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MODERN FRENCH SONGS  
VOLUME II



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MODERN  
FRENCH SONGS

EDITED BY PHILIP HALE

VOLUME II

GEORGES TO WIDOR

FOR HIGH VOICE



BOSTON : OLIVER DITSON COMPANY

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JULES MASSENET



CHARLES GOUNOD



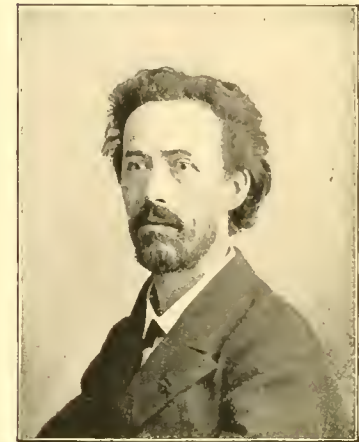
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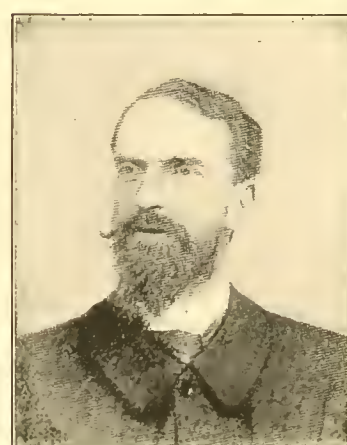
AUGUSTA HOLMÈS



BENJAMIN GODARD



VINCENT D'INDY



ALEXANDRE GEORGES



GEORGES HÜE

# MODERN FRENCH SONGS



## BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892-94). Other books of reference are the *Mercur de France* (published in Paris monthly), the volumes of collected *feuilletons* by "Willy," or "L'Ouvreuse"—Henri Gauthier-Villars (1890-1901); and Gustave Robert's "La Musique à Paris" (1894-1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *dr. or.*—dramatic oratorio; *dr. sc.*—dramatic scene; *dr. sym.*—dramatic symphony; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. pant.*—lyric pantomime; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *op. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *ov.*—overture; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

### GEORGES, ALEXANDRE

Born at Arras, February 25, 1850. Pupil at the Ecole Niedermeyer, Paris, where he took prizes. Organist of St. Vincent de Paul and teacher at the Ecole Niedermeyer. "Le Printemps," *op. c. 1 a.* (Paris, 1888); "Poèmes d'Amour," *lyr. op. 3 a.* (Paris, 1892); "Charlotte Corday," *lyr. dr. 3 a.* (1901); incidental music for Villiers de l'Isle-Adam's "Nouveau Monde" (1883) and "Axel" (1894); for "Alceste" (1891). "Nôtre Dame de Lourdes," *or.* (1899); "Le Chemin de Croix," *or.*; "Naissance de Venus," *sym. p.* (1898); music to the "Passion;" "Danses Chantées;" "Chansons de Miarka" (1895); songs, etc.

### GODARD, BENJAMIN

Born at Paris, August 18, 1849; died at Cannes, January 11, 1895. Pupil of Richard Hammer and Vieuxtemp; pupil of Reber (composition) at Paris Conservatory, he competed in vain for the prix de Rome, 1866-67. Violinist, quartet player (viola) and conductor. He was awarded the Prix Chartrier by the Institute of France for "merit shown in the department of chamber-music."

Operas: "Pedro de Zalema," *op. 4 a.* (Antwerp, 1884); "Jocelyn," *op. 4 a.* (Brussels, 1888); "Dante," *lyr. dr.*

*4 a.* (1890); "La Vivandière," *op. c.*—orchestration completed by Paul Vidal (1895); "Les Guelfes," *op. 5 a.*—overture played in 1883—(Rouen, 1902).

Stage music to Legendre's "Beaucoup de bruit pour rien," after Shakespeare (1887); to Fabre's "Jeanne d'Arc" (1891).

Orchestral: "Scènes poétiques" (1879); "Diane," *dr. poem* (1880); Symphonie ballet (1882); Gothic symphony; Overture dramatique (1883); "Symphonie Orientale" (1884); "Symphonie légendaire" (1886); orchestral suites "Lanterne Magique," "Brésilienne;" "Sur la Montagne;" "Kermesse;" "Tasse," *dr. sym.* in three parts for solo voices, chor. and orch. (prize of City of Paris, with Dubois' "Le Paradise Perdu," 1878).

Concertos: two violin concertos—No. 2, "Concerto Romantique" (1876); piano concerto (1878).

Chamber music: Sonata for 'cello and piano; Scènes Ecossaises for oboe and piano; sonatas for violin and piano; piano trio; string quartet.

Many piano pieces; "L'Aurore," for bass and orchestra (1882); over one hundred songs.

See H. Imbert's study in "Médaillons contemporains" (Paris, 1903).

## GOUNOD, CHARLES FRANÇOIS

Born at Paris, June 17, 1818; died at Saint-Cloud, October 17, 1893. Pupil of Reicha; then of Halévy and Lesueur at the Paris Conservatory; prix de Rome, 1839. Organist and conductor of the Missions. Conductor of the Orphéon. Member of the Institute, 1866.

Operas: "Sapho," *op. 3 a.* (*Opé.*, 1851); "La Nonne Sanglante," *op. 5 a.* (*Opé.*, 1854); "La Colombe" (Baden, 1860); "Le Médecin Malgré lui," 3 *a.* (Th. Lyrique, 1858); "Faust," 5 *a.* (Th. Lyrique, 1859); "Philémon et Baucis," 3 *a.* (Th. Lyrique, 1860); "La Reine de Saba," 5 *a.* (*Opé.*, 1862); "Mireille" (Th. Lyrique, 1864); "Roméo et Juliette," 5 *a.* (Th. Lyrique); "Cinq-Mars," 4 *a.* (*Op. C.*, 1877); "Polyeucte," *op. 5 a.* (*Opé.*, 1878); "Le Tribut de Zamora," 4 *a.* (*Opé.*, 1881). Stage music to "Ulysse," (1852); "Les Deux Reines" (1872); "Jeanne d'Arc" (1873). Oratorios: "Tobie" (Lyons, 1854); "Gallia" (London, 1871); "The Redemption" (Birmingham, 1882); "Mors et Vita" (Birmingham, 1885). Masses, cantatas, motets, psalms, choruses, symphonies, orchestral pieces, chamber music, songs, piano pieces. Author of method for Cor à pistons; "Étude sur le 'Don Juan' de Mozart;" "Étude sur 'Ascanio' de St. Saëns" (1889); "Mémoires d'un artiste" (1897). See "Notice," by H. Delaborde (1894); also by Th. Dubois (1894); "Ch. Gounod et son œuvre," by L. Pagnerre (1890).

## HAHN, REYNALDO

Born at Caracas, Venezuela, August 9, 1874. Pupil of Massenet at the Paris Conservatory, he took minor prizes 1888-91. "Ile du rêve," 3 *a.* (Paris, 1898); "La Carmélite," *mus. com.* 4 *a.* (1902); "Nuit bergamesque," *sym. p.* (1897); incidental music to Daudet's "L'Obstacle" (1890).

## HOLMÈS, AUGUSTA MARY ANNE

Born at Paris of Irish parentage, December 16, 1847; naturalized Frenchwoman in March, 1879; died at Paris, January 28, 1903. Pupil of Lambert (Versailles), Klosé and César Franck.

Operas: "Héro et Leandre" (Opéra Populaire, 1874); "Les Argonautes" (concert performance, 1881); "La Montagne Noire," *lyr. dr.* 4 *a.* (*Opé.*, 1895).

Psalm "In Exitu" (1873); "Astarte," *ov.* (1875); Andante Pastorale from a *sym.* "Orlando Furioso" (1877); "Lutèce," *sym.* (2d prize, City of Paris), 1st performance at Angers (1884); "Pologne," *sym. p.*; "Irlande," *sym. p.* (1882); "Pro Patria Ludus," *sym. ode* for ch. and orch. (after a mural picture by Puvis de Chavannes—Conservatory concert, 1888); "Triomphe de la République," triumphal ode (Palais de l'Industrie, 1889); "Hymne à la Paix," for Dante and Beatrice Festival (Florence, 1890); "Au Pays bleu," orch. suite (1891); "Hymne à Apollo," solo voices, ch. and orch. (1899); "Andromède," *sym. p.* (1900); "Veni Creator;"

<sup>1</sup> Date given me by the composer. "1851" is the year in the records of the Paris Conservatory.

"Les Sept Ivresses;" "Vision de Sainte Thérèse" (1889); "La Vision de la Reine," *cant.*; music to Bordese's cycle "Contes Mystiques;" a setting of poems by Catullus; a hundred or more songs, some of them signed by her "Hermann Zenta."

Henri Gauthier-Villars wrote of her in 1889: "Somebody spoke of her as 'a pretentious blue-stocking.' Oh, no! She wears boots, boots with spurs on them. She is certainly not a woman in her use of the brass in the 'Ode Triomphale;' here she is a whole regiment; and at any rate she may justly be called, 'La Fiancée du Cymbalier.'"

See Villiers de l'Isle-Adam in "Chez les Passants;" Imbert's "Nouveaux Profils de Musiciens" (Paris, 1892); Saint-Saëns "Harmonie et Mélodie" (pp. 225-239).

## HÜE, GEORGES ADOLPHE

Born at Versailles, May 6, 1858. Pupil of Reber and Paladilhe at the Paris Conservatory; prix de Rome, 1879; Cressent prize, 1881; City of Paris prize, 1885. "Les Pantins," *op. c. 2 a.* (1881); "Rubezahl," *sym. leg.* (1886); "Résurrection," sacred episode (1892); "Le Berger," ballad; Fantasia for violin (1893); stage music for "La Belle au bois dormant" (1894); "Cœur brisé," *pant.* (1890); "Le Roi de Paris," *op. 3 a.* (1901); "Titania," 1903; Symphony (1882); "Résurrection," sacred episode (1890-92); "Sommeil d'Hercule" (1892); "Kunesse," *cant.* (1897); "Scenes de Ballet" for orch. (1897).

See an elaborate biographical sketch in the *Musical Courier* (N. Y.), May 15, 1901.

## INDY, PAUL MARIE THÉODORE VINCENT D'

Born at Paris, March 27, 1852.<sup>1</sup> Studied for the bar against his will, and preferred the lessons in harmony of Lavignac and the piano lessons of Diémer. Served during the Franco-Prussian War, then became connected with Colonne's Concerts du Châtelet as kettledrummer, afterward chorus-master. Entered the Paris Conservatory to study the organ with César Franck: 1st accessit, 1875. He then left the Conservatory to study counterpoint and composition with Franck. In 1887 he became chorus-master of the Lamoureux concerts and he helped prepare the first performance of "Lohengrin" in Paris (Eden Théâtre, May 3, 1887). One of the founders of the Société Nationale de Musique, he became president after the death of Franck. He was one of the founders in 1896 of the Schola Cantorum, of which he is now director. He was a Wagnerite of the early seventies. As conductor, he has travelled extensively.

Stage works: "Attendez moi sous l'orme," 1 *a.* (*comp.* 1876-78; *Op. C.*, 1882); "Fervaal," musical action in 3 *a.* and a prologue (*comp.* 1889-95; Monnaie, Brussels, 1897); "L'Étranger," musical action (Brussels, 1903);



incidental music to Alexandre's "Karadec" (1891); to Mendès' tragedy "Médée" (1898).

Orchestral works: "La Foret Enchantée," *sym. ballad* (1878); "Wallenstein," trilogy after Schiller (*comp.* 1873-81); "Piccolomini" (*perf.* 1874); "Mort de Wallenstein" (*perf.* 1880); "Le Camp" (1884; first performance as a whole, 1888); "Saugefleurie," legend (*comp.* 1884; *perf.* 1885); symphony for piano and orch. on a French mountain air (*comp.* in 1886; *perf.* in 1887); Fantaisie on folk-songs for oboe and orch. (1888); "Istar," symphonic variations (*comp.* 1896; *perf.* Brussels, 1897); varied choral for saxophone and orch. (1903); symphony in B flat, 1904. Suite from the music to "Médée."

Chamber works: piano quartet (1878); suite in D in the old style for trumpet, two flutes and strings (1886); trio for piano, clarinet, 'cello (1886-87); 1st string quartet (1890); 2d string quartet (1897-98); "Chanson et Danses," for wind instruments (1898).

Vocal works: "La Chevauchée du Cid," scene for bar. and orch. (composed as a song 1877; remodelled and performed in 1884); "Le Chant de la Cloche," *dr. leg.* after Schiller—City of Paris prize of 1886—(*comp.* 1879-83; *perf.* 1886); "Clair de Lune," voice and orch. (1880); "Ste. Marie Magdeleine," *cant.* (1885); "Sur la Mer," chorus for female voices (1888); "Deus Israel," motet (1896); "Lied maritime," for voice and orch. (1896); a few songs.

Piano pieces: "Poème des Montagnes," suite (1881); "Helvetia," three waltzes (1884); "Schumanniana," three pieces (1887); "Tableaux de voyage," thirteen pieces (1889).

"La Chanson des Aventuriers de la Mer," bar. and orch. (1870); "Symphonie chevaleresque: Jean Hunyade" (1876); overture "Antoine et Cléopâtre" (1877), are not included by M. d'Indy in the manuscript catalogue drawn up by him, nor is the cantata for the inauguration of Augier's statue at Valence (1893).

D'Indy is the librettist of his two serious operas, a collaborator with Tiersot in collections of folk-songs, the editor of Solomon Rossi's madrigals, and the author of a "Cours de Composition musicale," of which only the first volume has been published as yet—1904.

See Imbert's "Profils de Musiciens" (Paris, 1888); "Fervaal' devant la Presse" (Paris, 1897); "Fervaal," by Etienne Destranges (Paris, 1896).

#### LALO, EDOUARD VICTOR ANTOINE

Born at Lille, January 27, 1823; died at Paris, April 23, 1892. Studied at Lille with Baumann; at Paris with Habeneck (violin), Schulhoff and Crèveœur (composition). Viola of the Armingaud-Jacquard Quartet.

Stage works: "Fiesque," *op.* 3 *a.* (1867, not *perf.*); "Namouna," ballet, 2 *a.* (*Opé.*, 1882); "Le Roi d'Ys," *op.* 3 *a.* (*Op. C.*, 1888); "Néron," *pant.* (1891); "La Jacquerie," *op.* 4 *a.* (only the first act—completed by Coquard; Monte Carlo, 1895).

Orchestral: "Divertissement" (1872); Allegro; "Rap-

sodie Norvégienne" (1879); Symphony in G minor (1887).

Concertos: violin, *op.* 20 (1874); "Symphonie Espagnole," with violin solo, *op.* 21 (1875); 'cello (1877); "Fantaisie Norvégienne," for violin (Berlin, 1878); "Concerto Russe," for violin (1880); piano, in C minor (1889); "Fantaisie Ballet," for violin (first played in 1900).

Chamber and piano music. Among these pieces three piano trios, violin sonata, 'cello sonata, string quartet.

Three vocal pieces for church; about thirty songs; two duets.

See essays by Georges Servières; "La Musique française Moderne" (1897), and by H. Imbert in "Nouveaux Profils de Musiciens" (Paris, 1892).

#### LEMAIRE, JEAN EUGÈNE GASTON

Born at the Château d'Amblainvilliers (S. and O.), September 9, 1854. Pupil of the Ecole Niedermeyer. Music critic of *la Presse* (1888). "En dansant la gavotte: scène Louis XV chantée et dansée" (1890); operettas, ballets and pantomimes for minor theatres; "Jeffick," *sym. p.*; pieces for orchestra, piano pieces, songs, sacred music.

#### LEROUX, XAVIER HENRI NAPOLEON

Born at Velletri, Papal States, October 11, 1863. Pupil of Dubois and Massenet at Paris Conservatory; 1st harmony prize (1881); 1st counterpoint and fugue prize (1884); prix de Rome, 1885. Teacher of harmony at the Conservatory. "Evangeline," *lyr. dr.* 4 *a.* (Brussels, 1895); "Astarté," *op.* 4 *a.* (1901); "La Reine Fiamette," dramatic tale, 5 *a.* (1903); "Endymion," *cant.*; incidental music to Sardou and Moreau's "Cléopâtre" (1890); Æschylus' "Persians" (1896); mass with orchestra; "Harold," *dr. or.* (1892); "Venus et Adonis," "William Ratcliff," motets, songs.

#### MASSENET, JULES EMILE FRÉDÉRIC

Born May 12, 1842, at Montaud (Loire); died at Paris, August 13, 1912; Pupil of Laurent (piano), Reber (composition), at the Paris Conservatory; 1st prize for piano, 1859; counterpoint and fugue, 1863; prix de Rome, 1863. Professor of composition at the Conservatory, 1878-96. Member of the Institute, 1878.

Operas: "La Grand'tante," *op. c.* 1 *a.* (1867); "Don César de Bazan," *op. c.* 3 *a.* (1872); "L'Adorable Bel-Boul," operet. 1 *a.* (1874); "Bérenghère et Anatole," operet. 1 *a.* (1876); "Le Roi de Lahore," *op.* 5 *a.* (1877); "Hérodiade," *op.* 5 *a.* (Brussels, 1881); "Manon," *op.* 5 *a.* (1884); "Werther," *op.* 3 *a.* (*comp.* in 1884; produced at Vienna, 1892); "Le Cid," *op.* 5 *a.* (1885); "Esclarmonde," legendary *lyr. dr.* 4 *a.* (1889); "Le Mage," *op.* 5 *a.* (1891); "Le Carillon," ballet (Vienna, 1892); "Thais," *op.* 3 *a.* (1894); "Le Portrait de Manon," *op. c.* 1 *a.* (1894); "La Navarraise," *lyr. dr.* 2 *a.* (London, 1895); "Sapho," lyric piece, 5 *a.* (1897); "Cendrillon," fairy tale, 4 *a.* (1899); "Griselidis," lyric

talé, 3 a. (1901); "Le Jongleur de Notre-Dame," miracle, 3 a. (Monte Carlo, 1902).

Stage music: to Leconte de Lisle's "Les Erinnyes" (1873); Déroulède's "Hetman" (1877); Porto-Riche's "Drame sous Philippe II" (1877); to Sardou's "Théodora" (1884) and "Le Crocodile" (1886); Racine's "Phèdre" (1900); "Le Grillon du Foyer" (1904).

Cantatas, etc.: "Paix et Liberté" (1867); "Marie Magdeleine," sacred drama (1873); "Eve," mystery (1875); "Narcisse," antique idyl (1878); "La Vierge," sacred legend (1880); "Biblis," antique scene (1887); "La Terre promise," *or.* (1900); two choruses for male voices: "Le Moulin" and "Alleluia" (1866); several other choruses, a Requiem Mass (unpublished), and a few small pieces for church service.

Orchestral: concert overture (1863); overture to "Phèdre" (1874); 1st suite (1867-68); 2d suite, "Scènes Hongroises" (1871); 3d suite, "Scènes Pittoresques" (1873); 4th suite, "Scènes Dramatiques," after Shakespeare (1875); 5th suite, "Scènes Napolitaines" (*comp.* in 1863; *perf.* 1880); 6th suite, "Scènes de Féerie" (London, 1881); 7th suite, "Scènes Alsaciennes" (1882); "Sarabande" (1877); "Marche de Szabady" (1879); "Visions," *sym. p.*; piano concerto; overture to "Brumaire" (1901).

Chamber music: "Dichetto," for strings and wind instruments (1872), 'cello pieces, and a few piano pieces; string quartet unpublished.

Songs: "Poème d'Avril" (1866); "Poème du Souvenir," "Poème Pastoral," "Poème d'Octobre," "Poème d'Amour," "Poème d'hiver;" over one hundred songs and a few duets.

See "Massenet," by E. de Solenière (1897); G. Serrières' "La Musique française moderne" (1897); H. Imbert's "Profils d'artistes contemp." (1897).

#### PALADILHE, ÉMILE

Born at Montpellier, June 3, 1844. Pupil of Marmontel, Benoist and Halévy at the Paris Conservatory: 1st piano prize, 1857; prix de Rome, 1860. "Le Chevalier Bernard" (1858); "La Reine Mathilde" (1859); "Le Passant," *op. c. 1 a.* (1872); "L'Amour Africain," *op. c. 2 a.* (1875); "Suzanne," *op. c. 3 a.* (1878); "Diana," *op. c. 3 a.* (1885); "Patrie," *op. 5 a.* (1886); "Les Saintes Maries de la Mer," *lyr. dr.* (Montpellier, 1892). Symphony in E flat, overture, Messe Solennelle, Messe de Saint-François d'Assise (1896), piano pieces, songs—the most famous of which is "Mandolinata."

#### PESSARD, ÉMILE LOUIS FORTUNÉ

Born at Montmartre (Seine), May 29, 1843. Pupil of Laurent, Benoist and Carafa at the Paris Conservatory: 1st harmony prize, 1862; prix de Rome, 1866. Teacher of harmony at the Conservatory. "La Cruce Cassée," *op. c. 1 a.* (1870); "Le Char," *op. c. 1 a.* (1878); "Le Capitaine Fracasse," *op. c. 3 a.* (1878); "Tabarin," *op. c. 2 a.* (1885); "Don Quichotte," *op. c. 1 a.* (1889); "Les Folies

amoureuses," *op. c. 3 a.* (1891); "Mam'zelle Carabin," *op. 3 a.* (1893); "Le Muet" (1894); "La Dame de Trèfle" (1898). Stage music for "Tartarin sur les Alpes" (1888) and "Une Nuit de Noël" (1893); "Dalila," *cant.* (1867); masses, motets, orchestral suites, piano trio and other chamber music, songs.

#### PIERNÉ, HENRI CONSTANT GABRIEL

Born at Metz, August 16, 1863. Pupil of Marmontel, Franck, Massenet at the Paris Conservatory: 1st prizes: piano, 1879; organ, 1882; counterpoint and fugue, 1881; prix de Rome (second grand prix), 1882. Organist of Ste. Clotilde (1890-98).

Stage works: "Le Collier de Saphirs," *pant. 2 a.* (Spa, 1891); "Les joyeuses commères de Paris," *fant. 5 a.* (1892); "Pierre poète," *pant. 2 a.* (1892); "Bouton d'or," *fant. 4 a.* (1893); "Le Docteur Blanc," *mim. 5 a.* (1893); music to Lorrain's "Yanthis" (1894); to Silvestre and Morand's "Izëil" (1894); to Rostand's "La Princesse lointaine" (1895); to "Salomé," *lyr. pant.*, by Silvestre and Meltzer for Loie Fuller (1895); "La Coupe enchantée," *op. c. 2 a.* (Royan, 1895); "Vendée," *lyr. dr. 3 a.* (Lyons, 1897); "La Fille de Tabarin," *lyr. com. 3 a.* (1901).

"Nuit de Noël, 1870," *lyr. ep.* (1895); "L'an mil," *sym. p.* with chorus (1898); "Deux Contes de Jean Lorrain," *orch.* (1896); Hymn to the Russian Visitors (1893); "The Gallic Muse," solo voices, ch. piano; piano concerto in C minor; sonata for violin and piano.

#### ROPARTZ, J. GUY

Born June 15, 1864, at Guingamp. Studied for the bar at Rennes. Pupil of Dubois and Massenet at the Paris Conservatory, which he left to study with César Franck. Poet, critic, essayist, dramatist. Appointed director of the Conservatory of Nancy in 1894; conductor of the Conservatory of Nancy concerts. Incidental music for Loti and Tiercelin's "Pêcheur d'Islande" (1893); Tiercelin's "Le Diable Couturier" (1894); "Kéruzél" (1895) and for "Famille et Petrie" (1891).

Orchestral: Symp. No. 1 on a Breton Choral (1895), Symp. No. 2. Two suites from "Pêcheur d'Islande," "Les Landes," "Passage Breton," Fantaisie in D major (1898); Cinq pièces brèves, "Dimanche Breton," suite; "Le Convoi du Fermier," "Carnaval," "Marche de Fête."

"Psalm cxxxvi," for ch. organ and orch. (Nancy, 1898); church pieces, string quartet in G minor (1894); "Prière," for bar. and orch.; adagio for 'cello and orch. (1899); "Lamento," for oboe and orch.; "Quatre Poèmes" (after Heine's "Intermezzo"), for bar. and orch. (Nancy, 1899); "Les Fileuses de Bretagne," for fem. ch.; piano pieces, among them a piece in B minor for two pianos (Nancy, 1899); organ pieces, songs.

#### ROTHSCHILD, BARONESS WILLY DE

Amateur, and composer of fashionable nocturnes and melodies.

## SAINT-SAËNS, CHARLES CAMILLE

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921. Studied with Stamaty (piano), Maleden (composition), and then was a pupil of Benoist and Halévy at the Conservatory: 1st prize for organ, 1851. Organist of Saint-Méry (1853-58); of La Madeleine (1858-77); professor at the Ecole Niedermeyer; wandering piano virtuoso; member of the Institute, 1881.

Operas: "La Princesse Jaune," 1 *a.* (*Op. C.*, 1872); "Le Timbre d'argent," 4 *a.* (*Th. Lyrique*, 1877); "Samson et Dalila," *op.* 3 *a.* (Weimar, 1877); "Etienne Marcel," 4 *a.* (Lyons, 1879); "Henri VIII," 5 *a.* (*Opé.*, 1883); "Proserpine," 4 *a.* (*Op. C.*, 1887); "Ascanio," 5 *a.* (*Opé.*, 1890); "Phryné," 2 *a.* (*Op. C.*, 1893); "Frédégonde," completion of Guiraud's opera, 5 *a.* (*Opé.*, 1895); "Lola," *dr. sc.*, orchestrated by Ch. Koechlin (1901); "Les Barbares," *lyr. tr.*, prologue and 3 *a.* (1901); "Hélène" (Monte Carlo, 1904).

Other stage music: Restoration of Charpentier's music to Molière's "Le Malade imaginaire" (1892); chorus and intermezzis to Sophocles' "Antigone"—Vacquerie and Meurice—(1893); "Javotte," ballet (Lyons, 1896); to Gallet's "Déjanire" (Béziers, 1898); to Jane Dieulafoy's "Parysatis" (Béziers, 1902).

Oratorios, etc.: "Oratorio de Noël" (1858); Scene d'"Horace"—Corneille's tragedy—(1866); "Les Noces de Prométhée," *cant.* (1867); "Cœli enarrant," Psalm xix (1873); "Le Déluge," biblical poem (1876); "La Lyre et la Harpe" (Birmingham, 1879); "La Fiancée du Timbalier," ballad (1887); "Pallas Athénè" (Orange, 1894); "La Feu Celeste," *cant.* (1900).

Religious music: Mass (1857); "Tantum ergo;" Requiem Mass (1878); twenty motets, etc.

Orchestral: 1st sym. (1853), 2d (*comp.* 1862; *perf.* 1880), 3d (London, 1886); "Le Rouet d'Omphale," *sym. p.* (1872); "Phaéton," *sym. p.* (1873); "Danse Macabre," *sym. p.* (1875); "La Jeunesse d'Hercule" (1877); Suite (1863-77); "Suite Algérienne" (1879-80); "Marche Héroïque" (1870); "Hymne à Victor Hugo" (1884); "Rapsodie d'Auvergne," piano and orch. (1885); "Africa," piano and orch. (1891); Tarantelle for flute and clarinet with orch. (1857); Introduction and Rondo Capriccioso for violin and orch. (1867).

Concertos: Piano: No. 1, D major (1862); No. 2, G minor (1868); No. 3, E $\flat$  (1870); No. 4, C minor (1875); No. 5 (1896). Violin: No. 1, A major (1859-68); No. 2, C major (1858-60); No. 3, B minor (1880-81). Cello: No. 1 (1873); No. 2 (1903).

Chamber music: piano quintet, A minor (1855-65); piano quartet (1875); 1st piano trio, F major, (1863-67); 2d piano trio (1892); 1st violin sonata, D minor (1885); 2d violin sonata in E $\flat$  major (1896); cello sonata in C minor (1872); trumpet septet (1881); string quartet in E minor (1899).

Songs, organ pieces, piano pieces, etc.

Author of "Harmonie et Mélodie," essays (1885); "Note sur les décors de théâtre dans l'antiquité romaine" (1886); "Problèmes et Mystères," philosophical reflections (1894); "Portraits et souvenirs" (Paris, *s. d.*); "Rimes familières;" comedies which have been played, as "La Crampe des écrivains" (Algiers, 1892), and published. Music critic, essayist and pamphleteer.

See O. Neitzel's "Camille Saint-Saëns" (Berlin, 1899); Imbert's "Profils de Musiciens" (Paris, 1888); Servières' "La Musique Française moderne" (Paris, 1897).

## THOMAS, CHARLES LOUIS AMBROISE

Born at Metz, August 5, 1811; died at the Paris Conservatory, February 12, 1896. Pupil of Lesueur, Zimmerman, Dourlan at the Paris Conservatory: 1st prize, piano, 1829; harmony, 1830; prix de Rome, 1832. Professor of composition and then Director of the Conservatory. Member of the Institute, 1837. Twenty-three operas of which the chief are "Le Caïd" (*Op. C.*, 1849); "Le Songe d'une nuit d'été" (*Op. C.*, 1850); "Raymond" (*Op. C.*, 1851); "Mignon," 3 *a.* (*Op. C.*, 1866); "Hamlet," 5 *a.* (*Opé.*, 1868); "Françoise de Rimini," 5 *a.* (*Opé.*, 1882); "La Tempête" (*Opé.*, 1889). Cantata for dedication of Lesueur's statue (1852); "Hommage à Boiëldieu" (1875); piano trios, quartets, quintets, masses, motets, choruses, songs, pieces for organ, etc. See "Notice," by Delaborde (1896).

## THOMÉ, FRANÇOIS LUC JOSEPH (called FRANCIS)

Born at Port Louis (Mauritius), October 18, 1850. Pupil of Marmontel and Duprato at the Paris Conservatory: 2d prize for piano, 1869; 2d prize for harmony, 1869; 1st prize for counterpoint and fugue, 1870. Composer of ballets, pantomimes, operettas; "Mlle. Pygmalion," *pant.* 3 *a.* (1895); of much stage music, from that of "Romeo et Juliette" (1890) to that of "Quo Vadis" (1901); ode symphonique "Hymne à la nuit;" piano pieces, songs. Teacher and music critic.

## WIDOR, CHARLES MARIE

Born at Lyons, February 22, 1845. Studied at Lyons, then at Brussels with Lemmens and Fétis. Organist at Lyons; organist of Saint-Sulpice, Paris, since 1869. Succeeded César Franck as professor of the organ at the Paris Conservatory, and in 1896 became professor of composition, counterpoint and fugue at that institution. Music critic of *L'Estafette*. Stage works: "La Korrigane," ballet (*Opé.*, 1880); "Conte d'Avril" (after Shakespeare), incidental music (1885); incidental music to Coppée's "Les Jacobites" (1885); "Maître Ambros," *lyr. dr.* 4 *a.* (1896); "Jeanne d'Arc," *pant.* 3 *a.* (1890). Orchestral and chamber music, organ pieces with and without orchestra, piano music and songs.

See Imbert's "Portraits et Études" (Paris, 1894).



MODERN FRENCH SONGS  
VOLUME II



# GAVOTTE OF THE MASQUERADE

## (GAVOTTE DU MASQUE)

(Original Key)

MONTJOYEUX

ALEXANDRE GEORGES

Translated by Isabella G. Parker

(1850 - )

Lento e ben misurato  
(Lent et très-mesuré)

PIANO

*mf*

*meno lento*  
(moins lent)

A mask thy face con - ceal - ing, Prin - cess with tim - id  
Où cou - rez - vous mas - qué - e Prin - cesse à l'air peu -

air, To seek what lov - er fair, Thus per - fumed, art thou  
reux, Et pour quel a - mou - reux Vous é - tes - vous mus -

steal - ing? Were I the youth - ful lov - er Whose foot - steps you would  
 que - e? Si j'e - tais d'a - ven - tu - re Ce - lui que vous ai -

trace, I'd mock you to your face, You're such a fool - ish  
 mez. Je vous ri - rais au nez Pour si folle im - pos -

ro - ver.  
 tu - re.

*mf*

Why need they be con - ceal - ed, Those  
 A quoi bon, ca - cho - tiè - re, Voi -

*P* R.H.



charms that all must know? Your  
 ler ce qu'on con - nait? Vos

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 treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the notes. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

beau - ty, val - ued so, To  
 char - mes, s'il vous plaît, Ont

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics are written below the notes. The piano accompaniment continues with its characteristic flowing melody and rhythmic bass line.

all the court re - veal - ed.  
 pris la cour en - tiè - re.

The third system of music shows the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with its characteristic flowing melody and rhythmic bass line.

But if it be for - bid - den Your  
 Si votre hu - meur fan - tas - que Veut

*p*

The fourth system of music concludes the page. The vocal line and piano accompaniment are shown. The lyrics are written below the notes. A dynamic marking of *p* (piano) is placed below the piano accompaniment. The piano accompaniment continues with its characteristic flowing melody and rhythmic bass line.

se - cret to im - part, Then must your ver - y  
 gar - der le se - cret, C'est au coeur qu'il fau -

heart Be - hind the mask be hid - -  
 drait At - ta - cher vo - tre mas - - -

*a tempo* *rit.*

den.  
 que.  
 Tempo I

*mf*

Tempo I

# REMEMBRANCE

(TE SOUVIENS - TU?)

BENJAMIN GODARD (1849 - 1895)  
Translated by Alexander Blauss

BENJAMIN GODARD  
(1849 - 1895)

Allegro (♩ = 100)

PIANO

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Allegro' with a metronome marking of 100. The key signature has one flat (B-flat).

*p*  
Dost thou re - call thy wist - ful prom - ise,  
Te sou - viens - tu de ta pro - mes - se?

Dost thou re - call the hap - py past?  
Te sou - viens - tu des ans pas - sés?

*mf*  
Dost thou re - call our thrill - ing rap - ture?  
Te sou - viens - tu de no - tre i - vres - se

*p* *rall.* *a tempo* *cresc. molto*

When in my arms I held thee fast? —  
 Quand nos bras é-taient en-la-cés? —

Oh, guard me well thy heart's af -  
 Oh! gar-de-moi bien ta ten -

*p* *rall.* *a tempo* *cresc. molto*

*ff* *meno mosso* *dim.* *rall.* *p*

fec - tion; In bit - ter want I need thy kiss! —  
 dres - se, J'ai tant be - soin de tes bai - sers! —

*meno mosso* *dim.* *rall.* *p* *a tempo*

*p*

Dost thou re - call my tear - ful sad - ness,  
 Te sou - viens - tu de - ma tris - tes - se

When for one day we had to part?  
 Lors - que je par - tais pour un jour?

*cresc.*

*mf*

The thought of thy im - pas - sion'd wel - come  
 Loin de toi je ré - vais sans ces - se

*mf* *dim.*

*p* *rall.* *a tempo*

A - lone would pac - i - fy my heart,  
 A l'in - stant joy - eux du re - tour.

*p* *pp*

*cresc. molto* *ff* *meno mosso*

Oh, guard me well thy heart's af - fec - tion: In bit - ter  
 Oh! gar - de - moi bien ta ten - dres - se. J'ai tant be -

*cresc. molto* *meno mosso*

*p*

want I need thy love!  
 soin de ton a - mour!

*dim.* *rall.* *p* *pp a tempo* *rall.*

# COME AND EMBARK!

(EMBARQUEZ-VOUS!)

ULRICH GUTTINGUER

Translated by Charles Fonteyn Munney

(Original Key)

BENJAMIN GODARD

(1849-1895)

Andantino quasi Allegretto (♩ = 44)

VOICE

*f*

Come and em - bark! Oh, let us  
Em - bar - quez - vous! qu'on se dé -

PIANO

*f*

has - ten; Here's our boat on the reed-grown shore. Cloud-less the sky, fresh blow the  
pè - che; La na - celle est dans les ro - seaux. Le ciel est pur, la brise est

*p*

breez - es, Ev - 'ry rip - ple re - flects the oar. The  
frai - che, L'on - de ré - fle - chit les or - meaux. Le

god of these wa-ters is Cu - pid; Be - ware lest he choose a  
 dieu de ces ri - ants ri - va - ges. Le tendre A - mour veil -

*rall.*

fa - tal mark. Young and old, fool - ish and wise,  
 le sur nous. Jeu - nes et vieux, fol - les et sa - ges,

*ff a tempo*

— Come all! em-bark! Far from the  
 — Em - bar - quez-vous! Je vais du

*ff f*

shore now we are drift - ing; O'er the riv - er our boat shall dart; Li - sa  
 pied, loin de le ri - ve Pous - ser le ba - teau va - cil - lant Li - se,

*p*

*pp*

dear, no lon - ger be fear - ful; Hold me close to thy trem - bling —  
 ne sois pas si crain - ti - ve, Pres - se moi sur ton cœur trem -

heart. — Ah, how can'st thou fear an - y dan - ger? To  
 blant. — Eh! quoi, tu crain - drais les nau - fra - ges! Pé -

*p*



per-ish to-geth-er would bliss af-ford! Young and old,  
 rir en-semble se-rait doux Jeu-nes et vieux,

*rall.* *ff* *a tempo*

fool-ish and wise, Come all! on board!  
 fol-les et sa-ges, Em-bar-quez-vous!

*ff*

To that fair isle I fain would con-  
 Je veux vous con-dui-re moi-

*f*

duct thee, Where they dance to a joy-ous song; Where of thy  
 mè me Dans l'île où l'on danse aux chan-sons; Où de la

*p* *pp*

voice, dear - est and sweet - est, Fai - ry ech - oes each tone pro -  
 voix de ce qu'on ai - me L'é - cho re - dit long - temps les

long. ——— Bright pleas - ure de - lights e'er to wan - der, Come  
 sons. ——— Le plai - sir ai - me les voy - a - ges. A -

*p*

friends, come com - rades ere night grows dark. Young — and old, —  
 mis, — pa - rents, — ac - cou - rez tous. Jeu - nes et vieux; —

*cresc.* *ff* *a tempo*

fool - ish and wise, ——— Come all! em - bark!  
 fol - les et sa - ges; ——— Em - bar - quez - vous!

*ff* *ff*

# LOVE (L'AMOUR)

ROSE HAREL

BENJAMIN GODARD

Translated by Arthur Westbrook

(1849-1895)

Andante quasi Adagio (♩=50) *pp*

VOICE

Yes, I love thee  
Oui, je t'ai - me,

PIANO

*pp*

as some bright an - gel, Who from heav - en has ta - ken  
comme un bel an - ge Ê - chap - pé du div - in sé -

*p*

flight; As the ten - der bud wooed to full - est bloom By morn - ing's warmth and  
jour, Com - me le bou - ton qui se chan - ge En fleur à l'au - be d'un beau

*cresc.* *f* *p*

light. I love thee, I love thee, I  
jour; Je t'ai - me, je t'ai - me, je

*pp*

*f* love thee as a hope a - ris - ing, *ff* New-ly born, *p*  
*fai* - me, com - me l'es - pé - ran - ce Qui re - naît

from the blackest sky. *pp* I love thee as the peace - ful si - lence,  
 sous l'ho - ri - zon noir. *J. fai* - me, com - me le si - len - ce

Through which eve - ning's  
*Que* - frois se la

*rall.* winds soft ly  
*bri* se du

*a tempo* *p*

sigh.  
soir; I love thee  
Je t'ai - me,

*f* *a tempo* *p*

as some wild-rose blos - som, Low in - clin - ing with state - ly  
com - me l'è - glan - ti - ne Qui se penche a - vec ma - jes -

*cresc.* *f* *dim.*

air; As the fra-grance sweet of the haw - thorn, Or these young elms I plant with  
tè: Com-me la su - ave au - bè - pi - ne. Com - me l'or - meau que j'ai plani -

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

care. I love thee, I love thee, I  
tè; Je t'ai - me, je t'ai - me, je

*ff* love thee, e'en as my soul de-vot-ed *dim.* Lov-ing-ly longs  
*fai-me en-fin com-me mon à-me* Ai-me d'am-our

*p* for heav'n a-bove; *cresc.* As doth an an-gel fair and *ff* ho-ly Ev-er-  
*le beau ciel bleu.* Com-me le che-ru-bin en flam-me À ja-

*rall.* more his Cre-a-tor love. *a tempo*  
*mais ai-me-ra son Dieu!*

*p* *pp*

To Mme. Conneau  
**TO SPRING**  
(AU PRINTEMPS)

JULES BARBIER (1825- )  
Translated by Charles Fonteyn Murray

(Composed in Rome, about 1840)

CHARLES GOUNOD  
(1818-1893)

*Animato (Animé et avec entrainement)*

PIANO

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady eighth-note accompaniment in the bass and a melody in the treble with triplets and slurs.

Win - ter yields to the wiles of spring,  
*Le prin - temps chas - se les hi - vers*

Vocal line and piano accompaniment for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with the same accompaniment as the introduction.

In the for - est the bird - lings sing,  
*Et sou - rit dans les ar - bres verts*

Vocal line and piano accompaniment for the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves.

Ver - dant mead - ows are gay — a - new — with  
*Sous la feuil - le nou - vel - le pas - sent*

Vocal line and piano accompaniment for the third line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves.

*p*

bud and blos - som.  
des bruits dai - le!

Let us roam in the sha - dy grove,  
Viens, sui - vons les sen - tiers om - breux,

Breath - ing vows — of deep - est love.  
Où se - ga - rent les a - mou - reux,

*cresc.* *molto* *f*

Spring in - vites us with smiles — To joys — be -  
Le prin - temps nous ap - pel - le Viens, — so -

*cresc.* *molto* *f*



yond com - pare.  
yons heu - reux.

*incalzando*  
(chaud et contenu)  
*p*

Bright - ly the sun - beams are glanc - ing,  
Vois! le so - leil è - tin - cel - le,

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

In thy dear eyes bright - er danc - ing,  
Et sa clar - té qui ruis - sel - le,

*colla voce* *a tempo*

*f*

Mak - ing still more en - tranc - ing Thy  
Me sem - ble en - cor plus bel - le Dans

*dim.* *p*

beau - ty rare.  
tes beaux yeux!

*dim.* *p* *rit.*

Let us roam in the sha - dy grove,  
Viens, sui - vons les sen - tiers om - breux,

*a tempo*

Breath - ing vows — of deep - est love.  
Où se - ga - rent les a - mou - reux,

*cresc.* *molto* *f*

Spring in - vites us with smiles — To joys — be -  
Le prin - temps nous ap - pel - le, Viens, — so -

*cresc.* *molto* *f*

yond com - pare. *p* Let thy sweet voice, up - ward  
 vous heu - reux! Que ta voix chante et se

soar - ing, *cresc.* Join with the lark's out - pour - ing,  
 mê - le A l'har - mo - nie é - ter - nel - le. *un poco rit. a tempo*

*f* Rais - ing a song a - dor - ing Thro' skies so  
 Je crois en - ten - dre en el - le chan - ter les *dim.*

*p* fair. Let us roam in the shad - y grove,  
 cieux! Viens sui - vons les sen - tiers om - breux.

Breath-ing vows of deep - est love. Spring in-vites us with  
 Où sè - ga - rent les a - mou - reux. Le prin - temps nous ap -

*cresc.* *molto*

*cresc.* *molto*

smiles To joys be - yond com - pare.  
 fél - le. Viens, so - yons heu - reux!

*f*

*f*

*dim.*

*p*

# MEDJÉ

(AN ARABIAN SONG)

(CHANSON ARABE)

JULES BARBIER (1825 - )  
Translated by Arthur Westbrook

CHARLES GOUNOD  
(1818 - 1893)

Allegretto (molto moderato)

PIANO

The piano introduction is in 3/4 time with a key signature of two flats. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a piano (*p*) dynamic and includes markings for *cre-scen-do* and *f dim.*

O Med-jé, en - chain'd in yield - ing,  
Ô Med-jé, qui d'un sou - ri - re

The first vocal line is in 3/4 time with a key signature of two flats. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a piano (*p*) dynamic and includes a double bar line with a repeat sign.

To thy smile a will-ing slave; As em - press thy sceptre wield - ing, My  
En-chai-nas ma li - ber - té. Sois fiè - re de ton em - pi - re Com -

The second vocal line is in 3/4 time with a key signature of two flats. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a piano (*p*) dynamic and includes a *dim.* marking.

free - dom to thee I gave. — No more my glad way pur - su - ing, Like  
mande à ma vo - lon - té. — Na - guère en - cor, sans en - tra - ves, Com -

The third vocal line is in 3/4 time with a key signature of two flats. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a piano (*p*) dynamic and includes *cresc.* and *dim.* markings.

\* Pronounce, "Med-yea"

some wildbird of the sea, — I must heed thy glance sub - du - ing, Who  
 me l'oi-seau dans les airs, — Ton re - gard a fait es - cla - ve Le

roam'd the wide des - ert free, — Med - jé! — Med - jé! — The  
 libre en - fant des dé - serts, — Med - jé! — Med - jé! — La

voice — of love's e - mo - tion Should thy — com - pas - sion move! — A -  
 voix — de l'a - mour mé - me De - vrait — te dés - ar - mer! — Hé -

las! — Why doubt my heart's de - vo - tion, When I die for thy  
 las! — Tu dou - tes que je l'ai - me Quand je meurs de l'ai -

- seen - do

love! ——— When I die for thy love! ———  
 mer! ——— Quands je meurs de tai ——— mer! ———  
*a tempo*

*p*  
*pp colla voce*  
*cre*

*scen - do*  
*f* *dim.*  
*p*

These rich gems, — thy charms en-hanc - ing, All with en - vy may be -  
 Ces bi - joux — que l'on t'en - vi e - J'ai ven - du pour les pa -

hold; ——— To pay for their bril-liant glanc - ing My  
 yer. ——— In - gra - te plus que ma vi - e, Mes

*dim.*

arms and my steed I sold! — The spell is ev - er —  
 ar - mes et mon cour - sier! — Et tu de - man - des quels

grow - ing, Which to thy side binds me fast. — Dost not  
 char - mes Tien - vent mon cœur en - i - vré? — Tu n'as

see my tears still flow - ing? Wilt thou not yield thee at  
 donc pas vu mes lar - mes? Tou - te la nuit j'ai pleu -

last? — Med - jé! — Med - jé! — The  
 re! — Med - jé! — Med - jé! — Les



tears of love's e - mo - tion Should thy com - pas - sion  
 pleurs de l'a - mour mê - me De - vraient te des - ar -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble.

move! A - las! Dost doubt my heart's de -  
 mer! Hé - las! tu dou - tes que je

*estinto*

cre - scen - do *f*

The second system continues the musical score. The vocal line includes the lyrics and dynamic markings. The piano accompaniment features a *cre - scen - do* dynamic marking and a forte (*f*) dynamic marking. The tempo marking *estinto* is placed above the vocal line.

vo - tion, When I die for thy love!  
 t'ai - me Quand je meurs de t'ai - mer!

*dim.* *p*

The third system of the musical score shows the vocal line and piano accompaniment. The piano accompaniment includes a *dim.* (diminuendo) dynamic marking and a piano (*p*) dynamic marking.

When I die for thy love!  
 Quand je meurs de t'ai - mer!

*pp* *colla voce* *a tempo* *cre -*

The fourth system concludes the musical score. The piano accompaniment features a *pp* (pianissimo) dynamic marking, the instruction *colla voce*, and a tempo marking *a tempo*. The vocal line ends with a fermata.

seen - - do

*f* *dim.* *p*

If my heart — thou wouldst be read - ing, Plungethis dag-ger in my  
 Tu veux li - re dans mon â - me pour y voir ton nom vain -

breast! — And while for thee it is bleed - ing, Thy  
 queur! — Eh bien! prends donc cet - te la - me Et

*dim.*

name thou'lt find there im - press'd. — Be - hold, then, in bright - ness  
 plon - ge la dans mon coeur! — Re - gar - de sans é - pou-

*p* *cresc.*

shin - ing, Thy soul un-moved as of yore, — Thine own  
 van - te Et sans re - grets su - per - flus — Ton i -

*dim.* *p*

im - age fair, en - twin - ing With the heart — that beats no  
 mage en - cor vi - van - te Dans ce coeur — qui ne bat

*cresc.* *dim.* *p*

more! — Med - jé! — Med - jé! — My  
 plus! — Med - jé! — Med - jé! — Le

*p*

blood, — my last e - mo - tion Should thy — com - pas - sion  
 sang — de l'a - mour mé - me De - vrait — te dés - ar -

*p*

*estinto*

move! \_\_\_\_\_ A - las! \_\_\_\_\_ Whydoubt my heart's de -  
 mer! \_\_\_\_\_ He - las! \_\_\_\_\_ Tu dou - tes que je

*cre - seen - do* **f**

vo - tion, \_\_\_\_\_ When I die for thy love! \_\_\_\_\_  
 fai - me, \_\_\_\_\_ Quand je meurs de fai - mer! \_\_\_\_\_

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

When I die for thy love! \_\_\_\_\_  
 Quand je meurs de fai - mer! \_\_\_\_\_

**pp** *colla voce* *a tempo* *cre -*

*- seen - do* **f** *dim.* **p**

# THE VALLEY

## (LE VALLON)

(Composed in Rome, about 1840)

ALPHONSE de LAMARTINE (1790-1869)

Translated by Arthur Westbrook

CHARLES GOUNOD

(1818-1893)

Andante quasi adagio

PIANO

The piano introduction consists of two staves. The right hand starts with a series of quarter notes, each with an accent (>), moving from G4 to E5. The left hand plays a series of quarter notes, each with an accent (>), moving from G3 to E4. Dynamics include *f*, *dim.*, and *p*. The piece ends with a fermata on a G4 in the right hand and a G3 in the left hand, marked *La.* and a star symbol.

My heart doth long for rest, hope in my breast has  
 Mon cœur las-se de tout, mè-me de l'es-pe-

The vocal line begins with a rest, then enters with a quarter note G4. The piano accompaniment starts with a *pp* dynamic, featuring a series of quarter notes in the right hand and a series of quarter notes in the left hand. Dynamics include *pp* and *p*.

*cresc.*

fad-ed; And no more do I crave joys which the fates de-ny! In the  
 ran-ce, N'i-ra plus de ses vœux im-por-tu-ner le sort! Pré-tez-

The vocal line continues with a *cresc.* dynamic, moving from G4 to E5. The piano accompaniment continues with a *cresc.* dynamic, then *dim.*, and finally *p*.

home of my youth, the vale so green and shaded, Let an  
 - moi seu - le - ment, val - lon de mon en - fan - ce, Un a -

hour of re - pose bring me peace ere I  
 - si le d'un jour pour at - ten - dre la

die.  
 mort!

My life seems like a  
 Di - ci je vois la

vi - sion from the past now for - sa - ken,  
vi - e à tra - vers un nu - a - ge

Shad - ow'd with heav - y clouds, Il - lumed by nobright ray;  
Sè - va - nou - ir pour moi dans l'om - bre du pas - sé!

*p*

Love a - lone still re - mains, as when from sleep we wa - ken There sur -  
L'a - mour seul est res - té comme u - ne grande i - ma - ge Sur - vit

*cre - scen - do -*

vives one clear im - age from dreams pass'd a - way.  
seule au re - veil dans un songe ef - fa - cé!

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

*a tempo*

Rest thou, my soul, be pa-tient; here lies thy goal— be -  
*Re - po - se - toi, mon â - me, en ce der - nier a -*

*a tempo*

fore thee, And like a Pil-grim worn, yet with  
*si - le, Ain - si qu'un voy - a - geur qui, le*

*cresc.*

heart free from care, Pause at the o - pen gate, while  
*cœur plein d'es - poir Sas - sied a - vant d'en - trer, aux*

*dim. p cresc. dim. p*

*cresc.*

Peace comes o-ver thee, And breathe for a while the balm-y eve-ning air, —  
*por - tes de la ville Et res - pire un mo - ment l'air em - bau - mé du soir, —*

*cre - scen - do dim. pp*



*cresc.* *rit. e dim. molto* *pp* *al tempo*

Yes, here breathe for a while the balm-y eve-ning air!  
 Et res - pire un mo - ment l'air em - bau - me du soir!

*cresc.* *dim.* *pp*

*pp* *Pa* \*

Thy  
 Tes

*pp*

*pp*

*Pa* \* *Pa* \* *Pa* \*

days draw to a close sad au-tumnwinds are  
 jours tris - tes et courts com - me des jours d'au -

sigh - ing, While shades of com - ing night wrap the world in  
 tom - ne Dé - cli - nent com - me l'ombre au pen - chant des cô -

gloom. — Friend-ship's vows are but false, And com-pas - sion is  
 teaux. — La - mi - tié te tra-hit, la pi - tié ta - ban -

*p* *cresc.*

ly - ing For - lorn — And a - lone, seek the path to the  
 don - ne Et seu - le tu des - cends le sen - tier des tom -

*do* *-f* *dim.*

tomb! — No! still is Na - ture kind, — let her love to thee ap -  
 beaux! — Mais la na - ture est là — qui t'in - vite et qui

*dolce*

*p* *pp* *poco rit.* *a tempo* *cresc.* *dim.*

peal, — Be at rest, be at rest in her arms on her  
 tai - me Plon - ge - toi, plon ge - toi dans son sein qu'el - le

*p* *cresc.* *scen* *do*

breast find re- pose, Tho' the world should grow cold, all thy  
 tou - vre tou- jours Quand tout chan- ge pour toi la na-

*cre*

*dim. p cresc. dim. p*

- scen - do molto *f* in change-less splen-dor glows, —  
 ture est la même Et le mé - me so-leil se lè - ve sur tes jours! —

*cre - scen - do molto pp*

*ff* Yes, the life - giv - ing sun in change-less splen-dor glows! —  
 Oui, le mé - me so - leil se lè - ve sur tes jours! —

*rit. molto e maestoso*

*ff colla voce a tempo sempre f*

*dim. p pp pp*

# THE PERFECT HOUR

(L'HEURE EXQUISE)

CHANSONS GRISES, No 5

(Composed in 1892)

(Original Key, B)

PAUL VERLAINE (1844-1896)

Translated by Alexander Bless

REYNALDO HAHN

(1875 - )

Molto dolce e tranquillo

(Infinitement doux et calme)

VOICE

PIANO

*pp*

*p*

The sil - v'ry  
La lu - ne

moon - light  
blan - che

Streams on the wood;  
Luit dans les bois;

O'er shim - m'ring  
De cha - que

cov - erts,  
bran - che

From ev - 'ry bough  
Part u - ne voix

A voice is soar - ing,  
Sous la ra - me - e,

*poco sf*

*delicatamente*  
(delicatement)

O well be -  
O bien - ai -  
et

*p*

*discrete  
discret*

*p*

lov - ed! A faith - ful  
mé - e. Lé - tang re

*pp*

mir - ror, The pond re - flects, A som - bre wil -  
flè - te, Pro - fond mi - roir, La sil - hou - et -

low's black sil - hou - ette, Where weeps the wind. Fair dream!  
to Du sau - le noir Où le vent pleu - re Ré - vous

*pp* *dim.*

oh lin - ger!  
cest l'heu - re.

*pp* *p* *pp* *ancor più p  
(plus p encore)*

*ancor più tranquillo*  
(plus calme encore)

A ten - der calm, in - fi nite peace Droops from the  
Un vaste et tendre A - pa - se ment, Sem - ble des

*rall. rallentissez)*  
moon-beams That o - pal - esce The vault of heav - en.  
cen - dre Du fir - ma - ment Que l'astre i - ri - se.

*col voce (suivez)* *a tempo*

*pp*  
Dwell, per - fect hour!  
C'est l'heure ex - qui - se.

*senza rall. (sans retenir)*  
*pp*

*ppp*

# COULD MY SONGS THEIR WAY BE WINGING

(SI MES VERS AVAIENT DES AILES!)

VICTOR HUGO (1802-1885)

Translated by Charles Fonteyn Manney

REYNALDO HAHN

1875-

Andante moderato *dolciss.e molto espress.*

VOICE

My songs to thee would be bring - ing  
 Mes vers f*ai*-raient, doux et fr*è* - les,

PIANO

*p*

R.H.  
L.H.

Ten - der thought and sweetest word,  
 Vers vo - tre jar - din si beau,

*mf* *pp*

Could my songs their  
 Si mes vers a -

way be wing - ing As doth a bird!  
 vaient des ai - les Com - me loi-seau!

*p*

*dim.*

*poco meno lento*

*p* *3*

Un-to thy hearth, up-ward spring - ing, They would fly with-out con-  
 Il vo - le - raient, é - tin - cel - les Vers vo - tre foy - er qui

*p*

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

*f* *p*

trol, \_\_\_\_\_ Could my songs their way be wing - ing  
 rit, \_\_\_\_\_ Si mes vers a - raient des ai - les

*dim.*

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

*poco rit.*  
*pp*

As doth the soul.  
 Com me Ves - prit.

*poco rit.* *a tempo*

*La* \* *La* \*



*più lento, ritard. sin' al fine*  
*pp*  
 To thy heart a mes - sage sing - ing, All love and faith, dear, to  
 Près de vous, purs et fi - dè - les. Ils ac - cour - raient, nuit et

*p* *molto rit.*  
 prove, ———— Could my songs their way be wing - ing,  
 jour, ———— Si mes vers a - raient des ai - les,

*colla voce*

*ancor più lento* *lunga* *ppp* *Lento*  
 Could my songs their way be wing - ing As doth my love! —  
 Si mes vers a - raient des ai - les • Com - me l'a - mour! —

# A THRENODY (THRÍNÓDIA)

CHANTS DE LA KITHARÉDE, N° 3

(Original Key, Eb)

AUGUSTA HOLMÈS (1847-1903)

Translated by Isabella G. Parker

AUGUSTA HOLMÈS

(1847-1903)

**VOICE**

*Lento* *pp*

Pour out rich per-  
Ver - sez les par-

**PIANO**

*ppp*

La \* La \* La \*

fume,  
fums.

Lau - rels  
Tres - sez

brighten - twin - ing;  
la cou - ron - ne;

La \* *simile* \*

*pp*

For Se - le - ne is shin - ing Thro' skies dark with  
*Sē - le - nē ray - on - ne Au fond des cieux*

8

*ppp* *ppp*

*poco più f*

gloom. Gold - en veil sur - round - ing  
*bruns. Dé - co - rez ma - té - te*

8

*pp*

*più f*

My brows be - hung; Let my lyre be -  
*D'un long voi - le d'or; Qu'à chan - ter en -*

8

*più f*

strung,  
- cor

Sweet songs be re-sound - ing!  
Ma Ly - re soit prê - te!

Build my fu - n'ral pyre,  
Tail - lez mon - bu - cher

R.H.

Out of oak pre - par - ing;  
Dans le cœur des ché - nes;

R.H.

*cre* - - - *scen* - - -

For chains I am wear - ing Of the God of  
*Je por te les chaî - nes Du di - vin Ar -*

8

R.H. *cre*

*scen*

*do*

*p*

*dim.*

- - - *do* *f*

Fire! A - pol lo at my por - tal His fair  
*cher! Phoï - bos ma p - pel le Et me*

8

*f*

arms ex - tends! Weep not, O my  
*tend les bras! Ne me pleu - rez*

*p*

*p*

friends! Weep not, O my friends!  
*pas.* *Ne me pleu - rez pas.*

The first system of music features a vocal line at the top and a piano accompaniment below. The vocal line has two staves with lyrics in French and English. The piano accompaniment consists of two staves with complex chordal textures and a bass line. Dynamics include *pp* and a fermata over the final note.

Since I am im - mor - tal!  
*Je suis im - mor - tel - le!*

The second system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes and a fermata. The piano accompaniment features a triplet of eighth notes and a *dim.* marking. The bass line includes the instruction *una corda*.

*ppp ral* - - - *len* - - - *tan* - - - *do* 3

The third system shows the piano accompaniment concluding with a *ppp ral* marking, followed by a *len* section and a final triplet of eighth notes marked *do 3*. The bass line includes the instruction *una corda* and a fermata.

# AN IRISH NOËL (NOËL D'IRLANDE)

(Original Key, D)

AUGUSTA HOLMES (1847-1903)  
Translated by Isabella G. Parker

AUGUSTA HOLMÈS  
(1847-1903)

*Largo* *pp*

VOICE

Oh, dream, — Oh, dream, —  
Rê - vez, — ré - vez, —

PIANO

*pp* L.H.

*La una corda* \* *La* \* *La* \* *La* \*

Chil-dren of E - rin, — Di - vine No - ël is bring - ing for you —  
En - fants d'Ir - lan - de, — Que le di - vin No - ël vous ap - por -

L.H.

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

bread to eat! — Oh, dream, — Oh, dream, —  
- te du pain! — Rê - vez, — ré - vez, —

L.H.

*p* *p* *cresc.*

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

in your own coun - try — you shall warm at a fire — of pine  
 que sur la lan - de — Vous chauf - fez — vos pieds nus aux flam -

*p* *L.H.* *f*

your freez - ing feet! — Oh, dream, — Oh, dream, —  
 mes du sa - pin! — Ré - vez, — ré - vez, —

*p* *piu f* *L.H.* *p* *cre*

Sing - ers of E - rin, — That the glo - rious time re - turn - eth a - gain of  
 Chan - teurs d'Ir - lan - de, — Que les temps - re - vien - dront des Hé - ros —

*f* *L.H.* *f* *scen*



he - roes and kings! Oh, dream, — Oh, dream, — that  
 et des Rois! Rê - vez, — rê - vez — que

*cresc.* — — — — — *f*

L.H. *cresc.*

*Ped* \* *Ped* \* *Ped* \*

God com - mand - eth, — — — — — And now the Cross, the Tre - foil and Harp  
 Dieu com - man - de — — — — — Et qu'il vous rend la Harpe, et le Trè -

L.H.

*Ped* \* *Ped* \* *Ped* \*

to you He brings! — — — — — Oh, dream, — — — — — Oh, dream, — — — — —  
 fle, et la Croix. — — — — — Rê - vez. — — — — — rê - vez. — — — — —

*p* — — — — — *più f*

R.H. L.H. R.H. L.H. R.H. L.H. R.H.

*ped* \*

*più f*

Martyrs of E - rin, — That the day comes of glo - ry and e -  
 Mar-tyrs d'Ir lan - de, — Que le jour est ve - nu de gloi - re et d'è

La \* La \*

*f* *cresc.*

ty! — Oh, dream, — No - èl to you re - stor -  
 tel — Re - vez! — Et que No - èl vous ren -

La \*

*ff* *allarg.* -

eth — The pow'r of your fore - fa - thers and Lib - er - ty!  
 de — La for - ce des aï - eux a - vec la Li - ber - té!

La \* La \* La \*

*poco rall.*

lo-dious stan-zas ne'er for - got - ten, Heard of yore, in the sun -  
 de pa - ro - les en - ten - du - es, Au - tre - fois, au so - leil.

*colla voce*  
(suivez)

*a tempo* *mf* *animato*

- set's glow, — In the park when we oft pa -  
 — cou - chant, — Dans les parcs ou nous pro - me -

*poco cresc.* *animato*

*cresc.* *f*

rad - ed The haugh-ty pride of our new bliss, With firm be -  
 nâ - mes L'or - gueil d'un jeune en - chan - te - ment, Dans la croy -

*cresc.* *f*

lief in the sweet bond, That our young souls for e'er were plight - ing:  
 an - ce du ser - ment Dont nous a - vons li - é nos â - mes:

# MEMORIES OF YORE

(BRISES D'AUTREFOIS)

HENRY GAUTHIER-VILLARS

*Translated by Alexander Bliss*

(Composed about 1896)

GEORGES HÜE

(1855 - )

*Moderato (Modéré)*

PIANO



*p*

*poco sfz*

The piano introduction consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It features a melody in the right hand and a bass line in the left hand. The second system continues the piece, with a dynamic marking of *poco sfz* (poco sforzando) appearing in the right hand.



*p*

On the wall, gems of an-cient fab - rics Re - tain the sun-sets sump-tuous  
Les é - taf - fes au mur ten - du - es Sùl - lu-ment au so-leil cou -

*dolciss. (très doux)*

*p*

The first line of the vocal melody is written in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are written below the notes. The piano accompaniment is shown in grand staff notation below the vocal line, with a dynamic marking of *p* and a performance instruction of *dolciss. (très doux)*.



*espress.*

glow; And thy low voice re - calls a song. Me -  
chant; Et ta voix douce est comme un chant Plein

*sempre p*

The second line of the vocal melody continues in the same key and time signature. The lyrics are written below the notes. The piano accompaniment is shown in grand staff notation below the vocal line, with a dynamic marking of *espress.* and a performance instruction of *sempre p*.

*Più lento (Plus lent)**a tempo*

Oh, the su - preme, th'en-rap-tured bliss! ———  
 Ô le su - prême en - chan - te - ment!

*ff colla voce (suivez)* *f dim. e rall.*

*Più lento (Plus lent)**p*

There lin-gers in thy heav-y tress-es Sweet-est  
 Il pas-se, dans tes lour-des tres-ses, Un par-

*Più lento (Plus lent)* *p*

*molto espress.*  
(très expressif)

fra-grance, dear in the past; And just now there  
 from sub - til et con - nu; Tout à l'heure il

*p*

*poco rall.*

rose in my heart A world of en -  
 m'est re - ve - nu Au coeur de très

*p. colla voce (suivez)*

tranc - ing ca - res - - es, One with that per - fume  
 len - tes ca - res - - ses De ce par - fum cher

*poco cresc.* *sf dim. molto*

— of the past; Of dy - ing  
 — et con - nu; C'é - tait lo -

*Tempo I* *colla voce (suvez)* *pp*

flow - ers t'is the fra - grance: Li - lac, jas - mine,  
 deur des fleurs mou - ran - tes: Ro - ses, li - las,

*il mano destra sempra pp (la main droite toujours pp)*

lil - y and rose, That, a - drift in the old - en paths, Gen - tle  
 lys et jas - min, Que, par - mi les an - ciens che - mins, Ap - por -

*p*

*pp*

zeph - yrs have gath - ered and scat - ter O - ver the  
 taient les bri - ses er - ran - tes Sur ces li -

*rall.* *a tempo*

li - - lac, jas - mine and rose.  
 las et ces jas - mins.

*colla voce*  
*(suivez)*

*a tempo*  
*p cresc.*

*pp*

8

*ppp*

a Madame Brunet-Lafleur  
**MADRIGAL**  
 (MADRIGAL)

DANS LE STYLE ANCIEN

(In the old manner)

ROBERT de BONNIÈRES

Translated by Isabella G. Parker

(Composed in 1871-'73)

(Original Key)

VINCENT D'INDY, Op. 4

(1852- )

Moderato  
 (Modéré)

VOICE

Where can you find more charm-ing face or fair - er.  
 Qui ja - mais fut de plus char-mant vi - sa - ge.

A snow - ier neck, where soft hair silk - en lies? — Where was there  
 De col plus blanc, de che - veux plus soy - eux; — Qui ja - mais

ev - er form of beau - ty rar - er Than hath my la - dy of  
 fut de plus gen - til cor - sa - ge. Qui ja mais fut qu'on ma



love - li - est eyes?  
 Dame aux doux yeux!

*espress.*

*a tempo*

Where can you find lips — more sweet, ev - er smil - ing, Un - to whose  
 Qui ja - mais eut lè - vres plus sou - ri - an - tes, Qui sou - ri -

*a tempo*

*p molto legato*  
*(et très-lié)*

smil - ing the fond heart re - plies, — Or breast more chaste, 'neath  
 ant ren - dit coeur plus joy - eux, Plus cha - ste sein sous

*molto sostenuto*  
*(très-soutenu)*

a)

*rall.*  
(*en retenant*)

veil of gauze be - guil - ing, Than hath my la - dy of love - li - est  
guim - pes trans - pa - ren - tes, Qui ja mais eut que ma Dame aux doux

*rall.*  
(*en retenant*)

Più lento  
(*Plus lentement*)

eyes! yeux! Where is a voice of  
Qui ja - mais eut voix

*sempre legato ed espress.*  
(*toujours très-lié et expressif*)

mu - sic more en - tranc - ing, Or teeth whose white - ness  
d'un plus doux en - ten - dre, Mi - gnou - nes dents qui

*più f*

e'en the pearl out - vies; — Where from a soul more  
 bouche em - per - lent mieux; — Qui ja - mais fut de

*rall.*  
(en retenant)

ten - der - ness is glanc - ing Than hath my la - dy of  
 re - gar - der si ten - dre, Qui ja - mais fut que ma

*rall.*  
(en retenant)

*Molto lento e sempre rall.*  
(Très-lent et en retenant toujours)

love - li - est eyes, Of love - li - est eyes! —  
 Dame aux doux yeux, Ma Dame aux doux yeux! —

*p* *dim.* *pp*

# A SEA SONG

## (LIED MARITIME)

VINCENT D'INDY

Translated by Isabella G. Parker

(Original Key)

(Composed in 1896)

VINCENT D'INDY

(1852 — )

Lento moderato (♩=76)  
(Modérément lent)

VOICE *p*

A - far in the o - cean sink - eth the sun, —  
 Au loin, dans la mer, s'è - leint le so - leil. —

PIANO *p*

— And the sea is tran - quil and tide - less; The  
 — et la mer est calme et sans ri - de; le

waves, ripp - ling soft - ly, si - lent - ly spread, — And ca -  
 flot di - a - præ s'è - ta - le sans bruit, — ca - res -

ress the strand — as it dark - ens; Thine  
 sant la grève — as - som - bri - e; Tes

*cresc.*

eyes, thy faith - less eyes are closed, — And my  
 yeux, tes traî - tres yeux sont clos, — et mon

*più f*

*La* \* *La* \*

heart is at rest, is calm like the  
 coeur est tran - quil - le com - me la

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

sea.  
 mer.

*poco cresc.* *poco sfz* *pp*

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

## Più animato . . . 112

*(Plus animé)*

*p*

*più f*

far on the sea the  
loin, sur la mer, lo -

storm com - eth on, And the  
rage est le - vè, et la

*Ad.*



o - - - cean wild - - - ly is  
mer s'e - - - meut et bouil -

rag - - - ing; The  
lon - - - ne; le

*La* \*

waves to the skies mount  
flot, jus - qu'aux cieux, s'e -

*poco più f*

proud - ly a - loft, Then  
ri - ge su - perbe, et

falls t'ward tu mul tu ous a -  
 croule en hur - lant vers les a -

byss - - - es. Thine  
 bi - - - mes. Tes

*molto rit.*  
(très retenu)

*molto rit.*  
(très retenu)

*cresc.*

*pp*

*poco meno mosso* . 104  
(un peu moins animé)

eyes, thy faith - less eyes, so sweet, Deep with -  
 yeux, tes traî - tres yeux si doux — me re -

*dim.*

*dim. molto*

*pp*

in my in-most soul are gaz - - - ing And my  
 gar - - - dent jus-qu'au fond de l'à - - - me, et mon

*pp*



heart in its pain, — my heart in its joy, With  
 coeur tor-tu-re, — mon coeur bien-heu-reux s'ex-

*più f* *più cresc.* *f*

*La* \* *La*

rap - ture as - cends, then breaks  
 alte et se - bri - se com -

*rall.*  
*(en retenant)*

*sf* *din.*

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

Più lento  
*(Plus lent)*

like the sea!  
 me la mer!

*p*

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

*rall.*  
*(en ralentissant)*

*pp*

*La* \*

# THE CAPTIVE (L'ESCLAVE)

(Composed about 1872)

THÉOPHILE GAUTIER (1811-1872)

Translated by Nathan Haskell Dole

ÉDOUARD LALO

(1823-1892)

Andante non troppo

PIANO

Musical score for the piano introduction, consisting of two staves (treble and bass clef). The music is in 3/8 time and D major. It features a series of chords and melodic lines. Dynamics include *mf*, *dim.*, and *p*. A four-measure rest is indicated in the second measure of the treble staff.

Vocal line musical score in treble clef, 3/8 time. It begins with a *p* dynamic. The melody is simple and expressive.

A cap - tive ——— and for - got - ten, ill - fat - ed, V I  
 Cap - ti - ve, ——— et peut - être ou - bli - é - - e, V Je

Piano accompaniment musical score for the first vocal line, consisting of two staves (treble and bass clef). It features a steady accompaniment with chords and moving lines.

*una corda*  
(sourdine)

Vocal line musical score in treble clef, 3/8 time. It begins with a *pp* dynamic. The melody continues with a similar expressive quality.

dream — of my lov - er of yore, ——— V Of days no more! ———  
 songe — à mes jeu - nes a - mours, ——— V A mes beaux jours! ———

Piano accompaniment musical score for the second vocal line, consisting of two staves (treble and bass clef). It features a steady accompaniment with chords and moving lines. Dynamics include *pp*.

*pp*

Of days no more!  
 À mes beaux jours!

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

And up thro' my one window grat - ed, I can fol - low the  
 Et par la fe - nê - tre gril - lé - e Je re - gar - de loi -

birds that fly A-cross the sky.  
 seau joy - eux Fen-dant les cieux!

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

*p a tempo* without taking breath  
 (sans respirer)

O love - ly bird, hope of the mor - row,  
 Au - près de lui, belle es - pè - ran - ce.

*rit.* *p*

*pp* *cresc.*

Bear me far \_\_\_\_\_ on thy wings like a dove's! \_\_\_\_\_ V If still he loves! \_\_\_\_\_  
 Por - te - moi \_\_\_\_\_ sur tes ai - les d'or, \_\_\_\_\_ V S'il m'aime en - cor! \_\_\_\_\_

*pp* *cresc.*

*f*

\_\_\_\_\_ , If still he loves! \_\_\_\_\_  
 \_\_\_\_\_ , S'il m'aime en - cor! \_\_\_\_\_

*dim.*

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

V And then as a balm for my sor - - row, V My soul to-day \_\_\_\_\_ up -  
 V Et pour en - dor - mir ma souf - fran - - ce V Sus - pens mon à - - me

*p* *poco cresc.* *pp*

*pp*

on his breast \_\_\_\_\_ V Flow'r-like shall rest!  
 Sur son coeur \_\_\_\_\_ V Comme u - ne fleur!

*ppp* *ppp*

# COUNTESS, IN THY DANCING

(VOUS DANSEZ, MARQUISE)

GAVOTTE DES MATHURINS

EUGENE BAZOT

Translated by Nathan Haskell Dole

GASTON LEMAIRE

1854-

Allegretto *grazioso*

VOICE

Count-ess, in thy  
Vous dan - sez, mar -

PIANO

*leggiero*  
*mf*

danc - ing Light thou art as air! With thy grace en - tranc - ing  
qui - se. D'un pied si lé - ger Qu'en pas - sant, la bri - se

*pp* *sostenuto*

Flowers can not com-pare. Birds that pierce the a - zure Look with en-vious eye,  
Ne peut moins pe - ser, La fleur est sans grâ - ce, Certe, au-près de vous.

While in per - fect meas - ure Swift thy young feet fly. *p* Per - fume sub - tly  
 L'oi - seau, dans l'es - pa - ce De vous est ja - loux. Un par - fum qui

wreath - ing, Am - ber - gris and rose, From thy rai - ment breath - ing,  
 gri - se Fait d'am - bret d'i - ris. Vient de vous, mar - qui - se.

Where thou go - est goes. And the fleck of beau - ty On thy lil - y  
 À mon cœur é - pris. La mou - che que po - se Mar - ton cha - que

brow Chains my love and du - ty, Seals my dear - est vow.  
 jour Sur vo - tre front ro - se, ap - pel - le la - mour.

*leggiero*

*dolce* *p*

Thou'st a roy-al pile of ra-ven tress-es Thy white hand ca-ress-es,  
 Sur vos noirs che-veux la pou-dre jet-te, Mar-qui-se co-quet-te,

*dolce sosten.* *p*

*cresc.*

Frost-ed by thine art! Bright the brown eyes smile And light-ly  
 Un fri-mas trem-blant Et de vos grands yeux Jail-lit la

*cresc.*

cap-ture In a net of rap-ture Thy lov-er's heart.  
 flam-me Qui pe-nè-tre l'a-me De votre a-mant.

*cresc.*

E'en as Co-lin to Ja-votte said, glanc-ing In her eyes as they were danc-ing "I'm  
 Comme en dan-sant tous deux lu ga-vot-te, Co-lin di-sait à Ja-vot-te: "A

*staccato* *cresc.*

*più animato*

thine,                      Thou'rt mine?"                      So when we two      trip the meas-ure  
toi                      Ma                      foi!"                      Ain - si quand nous      al - lons en ca -

*staccato*

*più animato*

spright - ly Hear my heart re - peat - ing      light - ly One word  
den - ce Tout au      plai - sir de la      dan - se, Mon      cœur.

Thou'st heard.      And my eyes be - tray my ex - ul - ta - tion By their  
Sans peur,      Ré - pè - te que c'est vous que j'a - do - re Mon re -

*f*

*mf*

*f*

ea - ger a - dor - a - tion: They see                      But thee!  
gard le dit en - co - re Si      doux                      Pour      vous!

*p*

*p*

*pp*

*mf*



*f* *p*

Count-ess, close thy fan that hides thy blush - es! How I love those peach-down flush-es! Those  
 Fer-mez votre é - ven-tail qui m'em - pê - che De voir vo - tre teint de pê - che, Vos

Tempo I  
*grazioso*

eyes I prize! Since I love thee mad - ly, Since my heart's on  
 yeux Si bleus. Et quand je vous ai - me Du - ne folle ar -

*mf* *colla voce pp sostenuto*

fire, Thee I'd die for glad - ly - Crown my heart's de - sire! Thou art beau-ty's  
 deur D'un bon - heur su - prê - me Rem - plis - sez mon cœur: Vous é - tes trop

jew - el, I am all de - spair; Count-ess, be not cru - el; Hear the  
 bel - le, Moi trop mal - heu - reux, Soy - ez moins cru - el - le, Com - blez

vows I swear! See the dance so state - ly; La - dy, take my hand  
 tous mes vœux! Voy - ez comme on dan - se La main dans la main,

*p*

And we'll march se - date - ly, Join - ing Hy - men's band! Count - ess, in thy  
 Al - lons en ca - den - ce Jus - qu'au doux hy - men. Vous dan - sez, mar -

danc - ing Light thou art as air! With thy grace en - tranc - ing, Flow'rs can  
 qui - se, D'un picâ si lê - gir Qu'ên pas - sant la bri - se Ne peut

*leggiere*

not com - pare! *più mosso*  
 moins se - ser. (*plus vite*)

*f* *ff*

# THE NILE

(LE NIL)

(Original Key)

D'ARMAND RENAUD

XAVIER LEROUX

Translated by Isabella G. Parker

(1863- )

Moderato

VOICE

PIANO

The score consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The second system contains the vocal melody with the lyrics: "The sol - emn Nile with its pale wa - ters / Les eaux du Nil tou - tes pâ - les, sé -". The piano accompaniment continues with the same rhythmic pattern. The third system shows the vocal line with the lyrics: "flow - - - ing / cou - - - lent." and the piano accompaniment. The piano part includes dynamic markings such as *pp* and *p*, and articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 3/8.

*mf*

Un - der the stars of sum - mer  
 Sous les é - toi - les de la

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a steady eighth-note bass line in the left hand and a melody in the right hand. Dynamics include *mf* and *La* markings.

night.  
 nuit.

*mf*

Ah!  
 Ah!

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* and a triplet marking '3'.

*p*

The third system of the musical score, primarily piano accompaniment. The vocal line is absent. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *La* markings.

*f*

Ah!  
 Ah!

*dim.*

The fourth system of the musical score. The vocal line has a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues. Dynamics include *f* and *dim.* markings.

*p*

The fifth system of the musical score, primarily piano accompaniment. The vocal line is absent. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *La* markings.

*pp*

A - long the  
 Des sphinx, aux

*pp*

The sixth system of the musical score. The vocal line has a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues. Dynamics include *pp* markings.

shore sphinx - es dim - ly are show - - - ing.  
 bords, sur deux rangs se dé - rou - - - lent,

The first system of the musical score features a vocal line in treble clef with lyrics in French and English. The piano accompaniment is in bass clef, starting with a 'La' marking and a 'pp' dynamic. The music is in a key with one sharp (F#) and a 4/4 time signature.

The second system continues the piano accompaniment from the first system. It includes a 'cresc.' marking and a 'La' marking. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The third system introduces a vocal line with the exclamation 'Ah!' in both French and English. The piano accompaniment continues with a 'f' dynamic marking and a 'La' marking. The vocal line has a long note that spans across the system.

The fourth system features a vocal line with 'Ah!' and 'pp' dynamics. The piano accompaniment includes a 'sf' dynamic marking and a 'La' marking. The piano part continues with its characteristic accompaniment pattern.

*mf*

*pp*

In mid -  
Au mi -

*mf* *p*

stream floats our bark so light,  
lieu, no - tre bar - que fuit

*ppp*

*poco più lento (un peu plus lent)*

My dear - est one, lean - ing there on the  
L. bi n - ai - mv. s'ac - cou - dant sur la

*pp*

prow, Turns his eyes of  
proue. lais - se er - rer sur

*pp* *mf* *cresc.*

*mf* *pp* *pa tempo*

love on me now: I with my head re-  
moi son oeil doux, Moi. ren-ver-sant la

*sf* *colla voce*  
*(suivez)* *pp*

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

*cresc.*

clin - ing in the breeze, My gold - en hair up - on his  
tê - te, je se - coue Mes che - veux d'or sur ses ge -

*p* *cresc.*

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

*mf* *pp* *a tempo*

knees. From their vast plain do the  
noux. Et les grands sphinx, dans la

*mf* *colla voce*  
*(suivez)* *pp*

*La* \* *La* \*

*mf*

sphinx - es be - hold Our frag - ile boat now  
plai - ne in - fi - nie, Nous re - gar - dant pas -

*mf* *p*

*La* \* *La* \*

pass - ing near. With min - gled voice  
 ser - près d'eux, Con - fu - sé - ment

*cresc.*

*cresc. poco a poco*

*f*

La \* La \* La \*

they — soft mu - sic un - fold, They — soft mu - sic un -  
 ver - sent une har - mo - nie, Ver - - sent une har - mo -

*f*

La \* La \* La \*

fold, That through love's en - chant - ment we  
 nie Qui tombe en a - mour sur nous

*rall.*

*colla voce*  
*(suivez)*

La \*



*a tempo*

hear.  
deux.

*f*

*mf*

*La*

*La*

*p*

*mf*

*La*

*La*

*La*

*La*

*ppp*

*La*

# PROVENCE SONG

(CHANT PROVENÇAL)

MICHEL CARRÉ (1819-1872)  
Translated by Isabella G. Parker

JULES MASSENET  
(1842-1912)

Andantino sostenuto

VOICE

PIANO

*p*

Mi - rel - la doth not know she  
Mi - veil - le ne sait pas en -

*pp* *ppp* *sempre pp e sostenuto assai*

*La* \*

*dolce*

hold - eth Such a charm — in her win-some grace!  
co - re Le doux char - me de sa beau - té!

*mf*

She like a love - ly bud un - fold - eth When smiled up - on by sum - mer's  
C'est u - ne fleur qui vient dé - clo - re Dans un sou - ri - re de lè -

face!  
té!

Who know-eth not Mi - rel - la, los - eth Heav'n's  
À qui ne con - naît pas Mi - veil - le, Dieu

choic-est gift of treas - ure rare! Her beau - ty a ri - val re -  
ca - che son plus cher - tré - sor! Sa grâ - ce à nulle au - tre pa -

fus - eth With gold - en dress - be - yond com - pare!  
reil - le La pa - re mieux - qu'un man - teau d'or!

*cresc.* *f*

Mi - rel - la doth not know she hold - eth Such a charm - in her win - some  
Mi - reil - le ne sait pas en - co - re Le doux char - me de sa beau -

*pp* *dolce*

grace!  
ti!

She like a love - ly bud un -  
C'est u - ne fleur qui vient d'é -

*mf*

*poco rit.*

fold - eth When smiled up - on by sum - mer's face!  
 clo - re Dans un sou - ri - re de l'è - te!

*pa tempo*

Naught dis-turb - eth the dream of pleas - ure In her heart, pure and  
 Rien ne trou - ble le chas - te rê - ve De son cœur in - no -

*dolce**mf cresc.*

free from guile Smil - ing, she be-holds morn - ings' treas - ure, The  
 cent et pur. El - le rit au jour qui se lè - ve, Le

day re - plies with a smile. Mi - rel - la doth not know she  
 jour lui sou - rit dans là - zur. Mi - reil - le ne sait pas en -

*dolce e poco rit.*

hold - - eth Such a charm in her win - some  
 co - - re Le doux char - - me de sa beau -

grace!  
 té! She like a love - ly bud un - fold - eth When smiled up -  
 C'est u - ne fleur qui vient d'é - clo - re Dans un sou -

on by sum - mer's face, When smiled up - on by  
 ri - re de l'é - té, Dans un sou - ri - - re

*poco rit.*  
*pp*  
*colla voce*

*a tempo*  
 sum - mer's face!  
 de l'é - té!

*a tempo*  
*rull.*  
*ppp*

# OPEN THY BLUE EYES

(OUVRE TES YEUX BLEUS)

PAUL ROBIQUET

*(Original Key, F)*

JULES MASSENET

Translated by Arthur Westbrook

(1842-1912)

Allegro, con molto anima

*(Avec assez d'animation)*

He! Lui

VOICE

PIANO

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The piano part features a consistent eighth-note arpeggiated pattern in the left hand and a more melodic line in the right hand. The lyrics are provided in both English and French.

**System 1:**

VOICE: O - pen thy blue eyes now, my  
Ou - vre tes yeux bleus, ma mi -

**System 2:**

dar - - - ling, 'Tis dawn of day;  
guon - - - ne: Voi - ci le jour.

**System 3:**

On the leaf - y bough trills the star - - - ling His am'rous  
Dé - ja la fau - vet - te fre - don - - - ne Un chant d'a -

**System 4:**

lay. Au - ro - ra with the hue of ro - - - ses  
mour. L'au - rore e - pa - nou - it la ro - - - se.

Doth tinge the skies; The  
Viens a - - - - - vec moi - - - - - Cueil -

love - - - ly mar - gue - rite un - clos - - - es;  
lir la mar - gue - rite é - clo - - - se.

My love, a - rise!  
Ré - veil - - - le - toi!

*f*

My love, a - rise!  
Ré - veil - - - le - toi!

*pr. rit.*

O - pen thy blue eyes now, my dar - - - ling,  
 Ou - vre tes yeux bleus, ma mi - gnon - - - ne;

*pr. rit.*

'Tis dawn of day! \_\_\_\_\_ Why re-gard na-ture's face, which  
 Voi - ci le jour! \_\_\_\_\_ A quoi bon con - tem - pler la

*She (Elle)*  
*mf*

*un poco meno mosso, molto sostenuto*  
 Tempo I (un peu moins animé, plus soutenu)

glow - eth in ra - diance bright? No  
 ter - re Et sa beau - té? La -

sum - mer day such joy be - stow - - - eth As love's de -  
 mour est un plus doux mys - tère - - - re Qu'un jour d'é -

*dim.*

*dim.*



*cresc.*

light. From my breast sweet - est songs are  
*té;* C'est en moi que l'oi - seau mo -

soar - - ing With con - qu'ring art,  
*dule.* Un chant vain - queur,

*f* And the rays of sun - light are pour - - ing  
*Et le grand so - leil qui nous brû - - le*

*rall.* From out my heart!  
*Est dans mon cœur!*

*a tempo*

*rall.* *ff* *a tempo* *ff cresc.* *rall.*

# HOW BRIEF IS THE HOUR (QUE L'HEURE EST DONC BRÈVE)

ARMAND SILVESTRE (1839-1901)

Translated by Isabella G. Parker

JULES MASSENET

(1842-1912)

Non Allegro

VOICE

The hour swift is fly - ing Of Love's brief de -  
 Que l'heure est donc brè - ve, Qu'on passe en ai -

PIANO

*pp sostenuto assai*

light! ——— 'Tis gone from our sight, And dream-like, 'tis  
 mant! ——— C'est moins qu'un mo - ment, Un peu plus qu'un

*dim.*

*poco rall.* *ten.*

dy - ing; Time steals, on - ward fly - ing, Our love - vi - sions bright.  
 rê - ve. Le temps nous en - lè - ve Notre en - chan - te - ment.

*pp colla voce* *ten.* *ppp*

*a tempo* *ten.*

The hour swift is fly - ing, Of Love's brief de - light!  
 Que l'heure est donc brè - ve, Qu'on passe en ai - mant!

*a tempo* *p*

*pp* *lento*

Love's de - light!                      Be - neath the wave's flow    The sands soft are  
 En ai - mant!                              Sous le flot dor - mant    Sou - pi - rait la

*colla voce*                      *pp*                      *p*

*quasi recitativo*                      *a tempo*

sigh - ing; "Dost love me, or no?"                      Is it but a  
 grè - ve;    Mai - mas - tu vrai - ment?                      Fût - ce seu - le -

*colla voce*                      *sf*

*Tempo I*

dream, That, dream-like is dy - ing?                      The hour swift is  
 ment    Un peu plus qu'un ré - ve?                      Que l'heure est donc

*rall.*                      *sf*                      *p*

*pp* *lento*

fly - ing, Of Love's brief de - light!                      Love's de - light!  
 brè - ve, Qu'on passe en ai - mant!                      En ai - mant!

*dim.*                      *colla voce*                      *pp*

# HAVANAISE

(LA ISLENA — L'ISOLANA)

From the Spanish

English version by Isabella G. Parker

(Original Key, C)

E. PALADILHE  
(1844 - )

Allegro

PIANO

When the plane-trees are  
Au mi-lieu des pla-

gloom-ing With high arch-es green, Where the vines bright-ly bloom-ing Sus-  
ta-nes Aux lar-ges fron-tons, Où la fleur des li-a-nes Sus-

pend-ed— are seen; There my light ham-mock sway-ing Moves soft—to—and  
pend ses—fes-tons; Mon ha-mac se ba-lan-ce, Ber-çant mol-le-

fro Dream - y thoughts i - dly stray - ing Like winds come and go, Thus half a -  
ment Ma ré - veuse in - do - len - ce, Au souf - fle - du vent, Dans un de -

sleep in shade — From the burn - ing sun's glare; I — drink  
mi som - meil — A la - bri du so - leil Je — m'en

rich - est per - fume — of tu - lip red and rare, Far in the  
i - vre aux par - fums — du tu - li - pier ver - meil Dans les nu -

cloud - lets blue — Where my eyes are glan - cing, I — be —  
a - ges bleus — Si je plon - ge les yeux En — un —

*rit.* *f*

hold heav'n un - closed In - dreams en - tran - cing! —  
 son - ge en - chan - teur — Je - vois sou - vrir — les cieux! —

*colla voce* *ff*

*La* \*

*a tempo* *ten.* *f* *ff* *p*

*f* *p* *f* *f* *p*

Ev - er gay and free,  
 Li - bre et sans sou - ci

*La* \* *La* *p*\*

Thus — to be Dream - ing all the mer - ry day,  
 Vi — vre ain - si En rê - vant le long du jour

*f* *p* *f* *p* *f* *p*

*La* *p*\* *La* *p*\* *La* *p*\*

Vows will we be-guile With a smile, Waft-ing lov-ers' sighs a -  
 Ri - re des ser-ments Des ga - lants Et de leurs sou - pirs d'u -

*f* *p* *f* *p* *f* *p*

*And.* *p* *And.* *p* *And.* *p*

way. Love if we re - ceive, Nev - er give  
 mour Se lais - ser ai - mer Et char - mer

*f* *p* *f* *p* *f* *p*

*And.* *p* *And.* *f* *And.* *p*

While the heart in safe - ty is, Is it not to you,  
 Sans ja - mais don - ner son coeur Nest - ce pas, ma foi

*f* *p* *f* *p* *f* *p*

*And.* *p* *And.* *p* *And.* *p*

Tell me true, All the se - cret of bliss? Where the  
 Di - tes - moi, Le se - cret du bon - heur? Au mi -

*f* *lento* *ff* *sec*

*And.* *And.* *And.*

*portando la voce* *p* *a tempo*

plane-trees are gloom-ing With bright arch-es green, Where the  
*lieu des pla-ta-nes Aux lar-ges fron-tons, Où la*

*a tempo*

*pp*

*con Pedale*

vines, bright-ly bloom-ing, Sus-pend-ed are seen; There my  
*fleur des li-a-nes Sus-pend-ses fes-tons; Mon ha-*

light ham-mock sway-ing, Moves soft to and fro, Dream-y  
*mac se ba-lan-ce, Ber-çant mol-le-ment Ma rê-*

thoughts, i-dly stray-ing, Like winds come and go. Thus half a  
*reuse in-do-len-ce, Au souf fle-du-vent Dans un de-*

*f*



sleep in shade From the burn-ing sun's glare, I drink  
*mi som - meil À l'a - bri du so - leil Je - m'en -*

*pp*

*p*

rich - est per - fume of tu - lip red and rare, Far in the  
*i - vre aux par - fums du tu - li - pier ver-meil, Dans les nu -*

*rit.* *a tempo* *f*

*colla voce* *a tempo* *f*

cloud-lets blue. Where my eyes are glan-cing, I be -  
*a - ges bleus Si je plon - ge les yeux En un -*

*pp*

*p*

hold heav'n un - closed In dreams en - tran - cing!  
*son - geen chan - teur Je vois sou - vrir les cieux!*

*rit.* *f*

*rit.* *ff*

*a tempo*  
*ten.*  
*sfz*  
*ten.*

*p*  
*f*  
*p*  
*f*

*f*

When the eve-ning star shines a - far, Then on bal - co - ny a -  
 Quand l'é - toi - le luit Dans la — nuit S'ac - cou - der sur son bal -

*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*

bove,  
con.

Soft - est words to hear Of — lov - er dear  
 É - cou - ter les vœux D'un — a - mou - reux

*f*  
*p*  
*f*  
*p*  
*f*  
*p*

Mur - mur - ing his song of love,      Then to bid him weep  
 Qui mur - mu - re sa chan - son.      Le lais - ser pleu - rer

*f* *p* *f* *p* *f* *p*

*La* *p* \* *La* *p* \* *La* *p* \*

With — sighs so deep,      While your face all smil - ing  
 Et — sou - pi - rer      En ri - ant de son ar -

*f* *p* *f* *p*

*La* *p* \* *La* *p* \*

is,      Is it not to you,      Tell — me — true,  
 deur,      N'est - ce pas ma foi,      Di - tes moi,

*f* *p* *f* *p* *f* *f*

*La* *p* \* *La* *p* \* *La* \*

*lento* *portando la voce* *p* *a tempo*

All the se - cret — of bliss?      Where — the  
 Le se - cret du bon - heur?      Au — mi -

*f* *lento* *ff* *sec.*

*La* \* *La* \*

plane-trees are gloom - ing With high - arch - es - green, Where the  
*lieu des pla - ta - nes Au lar - ges - fron - tons, Où la*

*a tempo*

*pp*

*con Pedale*

vines bright - ly bloom - ing, Sus - pend - ed - are - seen, There my  
*fleur des li - a - nes Sus - pend - ses - fes - tons Mon ha -*

light ham - mock sway - ing, Moves soft - to - and - fro, Dream - y  
*mac se ba - lan - ce Ber - çant - mol - le - ment, Ma rê -*

thoughts, i - dly stray - ing, Like winds - come and go. Thus, half a -  
*veuse in - do - len - ce, Au souf - fle - du - vent Dans un de -*

*f*

sleep in shade From the burn - ing sun's glare, I drink  
 mi som - meil À la - bri du so - leil Je m'en -

*pp*

*p*

rich - est per - fume of tu - lip red and rare. Far in the  
 i - vre aux par - fums du tu - li - pier ver - meil, Dans les nu -

*rit.*

*a tempo*

*rit.*

*f*

cloud - lets blue Where my eyes are glanc - ing, I be -  
 a - ges bleus Si je plon - ge les yeux En un -

*pp*

*p*

hold heav'n un - closed in dreams en - tran - cing!  
 son - ge en chan - teur Je vois s'ou - vrir les cieux!

*rit.*

*colla voce*

*rit.*

*f*

*ff*

# GOOD MORNING, CLAIRE!

(BONJOUR, SUZON!)

LAUBADE

ALFRED DE MUSSET (1810-1857)

Translated by Nathan Haskell Dole

ÉMILE PESSARD

(1843 - )

Moderato assai (♩=104)

PIANO

*mf elegante*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 3/4 time. The tempo is Moderato assai (♩=104). The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff begins with a bass clef and the same key signature. The music is marked *mf elegante*. There are three measures of music, each ending with a fermata over a half note. The notes are G4, A4, B4, C5, B4, A4, G4.

La \* La \* La \*

*pp*

Good morn - ing, Claire, good morn - ing, Claire, my wood - land  
 Bon - jour, Su - zon! Bon - jour, Su - zon! ma fleur des

*pp molto leggiero*

Musical notation for the first line of the song. It includes a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, marked *pp*. The piano accompaniment is in G major and 3/4 time, marked *pp molto leggiero*. The vocal line has three measures of music, each ending with a fermata over a half note. The notes are G4, A4, B4, C5, B4, A4, G4.

La \*

*pp*

flow'r! ——— And art thou still, and art thou still our pret - tiest  
 bois! ——— Es - tu tou - jours, es - tu tou - jours la plus jo -

Musical notation for the second line of the song. It includes a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, marked *pp*. The piano accompaniment is in G major and 3/4 time. The vocal line has three measures of music, each ending with a fermata over a half note. The notes are G4, A4, B4, C5, B4, A4, G4.

maid - en? From I - ta - lia's shores I am come this hour, With stores of  
 li - e? Je re - viens, — tel — que — tu me vois, D'un grand voy -

Musical notation for the third line of the song. It includes a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The vocal line has three measures of music, each ending with a fermata over a half note. The notes are G4, A4, B4, C5, B4, A4, G4.

bright - est mem - o - ries lad - en. Thro' Pa - ra -  
 a - ge en I - ta - li - e. Du pa - ra -

*pp*

La \*

dise I wan - dered long. I fash - ioned rhymes, Love was my  
 dis j'ai fait le tour. J'ai fait des vers. chan - té là -

*cresc.*

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

song! What's that to thee, dear, what to thee,  
 mour; Mais que t'im - por - te, que t'im - por -

*rit.*

*rit.*

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

dear! I wan - der be - fore thy door, my fair. Look forth and  
 te! Je pas - se de - vant ta mai - son; Ou - vre ta

*a tempo*

*pp*

*rit.*

*una corda*

La \* La \*

see, dear! Look forth and see, dear! I wan-der be-fore thy door, my  
 por - te, ou - vre ta por - - te! Je pas - se de - vant ta mai -

*tre corde rinf*

La \* La \* La \*

fair! Good morn - ing, Claire! Good morn - ing, Claire!  
 son! Bon - jour, Su - zon! Bon - jour, Su - zon!

*f rit. molto a tempo*

*f p colla voce a tempo*

La \* La \*

When we  
 Je t'ai

*pp molto leggiero*

La \* La \*

part-ed the flow'rs were in their prime: Did not thy heart new joy dis -  
 vu - e au temps des li - las Ton coeur joy - eux ve - nait d'e -



*pp*

cov - er! And yet thou saidst: "'Tis not the time, 'tis not the  
clo - re, Et tu di - sais: "Je ne - veux pas, je ne veux

time to choose a lov - er." While I was  
pas Qu'on mai - me en - co - re." Qu'as tu fait

*p*

gone what's been thy fate? Who goes too soon re- turns too  
de - puis mon dé- part? Qui part trop tôt re- vient trop

*regretfully*  
*mf*

late; What's that to me, dear, what to me,  
tard; Mais que m'im - por - te, que m'im - por -

*carelessly*  
*p*

*p* *rit.*

*a tempo*  
*pp*

dear? I wan-der be-fore thy door, my fair! Look out and  
te! Je pas - se de - vant ta mai - son, Ou - vre ta

*ten.*  
*dim.* *pp*  
*una corda*

see, dear! look out and see, dear! I wan-der be-fore thy door, my  
por - te! ou - vre ta por - te! Je pas - se de - vant ta mai -

*mf*

*tre corde*  
*rinf.*

*rit. molto* *p* *a tempo*

fair: Good morn - ing, Claire! Good morn - ing, Claire!  
son: Bon - jour, Su - zon! Bon - jour, Su - zon!

*f* *colla voce* *mf a tempo*

*p*

# SERENADE (SÉRÉNADE)

EUGÈNE ADENIS

Translated by Isabella G. Parker

(Original Key, D)

GABRIEL PIERNE, Op. 7

(1863 - )

Allegretto (♩ = 112)

PIANO

*mf*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes in a 3/4 time signature. The left hand plays a simple bass line with quarter notes.

*mezza voce*  
*p*

Up - on the breast of night — A star is gleam - ing bright. —  
 Au sein des nuits tout dort, — L'é - toi - le brille en - cor, —

*pp*

*i due Pedale*

The first system includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction, with a dynamic marking of *pp*.

The wind is soft be - low, — Where li - lacs blow; —  
 Le vent se tait là - bas, — Dans les li - las. —

The second system includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the same rhythmic pattern.

*pp*

Be - neath the fo - liage blest — The bird has  
 Sous le feuil - lage a - mi. — Loi - seau s'est

*p* *pp*

The third system includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the same rhythmic pattern, with dynamic markings of *p* and *pp*.

gone to rest. Come, the forest gloom Sheds rich perfume; Up on the  
*en-dor-mi. Viens, les bois char-més Sont em-bau-més; Au sein des*

breast of night, Yes, A star is gleaming bright. Come, O thou my  
*nuits tout dort. Oui, l'é-toi-le brille en-cor, Viens, ô mon a-*

love, for I am thine. Be only mine! Let our sweet musings  
*mour, je t'ap-par-tiens, Sois toute à moi! Lais-sous er-rer nos*

wan-der Through paths of perfume and of song.  
*à-mes Sur les par-fums et les chan-sous.*

Let our love to dreams be long,  
 Ai - mons - nous, ai - mons, rê - vous.

*p*  
 But a - las! are my la - bors in vain?  
 Mais hé - las! est - ce en vain que ma voix

No ech - o re - sponds yet a - gain.  
 Fait gé - mir lé - cho de ces bois?

Come, soft is the air. Night is so fair, Ah! come! Ah! come!  
 Viens, l'air est si doux Au - tour de nous, Ah! viens! Ah! viens!

*poco rit.* *a tempo*

Ah! Up - on the breast of night  
 Ah! Au sein des nuits tout dort,

*poco rit.* *a tempo*

A star is gleam-ing bright. The wind is  
 L'é - toi - le brille en - cor, Le vent se

soft be - low, Where li - lacs grow.  
 tait là - bus, Dans les li - las.

*mf*  
 Be - neath the fo - liage blest  
 Sous le feuil - lage a - mi,

*pp*

The bird hath gone to rest. Come, the forest  
*L'oi-seau s'est en-dor-mi. Viens, les bois char-*

gloom Sheds rich perfume; Up-on the breast of night,  
*més Sont em-bau-mes; Au sein des nuits tout dort.*

*p*

Yes, A star is gleaming bright. Come, O thou my  
*Oui, le-toi-lé brille en-cor. Viens, ô mon a-*

love, For I am thine. Be on-ly mine!  
*mour, je sap-par-tiens, Sois toute à moi!*

*mf*

*pp*

Let our sweet mus-ings wan - der Through paths of per-fume and of  
 Lais - sons er - rer nos â - mes Sur les par - fums et les chan

*pp*

*ppp*

song; \_\_\_\_\_ While our fond hearts grow fond - er \_\_\_\_\_  
 sons, \_\_\_\_\_ Le temps où nous ai - mâ - mes \_\_\_\_\_

*ppp*

*molto rit.* *a tempo*

Time fly-eth, and we are gone, \_\_\_\_\_ O \_\_\_\_\_  
 Sen - vo - le et nous pas - sons. \_\_\_\_\_ Ai - \_\_\_\_\_

*colla voce* *a tempo*

*rit.*

Love! \_\_\_\_\_ O \_\_\_\_\_ Love! \_\_\_\_\_  
 mons! \_\_\_\_\_ Ai - \_\_\_\_\_ mons! \_\_\_\_\_

*rit.*



# LULLABY (BERCEUSE)

HIPPOLYTE LUCAS

(Original Key, D)

J. GUY ROPARTZ

Translated by Alexander Blaess

(1864 - )

PIANO

*mf* *p*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a harmonic accompaniment of chords. The music is in 3/2 time and B-flat major. Dynamics range from mezzo-forte (mf) to piano (p).

*p*

Now, ye lit - tle folk, Let all noise a - bate and  
 O pe - tits en - fants, voi - ci l'heure Où tout bruit

The first system of the vocal score features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (p) and pianissimo (pp).

peace dwell in the house! In pray'r kneel in your  
 cesse en la de - meure. Pri - ez en vo - tre

The second system continues the vocal and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of chords in the right hand.

*cresc.*

ti - ny beds, Be sure to mind with bet - ter  
 lit cou - chés, Pro - met - tez bien dê - tre plus

The third system concludes the vocal and piano accompaniment. Both parts feature a crescendo (cresc.) marking. The piano accompaniment includes a triplet of chords in the right hand.

*f*

grace; All out - bursts of pas - sion and wrath —  
 sa - ges, Les tré - pi - gne - ments et les ra - ges

*dim.*

Blot your soul with the stain of sin!  
 Sont de gros, de très - gros pé - chés!

*p* *f* *f*

*p*

Hush! hush! go to sleep; You will see an an - gel —  
 Dou - d., dou - ce - ment, Vous ver - rez un ange en dor -

*pp*

*piu animato*  
 (un peu plus animé)

*mf*

fair. You will see the man - ger In  
 mant. Vous ver - rez la crèche el - le

*p* *f*

*sempre legato*  
 (toujours bien lié)

which our gen - tle Sa - viour, the Son of God, was  
 même Oï l'en - fant Dieu, Sau - veur su - prême, Na -

*p*

*dim.*

born as a frail help - less babe, Sur - round - ed by  
 quit tout ché - tif et souf - frant; Et puis, u - nis -

*p*

*cresc.*

shep - herds a - dor - ing, and three Kings, come from  
 sant leurs hom - ma - ges, Les ber - gers près des

*mf*

farth - est East, Their price - less treas - ures be -  
 trois Rois Ma - ges, A - vec les oi - seaux la - do -

*p*

*mf*

*3*

stow - ing. Hush! hush! go to sleep,  
 rant. Do - do, dou - ce - ment

*pp* *f* *pp*

Tempo I

You will see an an - gel fair.  
 Vous ver - rez un ange en dor - mant.

*poco più lento*  
*(un peu plus lent)*

Not on - ly to your moth - er dear You cause sad - ness and bit - ter tears,  
 Non seu - le - ment, a vo - tre mè - re Vous cau - sez u - ne peine a - mè - re

*mf* *p* *mf*

You that were born to be her joy: But the gen - tle  
 Vous, nés pour fai - re son bon - heur; Mais au ciel Jé -

*mf* *p* *mf*

Je - sus is griev - ed by your faults; for to — his  
 sus se cha - gri - ne cha - que faute a - joute une é -

crown Ev - 'ry trans - gres - sion adds a thorn.  
 pine À la cou - ron - ne du Sei - gneur.

*pp* Hush! hush! go to sleep; You will see an an - gel  
 Do - do, dou - ce - ment, Vous ver - rez un ange en dor -

*poco rit.*

Tempo I

fair.  
 mant.

# WHY WITH YOUR LOVELY PRESENCE HAUNT ME

(SI VOUS N'AVEZ RIEN À ME DIRE)

ROMANCE

VICTOR HUGO (1802-1885)

Translated by Arthur Westbrook

Baroness WILLY de ROTHSCHILD

Moderato

VOICE

Why with your love - ly pres - ence haunt me, If there is naught that  
*Si vous n'a - vez rien à me di - re, Pour - quoi ve - nir au -*

PIANO

*p*

you would tell? Your witch - ing smile is but to taunt me, Yet  
*près de moi? Pour - quoi me fai - re ce sou - ri - re Qui*

e'en a king might fear its spell. Your witch - ing smile is but to taunt me,  
*tour - ne - rait la tête au roi. Si vous n'a - vez rien à me di - re*

Yet e'en a king might fear its spell. Why with your love - ly  
*Pour - quoi ve - nir au - près de moi? Si vous n'a - vez rien*

*f*

pres - ence haunt me, If there is naught that you would tell?  
à me di - re Pour - quoi ve - nir au - près de moi?

*rit.*

*a tempo*

*p*

*rall.*

*a tempo*

If you would teach me  
Si vous n'a - vez rien

no wise sto - ry, Why warm - ly press my hand, I pray?  
à m'a - pren - dre, Pour - quoi me pres - sez - vous la main?

*p*

While ten - der dreams of heav'n - ly glo - ry En - chant your spir - it as you stray?  
Sur le rêve an - gé - lique et tendre Au - quel vous son - gez en che - min?

*rit.*

*a tempo**p*

While ten-der dreams of heav'n - ly glo - ry,  
 Si vous n'a - vez rien à m'ap - pren - dre,

En-chant your spir - it as you stray!  
 Pour-quoi me pres - sez - vous la main,

*a tempo**p**f*

If you would teach me no wise sto - ry, Why warm - ly press my hand, I  
 Si vous n'a - vez rien à m'ap - pren - dre Pour - quoi me pres - sez - vous la



pray?  
 main?

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

If 'tis your wish that I should leave you,  
 Si vous vou - lez que je m'en ail - le,

Why pass this way so soon a - gain?  
 Pour-quoi pas - sez - vous par i - ci?

*a tempo**p*



I trem-ble when my eyes per-ceive you; 'Tis my joy and a-las! my pain.  
Lors-que je vous vois, je tres-sail - le: — C'est ma joie et c'est mon sou - ci.

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

If 'tis your wish that I should leave you Why pass this way so soon a -  
Si vous vou - lez que je m'en ail - le Pour - quoi pas - sez - vous par i -

gain?  
ci?

a Madame Pauline Viardot

# THE BELL

(LA CLOCHE)

(Composed in 1856)

(Original Key)

VICTOR HUGO (1802-1885)

Translated by Arthur Westbrook

CAMILLE SAINT-SAËNS

(1835-1921)

Andante sostenuto

PIANO

*pp*  
*una corda*

The piano introduction consists of two staves (treble and bass clef) in a 2/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a whole rest in the treble staff and a series of chords in the bass staff. The tempo is marked 'Andante sostenuto' and the dynamics are 'pp' (pianissimo) and 'una corda'.

The piano accompaniment for the first vocal line consists of two staves. It features a series of chords in the bass staff and some melodic lines in the treble staff. There are five vertical bar lines with a double bar line and a repeat sign below them, indicating a specific rhythmic pattern.

*pp*

Lone in thy dark old tow'r with tur - rets scarred and  
 Seule en ta som - bre tour aux fai - tes den - te -

The first system of the vocal score shows the vocal line in a treble clef and the piano accompaniment in two staves (treble and bass clef). The lyrics are in English and French. The piano accompaniment includes a long, sustained chord in the bass staff.

The piano accompaniment for the second vocal line consists of two staves. It features a series of chords in the bass staff and some melodic lines in the treble staff. There are two vertical bar lines with a double bar line and a repeat sign below them.

drear, Whence thy deep voice de - scends on the roofs clus - tring  
 les, Doù ton souf - fle des - cend sur les toits é - bran -

The second system of the vocal score shows the vocal line in a treble clef and the piano accompaniment in two staves. The lyrics continue in English and French. The piano accompaniment includes a series of chords in the bass staff.

The piano accompaniment for the third vocal line consists of two staves. It features a series of chords in the bass staff and some melodic lines in the treble staff. There is one vertical bar line with a double bar line and a repeat sign below it.

near, O bell, high o - ver all, 'mid the clouds thou art  
 les, Ô clo - che sus - pen - du - e au mi - lieu des nu -

The third system of the vocal score shows the vocal line in a treble clef and the piano accompaniment in two staves. The lyrics conclude in English and French. The piano accompaniment includes a series of chords in the bass staff.

The piano accompaniment for the final line consists of two staves. It features a series of chords in the bass staff and some melodic lines in the treble staff. There is one vertical bar line with a double bar line and a repeat sign below it.

lung, — Which so of - ten re - sound to thy clam - or - ous tongue.  
 é - es. Par ton vas - te rou - lis si sou vent re - mu - é -

— In shad - ow now thou sleep - est, hushed — is ev' - ry  
 es, Tu dors en ce mo - ment dans l'ombre, et rien ne

sound, In the midst of the dark - ness dwells si - lence pro -  
 luit Sous ta voû - te pro - fonde où som - meil - le le

*meno p*  
 found! Oh! when draws near a  
 bruit! Oh! tan - dis qu'un es -

soul, V and, tho' no word is spo - ken, V  
 prit V qui jus - qu'à toi s'è - lan - ce, V

Soars up to thee on high V through si - lence yet un -  
 Si - len - ci - eux aus - si, V con - tem - ple ton si -

*pp*  
 bro - ken, V Dost not some in - stinct feel -  
 len - ce, V Sens - tu, par cet ins - tinct

Vague - ly bless - ed and dear - V Which must ev - er re -  
 vague et plein de dou - ceur V Qui ré - vè - le tou -

veal — that a sis — ter is near? — In this  
 jours — u — ne sœur à la sœur, — Qu'à cette

*pp*

hour of re — pose — when the twi — light is  
 heure où s'en — dort — la soi — rée ex — pi —

*morendo*

dy — ing, A soul — is near to thee;  
 ran — te, Une âme — est près de toi.

*cresc.*

*tre corde*  
*cresc.*

like thee it, too, is cry — ing;  
 non moins que toi vi — bran — te,

V Cry - ing with sol - emn sound V to the  
 Qui bien sou - vent aus - si V jette un

blue vault on high, V And doth  
 bruit so len - nel, V Et se

mourn in its love e'en as  
 plaint dans la - mour com - me

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

*p* *cresc.*

*f* *dim.* *espress.*

And doth mourn in its love e'en as  
 Et se - plaint dans la - mour com - me

thou in the sky,  
 toi dans le ciel!

*espress.*

*pp*

in the skyl  
 dans le ciel!

*dim.* *pp* *dolciss.*

*L.H. ppp*

# MOONLIGHT (CLAIR DE LUNE)

(Original Key)

CATULLE MENDÈS 1841-1909  
Translated by Isabella G. Parker

CAMILLE SAINT-SAËNS  
(1835-1921)

*Un poco Allegretto* *sotto voce*

VOICE

With-in — the grove — so dream-  
 Dans la — fo - rêt — que crée —

PIANO

*pp*

*Con Pedale*

— — y wend — — — ing, — I walk —  
 — — un rê — — — ve — Je vais —

— at eve — the for — — est lone. —  
 — le soir — dans la — fo - rêt; —

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is in a single staff with lyrics in both French and English. The tempo is 'Un poco Allegretto' and the dynamics are 'sotto voce' and 'pp'. The piece is in 3/4 time and the key signature has two sharps (D major).



Ap - pears thy frail im - age,  
Ta frêle i - ma - ge m'ap -

my own, Be - side me each mo - ment  
pa - rait Et che - mine a - vec moi

at - tend - ing.  
sans trè - ve.

*pp*

Or is it not thy film - y veil,  
Nest - ce pas là ton voi - le fin,

— Like va - por through the dark-ness gleam - ing? Or is it not the  
 — *Brouil-lard lè - ger dans la nuit bru - ne? Ou n'est - ce que le*

moon-light beam - ing? A - cross the pine-tree's shad-ow pale?  
*clair de lu - ne À tra - vers l'om-bre du sa - pin?*

And these tears that  
*Et ces lar - mes,*

ev - - er are burn - - ing - Can they be my  
*sont - - ce les mien - - nes Que j'en - tends cou -*

own ten-der tears? Or can it  
 ler dou-ce - ment? Ou se peut -

*cresc.*

be, as it ap - pears, that thou to  
 il ré - el - le - ment Qu'à mes cô -

*cresc.*

*piu cresc.*

*sf*

*rit.* *a tempo* *poco rit.*  
 me art in tears re - turn  
 tés, en - pleurs, tu vien

*a tempo* *poco rit.*

*rit.* *dim.* *p*

*a tempo*

*p* ing?  
 nes?

*a tempo* *pp*

# EVENING (LE SOIR)

(Published in 1885)

(Original Key)

AMBROISE THOMAS

(1811-1896)

MICHEL CARRÉ (1819 - 1872)

Translated by Isabella G. Parker

Andante sostenuto

PIANO

*dolce assai*

The earth, \_\_\_\_\_ parched at e - ven, Is  
La terre \_\_\_\_\_ em - bra - sé - e At -

*una corda*

wait - - ing that heav - en The fresh dew may bring.  
*tend la ro - sé - e Qui tom - be des cieux.*

Cool - er winds are  
*La cha - leur sa -*

*dim. pp*

blow - ing, Blest re - lief be - stow - ing. The birds sweeter  
*pai - se, On res - pire à l'ai - - se, Loi - seau chan - te*

*poco cresc.*

sing, The birds sweet - er sing.  
*mieux, Loi - seau chan - te mieux.*

*dim.* *pp*

Shad - ows, deep de - scend - - ing, From the trees are  
 Le feuil - la - ge som - - bre Cou - - vre de son

bend - ing — Where fond lov - ers meet.  
 om - bre — Les a - mants heu - reux

While the star-beams ten - - - der  
 Et plus d'une é - toi - - - le,

*pp*

*cresc.*

Thro' their veil of splen - - dor Tell love's sto - ry  
 À tra - vers son voi - - le, Parle aux a - mou -

sweet, While star - beams ten - der Tell love's sto - ry  
 reux, Plus d'une , é - toi - le Par - - le aux a - mou -

*dim. rit.*

*pp rit.*

sweet, love's sto - ry sweet, love's sto - ry sweet.  
 reux, aux a - mou - reux, aux a - mou reux.

*pp smorz.*

*a tempo*

*tr.*

*smorz.*

# A LOVE SONNET

## (SONNET D'AMOUR)

A. de SAINEVILLE

Translated by Isabella G. Parker

(Original Key, D<sup>b</sup>)

FRANCIS THOMÉ

(1850 - )

*Largamente* *Moderato ma tempo rubato*

VOICE *dolce* *string.*

PIANO *f* *p* *colla voce*

rich thy hair. I would fain through thy tresses fair Like zeph-yr be float-ing so  
*rall.* *a tempo* *string.*  
 flets soy-eux Je - vou-drais dans tes blonds che-veux pas-ser lé-ger com-me la

lightly; And on thy charming neck, where shineth One bright curl wav-ing in the soft  
*rall.* *a tempo*  
 bri-se. Et sur ton cou char-mant où frise U - ne boucle aux plis on-du-

air, How would I breathe perfume most rare, That in my soul it - self en -  
*rall.* *con anima*  
 leux, En res-pi- rer, — vo-lup - tu - eux, L'en-iv-rant par - fum qui me

*f<sup>s</sup>* *colla voce*



*Più lento*

shrin eth. Then, if by chance In care-less mood,  
 gri se. Comme au ha-sard, sans y pen-ser,

*cresc. colla voce* *fs* *dolcissimo*

*un corda*

string. *rall.* *a tempo*  
 Wouldst thou in-deed ac-count it rude— Should I, as all my soul de-sir-eth,  
 Se-rait-ce vrai-ment t'of-fen-ser— Si sur tes lè-vres de-ce-ri-se

*colla voce* *p colla voce* *a tempo*

*cresc.*  
 On thy lips, my gen-tle dove,— Led by the love thy charm in-spir-eth,  
 Je met-tais, sa-chant t'a-pai-ser— 'A-vec l'a-mour que tu m'a pri-se.

*p* *cresc.*

*con grand anima* *molto rit.* *Tempo I.* *molto cresc.* *f*  
 Pour out my soul, ah, pour out my soul in one kiss of love?  
 Tou-te ma vi-e, Tou-te ma vi-e en un bai-ser?

*f* *colla voce* *molto cresc.* *f*

# THE SIGH

(SOUPIR)

THÉOPHILE GAUTIER (1811-1872)

Translated by Isabella G. Parker

CHARLES WIDOR

(1845 - )

Andantino

VOICE

From my breast dropt a love - ly flow - ret, — So  
 J'ai lais - sé — de mon sein de nei - ge — Tom -

PIANO

*p*

bright yet the stream was its grave; A - las! A - las! A -  
 ber un oeil-let rouge à l'eau; Hé - las! Hé - las! Hé -

*cresc.*

*cresc.*

las! I know not how I can re - store it, All wet, — all cold in the dark  
 las! Com-ment, com-ment le re - pren - drai - je Mouil - lé — par l'on - de du ruis -

*pp*

*pp*

wave. \_\_\_\_\_ I see \_\_\_\_\_ now the swift wa-ters  
 seau! \_\_\_\_\_ Voi - là \_\_\_\_\_ le cou - rant qui l'en -

bear thee, \_\_\_\_\_ Blossom fair with col - ors so bright; \_\_\_\_\_ Ah,  
 traî - ne, \_\_\_\_\_ Bel œil - let aux vi - ves cou - leurs. \_\_\_\_\_ Pour -

why must fate thus from me tear thee? — My tears are thine, thou dear de -  
 quoi tom - ber dans la fon - tai - ne — Pour t'ar - ro - ser ja - vais mes

light. \_\_\_\_\_ My tears are thine my dear de -  
 pleurs. \_\_\_\_\_ Pour t'ar - ro - ser ja - vais mes

light. From my breast dropt a love - ly flow - ret, So  
 pleurs. J'ai laiss - sé de mon sein de nei - ge Tom -

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of chords and some moving lines. A dynamic marking of *sf* (sforzando) is placed above the vocal line.

bright, yet was the stream its grave; A - las! A - las! A -  
 ber un oeil-let rouge à l'eau, Hé las! Hé las! Hé

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment features more complex chordal textures. A *cresc.* (crescendo) marking is placed above the vocal line and below the piano accompaniment.

las! I know not how I can re - store it, All wet, all cold in the dark  
 las! Com-ment, com-ment le re - pren - drai - je Mouil - lé par l'on - de du ruis -

The third system shows the vocal line with a half note followed by quarter notes. The piano accompaniment includes a *f* (forte) dynamic marking. The overall mood is one of lamentation.

wave. A - las! A - las!  
 seau, Hé - las! Hé - las!

The fourth system concludes the page. The vocal line has a half note followed by quarter notes. The piano accompaniment features a *ff* (fortissimo) dynamic marking. The score ends with a final chord and a fermata.







