day! \_\_\_\_\_  
 jour, \_\_\_\_\_

Could my songs their  
*Si mes vers a - -*

*colla voce*

*Red.* \* *Red.* \* *Red.* \*

*ancor più lento* *lunga*  
*pp*

flight be wing - ing,  
*vaient des ai - les,*

Could my songs their flight be  
*Si mes vers a - vaient des*

*Red.* \* *Red.* \*

*ppp* *Lento*

wing - - ing,  
*ai - - les*

Like Love, al - way! \_\_\_\_\_  
*Com - me l'a - mour! \_\_\_\_\_*

*pp* *ppp*

# HOME AGAIN.

Words and Music by  
M. S. PIKE.

Arranged by J. P. ORDWAY.

*Dolce e legato.*

*soave*

*rall.*

Home a-gain, Home a-gain, from a foreign shore, And

oh! it fills my soul with joy To meet my friends once more,



Here I dropp'd the part - ing tear To cross the o - ceans foam, But

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a half note followed by quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

now I'm once a - gain with those, Who kind - ly greet me home.

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes some triplet markings in the right hand. The vocal line has a slight melisma on the word 'home'.

Home a - gain, Home a - gain, from a for - eign shore, And

The third system continues the vocal line and piano accompaniment. A dynamic marking 'dim.' is placed above the piano accompaniment in the right hand. The piano accompaniment features a consistent eighth-note bass line.

oh! it fills my soul with joy To meet my friends once more.

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features triplet markings in the right hand. The vocal line ends with a half note.

The first system shows the piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano accompaniment. The bass line features a rhythmic pattern of eighth notes with a '7' marking above it. The word *rall.* is written above the piano accompaniment.

The second system contains the first line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Hap - py hearts, Hap - py hearts, With mine have laugh'd in glee, But".

The third system contains the second line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "oh! the friends I lov'd in youth Seem hap - pi - er to me; And".

The fourth system contains the third line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "if my guide should be the fate Which bids me long - er roam, But".

death a-lone can break the tie That binds my heart to home.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note, followed by quarter notes, and ends with a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords in the right hand.

Home a-gain, Home a-gain, from a for-eign shore, And

The second system continues the musical score. The vocal line has a melodic line with a slur over the first two notes. The piano accompaniment continues with a similar rhythmic pattern, including some chords in the right hand.

oh! it fills my soul with joy, To meet my friends once more.

The third system of the musical score. The vocal line has a melodic line with a slur over the first two notes. The piano accompaniment continues with a similar rhythmic pattern, including some chords in the right hand.

*rall.*

The fourth system of the musical score. The vocal line is mostly empty, with a few notes. The piano accompaniment continues with a similar rhythmic pattern, including some chords in the right hand. The word "rall." is written above the piano part.

## I'VE A HOST OF THINGS TO TELL YOU.

English version by  
GEORGE COOPER.

(J'ai tant de choses à vous dire.)

G. FERRARI.

*Allegretto.*

*dolcemente*

I have so ma-ny things to men-tion,  
*J'ai tant de cho-ses a vous di-re,*

So ma-ny they would fill a book! — If writ-ing them were my in-  
*Qu'on en fe-rait un livre en-tier, S'il me fal-lait vous les è-*

ten-tion, Time would out-last the ink it took! Yet —  
*cri-re J'y sé-che-rais tout-len cri-er. Mais,*

— if you're cu - ri - ous to know them,      Then come to - night and roam with  
— *si vous ê - tes cu - ri - eu - se*      *Ve - nez ce - soir au che - min*

me;      And to your keep - ing      I will be - stow      them. —  
*creux,*      *Et là, moi gra - ve*      *et vous ri - eu - se,* —

*cresc.*

*grazioso*

I'll be in earn - est, gay you'll be!  
*Nous en cau - se - rons tous les deux.*

*p*

Full is my heart with songs so sprightly,  
*J'ai le cœur plein de vil - la - nel - les*

For, on this morn ing, I have met \_\_\_\_\_ Two ear-ly swal-lows, wing-ing  
*Car ce ma-tin j'ai ren-con-tré \_\_\_\_\_ Les deux pre-mière-res hi-ron-*

light-ly, To re-pair their nest, — emp-ty yet!  
*del-les Ré-pa-rant leur nid — dé-la-bré.*

Pure the air, and so sweet with glad-ness! A-prill it thrills like wind, so  
*L'air est pur, il fait bon de vi-vre, A-veil, ain-si qu'un vin nou-*

new! \_\_\_\_\_ Long-ing thoughts a-wak-en my sad-ness, Dreams are  
*veau, Trouble mes re-gards et m'en i-vre, J'ai des*

mine, would they might be true! All my dreams are yours, rose the  
*rê - ves plein le cer-veau. Et je songe à vous, rose et*

fair - est! Bold thoughts with - in my mind a - rise  
*blon - de, J'ai des pro-jects au - da - ci - eux,*

*cresc.* It is joy sup-reme, hope the rar - - est! Just to see the blue of thine  
*Je me sens heu-reux d'être au mon - de, Et dû-voir l'a-zur dans les*

*cresc.* *f* *colla parte*

eyes!  
*yeux.*

*a tempo* *p* *pp*

# NINA.

English version by  
GEORGE COOPER.

G. B. PERGOLESI  
(1710 - 1736.)

Andantino.

1. Three wear - y days has Ni - na, my Ni - na, my  
2. Why wake you not, my Ni - na, my Ni - na, my

Ni - na In pal - lid slum - ber lain; Now  
Ni - na? Why heed you not my call - - ing, un -

ope her - eyes to see! Strike up the cym-bals, the flute now play, To  
mindful - of my pain? Whis-per, O love, in her drow-sy ear, A-

wak - - en my Ni - net - ta, To wak - - en my Ni -  
rouse - my dar - ling Ni - na, A - rouse - my dar - ling



net - ta, And bid her look on me: And  
Ni - na, And bid her from sleep ab - stain, And

bid her look on me! To wak - en my Ni - net - ta, To  
bid her from sleep ab - stain, A - wake my dar - ling Ni - na, A -

wak - en my Ni - net - ta, And bid her look on  
wake my dar - ling Ni - na, And bid her from sleep ab -

*pp*

me! stain! Bid her from sleep ab - stain.

*f* *dim* *pp colla voce*

## LEAVE ME IN ANGUISH.

LASCIA CH'IO PIANGA.

(Rinaldo.)

English version by  
GEORGE COOPER.

HANDEL.

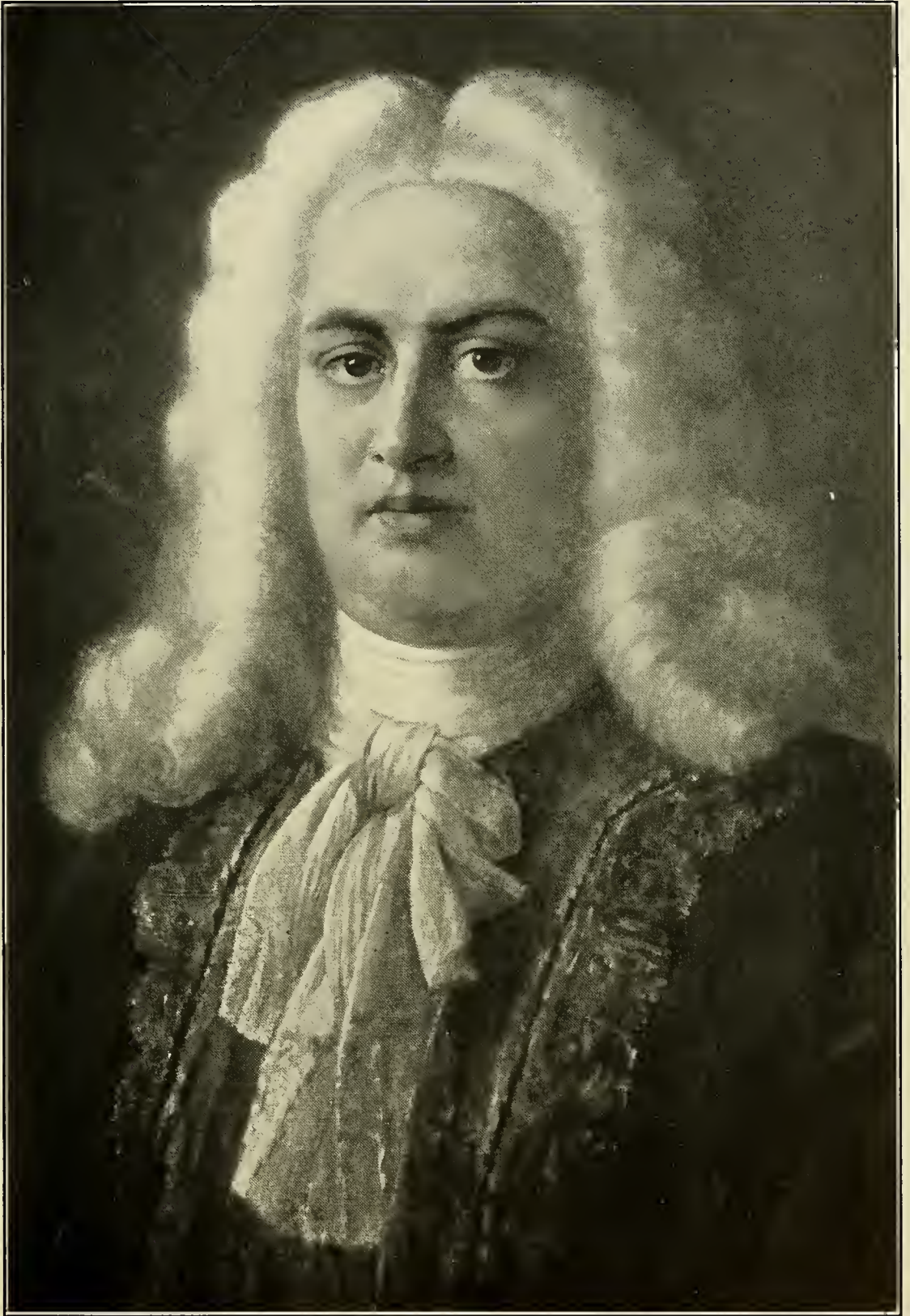
Larghetto. (♩ = 66)

The musical score is presented in three systems, each with a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Larghetto' with a quarter note equal to 66 beats per minute. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines, including a triplet of eighth notes in the vocal line. The third system contains the final two lines of the piece. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal line.

Leave me in an - guish, Lone - ly to lan - guish,  
*Las - cia ch'io pian - ga la - du - ra sor - te,*

Long - ing and — sigh - ing for Lib - er - ty! Lone in my  
*E' che so - spi - ri la li - ber - ta, E' che so -*

sor - row, Bid - ing the mor - row, my Fate — must bel  
*spi - ri e' che so - spi - ri la li - ber - ta.*



HÄNDEL



Leave me in an-guish, Lone-ly to lan-guish, Long-ing and— sigh-ing for  
*Las-cia ch'io pian ga la du-ra sor-te E che so— spi-ri la*

Lib - er - ty!  
 li - ber - tà.

Tho'naught but sor-row  
*Il duol in - fran-ga*

Greets me each mor-row, Dawn-eth a— vi - sion of Light un-to me! Yes,  
*ques te ri - tor - te, de miei mar - ti - ri Sol per pie— tà— si*

dawn - eth - an - An - gel of Hope un - to me! Leave me in  
*de - miei mar - ti - ri sol per - pie - tá. Las - cia ch'io*

an - guish, Lone - ly to lan - guish, Long - ing and - sigh - ing for  
*pian - ga la du - ra sor - te, E che so - spi - ri la*

Lib - er - ty!  
*li - ber - tá.*

## O THAT WE TWO WERE MAYING.

Poetry by  
Rev. CHARLES KINGSLEY.

Music by  
CHARLES GOUNOD.

Andantino, quasi Allegretto.

The first system of the piano introduction consists of two staves. The right hand (treble clef) plays a series of chords in a 12/8 time signature, starting with a piano (*p*) dynamic. The left hand (bass clef) has a few notes in the second measure.

The second system of the piano introduction continues the chordal texture in the right hand and adds more notes in the left hand, including a melodic line in the second measure.

The first line of the vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "O! that we two were may - ing, O - ver the fra - grant".

The second line of the vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "leas ——— Like chil - dren with young flowers play - ing Down the".

stream of the rich— spring-breeze, Down— the stream of the rich— spring-

*cresc.* *f* *dim.*

breeze— O! that we two, — O! that we

*p* *cresc.*

two, — O! that we two were may - ing, —

*f* *dim.* *p*



O! that we two sat dream - ing On the sward of some sheep-trimmd

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are "O! that we two sat dream - ing On the sward of some sheep-trimmd". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a continuous eighth-note accompaniment, while the left hand plays a simple bass line with dotted rhythms. The system concludes with a double bar line.

down \_\_\_\_\_ Watch-ing the white mist steam - ing From

The second system continues the musical score. The vocal line begins with a long note for the word "down" followed by a rest, then continues with "Watch-ing the white mist steam - ing From". The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

river and mead \_\_\_\_\_ and town \_\_\_\_\_ O! that we two sat

The third system continues the musical score. The vocal line begins with "river and mead" followed by a rest, then "and town" followed by a rest, and finally "O! that we two sat". The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. A *cresc.* (crescendo) marking is placed above the piano part towards the end of the system. The system concludes with a double bar line.

dream - ing, O! that we two sat dream - ing On the

The fourth system concludes the musical score. The vocal line begins with "dream - ing," followed by a rest, then "O! that we two sat dream - ing On the". The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. A *p* (piano) marking is placed above the piano part towards the end of the system. The system concludes with a double bar line.

sword of some sheep-trimm'd down \_\_\_\_\_ O! that we two lay

sleep - ing Un - der the church-yard sod \_\_\_\_\_

With our — limbs — at rest. \_\_\_\_\_ In the qui - et earth's \_\_\_\_\_

breast \_\_\_\_\_ And our souls \_\_\_\_\_ at home with God! with

God! with God! \_\_\_\_\_ O! that we two lay

*ff*

sleep - ing Un - der the church-yard sod With our limbs\_ at

*p*

rest In the qui - et earths\_ breast \_\_\_\_\_ And our

*cresc.*

souls\_ at home\_ with God! \_\_\_\_\_ at home \_\_\_\_\_

*cresc.* *ff*

\* Ped. \*

with God!

*accel.*

This system features a vocal line with a long note on 'with' and a shorter note on 'God!'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. An 'accel.' marking is placed above the piano part.

our souls at home with

*f.*

*atempo*

*f.*

*dim.*

This system continues the vocal line with 'our souls at home with'. The piano accompaniment features a 'f.' dynamic marking and an 'atempo' instruction. The right hand has a more complex texture with some notes beamed together, while the left hand continues with a steady pattern. A 'dim.' marking is present at the end of the system.

*p*

God!

*p*

This system begins with a vocal line marked 'p' (piano) for 'God!'. The piano accompaniment also starts with a 'p' dynamic. The right hand has a more active, flowing line, while the left hand has a simpler, more rhythmic accompaniment.

This system shows the continuation of the piano accompaniment from the previous system. The right hand features a complex, multi-measure rest followed by a series of chords and melodic lines. The left hand continues with a steady accompaniment. The system concludes with a final chord in both hands.

# THE MILL IN THE VALLEY.

English version by  
GEORGE COOPER.

VOLKSLIED.

Allegretto.

1. Down in a valley lone - ly There  
 2. I thought the truth she'd spok - en The  
 1. In ei - nem küh - len Grun - de, da  
 2. Sie hat mir Treu - ver spro - chen, gab

stands the mill so old; But gone my heart's love.  
 ring my pledge so true; But all her vows were  
 geht ein Müh - len rad, mein Lieb - chen ist ver -  
 mir ein Ring da - bei, sie hat die Treu - ge -

on - ly, Whose smile was joy un - told! But  
 brok - en, The ring is brok - en too! But  
 schwun - den, das dort ge - woh net hat, mein  
 bro - chen, das Ring lein sprang ent - zwei, sie

gone— my heart's love on — ly, Whose smile was joy un —  
 all— her vows are brok — en, The ring is brok — en  
*Lieb — chen ist ver — schwun — den, das dort ge — woh — net*  
*hat — die Treu — ge — bro — chen, das Ring — lein sprang ent —*

told! 3. I'll roam the wide\_ world o — ver, I'll  
 too! 4. I'll smile at skies\_ of sad — ness, To  
*hat. 3. Ich möcht' als Spiel — mann rei — sen, Weit*  
*zwei. 4. Ich möcht' als Rei — ter flie — gen, Wohl*

seek the bat — tle's roar; For — ev — er be — a  
 me they would\_ be bright, Be — side the camp — fire's  
*in die Welt\_ hin — aus Und sin — gen mei — ne*  
*in die blut' — ge Schlacht, Um stil — le Feu — er*

rov - er, — And go from door to door! — For -  
 glad - ness, — I'd wel - come dark - est night! — Be  
*Wei - sen — Und gehn von Haus zu Haus. — Uud*  
*lie - gen — Im Feld bei dunk - ler Nacht. — Um*

ev - er be — a rov - er, — And go from door to door!  
 side the camp - fire's glad - ness — I'd wel - come dark - est night!  
*sin - gen mei - ne Wei - sen — Und gehn von Haus zu Haus.*  
*stil - le Feu - er lie - gen — Im Feld bei dunk - ler Nacht.*

5.

The Mill yet stands, so lonely;  
 I know not where is she—  
 The one my heart's love only,  
 Has ever gone from me!

5.

*Hör ich das Mühlrad gehen,  
 Ich weiss nicht was ich will,  
 Ich möcht am Liebsten sterben,  
 Da wär's auf einmal still.*

# THE SABRE OF MY FATHER.

From the Opera of  
The Grand Duchess.

English Version by  
GEORGE COOPER.

J. OFFENBACH.

Moderato.

1. This is the sa - bre of my fa - ther, Eag - er the foe a - gain\_ to  
2. This is the sa - bre of my fa - ther, Wear it so fond - ly at\_ thy

meetl                      Round it the brave and true will gath - er,  
sidel                      Af - ter the vic - try we will gath - er,



Proud - ly its flam - ing glance to greet!  
Greet - ing with joy the true and tried!

While in the past dark war was rag - - - ing  
But if up - on the field of glo - - - ry

Glad - ly my fa - ther bore this blade, With  
Thou shouldst be num - ber'd with the dead, Long

joy the haugh - ty foe en - gag - - ing, And to  
then shall Hon - or tell thy sto - - ry, And thy

give his life was ne'er a - fraid!  
name to Fame be wed!

*p* This is the sa - bre, the sa - bre, the sa - bre, This is the

sa - bre, the sa - bre of my fa - - ther! This is the sa - bre, the sa - bre, the

sa - bre! Then take now the sa - bre with pride, And wear it brave - ly at thy

side!

This is the sa-bre, the sa-bre, the

sa-bre, Then take thou the sa-bre with pride, And wear it brave-ly at thy

*rit.*

side!

# THE KING OF THULÉ.

C'era un re di Thule.

Song of Marguerite in "Faust."

English Version by  
GEORGE COOPER.

GOUNOD.

Moderato maestoso.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked "Moderato maestoso." The key signature has one sharp (F#) and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic and features a triplet of eighth notes in the bass line.

The second system continues the musical score. The vocal line includes the lyrics: "Once the King of / C'e - ra. un re, un". The piano accompaniment features a piano (*p*) dynamic in the first measure, a forte (*f*) dynamic in the second measure, and a piano-piano (*pp*) *stacc.* dynamic in the third measure. The piano part includes a sextuplet of eighth notes in the treble line.

The third system continues the musical score. The vocal line includes the lyrics: "Thu - lé so fair — Spoke his love in ac - cents so ten - der, / re di Thu - lé — Che si - no a mor - te co - stan - te". The piano accompaniment continues with a steady accompaniment pattern.

Mem-'ries of de-light wrought their splen-dor While a gold-en cup held he  
*Ca-re memo-ria dell' a-man-te, Serbó un nap-po d'or con*

*rit.*

there.— Naught so dear to him could be ev-er, Naught so  
*sé.— Nes-sun ben gli fu ca-ro tan-to nes-sun*

dear to him could be ev-er, No earth-ly treasure was so  
*ben gli fu ca-ro tan-to, E quan-te, volte ai più bei*

*rit.*

blest;— E'en when the feast gave Life its zest, Ah!  
*di.— Il fi-do re se ne ser-ví*

*p*

From thoughts of her he could not sev - er!  
*Sen - ti bagnar gli oc-chi di pian - to!*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 7/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part features a triplet in the bass line and a forte (f) dynamic marking.

The second system shows the piano accompaniment for the second part of the first system. It includes a triplet in the bass line and a sixteenth-note run in the treble line, marked with a forte (f) dynamic.

When to him came the hour of his death, - In his hand the gold cup still  
*Quan - do sen - ti Si pres - so l'avel Al nap - po d'or la ma - no*

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 7/8 time signature. The piano accompaniment is in a grand staff. The key signature has one sharp. The piano part starts with a piano (p) dynamic and includes a triplet in the bass line.

hold - ing, Re - membrance all the Past un - fold - ing,  
*ste - se, In sov - ve - nir di lei la pre - se*

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a 7/8 time signature. The piano accompaniment is in a grand staff. The key signature has one sharp. The piano part continues with a piano (p) dynamic.

Pledged he her with his lat - est breath! To his love his faith and homage  
*Sino a mor - te al - lei fe del. Po - scia in onor del - la sua*

giv - ing, To his love his faith and homage giv - ing, Quaffed he as  
*da - ma, Po - scia in onor del - la sua da - ma L'ul - ti - ma*

in dear days of old, Life sank, as fell the cup of gold!  
*vol - ta bevve il re Il nappo allor gli ca - de al pie*

And kind - ly Heav'n his soul re - ceiv - ing!  
*L'al - ma va al ciel che a se lo chia - ma!*

# FAITHFUL LOVE.

(OBSTINATION.)

FRANÇOIS COPPÉE.

English version by  
GEORGE COOPER.

H. de FONTENAILLES.

Andantino. (♩ = 72)

*p*

All in vain you chide me for  
Vous au-rez beau faire et beau

*mf*

*p*

lov - ing, — Her love still its charm can re - new;  
di - re, — L'ou-bli me se - rait o - di - eux,

*cresc.*

*f*

*rit.*

*pp*

And her smile that love still is prov - ing, In a - dieu, — in a -  
Et je vois toujours son sou - ri - re Des a - dieux, — des a -

*f*

*p*

*ten.*



*a tempo* *p*

dieu! ———— All in vain you bid me for -  
 dieux. ———— Vous au - rez beau faire et beau

get her, — Her words now fall up - on mine ears! ———  
 di - re, — Dût el - le mè - me l'i - gno - rer, ———

*f* *rit.* *pp*

Love's mar - tyr still, I would re - gret her, And in tears, ——— and in  
 Je veux, fi - dèle à mon mar - ty - re, La pleu - rer, ——— la pleu -

*f* *suivez.* *ten.*

*a tempo più lento*

tears! \_\_\_\_\_  
*rer.* \_\_\_\_\_

All in vain you'd quell now my sor - row,  
*Vous au-rez beau dire et beau fai - re,*—

*pp* *p*

*mf espress.*

She could a - lone hush ev-'ry sigh! \_\_\_\_\_  
*Seule, el - le peut mon mal gué - rir.* \_\_\_\_\_

For her, tho' spurning me each  
*El j'ai - me mieux s'il per - sé -*

*mf*

*rit.* *pp* *ppp*

mor - row, - I would die, \_\_\_\_\_ I would die! \_\_\_\_\_  
*vè - re En mou - rir, \_\_\_\_\_ en mou - rir.* \_\_\_\_\_

*suivez.* *ten.* *ppp*

# THE NIGHT.

(DIE NACHT.)

English version by  
GEORGE COOPER.

RICHARD STRAUSS. Op.10, No 3

*Andantino.* *sotto voce*

From the for - - est comes the night 'mid the trees in si - lence  
Aus dem Wal - - de tritt die Nacht, aus den Bäumen schleicht sie

*pp una corda*

glid - ing, Shad - ows dark her steps are hid - ing, Mark her flight!  
lei - se, schaut sich um in wei - tem Krei - se, nun gib Acht.

*p*

*pp*

See the light the world now leaves, all the flowers dream in  
Al - le Lich - - ter die - ser Welt, al - le Blumen, al - le

*pp* *pp*

sweet and pure de-light,  
*Far-ben löscht sie aus*

and gone from field the wav-ing sheaves.  
*und stiehlt die Gar-ben weg vom Feld.*

All she steals from out the sight!  
*Al-les nimmt sie, was nur hold,*

hides the sil-ver shin-ing  
*nimmt das Sil-ber weg des*

*pp* *pp*

*Red.*

streams!  
*Stroms,*

Cov-ers o'er the dome that beams  
*nimmt vom Kup-fer-dach des Doms*

gold-en bright.  
*weg das Gold.*

*Red.* \*

Robs each bush and  
*Aus-ge-plün-dert*

*dim.* *pp*

*Red.* \* *Red.* \*

*cresc.*

tree out - right! Let me clasp thee to my  
 steht der Strauch, rü - cke nü - - her, Seel' an

*cresc.*

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

*dim.*

heart, love! Or the night may sad - - ly  
 See - - le; o die Nacht, mir bangt die sie

*dim.*

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

*pp.*

part, love, Thee and  
 steh - - le dich mir

*pp.*

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

*pp.*

mel  
 auch.

*dim.* > >

*pp.* *sf.*

# MY LITTLE HEART IS SIGHING.

Old French Chanson.  
English version by  
GEORGE COOPER.

(MON PETIT CŒUR SOUPIRE.)

Old French Air  
Arr. by J. B. WEKERLIN.

Andante.

The musical score is arranged in four systems. The first system shows the piano introduction in 2/4 time, marked 'Andante' and 'mf'. The second system continues the piano accompaniment, marked 'cresc.' and 'p'. The third system introduces the vocal melody with two verses of lyrics in English and French. The fourth system continues the vocal melody and piano accompaniment, marked 'pp' and 'cresc.' followed by 'decresc.'.

**English Lyrics:**  
 1. My lit - tle heart is ev - 'ry min - ute sigh - ing!  
 2. Though I com - plain, you're smil - ing at me ev - er!

**French Lyrics:**  
 1. Mon pe - tit cœur à chaque ins - tant sou - pi - re,  
 2. Quand je me plains, vous ne fai - tes que ri - re,

**Final Verse:**  
 Oh, mam - ma, why am I so sad, Oh, why?  
 While I'm so sad is there no dan - ger? tell!

**Final Verse (French):**  
 Ma - man, pour - quoi suis - je com - me ce - la?  
 N'est - il donc point de dau - ger à ce - la?

*p*

My lit - tle heart is ev - 'ry min - ute sigh - ing!  
 Though I com - plain, you're smil - ing at me ev - er,

*p*

Mon pe - tit cœur à chaque ins - tant sou - pi - re,  
 Quand je me plains, vous ne fai - tes que ri - re,

*decresc. e poco rit.*

Oh, — mam - ma, why — am I so sad, Oh, why?  
 While I'm so sad, — is there no dan - ger? tell!

Ma - man, pour - quoi — suis - je com - me ce - la?  
 N'est - il donc point — de dan - ger à ce - la?

*cresc* *colla voce*

*mf*

Mam - ma you know, why are you not re - ply - ing?  
 Con - sole me dol the chain of sad - ness sev - er,

*mf*

Vous le sa - vez, et pou - vez me le di - re,  
 Con - seil - lez - moi, de crain - te qu'il nem - pi - re,

*mf*

*cresc.*

May - - be you've sighed — in your life just as  
 Tell me, I pray, — what charm can make me

*Car je vous vois — sou - vent com - me ce -  
 Que fai - re en - fin — pour gue - rir ce mal*

*p rit. a tempo*

I? My lit - tle heart is ev - 'ry min - ute sigh - ing!  
 well! *p rit. a tempo*

*la. là? Mon pe - tit cœur à chaque ins - tant sou - pi - re,*

*p e rit.*

Mam - ma, Oh, why? Oh, why thus do I sigh?  
*p e rit.*

*Ma - man, pour - quoi suis - je com - me ce - la?*



# TWICKENHAM FERRY.

THEO. MARZIALS.

Not too quick.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics include *f* (forte) and *ff* (fortissimo).

The first system includes a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *rall.* (rallentando). A section symbol (§) is present.

1 O - hoi-ye-ho, Ho - ye - ho who's for the fer-ry, The  
 2 O - hoi-ye-ho, Ho - ye - ho, I'm for the fer-ry, The  
 3 O - hoi-ye-ho, Ho! you're too late for the fer-ry, The

The second system continues the vocal and piano parts. The vocal line has three lines of lyrics. The piano accompaniment provides harmonic support. Dynamics include *f*.

bri - ar's in bud, the\_ sun go - ing down, And I'll row ye so quick and I'll  
 bri - ar's in bud, the\_ sun go - ing down, And its late as it is, and I  
 bri - ar's in bud, the\_ sun go - ing down, And he's not row - ing quick and he's

The third system concludes the piece. The vocal line has two lines of lyrics. The piano accompaniment ends with a final chord. Dynamics include *f*.

row ye so stead - y, And 'tis but a pen - ny to Twick - en - ham Town." The  
 haven't a pen - ny, And how shall I get me to Twick - en - ham Town?" She'd a  
 not row - ing stead - y, You'd think 'twas a jour - ney to Twick - en - ham Town. "O

Fer - ry-man's slim and the rose in her bon-net, and hoi, and O - ho," you may call as you will, The moon is a - ris - ing on

*p*

turn of his tongue, And he's fresh as a pip - pin and brown as a ber - ry, And grows in the wheat, With her cheeks like a rose and her lips like a cher - ry, "And Pet - ersham Hill, And with Love like a rose in the stern of the wher - ry, There's

'tis but a pen ny to Twick-enham Town. sure and you're welcome to Twick-enham Town." dan - ger in crossing to Twick-enham Town.

*f*

*ff* *rall.* "O - hoi - ye - ho, Ho - ye - ho, Ho - ye - ho, Ho!"

*rall.* *p dim.*

# GOOD DAY, SUZON!

## BONJOUR, SUZON!

English version by  
GEORGE COOPER.

FRANCIS THOMÉ.

*Allegretto.* *rubato*

*leggiere*  
*p*

\*) Good-day, Su - zon, my wild-wood  
Bon-jour, Su - zon, ma fleur des

flow'r, Art thou, as al - ways full of glad-ness? I have a voy-age made this  
bois, Es tu tou-jours la plus jo - li - e? Je re-viens, tel que tu me

hour, From It - a - ly with long-ing sad-ness; To thee I come from Par - a -  
vois. D'un grand vo - yage en I - ta - li - e. Du pa - ra - dis j'ai fait le

dise, For thee I sing love-songs so nice; But naught thou car - est!  
tour, J'ai fait des vers, chan-tè l'a - mour. Mais que t'im - por - te?

\*) Throughout the song the words "Bonjour, Suzon" may be used instead of "Good-day, Suzon"

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Vivo.  
*con spirito*

I here am wait-ing near thy home, Ope the door, fair - est! Good-day!  
Je pas-se de-avant ta mai-son, Ou-vre tu por-te. Bon-jour!

Good-day, Su - zon! 'Twas in Spring - time  
Bon-jour, Su - zon! Je t'ai vue au

we met be - fore, Where li - lacs bloom, so blithe-ly stray - ing;  
temps des li - las, Ton coeur jo-yeux ve-nait d'é - clo - re,

Thou didst then say: "I will no more, I will no more with Love be  
Et tu di - sais: "je ne veux pas, je ne veux pas qu'on m'aime en -

play - - ing! I will no more with love be play - ing!"  
 co - - re! Je ne veux pas qu'on m'aime en - co - re!"

What hast done, since that ear-ly date? Who go-eth soon  
 Qu'as-tu fait de-puis mon de-part? Qui part trop tot

— may stay too late! But naught thou car - est! I here am waiting near thy  
 — re-vient trop tard! Mais que m'im - por - te? Je pas-se de-avant ta mai -

home, Ope the door fair - est! Good-day, Good-day, Su - zon!  
 son, Ou-vre ta por-te. Bon-jour! Bon-jour, Su - zon!

# WITHOUT THEE. SANS TOI.

English version by  
GEORGE COOPER.

GUY d'HARDELLOT.

Andante con moto.

*mf* Oh,  
De

*l'accompagnamento sempre legare, pesante, e ben sostenuto*

*ben legato*

*mf*

(1st note of each measure to be well sustained.)

what of Life could ev - er cheer me, And what of hope or fear were  
*quoi puis je a - voir en - vi - e De quoi puis - je a - voir ef -*

mine, Love, if thou wert no more near me,  
*froi Que fe - rai - je de la vi - e*

*f*

*p*

Smiles of thine no more to shine? What of bliss would be my  
*Si tu n'es plus pres de moi Que veux-tu que je de-*

*p*

*Ped.* \*

por - - tion, If a - far from me thou't go?  
*vien - - ne Si je n'en-tends plus ton pas*

*Ped.* \*

*cresc.*

Is my heart-beat thine or mine, dear? Tell me true, I do not  
*Est - ce ta vie ou la mien - - ne Qui s'en va Je ne sais*

*agitato*

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

*pp* *f* *poco rall.*

know! Tell me true, I  
*pas Qui s'en va? Je*

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

*molto rall.* *mf a tempo*

do not know! Thou whose dreams of high-est  
*ne* *sais pas* *Tu por - tes dans la tu -*

*dim.* *p* *a tempo legato*

splen - dor Still to realms of beau - ty throng,  
*mie - re* *Tu por - tes dans les buis - sons*

*cresc.*

*ff* *sempre f*

On one wing my thoughts so ten - der, On the oth - er flies my  
*Sur une ai - le ma pri - e - re Et sur l'au - tre mes chan -*

song! *mf* *p*  
*sons* *Sur* *une ai - le ma pri - è - re Et sur*



*rit.*

oth - er flies my song!  
l'au - tre mes chan - sons

*rit.* *con grazia*

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

Oh, what of Life could ev - er cheer me, And  
De quoi puis-je a-voir en - vi - e De

*p*

what of hope or fear were mine, Love, if thou wert no more  
quoi puis-je a-voir ef - froy Que fe-rai-je de la

*agitato*

*agitato*

Ped. \* Ped. \*

near me, Smiles of thine no more to shine? — What  
vi - e Si tu n'es plus près de moi

*a tempo*

*a tempo*

were for me the joy e - ter - - nal With - out thee with - in the  
*Que fe-rai-je seul fa-rou - - che Sans toi du jour et des*

skies? Gone from me thy smile su - per - - nal And from my  
*cieux De mes baisers sans ta bou - - che Et de mes*

*agitato* *ff*

*agitato* *ff*

*resc.*

tears gone thine eyes! And from my tears  
*pleurs sans tes yeux Et de mes pleurs*

*poco rit.* *con dolore*

*poco rit.*

gone — thine eyes!  
*sans — tes yeux.*

*p* *rall.* *morendo*

*rall.* *una corda* *morendo* *pp*

## THE MAID AND THE BUTTERFLY.

## DAS MÄDCHEN UND DER SCHMETTERLING.

English version by  
GEORGE COOPER.

EUGEN d'ALBERT.

*p* *leggiero*

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

In sport a maid - en wan - der'd With - in a for - est fair, And  
Lust - wan - delnd schritt ein Mäd - chen in kühl - em Wal - des - grund, und

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment starts with a *p* dynamic and includes chords and moving lines in both hands.

while in joy - ous stray - ing, To cull the flow'rs de - lay - ing, There  
als sie dort sich bück - te, zum Strauss sich Blu - men pflück - te, da

The second system continues the vocal and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a *p* dynamic marking and features chords and moving lines.

came a but - ter - fly, soft wing - ing, And kiss'd the maiden there!  
kam, da kam ein bun - ter Fal - ter und küss - te ih - ren Mund.

The third system concludes the vocal and piano accompaniment. The vocal line ends with a rest. The piano accompaniment features a *p* dynamic and includes chords and moving lines, ending with a flourish in the right hand.

"Your  
„Ver-

par - don," said he gen - tly, Your an - ger trou - bles me; I  
zeih' mir;" sprach der Fal - ter, „ver - zeih' mir mein Ver - gekü, ich

*p*

was for hon - ey seek - ing, Thy lips, so sweet, were speak - ing, Thou  
woll - te Ho - nig nip - pen, und hat - te dei - ne Lip - pen, dein

*cresc.* *mf* *p*

fair - est, rar - est maid - - en, They ros - es seem'd to  
ro - thes, ro - thes Münd - - chen für Ro - sen an - ge -

*poco rit.* *poco rit.*

*a tempo*

mel"  
seh'n."

*a tempo*

*p*

To him re - plied the maid - en: "This  
Da sprach zu ihm das Mäd - chen, „Für

*p*

time I'll pass it by; But please, sir, don't for -  
dies - mal klei - nes Ding, will ich dir gern ver -

get it, Or else you may re - gret it, My ros - es,  
ge - ben; doch mer - ke dir da - ne - ben: Nicht blü - hen,

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and a quarter rest. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

My ros - es are not bloom - ing for ev - 'ry but - ter -  
nicht blü - hen die - se Ro - sen für je - den Schmet - ter -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, and a quarter note G5. The piano accompaniment includes a dynamic marking *p* (piano) in the right hand. The right hand features a series of chords and moving lines, while the left hand continues with a steady bass line.

fly.  
ling?"

The third system shows the vocal line ending with a quarter rest, followed by a quarter note G5. The piano accompaniment continues with a dynamic marking *p* (piano). The right hand features a series of chords and moving lines, while the left hand continues with a steady bass line. The system concludes with a double bar line.

## OH, IRMINGARD!

(Heimliche Grüsse.)

English Version by  
GEORGE COOPER.ALEXANDER von FIELITZ.  
Op. 9. No 4.With tenderness, not too quick.  
*Innig bewegt, nicht zu schnell.*

Oh, Ir - min-gard, so fair art thou,  
O Ir - min-gard, wie schön bist du,

None in all this world so fair! — The lin - dens green now  
hold - se - li - ger ist Kei - - ne; bei grü - nen Lin - den

shad - ow thee, Thy brow knoweth naught of care! — Oh,  
wan - delst du im luf - ti-gen Son - nen - schei - ne. O

*mf* *p* *p* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

Ir - min-gard, thy sil - v'ry song is o'er the bil - lows  
 Ir - min-gard, wie sil - bern klingt dein Sang zu uns her -

*p*

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

sigh - - ing; And speed my greet - ings, dear one, to thee, Like  
 ü - - ber; wie flie - gen mei - ne Grü - sse be - schwingt in

*p*

Ped. \*

birds to rest fond - ly fly - - ing! Like tim - - id bird - lings,  
 eu - - er Gärt - lein hin - ü - - ber! Wie za - - ge Vög - lein

*p*

*pp*

hid - den in shade, Till thou art in sight, they hov - - er,  
 ber - gen sie sich im tie - fen Ge - zweig der Lin - - den;

*p*

Ped. \* Ped. \*



*mp*

While fond - ly then thou dost think of me, Love's message thou'lt dis -  
 doch wenn du wan - delst und denkst an mich, magst du sie driu - nen

*mf* *cresc.*

cov - - er! Oh, Ir - mingard, so fair  
 fin - - den! O Ir - mingard wie schön

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

*f*

art thou!  
 bist du!

*f* *ff appassionato*

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

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

# THOU ART MY ALL.

(Du bist mein All.)

English Version by  
GEORGE COOPER.

TH. BRADSKY.

Andantino.

The piano introduction consists of two staves. The right hand features a melodic line with a large slur and a *riten.* marking towards the end. The left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a *p* (piano) dynamic. Below the staves, there are seven 'Ped.' (pedal) markings, each followed by an asterisk, indicating where to depress the pedal.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "Thou art as pure as moon-light fair That sil-vers all the / Du bist das keu - sche Mon - den-licht, das still und klar durch". The piano accompaniment is marked *accomp. con delicatezza.*

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "si- lent air; And thou art like a sun-ny' ray That wakes the / Wol-ken bricht, Du bist der Son - ne Feu-er-strahl der Blu - men". The piano accompaniment continues with a similar accompaniment style.

*dolciss.*

flow'r, at peep of day. Oh, sweet art thou as  
*weckt in Berg und Thal.* Der from - me A - bend

*p* *pp*

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

e - ven-tide That comes the ills of day to hide, The lightning  
*strahl bist Du, der lä - chelnd winkt zu seel'ger Ruh,* und bist der

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

thou, thy flame doth beam, And in my dark-somesoul doth gleam.  
*Blitz der gott-ent-flammt, der See-le Dun - kel mir durchflammt.*

*cresc.* *dolce*

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

What mat-ters it what  
Doch Na-men sind wir

*riten.* *p*

Red. \*

thee I call, Be what thou art, Thou art my all! Thou art my  
Rauch und Schall! Sei wie du bist, Du bist mein All, Du bist mein

all! ——— Thou art my all! ——— Thy gen-tle heart my own en -  
All, ——— Du bist mein All! ——— in Dei-ne See - le schliess'mich

*mf* *rit.* *a tempo dolce* *p*

Red. \* Red. \*

twine                      And thou be mine, as I am thine!  
*ein                      die mei - ne Du, ich e - wig Dein!*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Be thou still mine,                      hear thou Love's call:                      Thou art my all! Thou  
*die mei - ne Du,                      ich e - wig Dein!                      Du bist mein All, Du*

*cresc.*

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

art my all!  
*bist mein All!*

The third system shows the final vocal phrase and the concluding piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A 'Ped.' (pedal) marking is at the bottom, and an asterisk is at the bottom right.

# THE VOW.

(Der Schwur.)

English Version by  
GEORGE COOPER.

ERIK MEYER-HELMUND. Op. 8.

Moderato.

*p*

Cried Gret-chen to her lov - er: "My dear, you're false to  
*Es sprach zum Hänschen Gret - chen: "Mein Lie - ben mich ge -*

*f*  
*pp*  
*p*

me! With maid - ens fair, all - o - ver You flirt, so two are we!  
*rent, du scherzt mit al - len Mäd - chen, wir sind ge - schied'ne Leut'.*

*p*

Go a - way and leave — me, No kiss you'll take, Oh, no! Till  
*Geh deines We - ges wie - der! mein Kuss bleibt dir ver - sagt, bis*

*p*

*molto rit.*

on the old - er branch - es, You'll find ripe ap - ples grow!  
*einst der span'sche Flie - der im Gar - ten Ae - pfel tragt!"*

*molto rit.* *mf a tempo*

*pp*

The  
Das

*riten.*

*a tempo*

win - dow closed, and wea - ry He turned and went his way, His  
*Fen - ster ward ge - schlos - sen, den Vor - hang zog sie für, und*

*pp a tempo*

love - lorn heart felt drea - ry Thus from his dear to stray.  
*Häns - chen ging ver - dros - sen von sei - - ner Lieb - sten Thür.*

*p*

*mf a tempo*

One day he saw his sweet - heart Be -  
 Als Tags da - rauf er wie - - der den

*rit.* *a tempo*

*ad lib.* *pp*

neath the eld - er fair, And watch'd her ty - ing ap - - ples Up  
 Weg zur Trauten fund, sass Gret - chen auf dem Flie - - der, da -

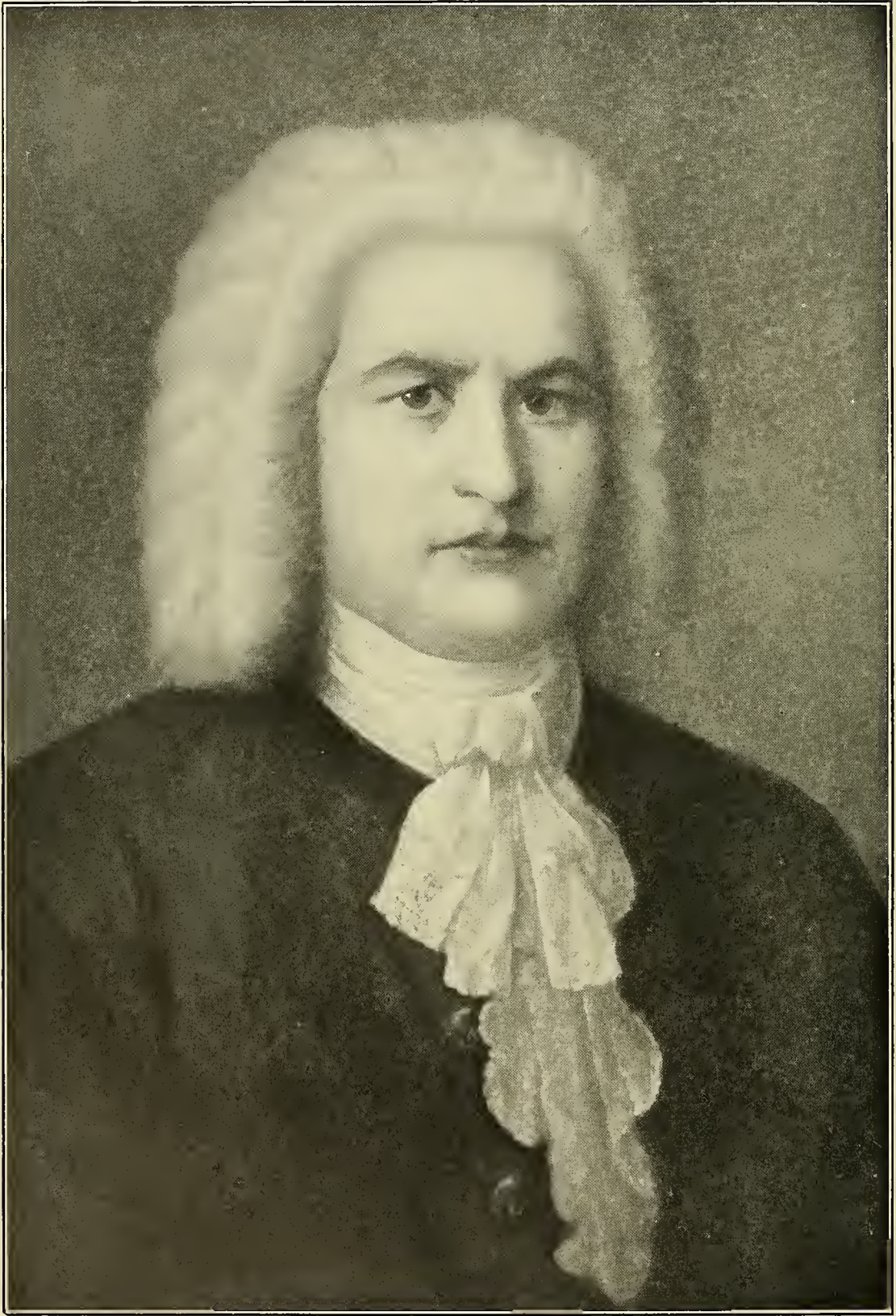
*a tempo*

on the branches there!  
 ran sie Ae - pfel band.

*pp* *pp mf* *rit.*







BACH

# THE LASS WITH THE DELICATE AIR.

Version by GEORGE COOPER.

Dr. THOMAS A. ARNE.  
(1710-1778.)

*Allegretto grazioso.*

The piano introduction is in G major and 3/4 time. It begins with a treble clef and a dynamic marking of *mf*. The melody is characterized by grace notes and slurs. The bass line consists of simple chords and single notes.

The first line of the vocal melody is: "1 My heart is a - Spring has no -". The piano accompaniment features a treble clef with a triplet of eighth notes in the melody and a bass line with chords. A dynamic marking of *p* is present at the end of the line.

The second line of the vocal melody is: "flame with a love\_ fond and true, A las - sie\_ has\_ claimed it with flow'r in its treas - ures so\_ bright, To e - qual\_ in\_ beau - ty my". The piano accompaniment continues with chords and a melodic line in the treble clef.

eyes of soft blue! She's win - some and sweet, and of grace past com -  
 heart's dear de - light; For Oh, 'twould be rap - ture one wee smile to -

*p*

pare, They call her the lass with the del - i - cate air! with the  
 share Be - stowed by this lass with the del - i - cate air! such a

*mf* *p*

*espress.* *p*

del - i - cate air! They call her the lass with the  
 del - i - cate air! For tru - ly she has such a

*con grazia* *rit. ad lib.*

*p* *rit. colla voce*

del - i - cate air!  
 del - i - cate air!

*a tempo* *mf* *p*

1. 2. The

2. *p*

3 In the Springtime I first saw the maid that I

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a second ending bracket over the first measure, marked with a piano (*p*) dynamic. The lyrics are: "3 In the Springtime I first saw the maid that I". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand, marked with a pianissimo (*pp*) dynamic.

sing, And real - ly I took her for

The second system continues the vocal line and piano accompaniment. The lyrics are: "sing, And real - ly I took her for". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

*dolce*

part of the Spring! Her cheeks were so bloom - ing sweet

*p*

The third system concludes the vocal line and piano accompaniment. The lyrics are: "part of the Spring! Her cheeks were so bloom - ing sweet". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

ro - ses\_ were there, I wor - shiped the\_ lass with the

*p*

*mf*

del - i - cate air! With the del - - - -

*p*

*con grazia*

- i - cate air, I wor - shiped the\_ lass with the\_

*rit.*

*colla voce*

*a tempo*  
*p* <sup>3</sup>  
del - i - cate air!

*p.* *rit.*

*mf* *con anima*  
4. She's mod - est, she's — faith - ful, she knows I — would die To

spare her — the — pang of a tear or a sigh; But soon in — my —

*p*

heart I\_ will hide this gem rare, And will treas-ure the lass with the

*con grazia*

*p* del - i - cate air, With the del - - - - i - cate air, And will

*p* *rit.*

*rit. ad lib.* *p*

lass\_ with the\_ del - i - - cate air. —

*rit.*

treas - ure\_ the\_ lass\_ with the\_ del - i - - cate air!

*rit. colla voce* - - - *p*



# DEDICATION.

Widmung.

R. SCHUMANN.

Animato.

Thou art my soul, thou art my heart; thou both my  
Du mei-ne See-le, du mein Herz, du mei-ne

joy, — and sadness art; Thou art my world, — where I am mov-er, my heav'n art.  
Wonn, — o du mein Schmerz, Du meine Welt, — in der ich le-be, mein Him-mel

thou, — where - in I hov - er; Thou art my grave, where - in I  
Du, — du - rein ich schwe - be, O du mein Grab, in das hin -

cast for - ev - - er all my sor - row past!  
ab ich e - - wig mei - nen Kam - mer gab!

*mf*

*rit.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*p*

Thou art my rest, my peace pro -  
 Du bist die Ruh', du bist der

tect - ing; Thou art from Heav'n, my  
 Frie - den, du bist vom Him - - mel

life \_\_\_\_\_ di - rect - ing, Make me, by worth, thy love to  
 mir \_\_\_\_\_ be - schie - den Dass du mich liebst, macht mich mir

own! \_\_\_\_\_ Thy glance to me my-self hath shown! Thou'rt ev - er  
 werth, \_\_\_\_\_ dein Blick hat mich vor mir ver - klärt, du hebst mich

*rit.*

round me hov- 'ring by, My  
lie- - - bend ü - - ber mich, mein

guard- -ian sprite, my bet - ter I!  
gu- -ter Geist, mein bess - res Ich!

*rit.*

*rit.*

*Red.*

*f a tempo*

Thou art my soul, thou art my heart; Thou both, my  
Du mei-ne See - le, du mein Herz, du mei - ne

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

joy and sad - ness art; Thou art my  
Wönn', o du mein Schmerz, du mei - ne

*Red.* \*

world \_\_\_\_\_ where I am mov- -er, My heav'n art  
 Welt, \_\_\_\_\_ in der ich le- -be, mein Him - mel

Ped. \* Ped. \*

thou, \_\_\_\_\_ where in I hov- -er, my guardian sprite, my bet - ter  
 du, \_\_\_\_\_ da - rein ich schwe - be, mein gu - ter Geist, mein bess - 'res

Ped. \* Ped. \*

!!  
 Ich!

*p*

*rit.*

## O HAPPY DAY.

English Version by  
GEORGE COOPER.

Schöne Zeit, O sel'ge Zeit.

CARL GÖTZE.

Moderato.

1. It was one Sun - day bright and dear, The  
walk'd in si - lence arm in arm; My  
by the heath, my heart, un - heard, At

1. Es war ein Somm - tag hell und klar, ein  
gin - gen schwei - gend Arm in arm, das  
stil - ler brau - ner Hai - de dort, du

Moderato.

*mf* *p*

lov - li - est in all the year; We wander'd thro' the gold - en grain, O'er  
heart so full, my heart so warm; Those deep blue eyes of thine, O maid, A  
last found out the prop - er word! My lips met thine, where none might see, And

sel - ten schö - ner Tug im Jahr. Wir Bei - de gin - gen durch das Korn, Durch  
Herz so voll, das Herz so warm. Die blau - en Au - gen Dein, o Maid, Er -  
fund mein Herz das rech - te Wort, Du fund mein Mund zum Kuss den Muth, Leis

bloom - ing hill and grass - y plain. The lark it sang; the  
 lus - tre gave to paths we strayed! Deep in my heart, those  
 then I said: "Dost thou love me?" Thy an - swer came, so

Feld und Au', durch Busch und Dorn. Die Ler - che sang; der  
 strahl - ten hell in Se - lig - keit, Tief drang ihr Blick in's  
 frug ich Dich: „Bist Du mir gut?“ Da sahst Du mich so

sun it beamed: It's rays o'er mount and val - ley gleamed.  
 glanc - es true out shone the sun in heav - en's blue! 0  
 sweet and low: O sigh - ing heart dost thou not know?

Son - nen - schein lag schim - mernd ü - ber Flur und Hain.  
 Herz mir ein, weit schö - ner als der Son - nen - schein. 0  
 ei - gen an: „Das weißt Du nicht, Du bö - ser Mann?“

*meno mosso* **p**

hap - py day, So sweet, so dear! Thou art so far, and yet so near! O  
 schö - ne Zeit, O sel' - ge Zeit wie liegst Du fern, wie liegst Du weit! O

*meno mosso* **p**

*f ten.* *ad lib.*

hap - py day! So sweet, so dear! — Thou art so far, and yet so  
 schö - ne Zeit o sel' - ge Zeit, — Wie liegst Du fern, wie liegst Du

**f** *P colla voce*

1. 2. 3.

near!  
weit!

2. We  
3. Till  
2. Wir  
3. Auf

*mf* **p** *rall.* **pp**

# MY LADY'S BOWER.

Words by  
F. E. WEATHERLY.

Music by  
HOPE TEMPLE.

Moderato con moto.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato con moto'. The piano part begins with a dynamic marking of *mf*. The first system shows the piano accompaniment with a *mf* dynamic and includes the instruction 'Ped.' with asterisks. The second system includes the vocal line with the lyrics 'Thro' the' and a *dolce* marking. The piano part includes a *p* dynamic marking. The third system includes the vocal line with the lyrics 'moat - ed grange at twi - light, My love and I we went, By emp - ty'. The piano part continues with 'Ped.' markings. The fourth system includes the vocal line with the lyrics 'rooms and lone - ly stairs, In lov - er's sweet con - tent, And round the old and brok - en'. The piano part includes a *rall.* marking and a *mf* dynamic marking.



case-ment, We watch'd the ro-ses flow'r, But the place we lov'd the

best of all, Was call'd "My La-dy's Bow'r."

*f* *p*

*Rec.* \* *Rec.* \*

*misterioso*

And with beat-ing hearts we enter'd And stood and whisper'd

*p*

*Rec.* \*

low, Of the sweet and love-ly la-dy Who liv'd there years a-gol And the

*p*

*softly* moon shone in up - on us A - cross the dust - y floor, *grazioso* Where her lit - tle feet had

wander'd In the court - ly days of yore And it touch'd the fad - ed ar - ras And a -

*rall.*

Ped. \*

gain we seem'd to see The love - ly la - dy sitt - ing there, Her lov - er at her

*accel.*

knee, And we saw him kiss her fair white hand And Oh! we heard him say "I shall

*rall molto*

*f*

love thee love for ev - er, Tho' the years may pass a - way! I shall

*rall poco a poco*

love thee, for ev - er! Tho' the years may pass a - way! ——— Tho' the

*pp*

*ff* *pp*

Tempo I.

*dolce*

years may pass a - way! But then they van - ish'd in a mo - ment, And we

*rall.*

*Red.* \* *Red.* \* *Red.* \*

*rall.* *rall molto*

knew 'twas but a dream! It was not they who sat there In the sil - ver moon - light

*poco a poco* *rall.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*a tempo*

gleam! Ah! no, 'twas we, we two to - geth - er who had found our gold - en

*mf*

Ped. Ped. \*

hour. And told the old, old sto - ry With - in "My La - dy's Bow'r;" And

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

told the old, old sto - ry, With - in "My La - dy's Bow'r;"

Ped. \*

With - in "My La - - dy's Bow'r."

*p* *rall.* *pp* *sfz.*

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

# CALL ME BACK.

Words by  
F.E. WEATHERLY.

L. DENZA.

Andante sostenuto.

*p*

*sensibile*

*p*

*rit.*

If, as you wan - der where of old we met, \_\_\_\_\_ you hear a

*p*

voice a - mid the sleeping flow'rs \_\_\_\_\_ It is my heart that can - not e'er for -

*p* *rit.*

get \_\_\_\_\_ those hours with thee \_\_\_\_\_ those gold - en hours. \_\_\_\_\_ Bend, if you

*col canto*

Detailed description: This is a musical score for the song "Call Me Back". It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The tempo is marked "Andante sostenuto". The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The vocal line starts with a rest, then enters with the lyrics. The score includes dynamic markings such as *p* (piano) and *rit.* (ritardando). The piano accompaniment features various textures, including chords and moving lines. The lyrics are: "If, as you wan - der where of old we met, \_\_\_\_\_ you hear a voice a - mid the sleeping flow'rs \_\_\_\_\_ It is my heart that can - not e'er for - get \_\_\_\_\_ those hours with thee \_\_\_\_\_ those gold - en hours. \_\_\_\_\_ Bend, if you". The score ends with a *col canto* marking in the piano part.

will, and kiss the flow'rs for me — speak for the love — of yes - ter - year — O love, thro'

*col canto*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#), and the time signature is 4/4.

all the lone-ly days to be, — my heart will hear, — my heart will hear.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The key signature remains one sharp (F#).

*p*

If, as you

The third system shows the vocal line starting with a half rest, followed by a quarter note G4, then quarter notes A4 and B4. The piano accompaniment continues with the eighth-note bass line and chords. The dynamic marking *p* (piano) is present in both the vocal and piano parts.

slum - ber, dreaming soft and low — you hear a sound that is not rain or

*pp*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords. The dynamic marking *pp* (pianissimo) is present in the piano part.

sea. — It is my tears that must for- ev - er flow — re - member thee, — re - member

*cresc.* *dim.*

thee. — Weep in your dreams a lit - tle while with me, — call back the

*pp rit.* *pp col canto*

words — of yes - ter - year — O love thro' all the lone - ly days to

*rit.* *col canto*

be, — my heart will hear, — my heart will hear!

*f* *p*

*pp*

Hap - py one day — who knows when it will be?

*pp*

Old love will wake — from out the gold - en past;

*cresc. ed animato*

Then in the twi - light call me back to thee;

*cresc. ed animato*

— Stretch out thy hands and take me home at last.

*f*



*poco rit.*

*p*

Look with thy ten - der eyes that I may see,

*p col canto*

*cresc.*

Speak as in old - en times, that I may know

*cresc.*

*f largamente*

All that thou art and all that thou wilt be

*f*

the per - fect love of long a - go.

*col canto*

*col canto*

# BID ME GOOD BYE.

Words by  
F. E. WEATHERLY.

Music by  
F. PAOLO TOSTI.

M.M. ♩ = 114

*pp* *molto legato*

If in your heart a cor - ner lies that has no place for  
Man's love is like the rest - less waves, & ev - er at rise and

me, \_\_\_\_\_ You do not love me as I deem that  
 fall, \_\_\_\_\_ The on - ly love a wo - man craves, It

love should ev - er be \_\_\_\_\_ Is there a sin - gle joy or  
 must be all in all \_\_\_\_\_ Ask me no more if I re-

*p*

pain, That I may nev - er know? \_\_\_\_\_ Take back your  
 gret, You need not care to know. \_\_\_\_\_ A wo - man's

*cresc.*

*cresc.*  
 love; it is in vain, Bid me good - bye and go. \_\_\_\_\_  
 heart does not for - get, Bid me good - bye and go. \_\_\_\_\_

*col canto*

*p*

You do not love me, No! \_\_\_\_\_ Bid me good - bye and go, \_\_\_\_\_ Good-

*p*

bye, good-bye \_\_\_ 'tis bet - ter so, Bid me good-bye and go. \_\_\_\_\_

*col canto*

*cresc.* You do not love me, No! \_\_\_\_\_ *cresc.* Bid me good-bye and go, \_\_\_\_\_ Good-

*a tempo* *cresc.*

*rit.* bye, good - bye, 'tis bet - ter so, *a tempo* Bid me good-bye and go. 1

*rit.* *col canto* *a tempo*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords and moving lines in both hands.

Second system of musical notation. The vocal line has a fermata and a second ending marked with a '2' and 'ten.'. The piano accompaniment continues with chords and moving lines. Dynamics include 'pp'.

Third system of musical notation. The vocal line includes the lyrics "Bid me good - bye, and go. ——— Good - bye, ———". The piano accompaniment features a 'rit.' marking and dynamics 'pp' and 'col canto'.

Fourth system of musical notation. The vocal line includes the lyrics "Bid me good - bye, and go. ———". The piano accompaniment features a 'rit.' marking, dynamics 'pp', 'col canto dim.', and 'ppp'.

## HOW FAIR THOU ART.

H. WEIDT. Op. 36.

Moderato.

Here

at thy feet im-plor-ing, Of thee I fond-ly dream: While  
at thy feet im-plor-ing, Thou seem'st al-most Di-vine: Though

beau-tious rays of light Di-vine a-round one bright-ly beam: I  
oth-er eyes a-round me burn, I know no light but thine. I

love to see thy winning smile, I know thy gen-tle heart: While  
feel thou art my life, my all, And nev-er must de-part: I'm

*cresc.*

I am fond - ly tell - ing While I am fond - ly tell - ing How  
 hap - pier still - when tell - ing I'm hap - pier still when tell - ing How

*cresc.*

fair thou art! how fair thou art! How  
 fair thou art! how fair thou art! How

*f*

fair, — how fair, how fair — thou art.  
 fair, — how fair, how fair — thou art.

*rall.*

*rall.*

Here

*f*

## Agitato.

at thy feet im - plor - ing, I love thee dear - ly

*mf*

yet, But I would love thee fon - der still And ne'er thy love for -

*rit.*

*rit.*

get: Oh! could I call thee ev - er mine, The

*a tempo*

*a tempo*

dear one of my heart: How glad - - ly I would

*cresc.*

*cresc.*

*pp.*



*poco a poco*

tell thee, How glad - - ly I would tell thee How

*ff*

fair thou art, How fair thou art. How

*rall.*

fair, how fair, how fair thou

art!

art!

## I'LL NOT COMPLAIN.

Ich grolle nicht.

HEINRICH HEINE.

English version by  
JOHN S. DWIGHT.

ROBERT SCHUMANN

Op. 48. N<sup>o</sup> 7.

(Composed in 1840.)

Moderato.

*mf*

I'll not com-plain, tho' break my heart \_\_\_\_\_ in  
 Ich grol - le nicht, und wenn das Herz \_\_\_\_\_ auch

*mf*

twain. O love for - ev - er lost,  
 bricht. E - wig ver - lor - nes Lieb.

O love for - ev - er lost! I'll not com-  
 e - wig ver - lor - nes Lieb, ich grol - - - le

*Note:* The small notes in bars 10, 9 and 8 before the close of the song were not in the original manuscript but were inserted in the engraver's proof by Schumann.

plain, I'll not com-plain. How-e'er thou  
*nicht, ich grol - - - le nicht Wie du auch*

shin'st in dia-mond splendor bright, There falls no ray in-to thy  
*strahlst in Di - a - man-ten-pracht; es fällt kein Strahl in dei-nes*

heart's deep night, I know full well.  
*Her - zens Nacht, dass weiss ich längst.*

*rit.*

*a tempo* I'll not com-plain, tho' break my heart in twain. In  
*a tempo* *f* *p*  
*Ich grol-le nicht, und wenn das Herz auch bricht. Ich*

dreams I saw thee wan- ing And saw the night with- in thy bos- om  
*sah dich ja im Trau- me und sah die Nacht in dei- nes Her- zens*

*p*

*cresc.*

reign- ing, And saw the snake that on thy heart doth gnaw, — How all for-  
*Rau- me und sah die Schlang' die dir am Her- zen frisst, — ich sah mein*

*cresc.*

*rit.*

lorn thou art, my love, I saw. I'll not com-plain, I'll not com-  
*Lieb, wie sehr du e- lend bist. Ich grol- le nicht, ich grol- le*

*f*

plain. —  
 nicht. —

*f*

# THE DOVE.

La Colombe.

English version by  
GEORGE COOPER.

Allegretto.

YRADIER.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (f) dynamic. The right hand features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a slur. The left hand provides a steady accompaniment with quarter notes.

The second system continues the musical piece. It features similar triplet markings and a slur in the right hand. The piece concludes with a double bar line and a repeat sign (two dots) at the end of the system.

The third system includes a vocal line in the treble clef and a piano accompaniment in the grand staff. The lyrics are: "The dawn", "My Ni -", and "At last,". The vocal line has a long note on "dawn" and "Ni -". The piano accompaniment continues with a rhythmic pattern of quarter notes.

— it was bright and gay o - ver land and sea, "Oh  
 — na so lov - ing, weep not, sweet - heart, for me, For  
 — should it be that I shall see home no more, I

pray \_\_\_\_\_ for your child to God, now I saill" said he  
 soon \_\_\_\_\_ I'll come back to moth - er so dear and theel  
 know \_\_\_\_\_ that my moth - er's heart would my loss de - plore;

— "In dreams \_\_\_\_\_ I'll come back, no mat - ter where I may  
 — Good-bye, \_\_\_\_\_ then Good - bye! I wan - der far o'er the  
 — How sad \_\_\_\_\_ her sweet ac - cents nev - er a - gain to

go, \_\_\_\_\_ My Ni - - na with tears will  
 wave, \_\_\_\_\_ Oh, think \_\_\_\_\_ then of me while  
 hear, \_\_\_\_\_ Her wan, \_\_\_\_\_ trem - bling hands now

think of her love I know. Ni - na, should I re - turn to my home no  
 tem - pest and wreck I brave. Feast day will come a - gain, yet think I'm still  
 show that no joy is near! Ah! what this vis - ion? Ni - na's tomb do I

more, \_\_\_\_\_ O - pen thy win - dow, watch by the o - cean  
 nigh, \_\_\_\_\_ Ros - es and lil - ies twine as if I were  
 see? \_\_\_\_\_ White wing - ed dove, 'tis her spir - it comes to

shore, \_\_\_\_\_ Then shall a snow - y dove fly straight un - to thee, \_\_\_\_\_  
 by, \_\_\_\_\_ Dance with de - light once more with com - rades so gay! \_\_\_\_\_  
 me!" \_\_\_\_\_ Wake sail - or boy, oh, wake from thy dream of woe! \_\_\_\_\_

My lov - ing spir - it that snow - white dove shall be!"  
 Join in their joy tho' I am so far a - way!"  
 Bright is the o - cean, tho' storm - y winds may blow!"

Refrain.

— 1.3.Oh, the glad sail - or boy      Sings with joy, as he sails, While

the ech - o is borne to our hearts, On wings of the storm-y gales!

Oh, the glad sail - or boy,      Sings with joy as he sails, While

the ech - o is borne to our hearts, On wings of the storm - y gales.



## THE LITTLE RED LARK.

C. V. STANFORD.

Allegretto.

*mf*

Oh! swan of slen - der - ness,  
The dawn is dark to me;

*p**pp*

Dove of ten - der - ness, Jew - el of joys, a - rise! ——— The  
Hark, oh hark to me, Pulse of my heart, I pray! ——— And

lit - tle red lark, Like a soar - ing spark Of song, to his sun - burst  
out of thy hid - ing With blush - es glid - ing, Daz - zle me with — thy

flies ——— But till thou'rt ris - - en, Earth is a pris - on  
day ——— Ah, then once more to thee Fly - ing I'll pour to thee

full of my lone - some sighs; ——— Then a - wake and dis - cov - er To  
Pas - sion so sweet and gay, ——— The lark shall lis - ten, And

thy fond lov - er The morn of thy match - less eyes. ———  
dew - drops glis - - ten Laugh - ing on ev - - 'ry spray. ———

# A JOLLY GOOD LAUGH.

GEORGE COOPER.

J. R. THOMAS.

Vivace.

1. Oh, I love, Oh, I love a good laugh, ha! ha! For a  
 2. So I love, so I love a good laugh, ha! ha! For a

won der ful thing is a laugh, ha! ha! Why, it's bet - ter than all the  
 won der ful cure is a laugh, ha! ha! Why, there's laught-er in ev - 'ry

tears That a bod - y could shed for years, And there's nothing so good as a  
 thing, In the riv - ers, and birds that sing; And there's nothing so good as a

laugh, It's a charm for the dark-est ills, ha! ha! And it light-ens the doc-tor's  
 laugh, Don't be mood-y. and grow so thin, ha! ha! If you ne'er tried a laugh, be -

bills, ha! ha! Why, it's food and it's sun, and it's air, ha! ha! And it  
 gin, ha! ha! So laugh, and you'll soon — con - fess, ha! ha! That your

drives to the wall old\_ care, ha! ha! }  
 shad-ow will not grow less, ha! ha! } Oh, there's nothing so good by — half, As a

jol - ly good heart - y laugh! Ha, ha, ha, ha, ha, ha, ha, ha,

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains the lyrics "jol - ly good heart - y laugh! Ha, ha, ha, ha, ha, ha, ha, ha," with a fermata over the final "ha". The piano accompaniment is written for grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

ha, ha, ha, ha, As a jol - ly good hear - ty laugh! Ha, ha,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "ha, ha, ha, ha, As a jol - ly good hear - ty laugh! Ha, ha," with a fermata over the final "ha". The piano accompaniment maintains the same rhythmic pattern as the first system.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, As a jol - ly good hear - ty laugh!

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, As a jol - ly good hear - ty laugh!" with a fermata over the final "laugh!". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

The fourth system consists of piano accompaniment for grand staff. It features a melodic line in the right hand with eighth-note patterns and a bass line in the left hand. The system concludes with a double bar line and a final chord.

# WELCOME PRETTY PRIMROSE.

Allegretto moderato.

CIRO PINSUTI.

*p legg. elegante*

The piano introduction consists of two staves in 2/4 time. The right hand features a series of chords in the first two measures, followed by a melodic line with eighth notes and a quarter note. The left hand provides a steady accompaniment of chords.

*p Meno mosso*

1. Wel-come, pret-ty prim-rose  
2. Gaz-ing on thee, ear-ly

The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment features a melodic line with eighth notes and a quarter note, with dynamics ranging from *p* to *f*.

*cresc.*

flow'r, That comes when sunshine comes, When rainbows arch the sil-ver show'r Of  
flow'r, I seem to—hear the spring, That calls the sun-shine ev-'ry hour, And

*pp legg.* *pp legg.* *p* *p*

The vocal line continues with the lyrics. The piano accompaniment features a melodic line with eighth notes and a quarter note, with dynamics ranging from *pp* to *p*.

ev - 'ry\_cloud that roams, Of ev - 'ry\_cloud that roams. I  
tells the bird to sing! And tells the bird to sing! And

*cresc.*

*sosten.* *p* *p* *rall.* *rit.*

joy\_ to\_ see thy prom-ise bloom, That tells of\_spring's new day; And in\_ my\_thoughts a -  
as\_ I\_dream, my dream is rife With thoughts a - kin to thee, Of glad spring life, a

*a tempo* *rin f*

*a tempo* *cresc.*

far I roam O'er sun-ny\_haunts a - way! } Wel- come! Wel- come!  
sweet spring life, That's ver - y\_ dear to me. }

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

Allegretto moderato

*p elegante*

Wel-come! prim-rose flow'r! Wel-come, pret-ty prim-rose flow'r! To me thy com-ing

*un poco string.* *p legg. scherzando*

seems To wake a-gain the spring-time hour, With sun-shine in its dreams!

*cresc.*

Ah! Ah! Wel-come, pretty, pret-ty, pret-ty,

*cresc.* *f* *p stacc. con grazia*

*mf* *cresc.* *f* *p stacc. con grazia*

pret-ty, prim-rose flow'r, With sun-shine in its dreams! dreams!

*rit.* *cresc.* *f* *1. a tempo D.S.* *2.*

*rit.* *frit. col canto* *a tempo D.S.* *f* *sf*



## LISTEN TO THE MOCKING BIRD.

Arr. by ALICE HAWTHORNE.

Moderato.

*p*

*f*

I'm dream-ing now of — Hal - ly, — sweet Hal - ly, — sweet  
 Ah! well I yet re - mem-ber, — re - mem-ber, — re -  
 When the charms of Spring a - wak-en, — a - wak-en, — a -

Hal - ly, I'm dream - ing now of Hal - ly, For the  
 mem - ber, Ah! well I yet re - mem - ber When we  
 wak - en, When the charms of Spring a - wak - en And the

thought of her is one that nev - er dies; She's sleep - ing in the  
 gath - er'd in the cot - ton side by side; 'Twas in the mild Sep -  
 mock - ing bird is sing - ing on the bough, I feel like one for -

val - ley, the val - ley, the val - ley, She's sleep - ing in the  
 tem - ber, Sep - tem - ber, Sep - tem - ber, 'Twas in the mild Sep -  
 sak - en, for - sak - en, for - sak - en, I feel like one for -

val - ley, And the mock - ing bird is sing - ing where she lies.  
 tem - ber, And the mock - ing bird was sing - ing far and wide.  
 sak - en, Since my Hal - ly is no long - er with me now.

## Chorus.

Lis - ten to the mock - ing bird, lis - ten to the mock - ing bird, The

mock - ing bird still sing - ing oer her grave; Lis - ten to the

mock - ing bird, lis - ten to the mock - ing bird, Still

sing - ing where the weep - ing wil - lows wave.

Quartet.  
SOPRANO.

Lis-ten to the mock-ing bird, lis-ten to the mock-ing bird, The

ALTO.

TENOR.

Lis-ten to the mock-ing bird, lis-ten to the mock-ing bird, The

BASS.

mocking bird still singing o'er her grave; Lis-ten to the mocking bird, lis-ten to the

mocking bird still singing o'er her grave; Lis-ten to the mocking bird, lis-ten to the

mock-ing bird, Still sing-ing where the weep-ing wil-lows wave.

mock-ing bird, Still sing-ing where the weep-ing wil-lows wave.

mock-ing bird, Still sing-ing where the weep-ing wil-lows wave.

mock-ing bird, Still sing-ing where the weep-ing wil-lows wave.

## DADDY.

MARY M. LEMON.

A. H. BEHREND.

Moderato.

Take my head on your shoulder, Dad-dy,

Turn your face to the west, It is just the hour when the sky turns gold, The hour that mother loves

best. The day has been long with-out you, Dad-dy, You've been such a while a - way, And

*poco accel.*

*poco accel.*

now you're as tird of your work, Dad-dy, As I am tird of my play;— But

*a tempo* *rall.*

I've got you, And you've got me, So ev'ry thing seems right; — I wonder if mother is thinking of us, Be-

*a tempo* *rall.*

*rit.* *a tempo*

cause it is — my birth - day night!

*rit.* *a tempo*

Why do your big tears fall, Daddy? Mother's not far a - way, — I of-ten seem to hear her voice

*poco accel.*

Fall-ing a-cross my play, And it some-times makes me cry, Dad-dy, To think it's none of it

*poco accel.*

true, Till I fall a-sleep to dream, Dad-dy, Of home, and mother, and you— For I've got you, and

you've got me, So ev-'ry thing may go,— We're all the world to each oth-er, Dad-dy, For

*rall.*

*rall.* *colla voce*



*rit.* *a tempo*

moth-er, dear mother once told me so. I'm some times a-fraid to think, Dad-dy, When

*rit.* *a tempo*

I am big like you, — And you are old and grey, Dad-dy, What you and I would do, — If

when we got up to Heav-en, And moth-er was waiting there, — She should'n't re-mem-ber the

two she left, So sad and so lone-ly here!— But year by year still sees no change, And so 'till all be

Red \* Red \*

Red \* Red \*

Detailed description: This system contains the first line of the song. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lyrics are: "two she left, So sad and so lone-ly here!— But year by year still sees no change, And so 'till all be". The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand features chords and melodic lines, while the left hand plays a simple bass line. There are two instances of the word "Red" with an asterisk, likely indicating a recording or editing mark.

right,— We shall al-ways meet her in— our dreams, Dad-dy, good night, Dad-dy, good night, dear

Red \* Red \* Red \* Red \* Red \*

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics: "right,— We shall al-ways meet her in— our dreams, Dad-dy, good night, Dad-dy, good night, dear". The piano accompaniment continues with similar chordal and melodic patterns. There are five instances of the word "Red" with an asterisk.

Dad-dy, dear Daddy, good-night, — good - night. —

Red \* Red \* Red \* Red \* Red \*

Detailed description: This system contains the final line of the song. The vocal line concludes with the lyrics: "Dad-dy, dear Daddy, good-night, — good - night. —". The piano accompaniment ends with a final chord. There are five instances of the word "Red" with an asterisk.



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