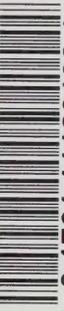


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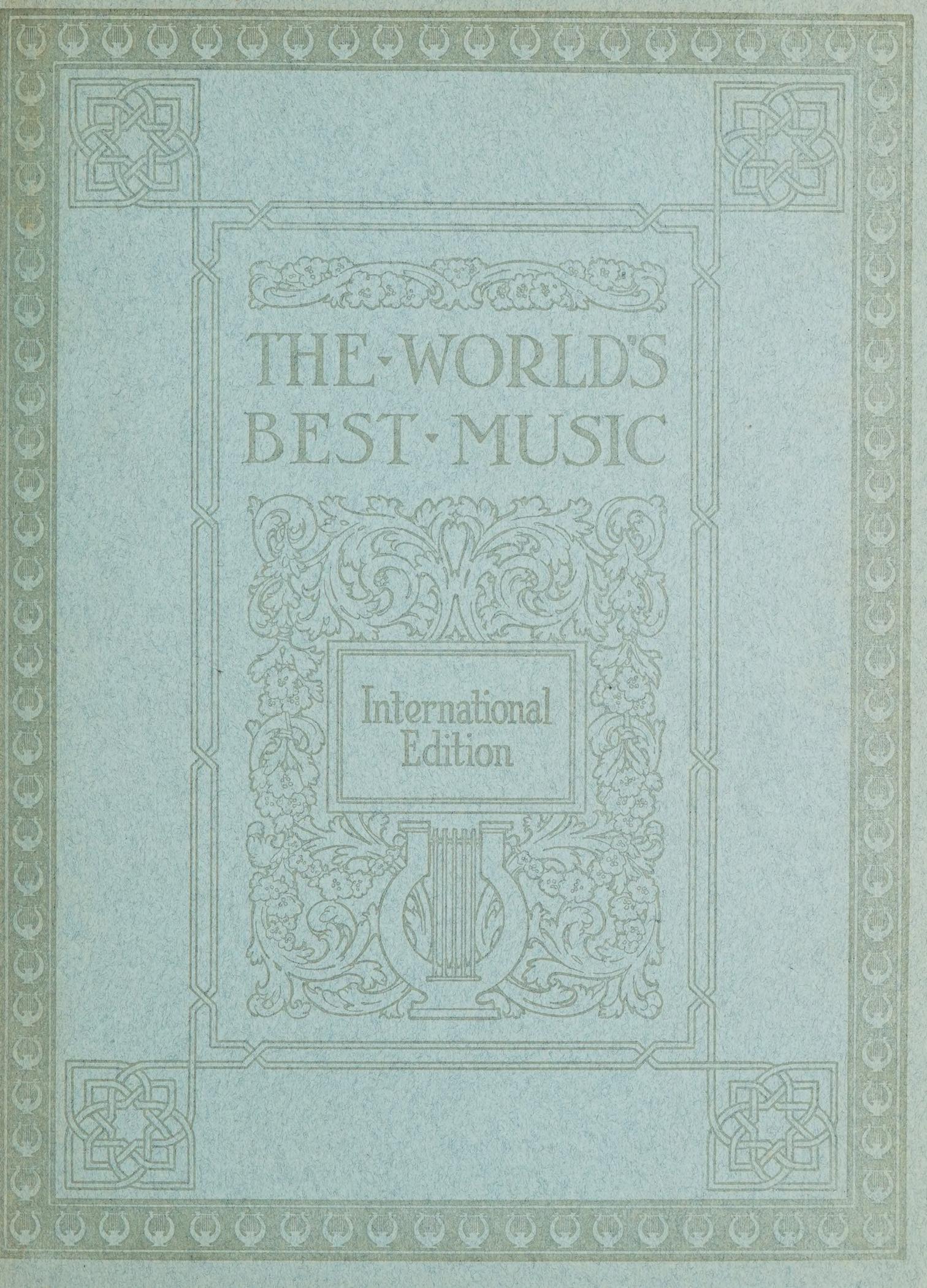
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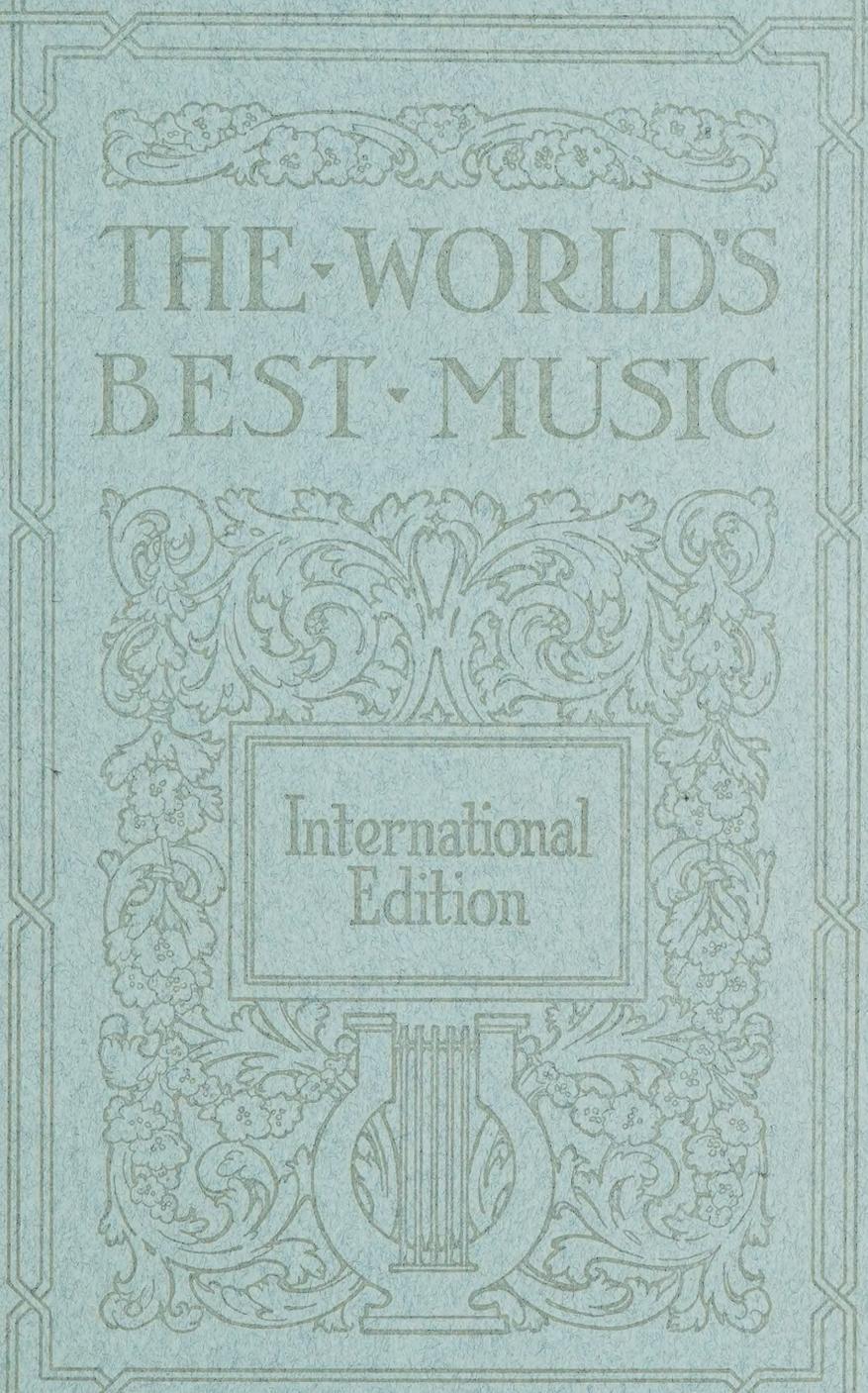
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THE WORLD'S
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From the Painting by Julius Schmid

The WORLD'S BEST MUSIC

International Edition



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CENTURY LIBRARY OF MUSIC

Edited by IGNACE J. PADEREWSKI

VOLUME I

SONGS WITH PIANOFORTE ACCOMPANIMENT
SONG CLASSICS OPERATIC EXCERPTS

THE UNIVERSITY SOCIETY
INCORPORATED
NEW YORK

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PREFACE



UPON the completion of this thorough revision of the vocal volumes of THE WORLD'S BEST MUSIC one can scarce suppress a sense of wonderment that so large a portion of the songs which found place in the original edition have survived with undiminished vitality unto the present day. Styles in music may come and go as in other matters of moment, but individuality and character are always in vogue. As one reads in an earlier preface: "Very great songs, like very great books, are few in number."

Continuing the aim of the original work, there has been added a representation of the composers and of the schools of composition which are in favor during the current epoch, supplanting certain works of a similar classification which the unerring test of time has not deemed worthy of permanent enshrinement in the realm of the classics.

For the most part the songs contained in this home library are the choice of the successive generations which have acclaimed their greatness. Most of them need no words of introduction; they come to you collectively with every assurance of welcome, because each has long enjoyed your acquaintance and admiration. To find them now in beautiful editions, modern in every respect as regards authoritative re-editing, handsomely and permanently bound, and conveniently classified and indexed, is immediately to accord them the place of honor as both keystone and corner-stone to your musical library.

The newer songs as well are assured of a warmer welcome from the character of the company they keep. The critical valuation to which each added item was subjected, called forth the exercise of the same editorial acumen that has achieved this admirable compilation of tried and tested favorites—a judgment which we are sure a casual perusal will reveal and an acute scrutiny justify.

THE WORLD'S BEST MUSIC does not aspire to become the working library of the concert artist. It is quite content to appeal to that larger audience of ardent music-lovers, who want to open the doors of their homes to the pervading atmosphere of the divine muse, or who want to provide the young with ready access to their musical heritage from earlier generations. To these volumes recourse may be had by the student seeking congenial relaxation after the tedium of serious application, by the musical visitor who would give of his art for enjoyment within the home circle, and for a myriad of occasions where voices and pianos too often remain dumb for lack of an accessible literature containing at least something from every repertoire, and for every taste.

As a musical missionary during the last quarter of a century this work has penetrated every nook and cranny of the Americas, from the tradition-locked confines of old New England to the over-night villages of the gold-fields, farm, forest, and mountain hamlet, even the far climes which border the Andes. In its new garb, this silent disciple—THE WORLD'S BEST MUSIC—again emerges with renewed inspiration, for renewed service in the cause of that language which knows no nationality, no boundaries, no partisanship; a language which speaks of the brotherhood of man as a thing already accomplished, the universal language—Music!

THE EDITOR.

New York, July 5, 1921.

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THE ROSE TREE

LE ROSIER

DE LAIRE
English version by
Mrs. John Francis Brines

JEAN-JACQUES ROUSSEAU
Harmonization by Mortimer Wilson

Andantino *p*

O Rose tree
Je l'ai plan -

fair, be - neath my win - dow, Thy ten - der boughs the birds in -
té, je l'ai vu - nai - tre, Ce beau ro - sier, où les oi -

vite; Their songs as - cend in rap - tured ca - dence. Thy blos - soms
seaux Viennent chan - ter sous ma - fe - nê - tre, Per - chés -

rare per - fume the night.
sur ses jeunes ra - meaux.

p

p
O joy - ous birds, so free from sor - row, In pi - ty
Joy - ous oi - seaux, troupe a - mou - reu - se, Ah, par pi -

p

mf
cease thy sing - ing sweet; My Love in whom my soul de -
tié, ne chan - tez pas.... L'amant qui me ren - dait heu -

light - ed, No more my break - ing heart shall greet.
reu - se, Est par - te pour d'autres cli - mats.

mp

mp

To seek far for fame and
Pour les trésors du nouveau

treas - ure, He leaves his Love, and death de -
mon - de Il fuit l'a - mour, bra - ve la

fies, A - las! the rain - bow's lure why
mort... Hé - las! pour quoi cher - cher sur

fol - low, And hap - pi - ness at home de - spise?
l'on de Le bon - heur qu'il trou - vait au - bord?

mf

mp

O faith - ful birds from clime far
 Vous, pas - sa gè - res hi - ron -

dis - tant, Re - turn each spring my hope to
 del - les, Qui re - ve - nez, cha - que prin -

aid; And if my Love should hear thy plead - ing, Show him my
 temps, Oi-seaux sen - si - bles et fi - dè - les, Ra-me-nez-le

p

rit.

Rose tree's fra - grant shade.
 moi tous les ans.

colla voce *mp a tempo* *p*

PUR DICESTI, O BOCCA BELLA

SPEAK, I PRAY THEE

5

Edited by A. Pero.

ANTONIO LOTTI

Allegretto grazioso

p

mf

pp *p*

Pur di - ce - sti, o
Speak, I — pray thee, O

boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
love - li - est and dear - est, O love - li - est and dear - est!

dolce
 quel so - a - vee ca - ro sì, sì, Che fa
 Blest a mo - ment let me be, O thou that

rit.
 tut - to il mio pia - cer, il mio pia - cer.
 art so sweet and fair, so sweet and fair!

a tempo *p*
 Pur di - ce - sti, o bôc - ca, boc - ca
 Speak, I pray thee; O, if my sigh thou

pp con grazia rit. *a tempo f* *dim.*
 bel - la, o boc - ca, boc - ca bel - la, quel so - a - vee
 hear - est, O, if my sigh thou hear - est, Mur - mur as thro' a

pp con grazia

p *f*

ca - ro sì, sì, Quel - so - a - vee ca - ro
 world of dream - ing, Let thy whis - pers fall on

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains two lines of lyrics: "ca - ro sì, sì, Quel - so - a - vee ca - ro" and "world of dream - ing, Let thy whis - pers fall on". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamic markings include *p* and *f* for the vocal line, and *pp* for the piano accompaniment. The tempo/style marking is *pp con grazia*.

portando

cresc.

mf

sì, che - fa tut - to il mio pia - cer, il
 me Like soft mu - sic in gold - en air, in

The second system continues the musical score. The vocal line has lyrics: "sì, che - fa tut - to il mio pia - cer, il" and "me Like soft mu - sic in gold - en air, in". The piano accompaniment features a *cresc.* marking. Dynamic markings include *mf* for the vocal line and *cresc.* for the piano accompaniment. The tempo/style marking is *portando*.

p

p

mi - o pia - cer, il mio pia - cer,
 gold - en air, in gold - en air!

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has lyrics: "mi - o pia - cer, il mio pia - cer," and "gold - en air, in gold - en air!". The piano accompaniment includes triplets in the vocal line. Dynamic markings include *p* for both the vocal and piano parts.

quel so - a - - vee ca - - ro
 Mur - - mur as thro' a world of

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line has lyrics: "quel so - a - - vee ca - - ro" and "Mur - - mur as thro' a world of". The piano accompaniment consists of chords and moving lines.

cresc.

sì, sì, che fa tut - to il mio pia -
 dream - ing, Like soft mu - sic in gold - - en

f smorz. *p* *tr*

cer, il mio pia - - cer.
 air, in gold - en air.

f smorz. *p* *tr*

cer, il mi - o pia - - cer, il mio pia - cer.
 air, in gold - en air, in gold - en air!

mf

Fine.

Poco meno mosso

mf *f*

Per o - nor di sua fa - cel - la con un ba - cio A - mor t'a -
 Love, his torch a - bove thee stream - ing, Crown'd with ro - ses, clad in

pp

prì, con un ba - cio A - mor t'a - - pri.
 fire, With a kiss shall ope to thee

pp

mf *rit.* *a tempo pp*

dol - ce fon - te del go - der, ah! ah!
 All the doors of heart's de - sire, ah! ah!

mf *col canto* *a tempo*

riten. *f* *rall.*

ah! sì, del go - der.
 ah! of heart's de - sire.

riten. *f* *rall.*

Tempo I

p

D. S. al Fine.

DRINK TO ME ONLY WITH THINE EYES

TO CELIA

From the Greek of
PHILOSTRATUS

English version by
BEN JONSON

OLD ENGLISH AIR

Arranged by
MORTIMER WILSON

Moderato

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in G minor, 6/8 time, marked *mp molto cantabile*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

The first system of the vocal and piano accompaniment. The vocal line begins with a *p* dynamic and the lyrics: "Drink to me on - ly with thine eyes, And I - will pledge with mine, - I sent thee late a ros - y wreath, Not so - much hon - 'ring thee, -". The piano accompaniment is marked *p* and features a steady accompaniment of eighth notes in the left hand and chords in the right hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Or leave a kiss but in - the cup, And I'll - not look for wine; - The As giv - ing it a hope that there It could not with - er'd be; - But". The piano accompaniment is marked *mp* and continues with the same accompaniment pattern as the first system.

thirst that from the soul doth rise, Doth ask a drink di - vine, —
 thou there-on didst on - ly breathe, And sent'st it back to me —

p But might I of love's nec - tar sup, I would not change for thine. —
 Since when it grows, and smells, I swear, Not of — it - self, but

poco rit. ^{1.} *a tempo*

p *colla voce* *a tempo*

thee. —

2. a tempo

a tempo

AMARYLLIS

English version by
Louis C. Elson

LOUIS XIII
(1620)

Andantino (♩ = 80)

p *pp*

Oh sun, so fair to see, Dost think that noth - ing ri - vals thee? That
Tu crois ô beau so - leil Qua ton - e - clut rien n'est pa - reil, En

p *pp*

naught can shine so clear When spring comes in the year? Now pale you ap - pear, Am - a -
cet ai - ma - ble temps Que tu fais le printemps Mais quoi tu pâ - lis. Au -

rit. *p a tempo*

ryl - lis now draws near. The sky is bright and gay In springtime's
pres d'A - ma - ryl - lis. Or que le ciel est gai Dur - ant ce -

rit. *p a tempo*

Medium

pp

pleas-ant month of May; The ro-ses ope their eyes, The fleur-de-lys a-rise. There's no
 gen-til mois de Mai, Les ro-ses vont fleu-rir, Les lys s'è-pa-nou-ir! Mais que

pp

rit. *p a tempo*

fleur - de - lys Like my Am-a-ryl - lis. The drops of spark-ling
 sont les lys Au - près d'A-ma-ryl - lis? De ses nou-vel - les

rit. *p a tempo*

pp

dew Bring all the flow'rs to life a - new; Yet they can nev - er bring My
 pleurs L'au - be va ra - ni-mer les fleurs; Mais que fait leur beau - tè A

pp

rit.

heart to laugh or sing, If a tear I see Shed by Am-a-ryl - lis.
 mon coeur at - tris - tè. Quand des pleurs je lis Aux yeux d'A-ma-ryl - lis.

rit.

'TIS MY FRIEND

FLORIAN
English version by
Louis C. Elson

QUEEN MARIE ANTOINETTE

Andantino con moto

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It consists of five measures. The right hand features a melodic line with a long slur over the first four measures. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *pp*, and *cresc.*

The vocal entry begins with a *p* dynamic. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p*.

1. In your vil - lage should you dis -
 2. If he sings with ca - dence so
 3. If he charms you e'en - with-out

The vocal line continues with a *pp* dynamic and *poco rit.* marking. The piano accompaniment also features a *pp* dynamic and *poco rit.* marking.

cov - er Wand' - ring lone, a shep-herd young and fair, —
 sweet - ly, If his voice each bos - om can thrill, —
 speak - ing, Mere - ly by his glance so — bright, —

mf Cher - ish him with most ten - der care, — For he must be my
 If he can call — your tears at will, — If he wins your
 Caus - ing each — maid joy and de - light, — Then 'tis he whom

cresc.

long — lost — lov - er. He is my own,
 hearts com - plete - ly, Then 'tis my own,
 I — am — seek - ing, Ah, 'tis my own,

tr *p*

for him I pine, I have his heart and he has
 for him I pine, I have his heart and he has
 for him I pine, I have his heart and he has

cresc. *a tempo*

mine, — I — have his heart and he has mine. —
 mine, — I — have his heart and he has mine. —
 mine, — I — have his heart and he has mine. —

poco rit. *D.C.*

NYMPHS AND SHEPHERDS

THE LIBERTINE

Text revised by
George Cooper

HENRY PURCELL

Allegretto

f

dim. *mf* *p*

f *p* *cresc.* *f*

p *f*

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

p *f*

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

mf

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

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

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

p *cresc.*

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The system concludes with a half note G4 and a half note A4, with a *cresc.* marking above the notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piano accompaniment features a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The system concludes with a half note G4 and a half note A4, with a *cresc.* marking above the notes.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piano accompaniment features a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The system concludes with a half note G4 and a half note A4, with a *cresc.* marking above the notes.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The piano accompaniment features a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The system concludes with a half note G4 and a half note A4, with a *cresc.* marking above the notes.

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

eve - ning chime, _____ in jol - li - ty!
 eve - ning chime, _____ in jol - li - ty!

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

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

rall. f *D.C.*

THE LASS WITH THE DELICATE AIR

(OLD ENGLISH)

THOMAS A. ARNE

Text Revised by
George Cooper

Allegretto grazioso

The piano introduction is in G major, 3/4 time, and marked *mf*. It consists of two staves. The right hand features a series of eighth-note patterns, while the left hand provides a simple harmonic accompaniment with chords and single notes.

The first line of the song begins with a vocal entry marked *p dolce*. The lyrics are: "1 My heart is a - Spring has no -". The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes and a bass line in the left hand. The music concludes with a double bar line and a repeat sign.

The second line of the song continues with the lyrics: "flame with a love_ fond and true, A las - sie_ has_ claimed it with flow'r in its treas - ures so_ bright, To e - qual_ in_ beau - ty my". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *mf*. The music concludes with a double bar line and a repeat sign.

p

eyes of soft blue! She's win - some and sweet, and of - grace past com -
heart's dear de - light; For Oh, 'twould be - rap - ture one wee smile to -

p

mf espress. *p*

pare, They call her - the - lass with the del - i - cate air! with the
share, Be - stowed by - this lass with the del - i - cate air! such a

mf espress. *p*

con grazia *rit. ad lib.*

del - i - cate air! They call her - the lass with the
del - i - cate air! For tru - ly - she has such a -

p *rit. colla voce*

a tempo

del - i - cate air!
del - i - cate air!

a tempo *mf*

1.
2. The

2. *p*
3 In the Springtime I first saw the maid that I

pp

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a piano (*p*) dynamic. The first measure has a first ending bracket over two eighth notes. The second measure has a triplet of eighth notes. The piano accompaniment starts with a piano-piano (*pp*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with dotted rhythms in the left hand.

mf
sing, And real - ly I took her for

mf

Detailed description: This system contains the next four measures. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment remains at a mezzo-forte (*mf*) dynamic. The piano part continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

p dolce
part of the Spring! Her cheeks were so bloom - ing sweet

p

Detailed description: This system contains the final four measures. The vocal line concludes with a piano (*p*) and dolce dynamic. The piano accompaniment also concludes with a piano (*p*) dynamic. The piano part features a final cadence with a whole note chord in the right hand and a half note chord in the left hand.

ro - ses - were there, I wor - shiped the - lass with the

del - i - cate air! With the del -

- i - cate air, - I wor - shiped the - lass with the -

a tempo
p ³
del - i - cate air!

p a tempo *rit.* ³

mf con anima
4. She's mod - est, she's — faith - ful, she knows I — would die To

mf

spare her — the — pang of a tear or a sigh; But soon in — my —

p *p*

heart I will hide this gem rare, And will treasure the lass with the

con grazia
del-icate air, With the del-icate air, And will

rit. ad lib. *p a tempo*
lass with the del-icate air.

rit. *a tempo*
treasure the lass with the del-icate air!

rit. colla voce *p a tempo*

IN THE TIME OF ROSES

WENN DIE ROSEN BLÜHEN

LOUISE REICHARDT
(1778-1825)

Semplice con affetto
Einfach und innig

p

In the time of ros - es, Hope, thou wear - y heart,
Wenn die Ro - sen blü - hen, hof - fe, lie - bes Herz,

pp

Spring a balm dis - clos - es For the keen - est smart.
still und kühl ver - glu - hen wird der hei - sse Schmerz.

Tho' thy grief o'er - come thee Thro' the win - ter's gloom,
Was den Win - ter ü - ber oft un - heil - bar schien,

espressivo *poco sostenuto*

Thou shalt thrust it from thee, When the ros - es bloom.
es ent - weicht das Fie - ber, wenn die Ro - sen blüh'n.

Con espressione beatificata
 Mit dem Ausdruck der Verklärung

p

In the time of ros - - es, Wear - y heart, re - joice!
 Wenn die Ro - sen blü - - hen, matt ge - quäl - tes Herz,

pp

Ere the sum - mer clos - - es Comes the longed-for Voice.
 freu - e dich! wir zie - - hen dann wohl him - mel - wärts.

Let not death ap - pal thee, For, be - yond the tomb,
 E - wig dann ge - ne - sen, wirt du neu er - gluh'n,

espressivo *poco sostenuto*

God Him - self shall call thee, When the ros - - es bloom.
 wirst ein himm - lisch We - sen, wenn die Ro - - sen blüh'n.

MY MOTHER BIDS ME BIND MY HAIR

Mrs. HUNTER

HAYDN

Moderato

p e. dolce.

cresc. *fz p* *p*

p

pp

My mo - ther bids me bind my hair With bands of ro - sy
 'Tis sad to think the days are gone, When those we love are
 hue; Tie up my sleeves with ri - bands rare, And
 near, I sit up - on this mos - sy stone, And

lace my bo - dice blue, Tie up my sleeves with ri - bands
sigh when none can hear, I sit up - on this mos - sy

rare, And lace, — and lace my bo - dice blue.
stone, And sigh, — and sigh when none can hear.

“For why,” she cries, “sit still and weep, While
And while I spin my flax - en thread, And

o - thers dance and play? A -
sing my sim - ple lay, The

las! I scarce can go, or creep, While Lu - bin is a -
 vil - lage seems a - sleep, or dead, Now Lu - bin is a -

p

way, A - las! I scarce can go or creep, While
 way, The vil - lage seems a - sleep, or dead, Now

mf *p* *fz* *p*

Lu - bin is a - way, while Lu - bin is a -
 Lu - bin is a - way, Now Lu - bin is a -

way, is a - way, is a - way.
 way, is a - way, is a - way.

p

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

CARO MIO BEN

DEAREST, BELIEVE

English Version by
Grover Brower

GIORDANI

Larghetto

Ca - ro mio
Dear - est, be-

ben, cre - di - mi al - men, sen - za di te lan - gui - sce il cor...
lieve, for thee I grieve, Far from thee I lan - guish so—

p *mf*

Ca - ro mio ben sen - za di te lan - gui - sce il
 For thee I grieve, Far from thee I lan - guish

p *mp*

cor. so. Il tuo fe - del so - spi - ra o -
 Faith - ful am I, e'en tho' I

f *p*

gnor; ces - sa, cru - del, tan - to ri - gor! Ces - sa, cru -
 die, Cease taunt - ing, Love and soothe my woe. Faith - ful am

mf

del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio
 I, e'en tho' I die, e'en tho' I die; Dear - est be -

sf *mf*

ben, cre - di - mi al - men, sen - za di te - lan - gui - see il
 lieve, for thee I grieve, Far from thee I lan - guish

p

cor. Ca - ro mio ben, cre - di - mi al - men, sen - za di
 so, Faith - ful am I, e'en tho' I die, Cease taunt - ing,

p *mf*

te lan - gui - see il cor.
 Love and soothe my woe.

p *tr* *sost.* *a tempo* *f* *p*

mf *dim.* *pp*

LULLABY

WIEGENLIED

English version by
Edith Tillotson

MOZART

Andante

p

Slum-ber my dar-ling, and rest, Birds are a-sleep in their
Nev-er a sound doth a - rise, Ev'-ry one slumbering
Who spends a hap - pi - er day? Naught but to rest and to

p

p

nest, Si - lent the gar - den and hill. Bees in the meadow are
lies, Each one a - sleep in the house, Ev - en the wee lit - tle
play: Sweetmeats and toys to a - muse. Waiting whenev - er you

mf

still. Soft - ly the moon's sil - ver light
mouse. Each one in search of a dream,
choose. All things are done for thy ease,

mf

f Peeps thro' thy win-dow, to - night, *mf* Ev - er a watch it will
 Un - der the moonlight's soft gleam, Rest shall be qui - et and
 All things thy wish - es to please, Nev - er a rea - son to

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) for the second phrase. The piano accompaniment starts with a forte (*f*) dynamic and also transitions to mezzo-forte (*mf*). The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

keep, *p* Slum-ber, then dar - ling, and sleep. Oh
 deep, Slum-ber, then dar - ling, and sleep. Oh
 weep, Slum-ber, then dar - ling, and sleep. Oh

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The lyrics are repeated three times, each time with a different vocal inflection.

dolcissimo
 sleep — oh sleep...
 sleep — oh sleep...
 sleep — oh sleep...

The third system features a vocal line marked *dolcissimo* (very soft) and a piano accompaniment marked *mf* (mezzo-forte). The vocal line consists of three identical phrases of "sleep — oh sleep..." with a long, expressive note for "sleep". The piano accompaniment provides a rhythmic and harmonic support for the vocal line.

THE VIOLET

MOZART

Allegretto

p *f* *p*

p *dolce.*

A vio - let blos - som'd on the green With low - ly stem and

mf

bloom un - seen; It was a love - ly vio - let! A

mf *p*

delicatamente *mf*

shep-herd maid-en came that way, With light - some step and as - pect gay, Came

p

near, came near, came o'er the green with song.

mf *p* *mf*

p

"Ah!" thought the vio - let, —

p

"Might I — be The fair - est flow - er on the lea, Ah! but

p espress.

— for one brief hour! And might be pluck'd by that dear maid, And

gen - tly on her bo - som laid, Ah! — but, ah! but a

few dear mo - ments long!" Ah! but a - las! the maid - en

pass'd, No eye up - on the vio - let cast, But crush'd

— the love - ly flow - er! It sank — and died, — and

rall.

heav'd no sigh; "For if I die, I die thro' her, I die thro'

stringendo cresc.

stringendo cresc.

her, — Be - neath her feet I — die!" O ten - der

rall.

p a piacere

rall.

f

vio - let! It was a love - ly vio - let!

f a tempo

f a tempo

p

ADELAIDE

MATTHISON

Edited by A. Pero

L. VAN BEETHOVEN

Op. 46

Larghetto

dolce
p

3 3 3 3 3

The piano introduction consists of two staves. The right hand begins with a single note, followed by a series of eighth notes and quarter notes, some with slurs. The left hand plays a steady accompaniment of eighth-note triplets.

p

Thro' the gar - den of
Ein - sam wan - delt dein

The vocal line enters with a half note, followed by quarter notes. The piano accompaniment continues with eighth-note triplets in the right hand and eighth notes in the left hand.

Spring I free - ly wan - der, While soft light with its ma - gic falls a -
Freund im Früh - lings - gar - ten, mild vom lieb - li - chen Zau - ber - licht um -

3 3

The vocal line continues with quarter notes and eighth notes. The piano accompaniment features eighth-note triplets in the right hand and eighth notes in the left hand.

round me, Hav - ing first thro' the branch - es flit - ted,
flos - sen, das durch wan - ken - de Blü - then - zwei - ge

rf

The vocal line continues with quarter notes and eighth notes. The piano accompaniment features eighth-note triplets in the right hand and eighth notes in the left hand.

trem-bling,
zit - tert.

A - de-la - i - de!
A - de-la - i - de!

A - de-la - i - de!
A - de-la - i - de!

On the face — of the
In der spie - geln-den

lake,
Fluth,

On snow - - - y moun - tains,
im Schnee der Al - pen,

In the
in des

clouds that the set - ting sun has tint - ed,
sin - ken - den Ta - ges Gold - ge - wöl - ke,

'Mid the
im Ge -

stars scat - ter'd o'er us, beams thine im - age, thine
 fil - de der Ster - ne strahlt dein Bild - niss, dein

p

im - age, A - de - la - i - de! On the
 Bild - niss, A - de - la - i - de! In des

f *p*

ff *p*

clouds that the set - ting sun hath tint - ed, 'Mid the
 sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge -

stars scat - ter'd o'er us, beams thine
 fil - de der Ster - ne strahlt dein

cresc. *f* *p*

cresc. *ff* *p*

im - age, thine im - age, A - - - de - la -
 Bild - niss, dein Bild - niss, A - - - de - la -

decresc. pp

i - de!
 i - de!

pp

Through the leaves the sweet breath of ev'ning
 A - - bend - - lüft - chen im zar - ten Lau - be

pp

whis - pers, May's bright
 flüs - tern, Sil - ber -

pp

bells thro' the grass are light - ly tink - ling, Stream - lets
 glöck - chen des Mais im Gra - se säu - seln, Wel - len

f

mur - mur, and night - in - gales are hymn - ing,
 rau - schen und Nach - ti - gal - len flö - ten,

f *p*

Stream-lets mur - mur and night - in - gales are
 Wel - len rau - schen und Nach - ti - gal - len

f *p*

cresc. *p*

hymn - ing, A - de - la - i -
 flö - ten: A - de - la - i -

p

de! Thro' the leaves the sweet breath of ev'ning whispers, May's bright
de! A - bend - lüft - chen im zar - ten Lau - be flüstern, Sil - ber -

bells thro' the grass are soft - ly tink - ling, Stream - lets
glöck - chen des Mais im Gra - se säu - seln, Wel - len

mur - mur, and night-in-gales are hymning, and night-in-gales are hymn - ing;
rau - schen und Nach - ti - gal - len flö - ten, und Nach - ti - gal - len flö - ten:

A - de - la - i - de! A - de - la - i - de!
A - de - la - i - de! A - de - la - i - de!

Allegro molto *p*

Soon, oh, won-der, oh, won-der, up-on my
Einst, o Wun-der, o Wun-der! ent-bliht auf

tomb will blos-som, Oh, won-der up-
mei-nem Gra-be, o Wun-der, ent-

f *p*

on-my tomb will blos-som, One small flow'r from my
bliht auf mei-nem Gra-be, ei-ne Blu-me der

fond heart's ash-es spring-ing, my fond heart's
A-sche mei-nes Her-zens, der A-sche

ash - es spring - ing, On its pet - als, on its pet - als one
 mei - nes Her - zens, deut - lich schimmert, deut - lich schimmert, auf

cresc.

name will bright - ly glis - ten, one name will bright - ly glis - ten.
 je - dem Pur - pur - blättchen, auf je - dem Pur - pur - blätt - chen

pp *p*

p A - de - la - i - de, A - - - de - la -
 A - de - la - i - de, A - - - de - la -

f *sf*

cresc.

i - de! Soon, oh, won - der,
 i - de! Einst, o Wun - der!

p *f*

soon, oh, won - der, yes,
Einst, o Wun - der! ent -

sf *p* *f*

soon on my tomb a flow'r will blos - som,
blüht, ach ent - blüht, auf mei - nem Gra - be

p

One small flow'r from my fond heart's ash - es spring - ing,
ei - ne Blu - me der A - sche mei - nes Her - zens,

this fond heart's ash - es spring - ing,
der A - sche mei - nes Her - zens,

f *p*

pp *cresc.* *f*

On its pet-als, on its pet-als one name will bright-ly glis-ten, one
 deut - lich schimmert, deut - lich schimmert, auf je - dem Pur - pur - blätt - chen, auf

pp *cresc.* *p*

name will bright-ly glis-ten. A - de - la - i - de!
 je - dem Pur - pur - blätt - chen: A - de - la - i - de!

f *p*

A - - - de - la - i - de! Bright-ly,
 A - - - de - la - i - de! deut - lich

bright-ly, One name will bright-ly glis - ten, one name will
 schim - mert auf je - den Pur - pur - blätt - chen, auf je - dem

bright - ly - glis - ten. A - -
 Pur - pur - blätt - chen: A - -

p

de - la - i - - de, de,
 de - la - i - - de, de,

f

A - - de - la - i - - de.
 A - - de - la - i - - de.

p cresc. *ff*

A - de - la - i - de!
 A - de - la - i - de!

pp

calando *pp*

IN QUESTA TOMBA

IN YONDER TOMB

English version by
Edith Tillotson

BEETHOVEN

Lento *p*

In ques - ta tom - ba o - scu - ra, la -
In yon - der tomb, half se - ques - ter'd There -

- scia - mi ri - po - sar; quan - do vi - re - vo in - gra - ta, do -
- 'tis there I would be, Thou, while I liv'd, oh, thou false one, Wast

ve - via me pen - sar, a me pen - sar.
fore'd to think of me, to think of me!

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

The musical score is written in G minor (three flats) and 2/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Lento'. The score is divided into four systems. The first system includes the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system shows the piano accompaniment alone, with the vocal line blank.

mf
 La - - - scia che l'om - - - bre
 Quit - - - ting a world of i - -

gnu - - - de go - -
 sor - - - row, there

- dan si pa - - ce al -
 let me find re -

men, And
 lief

cresc.

non, e non ba - gnar mie
 troub le, troub le not my

ce - ne - ri di - nu - ti - le ve -
ash - es with a mock - e - ry of

len. grief. *p* In que - sta, in que - sta tom - ba o -
In yon - der, yon - der tomb half

p cresc.
scu - ra la - scia - mi ri - po - sar; quan - do vi - ve - vo in -
hid - den, There, - yes there would I be, Thou, while I liv'd, oh, thou

f *p*
gra - ta, do - ve - vi a me pen - sar, a me pen -
false one, Wast forc'd to think of me, to think of

mf *f* *p*
sar, in - gra - ta, in - gra - ta.
me, thou false one, to think of me.

THE FAVORITE SPOT

F. MENDELSSOHN

Andante

p

1. Know ye where I love to be When the dews are
2. 'Mongst the flow' - rets bloom - ing there, Once I heard a
3. Then drew near a Spin - ner white, Said: "Ah be con -

fall - ing? In the vale where soft I hear
sigh - ing; Said the blue For - get - me - not:
ten - ted; Hard - er were thy lot, if thou

Mill - wheels to me call - ing. There a ti - ny
"See, how I am dy - ing! From a thor - ny
Ne'er hadst love la - men - ted! Bet - ter that thy

brook - let flows, Sha - dy trees sur - round it,
 cru - el kiss, Rose has left me ach - ing,
 heart should break From the Ros - e's kiss - es,

rall.

colla voce

a tempo
p

There I sit and dream of joy, Dream that I have
 Ah, since then I'm full of woe, Sure my heart is
 Sad is she who dies un-lov'd, And love nev - er

dim.

p a tempo

dim.

pp

found it.
 break - - - - - ing."
 miss - - - - - es."

pp

ITALY

ITALIEN

English version by
Louis C. Elson

FANNY MENDELSSOHN

Allegretto *p*

Bright - er and bright - er gleams the broad
Schö - ner und schö - ner schmückt sich der

p

vale; Whis - per - ing breez - es sweep o'er the dale. Forth from the
Plan, schmeicheln - de Lüf - te we - hen mich an; fort aus der

f

toil of life, and its prose, Come to the land where po - e - try
Pro - sa La - sten und Müh, zieh ich zum Lan - de der Po -

cresc.

cresc.

cresc.

glows Sun-beams more gold - en, Blue are the skies. Fra-grance more
 sie; gold-ner die Son - ne, blau - er die Luft, grü - ner die

cresc.

f ritard. dim. a tempo

won - drous - there doth a - rise.
 Grü - ne, würz'-ger der Duft!

f ritard. dim. p a tempo

p

See where the maize-stalk stands in its pride, With the rich
 Dort an dem Mais - halm schwel - lend von Saft, sträubt sich der

p

ritard.

A - loe tree close by its side. Ol - ive and Cy - press tower o'er the
 A - lo - e stör - ri - sche Kraft! Öl - baum, Cy - pres - se, blond du, du

p ritard.

a tempo p *cresc.*

trees Like slen-der fai-ries they dance in the breeze, Now in yon
 braun, nicht ihr wie zier-li-che grüs-sen-de Frau'n? Was glänzt im

a tempo p *cresc.*

f dim. sf ritard. a tempo

bow'r new beau-ties be-hold, Ha,'tis the o-range shin-ing in gold.
 Lau-be fun-ke-nd wie Gold? Ha, Po-me-ran-ze, birgst du dich hold.

f dim. ritard. p a tempo

p

Haugh-ty Po-sei-don, can it be thee, Mur'm-ring and
 Trotzger Po-sei-don wa-rest du dies, der un-ten

play-ing in yon calm sea? In the sweet spell of this fai-ry-like
 scherzt und mur-melt so süß? Und dies, halb Wie-se halb Ä-ther zu

f *p* *>* *molto cresc.*

dawn All of thy dread and tem-pests have gone. Here let me rest then, Naught else I
 schau'n, es wärdes Mee-resfurcht-ba-res Graun? Hier will ich woh-nen, Gött-li-che

f *p* *molto cresc.*

f *f* *ritard. molto* *a tempo*

crave, Canst thou, Par-then-o-pe, still the wild wave? Oh, then I
 du! Bringst du Par-the-no-pe Wo-gen zur Ruh? Nun dann ver-

f *colla voce* *a tempo*

pray thee, this boon im-part, Calm the wild tem-pest, the temp-
 such es E-den der Lust, oh-ne die Wo-gen, die Wo-

sf *dim.*

- est with-in my heart!
 - gen auch die-ser Brust!

p *ritard.*

EDWARD

BALLAD

HERDER

CARL LOEWE
Op. 1, No. 1.*Agitato*

Why does your brand sae drop wi' bluid, Ed - ward,
Dein Schwertwie ist's von Blut so roth, Ed - ward,

mf

Ed - ward! Why does your brand sae drop wi' bluid, And why sae sadgang
Ed - ward! dein Schwertwie ist's von Blut so roth, und gehst so trau-rig

dim.

Poco meno mosso

ye? O! O I hae killed my hawk sae guid,
da? O! Ich hab' ge-schla-gen mei-nen Gei - er todt,

p

Mith-er, Mith-er! O I hae killed my hawk sae guid, And
Mut-ter, Mut-ter! ich hab' ge-schla-gen mei-nen Gei - er todt, und

Agitato

Id nae mair but he, O! Your hawk - i's bluit was
 das, das geht mir nah! O! Dei - nes Gei - ers Blut ist

not sae reid, Ed - ward, Ed - ward! Your hawk - i's bluit was
 nicht so roth, Ed - ward, Ed - ward! deine Gei - ers Blut ist

not sae reid, My dear son, I tell thee, O! O,
 nicht so roth, mein Sohn, be - kenn' mir frei. O! Ich

Poco meno mosso

I hae killed my reid-roan steed, Mith - er, Mith - er! O
 hab' ge - schla - gen mein Roth - ross todt, Mut - ter, Mut - ter! ich

ritard. *p*

I hae killed my reid-roan steed, That was sae fair and free, O!
 hab' ge-schla-gen mein Roth-ross todt, und 'swar so stolz und treu. O!

ritard.

Agitato *string.*

Your steed was auld, ye hae got mair, Ed-ward,
 Dein Ross war alt und hast's nicht noth, Ed-ward;

string.

Ed-ward! Your steed was auld, ye hae got mair, Some oth-er dule ye
 Ed-ward! dein Ross war alt und hast's nicht noth, dich drückt einand-rer

cresc.

f

drie, O! O I hae killed my
 Schmerz. O! Ich hab' ge-schlagen meinen

f

ff

fath - er dear, Mith - er, Mith - er, O,
 Va - ter todt, Mut - ter, Mut - ter! ich

ff

Red.

I hae killed my fath - er dear, A - las,
 hab' ge - schla - gen mei - nen Va - ter todt, und das,

Red. *Red.*

wae, wae is me, O!
 das quält mein Herz! O!

decresc.

morendo

p

What pen - ance will ye drie for
Und was wirst du nun an dir

that? Ed - ward, Ed - ward! What pen - ance will ye drie for
thun? Ed - ward, Ed - ward! und was wirst du nun an dir

that? My dear son, now tell me!
thun? mein Sohn, das sa - ge mir!

ff

O!
O!

I'll set my feet in yon - der
Auf Er - den soll mein Fuss nicht

ff

boat,
ruh'n, Mith - er,
Mut - ter, Mith - er!
Mut - ter!

I'll set my feet in yon-der boat, And
auf Er-den soll mein Fuss nicht ruh'n, *will*

I'll fare oer the sea, O!
wandern ü - ber's Meer! O!

p
And what will ye do wi' your towers and
Und was soll wer-den dein Hof und
dim.

cresc.

ha? Ed-ward, Ed-ward! And what will ye do wi' your towers and
 Hall? Ed-ward, Ed-ward! und was soll wer-denein Hof und

ritard.

ha? That were sae fair to
 Hall? so herr-lich sonst, so

see? O!
 schön, O!

a tempo

f I'll let them stand till they down fa!
 Ach im-mer stehs und sink' und fall!

f a tempo

p Mith - er, Mith - er!
Mut - ter, Mut - ter!

pp

f I'll let them
Ach im - mer

stand, till they doun fa!
steh's und sink' und fall!

Here nae mair maun I be, O!
ich werd es nim - mer sehn, O!

pp

And what will ye leave to your bairns and wife? Ed-ward, Ed-ward!
Und was soll wer - den aus Weib und Kind? Ed-ward, Ed-ward!

And what will ye leave to your bairns and wife,
 Und was soll wer-den aus Weib und Kind,
 When ye gang o'er the
 wenn du gehst ü-ber's

sea?
 Meer?
 O!
 O!
 The world is
 Die Welt ist

p

rit.

room, let_ them beg thro' life,
 gross, lass' sie_ bet-teln drin,
 Mith-er,
 Mut-ter,
 Mith-er!
 Mut-ter!
 The world is room,
 Die Welt ist gross,

let_ them beg thro' life,
 lass' sie_ bet-teln drin,
 Them,
 ich,
 them
 ich
 . nae mair
 seh' sie

ff

p

ff

pp

will I see, O!
 nim - mer - mehr! O!

p *pp*

And what a - bout your mith - er dear?
 Und was soll dei - ne Mut - ter thun?

Ed - ward, Ed - ward! And what a - bout your mith - er dear? My
 Ed - ward, Ed - ward! Und was soll dei - ne Mut - ter thun? mein

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

son, my son, That tell to me, O! O! The curse of
 Sohn, mein Sohn, das sa - ge mir. O! O! Der Fluch der

f *p* *pp* *ff*

hell frae me shall ye bear,
Höl - le soll auf euch ruh'n,

Mith - er, Mith - er!
Mut - ter, Mut - ter!

The curse of hell frae
Der Fluch der Höl - le soll

me shall ye bear, 'Twas you sae counselled me! O!
auf euch ruh'n, denn ihr, ihr rie-thet's mir! O!

ff

DIE ALLMACHT

THE OMNIPOTENCE

J. L. PYRKER
English version by
Edith Tillotson

F. SCHUBERT

Lento solenne

The musical score is set in G major (one sharp) and 4/4 time. It begins with a piano introduction consisting of two systems of piano accompaniment. The first system features a melody in the right hand with triplets and a bass line with triplets, marked *p*. The second system continues the accompaniment, marked *ff*. The vocal line enters in the second system with the lyrics: "Gross ist Je - / Great is Je -". The piano accompaniment continues with a melody marked *p*. The vocal line continues with "ho - va der Herr, denn / ho - vah the Lord, For". The piano accompaniment is marked *cresc.* and *f*. The vocal line continues with "Him - mel und Er - de ver - kün - den / Heav - en and Earth have pro - claimed His". The piano accompaniment is marked *mf*. The vocal line concludes with "dim.".

sei - - - ne Macht, gross ist Je - ho - va der
 might - - - y pow'r. Great is Je - ho - vah the

p *ff*

p *f* *p*

Herr, denn Him - mel und Er - de ver - kün - den sei - ne Macht. Du
 Lord! for Heav - en and Earth have proclaimed His might - y pow'r. 'Tis

p *ff* *p*

hörst sie im brau - sen - den Sturm, in des
 heard in the shriek of the storm, in the

p

Wald - stroms laut auf - rau - schendem Ruf;
 tor - rent that roars through the wood;

p

gross ist Je - ho - va der Herr, *p* du
Great is Je - ho - vah the Lord, 'Tis

hörst sie im brau - sen - den Sturm. in des
heard in the shriek of the storm, In the

Wald - stroms laut auf - rau - schen - dem Ruf;
tor - rent that roars through the wood;

gross ist Je - ho - va der Herr, *f*
Great is Je - ho - vah the Lord, *f*

gross ist sei - - ne Macht, du
Great His might - - y pow'r, 'Tis

ff *decreso.*

hörst _____ sie in des grü - nen-den Wal - des Ge -
heard _____ where rust - ling leaves fill the groves and the

pp

säu - sel; siehst sie in wo - gen der Saa - - ten
for - ests; seen where the grain waves in fields of

Gold, in lieb li - cher Blu - men
gold; In love li - est flow - ers,

pp

glü - hen-dem Schmelz, im Glanz des Ster - ne be - sä - e - ten
bright in their bloom; It shines from stars that be - span - gle the

f
 Him - - mels, im Glanz des Ster - ne be - sä - e - ten Him - -
heav - - ens, It shines from stars that be - span - glethe heav - -

mels, in lieb - licher Blu - men glü - hen-dem Schmelz, im
ens, In love - li - est flow - ers, bright in their bloom, It

Glanz des Ster - ne be - sä - e - ten Him - - mels, im
shines from stars that be - span - gle the heav - - ens, It
f

p

Glanz des Ster - ne be - sä - e - ten Him -
 shines from stars that be - span - gle the heav -

f

mels. Furcht - bar tönt sie im
 ens. Fierce ly now in the

cresc. *f*

Don - ner ge-roll und flammt in des
 thun - der it rolls, and flames in the

cresc.

Blit - zes schnell hin - zu - eken-dem
 light - ning's sharp quiv - er - ing

Flug, doch kün - det das po - chende
flash. Yet clear - er than these shall thine

p

pp

Herz dir fühl - ba - rer noch Je - ho - va's Macht, doch kün - det das
ev - 'ry heart-beat pro - claim Je - ho - vah's might, Thine ev - 'ry -

b

Herz dir fühl - ba - rer noch Je - ho - va's Macht, des e -
heart-beat shall pro - claim Je - ho - vah's might. The Lord

ff

- wi - gen Got - - tes,
God Al - might - - y;

p

p

blickst du fle - hend em - por und
 Look with pray - er to His throne, and

pp *f*

hoffst auf Huld und Er - bar - men,
 ask His grace and His mer - cy,

pp

blickst du fle - hend em - por und
 Look with pray - er to His throne and

f

hoffst auf Huld und Er - bar - men.
 ask His grace and His mer - cy.

p

f

Gross ist Je - ho - va der
Great is Je - ho - vah the

cresc.

Herr, gross ist Je -
Lord, Great is Je -

ff *fff*

ho - - va der Herr.
ho - - vah the Lord.

f

f *p*

THE ERL KING DER ERLKÖNIG

GOETHE

FRANZ SCHUBERT
Op. 1.

Presto (♩ = 152)

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

Who
Wer

rides there so late through night so
 rei - tet so spät durch Nacht und

wild? A lov - - ing
 Wind? Es ist der

cresc.

fa - ther with his young child; He
 Va - ter mit sei - - nem Kind; er

clasp'd his boy close with his fond
 hat den Kna - ben wohl in dem

arm, And clos er, clos - er to
 Arm, er fasst ihn si - cher, er

keep him warm.
 hält ihn warm.

mf
 "Dear
 „Mein

cresc.
 son, what makes thy sweet face grow so
 Sohn, was birgst du so bang dein Ge -

white?"
sicht?"

p *crescendo poco a poco*

"See, fa - - - ther,
„Siehst, Va - - - ter,

'tis the Erl - king in sight!
du den Erl - kö - nig nicht?

f *pp* *mf*

The Erl - king stands there with
den Er - len - kö - nig mit

p *sf* *mf*

crown and shroud!"
Kron, und Schweif?"

mf

"Dear
„Mein

son, it is some mist - y cloud."
Sohn, es ist ein Nebel-streif."

pp
"Thou dear - - est
„Du lie - - bes

decresc. *pp*

boy, wilt come with me? And
Kind, komm, geh' mit mir! gar

cresc.

man - - y games I'll play with
schö - - ne Spie - le spiel' - - ich mit

cresc.

thee; Where va - ried blos - soms grow
 dir; manch' bun - te Blu - men sind

on the wold, And my moth - er hath
 an dem Strand, mei-ne Mut - ter hat manch

man - - y a robe of gold." "Dear fa - ther, my
 gül - - den Ge - wand." „Mein Va - ter, mein

mf

fa - ther, say, did'st thou not hear The
 Va - ter, und hö - rest du nicht, was

crescendo

p

Erl - king whis - per so low in mine ear?"
 Er - len - kö - nig mir lei - se ver - spricht?"

mf

"Be tran-quil, then, be tran-quil, my child;
 „Sei ru - hig, blei-be ru - hig, mein Kind;

cresc.

'Mong with - er'd leaves the wind blow-eth wild."
 in dür - ren Blat - tern säu - selt der Wind."

cresc.

pp

"Wilt come, proud boy, wilt thou come with me? Where my
 „Willst, fei - ner Kna - be, du mit mir gehn? mei - ne

pp

beau - teous daugh - ter doth wait for thee; With my daugh - ter thoult join in the
Töch - ter sol - len dich war - ten schön, mei - ne Töch - ter füh - ren den

dance ev - 'ry night, She'll lull thee with sweet songs to give thee de - light, And
nächt - li - chen Reihn und wie - gen und tan - zen und sin - gen dich ein, sie

lull thee with sweet songs to give thee de - light." "Dear
wie - gen und tan - zen und sin - gen dich ein." „Mein

fa - ther, my fa - ther, And canst thou not
Va - ter, mein Va - ter, und siehst du nicht

cresc.

trace The Erl - king's daugh - ter in yon dark
 dort Erl - kö - nigs Töch - ter am dü - stern

rit. *mf* *a tempo*

place?" "Dear son, dear
 Ort? „Mein Sohn, mein

rit. *a tempo mf*

son, the form you there see, Is
 Sohn, ich seh' es ge - nau, es

on - ly a hol - low grey wil - low tree."
 schei - nen die al - ten Wei - den so grau."

ff

pp

“I love thee well, with me thou shalt ride on my
 „Ich lie - be dich, mich reizt dei - ne schö - ne Ge -

cresc.

course, And if thou'rt un - will - ing, I
 stalt, und bist du nicht wil - lig, so

f *ff*

seize thee by force!” “Oh fa - ther! My
 brauch' ich Ge - walt.“ „Mein Va - ter, mein

fa - ther! thy child clos - er clasp,
 Va - ter, jetzt fasst er mich an!

Erl - king hath seiz'd me with i - - - cy
 Erl - kö - nig hat mir ein Leid's ge -

grasp!" His fa - - - ther
 than!" Dem Va - - - ter

shud - der'd, His pace grew more wild, He
 grau - set's, er rei - tet ge - schwind, er

held to his bo - som his poor swoon - ing
hält in Ar - men das äch - zen - de

child; He
Kind, er -

reach'd that house with toil and dread,
reicht den Hof mit Müh' und Noth;

Recitativo

But in his arms, lo! his child lay dead!
in sei - nen Ar - men das Kind war todt.

BY THE SEA

AM MEER

HEINE

FRANZ SCHUBERT

Adagio assai *pp*

Be - neath the ev' - ning's
 Das Meer er - glänz - te

last sweet smile The sea far out was shin - ing; We
 weit hin - aus im letz - ten A - bend - schei - ne, wir

sat he - side the lone beach-house And watch'd the sun's de -
 sa-ssen am ein - sa - men Fi - scher-haus, wir sa - ssen stumm und al -

High

clin - ing.
lei - ne.

The
Der

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over a whole note, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment starts with a piano (pp) dynamic, featuring a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

clouds came on,
Ne - bel stieg,

the wa - ters rose,
das Was - ser schwoll,

And
die

cresc. *f*

The second system of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include a crescendo (cresc.) and a fortissimo (f) marking.

loud - ly the sea - - bird was call - ing!
Mö - ve flog hin und wie - der,

The third system of the musical score. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line and a right hand with chords. Dynamics include fortissimo (f) and piano (p).

And from thine eyes the ten - der tears
aus dei - nen Au - gen lie - be - voll

p *decresc.*

The fourth system of the musical score. The vocal line begins with a piano (p) dynamic, featuring a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and a right hand with chords. Dynamics include piano (p) and decrescendo (decresc.).

In gen-tle drops were fall - ing; I saw them fall up -
 fie - len die Thrä - nen nie - der. Ich sah sie fal - len auf

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a treble clef and a key signature of one sharp, followed by a bass clef. The piano part includes dynamic markings such as *p* and *pp*.

on thy hand, And down - wards low - ly bend - ing, I
 dei - ne Hand, und bin auf's Knie ge - sun - ken, ich

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line maintains the same key signature and clef. The piano accompaniment continues with similar dynamics and includes a *pp* marking.

kiss'd them off, my own dim eyes With ris - ing tears con -
 hab' von dei - ner wei - ssen Hand die Thrä - nen fort - ge -

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *p*. The piano accompaniment continues with a *pp* marking.

tend - - ing. And
 trunk - en. Seit

The fourth system concludes the musical score on this page. The vocal line has a *pp* marking. The piano accompaniment also features *pp* markings and ends with a final chord.

from that hour thine im - age fill'd My
 je - ner Stun - de ver - zehrt sich mein Leib, die

cresc. *f*

cresc.

soul with light for - - ev - er;
 See - le stirbt vor Seh - nen

f *p*

But ah! those tears I stole a - way My
 mich hat das un - glück - sel' - ge Weib. ver.

pp

decrease *pp*

heart from peace dis - sev - er!
 gif - tet mich ih - ren Thrä - - - nen.

sost.

pp *ppp*

MY PEACE THOU ART DU BIST DIE RÜH'

FRIÉDRICH RÜCKERT

FRANZ SCHUBERT
Op. 59, No 3.

Larghetto

pp

pp

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

pp

pp

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

mf

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

mf

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

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

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

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

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

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

know.
 Lust.

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

mf *cresc.*

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

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

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

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

SERENADE

STÄNDCHEN

FRANZ SCHUBERT

Moderato

Thro... the leaves the night-winds moving, Mur - mur low... and sweet;

To... thy cham - ber win - dow rov - - ing,

Love hath led... my feet.

mf *p* *3*

Si - lent prayers of bliss - ful feel - ing, Link... us, though a - part,

mf *simile* *pp*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melody in a minor key, marked *mf*. It includes a triplet of eighth notes and a *p* dynamic marking. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with dynamics *mf*, *simile*, and *pp*.

3 *mf*

Link... us, though a - part, On the breath of mu - sic steal - ing,

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes and a *mf* dynamic marking. The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand.

3 *f* *3*

To.....thy dream - ing heart, To.....thy dream - - ing heart.

The third system shows the vocal line with a triplet of eighth notes and a *f* dynamic marking. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand, with a *f* dynamic marking.

mf *pp*

The fourth system consists of piano accompaniment in grand staff. It begins with a *mf* dynamic marking and ends with a *pp* dynamic marking. The right hand plays chords and the left hand plays chords and single notes.

Piano introduction for the first system, featuring a treble and bass clef with chords and a melodic line in the right hand.

p ³ ³ ³

Moonlight on the earth is sleep - ing, Winds are rus - tling low;

Vocal line and piano accompaniment for the first system. The vocal line has triplets and a fermata. The piano accompaniment has chords and a bass line.

mf ³ ³

Where the dark - ling streams are creep - - ing,

p *p*

Vocal line and piano accompaniment for the second system. The vocal line has triplets and a fermata. The piano accompaniment has chords and a bass line.

³

Dear - - est, let..... us go.

mf

Vocal line and piano accompaniment for the third system. The vocal line has a triplet and a fermata. The piano accompaniment has chords and a bass line.

mf All the stars keep watch in hea - ven, While... I sing to thee;

p

mf *pp*

While... I sing to thee; And the night for love was giv - - en,

mf *mf*

Dear - est, come to me, Dear - est, come to me.

f *f*

mf *cresc.* Sad - ly in the for - est mourn - ing, Wails the whip - poor -

mf *cresc.*

will, And the heart for thee is yearn-ing,

Bid.... it, love, be still, Bid... it, love, be

still,----- Bid it, love, be still.

dim.

HARK! HARK! THE LARK!

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Allegretto

p

mf *f*

p *pp*

mf *p*

Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins a -

rise, His steeds to wa - ter at those springs, On

chal - iced flow'rs that lies, ——— On chal-iced flow'rs that lies. And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'chal' followed by a quarter note 'iced', a quarter note 'flow'rs', and a quarter note 'that'. It then has a long rest for 'lies,' followed by a quarter note 'On', a quarter note 'chal-', a quarter note 'iced', a quarter note 'flow'rs', and a quarter note 'that'. The system ends with a quarter note 'lies.' and a quarter note 'And'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamic markings include *mf* and *f*.

wink - ing Ma - ry - buds be - gin To ope their gold - en

The second system continues the vocal line with a quarter note 'wink', a quarter note 'ing', a quarter note 'Ma', a quarter note 'ry', a quarter note 'buds', a quarter note 'be', a quarter note 'gin', a quarter note 'To', a quarter note 'ope', a quarter note 'their', a quarter note 'gold', and a quarter note 'en'. The piano accompaniment continues with similar chords and rhythmic patterns. Dynamic markings include *pp* and *p*.

eyes, With ev - 'ry-thing that pret - ty bin, My la - dy sweet, a -

The third system continues the vocal line with a quarter note 'eyes,', a quarter note 'With', a quarter note 'ev -', a quarter note ''ry-', a quarter note 'thing', a quarter note 'that', a quarter note 'pret -', a quarter note 'ty', a quarter note 'bin,', a quarter note 'My', a quarter note 'la -', a quarter note 'dy', a quarter note 'sweet,', and a quarter note 'a -'. The piano accompaniment continues with similar chords and rhythmic patterns. Dynamic markings include *f* and *mf*.

risel With ev - 'ry-thing that pret - ty bin, My la - dy sweet, a -

The fourth system continues the vocal line with a quarter note 'risel', a quarter note 'With', a quarter note 'ev -', a quarter note ''ry-', a quarter note 'thing', a quarter note 'that', a quarter note 'pret -', a quarter note 'ty', a quarter note 'bin,', a quarter note 'My', a quarter note 'la -', a quarter note 'dy', a quarter note 'sweet,', and a quarter note 'a -'. The piano accompaniment continues with similar chords and rhythmic patterns. Dynamic markings include *f* and *mf*.

f *mf* *cresc.*

rise! a - rise! a - rise! My la - dy sweet, a -

f *mf* *cresc.*

f *mf* *p*

rise! a - rise! a - rise! My la - dy sweet, a -

f *mf* *p*

rise!

mf *p*

mf *f*

WHO IS SYLVIA?

WER IST SYLVIA?

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Op. 106 No 4

Moderato

The musical score is set in G major and 3/4 time. It begins with a piano introduction marked 'Moderato' and 'pp'. The vocal line enters with the lyrics 'Who is Sylvia? What is she, That Is she kind, as she is fair? For Then to Sylvia let us sing, That all our swains commend her? beauty lives with kindness; Sylvia is excellent; Ho - - ly, fair and wise is To her eyes To love doth re - - She excels each mortal'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics range from 'pp' to 'mf'. The score concludes with a final piano flourish.

she;..... The heav'ns such grace did lend..... her,
 pair,..... To help him of his blind - ness; And,
 thing..... Up - on the dull earth dwell - ing;

p

pp

That a - - dor - ed she might... be,.....
 be - ing help'd, in - hab - - its..... there,.... And,
 To her, gar - lands let us..... bring,...

mf

That a - - dor - - ed She might be.
 be - - ing help'd, in - - hab - - its..... there.
 To her, gar - - lands let us..... bring.

mf

THE WANDERER

DER WANDERER

GEORG FILLIPP SCHMIDT
 English version by
 George Cooper
 Lento

FRANZ SCHUBERT
 Op. 4, N^o 1.

pp *cresc.*

fz *p*

p

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

pp

f *ff*

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

f *cresc.* *ff*

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

fp *pp* *pp*

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

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

ppp *pp*

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

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

mf Più mosso *f*
 friend - less range. Where art thou? Where art thou?
 ü - ber - all. Wo bist du, wo bist du,

pp *mf*

mf *f*
 My be - lov - ed Land? I seek for
 mein ge - lieb - tes Land? ge - sucht, ge -

mf
 thee on ev' - - ry
 ahnt und nie ge -

p *pp*

Allegro *p* *f*

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

p

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

cresc. *f*

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

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

Tempo I.

art thou?
bist du?

I wan - der
Ich wand - le

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

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

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

mf *p*

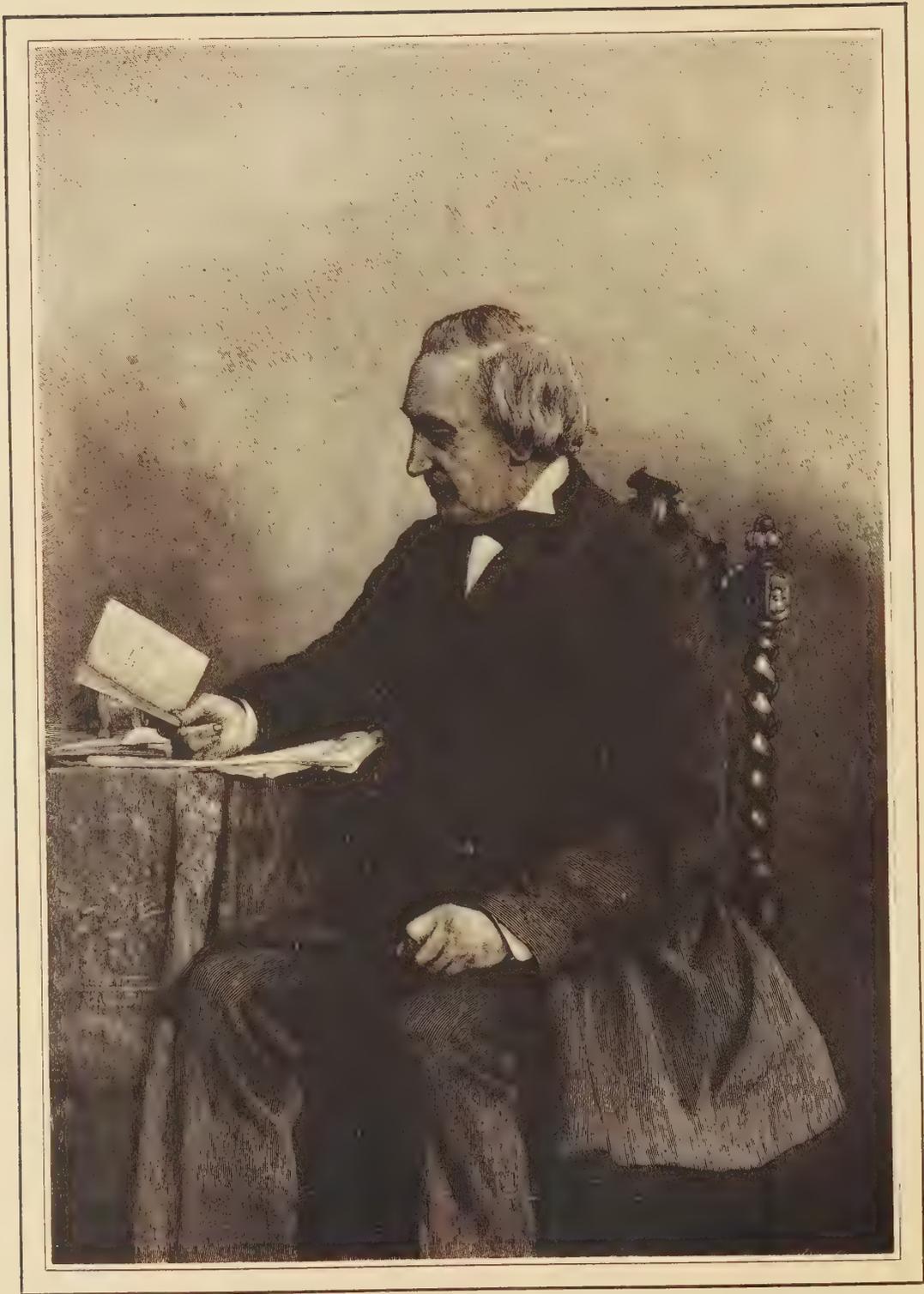
"Where?" ev - er "Where?"
wo? im - mer wo?

A voice from Spir - it - land re - plies:
Im Gei - ster - hauch tönt's mir zu - rück:

pp *pp* *pp*

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

f *p*



ROBERT FRANZ.

ENGRAVED BY T. JOHNSON, FROM A PHOTOGRAPH BY C. HÜPFNER.

molto rit. *mf a tempo* *p*

las, a-las! — Oh! sor-row-ful Au-tumn, I would it were past! Once
 weh, o weh! — weh, ü-ber den Herbst und die gram-vol-le Zeit! Einst

molto rit. *pp* *mf a tempo*

Red. *

blos-som'd the ro-ses, now with-er they all, — The flow'rets, once fra-grant, now
 blüh-ten die Ro-sen, jetzt weh-ken sie all', — voll Duft war die Blu-me, nun

p

with-er a-way; — Once two gath-ered flow'rs, Now I pluck a-lone; —
 zog er her-aus; — einst pfluckt' ich zu zwei'n, jetzt pfluckt' ich al-lein; —

f *p*

Red. *

mf *molto rit.* *pp* *mf a tempo*

All flow'rs are with-er'd and scent-less to-day! A-las, a-las! All flow'rs are with-er'd and
 das wird ein dür-rer, ein duft-lo-ser Strauss! o weh, o weh! Das wird ein dür-rer, ein

mf *molto rit.* *a tempo*

Red. *

scent-less to-day. The world is so drear that once was so sweet; I
 duft - lo - ser Strauss. Die welt ist so öd, sie war einst so schön, ich

p *allargando*

p *colla voce*

Red. *

once was so rich, so — rich; — Need - y now am
 was einst so reich, so — reich, — jetzt bin ich voll

atempo *rit.* *ff ten.* *atempo*

p *rit.* *pp* *ff* *atempo*

Red. *

I! — Once twain we did roam, now walk I a - lone; — My love is
 Noth! — einst ging ich zu zwei'n jetzt geh' ich al - lein! — Mein Lieb ist

f *appassionato* *rit.* *f* *atempo*

f *appassionato* *cresc.* *ff* *rit.* *f* *atempo*

Red. * *Red.* * *T.S.P.* *

false! Ah, then let me die! My love is false! Ah, then let me die! —
 falsch, o wä - re ich todt! mein Lieb ist falsch! o wä - re ich todt! —

ff *p* *largo*

cresc. *ff* *p* *largo*

Red. *

GOOD NIGHT!

GUTE NACHT!

English version by
George Cooper

ROBERT FRANZ
Op. 5, No. 7

Andante *p*

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

sempre pp

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

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

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

Medium

told?----- Has my love the bird - ling told? O,
 soll',----- Ob es Lieb - chen grü - ssen soll'? O

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

bird - ling, my mes - sage go give her, On the earth... she doth not
 Vög - lein, du hast dich be - tro - gen, Sie woh - net nicht mehr im

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

dwell;----- Love's greet - ing to Heav'n de - liv - er, Take to
 Thal;----- Schwing' auf dich 'zum Him - mels - bo - gen, Grüss' sie

Ad. * *Ad.* * *mf* *p* *mf* *p*

her my heart's last fare - well!-----
 dro - ben zum letz - ten Mal.-----

rit. *dim.* *rit.* *dim.*

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

OUT OF MY SOUL'S GREAT SORROW AUS MEINEN GROSSEN SCHMERZEN

HEINRICH HEINE
English version by
George Cooper

ROBERT FRANZ
Op. 5, No. 1.

Andante

p

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

p dolce.

Red. * Red. * Red. *

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

Red. * Red. * Red. *

rit. *a tempo*

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

mf espressivo *rit.* *a tempo* *dim.* *rit.*

Red. *

p *a tempo*

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

a tempo

Red. *

mf

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

mf

Red. *

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

Red. *

IT WAS THE ROSE HERSELF WHO SIGH'D

ES HAT DIE ROSE SICH BEKLAGT

MIRZA SCHAFFY

English version by
Edith Tillotson

ROBERT FRANZ
Op. 42, No. 5.

Larghetto affettuoso

espress.
mf

It was the
Es hat die

Rose her - self who sigh'd, That all too
Ro - se sich be - klagt, dass gar zu

soon she lost the sweet - ness That came to her in Spring-time
schnell der Duft ver - ge - he, den ihr der Lenz ge - ge - ben

Ped. *

Ped. *

Ped. *

ver - nal;
ha - be.

Then to con -
Da hab'ich

sole her I — re - plied — That in my songs in all com -
ihr zum Trost — ge - sagt, — dass er durch mei - ne Lie - der

plete - ness Her fra - grance dwelt in life e - ter - nal.
we - he, und dort ein ew' - ges Le - ben ha - be.

p

WOLFGANG MÜLLER

DEDICATION

WIDMUNG

English version by
George Cooper

ROBERT FRANZ
Op.14, N^o 1

Andante espressivo

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

mf

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

mf *p*

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

mf

mf

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

mf *p*

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

mf *p*

Red. *

pp

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

pp

Red. *

f *p*

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

f *p*

LITTLE MAID WITH LIPS SO ROSY

MÄDCHEN MIT DEM ROTEN MÜNDCHEN

H. HEINE

English version by
Edith TillotsonROBERT FRANZ
Op. 5, No. 5.

Andantino con moto

p

Lit - tle maid with lips so ros - y,
Mäd - chen mit dem ro - ten Münd - chen,

p dolce

And with eyes — so sweet and clear,
mit den Aug - lein süß und klar,

Lov - liest, sweet - est,
du mein lie - bes,

p

dear - est maid - en,
süs - ses Mäd - chen,

In my thoughts you're ev - er near.
dei - ner denk - ich im - mer - dar.

poco rit.

a tempo
p

Long in - deed this win - ter ev'n - ing; Would that I — with
Lang' ist heut' der Win - ter - a - bend, und ich möch - te

p a tempo

p

you might be, Seat - ed near you, chat - ting with you,
bei dir sein, bei dir sit - zen, mit dir schwat - zen

p

rit.

In the room — so dear to - me.
im ver - trau - ten Käm - mer - lein.

p *rit.*

con amore
mf a tempo

Then my lips I'd press so soft - ly
An die Lip - pen wollt' ich pres - sen

On your hand - so
dei - ne klei - ne,

p

mf a tempo

p

molto sost.
mf espress.

dain - ty white,
weis - se Hand,

And a tear would
und mit Thrä - nen

mf molto sost.

p

light - ly glis - ten On that lit - tle hand to - night.
sie be - net - zen, dei - ne klei - ne, weis - se Hand.

p

LOV'ST THOU FOR BEAUTY

LIEBST DU UM SCHÖNHEIT

FR. RÜCKERT

English words by
Louis C. Elson

CLARA SCHUMANN

Op. 37, No 4

Non troppo adagio

p

Lov'st thou for
Liebst du um

p

Beau-ty Then do not love me; Love then the
Schön-heit o nicht mich lie - be! Lie - be die

p

sun - light, With ra - diant tres - ses free.
Son - ne, sie trägt ein gold' - nes Haar!

ritard.

Medium

a tempo

If Youth thou lov-est, Oh do not love me;
 Liebst du um Ju-gend, o nicht mich lie - be!

a tempo

mf

Love thou the Springtime, Which nev - er old can be.
 Lie - be den Früh-ling, der jung ist je - des Jahr!

mf *p*

mf

Lov'st thou for treas-ure Oh do not love me;
 Liebst du um Schät-ze, o nicht mich lie - be!

mf

ritard.

Love thou the Mer - maid, whose pearls are fair to see.
 Lie - be die Meer - frau, sie hat viel Per - len klar.

ritard.

Più mosso

f

If Love thou lov-est then ev-er love me,
 Liebst du um Lie-be, o ja-mich lie-be!

If Love thou lov-est, then ev-er love me; Love me for- ev-er,
 Liebst du um Lie-be, o ja mich lie-be, lie-be mich im-mer,

f ritard. *a tempo*

Ev-er I love but thee!
 dich lieb' ich im-mer dar!

f ritard. *a tempo*

rit.

I'LL NOT COMPLAIN

ICH GROLLE NICHT

HEINRICH HEINE
English version by
John S. Dwight

ROBERT SCHUMANN,
Op. 48, No. 7

Moderato

mf

I'll not com-plain, tho' break my heart _____ in
 Ich grol-le nicht, und wenn das Herz _____ auch

twain. O love for - ev - er lost,
 bricht. E - wig ver - lor - nes Lieb.

p

O love for - ev - er lost! _____ I'll not _____ com-
 e - wig ver - lor - nes Lieb, _____ ich grol - - - le

plain, I'll not com-plain. How-e'er thou
nicht, ich grol - - le nicht Wie du auch

shin'st in dia - mond splendor bright, There falls no ray in - to thy
strahlst in Di - a - man - ten - pracht; es füllt kein Strahl in dei - nes

heart's deep night, I know full well.
Her - zens Nacht, dass weiss ich längst.

I'll not com-plain, tho' break my heart in twain. In
Ich grol-le nicht, und wenn das Herz auch bricht. Ich

dreams I saw thee wan-ing And saw the night with-in thy bos - som
 sah dich ja im Trau-me und sah die Nacht in dei-nes Her - zens

reign-ing, And saw the snake that on thy heart doth gnaw, — How all for-
 Rau-me und sah die Schlang' die dir am Her - zen frisst, — ich sah mein

lorn thou art, my love, I saw. I'll not com-plain, I'll not com-
 Lieb, wie sehr du e - lend bist. Ich grol-le nicht, ich grol-le

plain.
 nicht.

THE TWO GRENADIERS

DIE BEIDEN GRENADIERE

ROBERT SCHUMANN
Op. 49, No 1.

Moderato

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamics include *mf* and *p*. There are also markings for *Red.* and asterisks.

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

The second system continues the vocal and piano parts. The vocal line has a melodic line with some chromaticism. The piano accompaniment maintains its rhythmic texture. Dynamics include *p* and *mf*. There are also markings for *Red.* and asterisks.

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

The third system continues the vocal and piano parts. The vocal line has a melodic line with some chromaticism. The piano accompaniment maintains its rhythmic texture. Dynamics include *p*. There are also markings for *Red.* and asterisks.

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

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with some chromaticism. The piano accompaniment maintains its rhythmic texture. Dynamics include *p*. There are also markings for *Red.* and asterisks.

ritard.

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

ritard.

f

Red. *

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

p

3

ritard. *

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

p

ritard. *

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

ritard. *

mf

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

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

p

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

Red. *
poco a poco accel.

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

p poco a poco accel.

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

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

colla voce

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

f

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

f *f* *f* *sf* *sf*

Red. *

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

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

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

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

Adagio

THE LOTUS FLOWER

DIE LOTOSBLUME

R. SCHUMANN
Op. 25, No 7.

Lento assai

p

The Lo - tus - flow'r is trou - bled At
Die Lo - tos - blu - me äng - stigt

mf

sun's re - splen - dent light, With sunk - en head and sad - ly She
sich vor der Son - ne Pracht, und mit ge - senk - tem Haup - te er -

p

dream - i - ly waits for the night. The moon ap - pears as her woo - er She
war - tet sie träu - mend die Nacht. Der Mond der ist ihr Buh - le, er

pp

wakes at his fond embrace, For him she kindly uncovers Her
 weckt sie mit seinem Licht, und ihm entschleiert sie freundlich ihr

mf *f*

sweetly flow'ring face She blooms and glows and glitters And
 from-mes Blumen-gesicht. Sie blüht und glüht und leuchtet und

mf *accel.* *f* *mf* *accel.*

mute-ly gazes above — She weeps and exhales and trembles, With
 star-ret stumm in die Höh — sie duftet und weinet und zittert vor

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

love and the sorrows of love, With love and the sorrows of love.
 Lie-be und Lie-bes-weh, vor Lie-be und Lie-bes-weh.

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

MOONLIGHT

JOSEPH von EICHENDORFF

English version by
Edith Tillotson

MONDNACHT

R. SCHUMANN
Op. 89, No. 5

Con tenerezza

The musical score is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo and mood are indicated as *Con tenerezza*. The score includes dynamic markings such as *p* (piano) and *rit.* (ritardando). The lyrics are in English, with German equivalents provided below them. The piano accompaniment features a characteristic arpeggiated pattern in the right hand and a more active bass line. The score concludes with a *rit.* marking and a repeat sign.

p *rit.* *a tempo*

rit. * *rit.* * *rit.* *

p *simile*

* *p*

It seem'd as if the heav - en
 Es war, als hätt' der Him - mel

Had laid on earth a kiss,
 die Er - de still ge - küsst,

p

While slum - b'ring 'mid moon - lit flow - ers,
 dass sie im Blü - then - schim - mer

She seem'd to dream of bliss.
 von ihm nur träu - - men misst'.

p *rit.*

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

The breeze sigh'd o'er the mead - ows,
 Die Luft ging durch die Fel - - der;

p *simile*

And thro' the wav - - ing corn,
 die Aeh - ren wog - - ten sacht;

While humm'd the for - est shad - ows,
 es rausch - ten leis' die Wäl - der;

And stars the night a - dorn.
 so stern - klar war die Nacht.

rit.

My soul out - spread her pin - ions,
 Und mei - ne See - le spann - te

a tempo

And thro' the tran - quil air
 weit ih - re Flü - gel aus,

p

Rang'd fan - cy's wide do - min - ions
flog durch die stil - len Lan - de,

The first system features a vocal line in treble clef with lyrics in German and English. The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment in the right hand and chords in the left hand.

mf *cresc.*
And sought her bright home there.
als flö - ge sie nach Haus.

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *cresc.* (crescendo). The piano accompaniment features a more active bass line with moving eighth notes.

mf

The third system shows the piano accompaniment continuing. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present.

pp

The fourth system concludes the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present.

DEDICATION

WIDMUNG

ROBERT SCHUMANN

Animato *mf*

Thou art my soul, thou art my heart; thou both my
 Du mei-ne See - le, du mein Herz, du mei-ne

mf

joy, — and sadness art; Thou art my world, — where I am mov - er, my heav'n art
 Wönn, — o du mein Schmerz, Du meine Welt, — in der ich le - be, mein Him - mel

mf

thou, — where - in I hov - er, Thou art my grave, where - in I
 Du, — du - rein ich schwe - be, O du mein Grab, in das hin -

p

cast for - ev - - er all my sor - row past!
 ab ich e - - wig mei - nen Kum - mer gab!

rit.

p

Thou art my rest, my peace
 Du bist die Ruh', du bist

p *3* *3* *3* *3* *segue*

tect - ing; Thou art from Heav'n, my
 Frie - den, du bist vom Him - mel

life di - rect - ing, Make me, by worth, thy love to
 mir be - schie - den Dass du mich liebst, macht mich mir

mf *rit.*

own! Thy glance to me my-self hath shown! Thou'rev-er
 worth, dein Blick hat mich vor mir ver - klärt, du hebst mich

mf *rit.*

p a tempo

round — me hov- -'ring by, My
 lie- - - bend ü- -ber mich, mein

rit. *a tempo*

guard- -ian sprite, my bet - ter I!
 gu- -ter Geist, mein bess - 'res Ich!

f

Thou art my soul, thou art my heart; Thou both, my
 Du mei-ne See - le, du mein Herz, du mei - ne

joy — and sad - ness art; Thou art my
 Wönn', — o du mein Schmerz, du mei - ne

dim.

world _____ where I am mov- -er, My heav'n art
 Welt, _____ in der ich le- -be, mein Him - mel

dim.

ped. * *ped.* *

thou, _____ where-in I hov- -er, my guardian, sprite, my bet - ter
 du, _____ da - rein ich schwe - be, mein gu - ter Geist, mein bess - 'res

f

f

ped. * *ped.* *

!
 Ich!

p

rit.

THE ALMOND TREE

DER NUSSBAUM

JULIUS MOSEN

Edited by A. Pero

R. SCHUMANN
Op. 25, No. 3

Allegretto *p*

An al - mond tree grows be -
Es grü - net ein Nuss - baum

p

side a cot,
vor dem Haus,

mp

Slen - der, ten - der
dus - tig, lus - tig

branch - es o'er - sha - dow the tran - quil spot.
brei - tet er blätt' - rig die Blät - ter aus.

p

Its beau - ti - ful blos - soms seem so fair,
Viel lieb - li - che Blü - then steh - en dran,

mp

Ai - ry fai - ry bree - zes ca -
lin - de Win - de kom - men, sie

p

ress and woo them there. *p*
They're
Es
herz - lich zu um - fahn.

mur - mur - ing to each oth - er now,
flü - stern je zwei zu zwei ge - paart,

mf

Bend - ing, send - ing soft - ly sweet kiss - es from bough to bough.
nei - gend, beu - gend zier - lich zum Kus - se die Häupt - chen zart.

p

They tell of a lit - tle
 Sie flü - stern von ei - nem

p *riten.* *a tempo*

mf *p*

mai - den Both glad - den'd and sad - den'd by
 Mäd - lein, das - düch - te die Näch - te und

ritard.

dreams night and day, Dreams that she hides a -
 Ta - ge lang, wuss - te ach sel - ber nicht

ritard.

a tempo *p*

way. They
 was. Sie

a tempo *p* *mf*

whis - per, they whis - per;
flü - stern, sie flü - stern;

p
 Who knows, who knows what the maid may hear?
wer mag ver - stehn so gar lei - se Weis'

p a tempo
 Hints of a
flü - stern von

bride - groom to come next year?
Bräut - gam und näch - - - sten Jahr,

p ritard. *a tempo p*

to come next year?
vom näch - sten Jahr;

The branch - es
Das Mägd - lein

ritard. *a tempo*

p

rust - le and bend a - bove,
hor - chet, es rauscht im Baum.

Till they still her long - ings In slum - ber and dreams of
Seh - nend, wä - nend sinkt es, lä - chelnd in Schlaf und

love.
Traum.

pp

THE MAIDEN'S WISH

F. CHOPIN
Op. 74, No 1

Allegro, ma non troppo (♩ = 112)

The musical score is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Allegro, ma non troppo' with a quarter note equal to 112 beats per minute. The score includes various musical markings such as *mf*, *p*, *cresc.*, and *marcato*. Trills (tr) are indicated above several notes in the piano part. The lyrics are provided in both English and German.

mf *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Could I, a sun - world, high in heav'n float light - ly,
 Könnt' ich als Son - ne hoch am Him - mel schwe - ben,

p *cresc.*

On — thee on - ly love, should my rays shine bright - ly! Not o'er the
 nur — für dich wollt' ich mei - ne Strah - len ge - ben; nicht für die

p *marcato*

moun - tains, For - ests, or foun - tains, But thro' thy lit - tle win - dow,
 Wäl - der, nicht für die Fel - der, dort wo dein klei - nes Fen - ster:

mf

p *cresc.* *p*

There should my warm rays, look-ing in, laugh bright - ly, Could I a
 dort hin - ein würd' ich mei - ne Strah - len ge - ben, könnt' ich als

p *cresc.* *p*

Red. *

sun world, high in heav'n float light - ly.
 Son - ne hoch am Him - mel schwe - ben.

mf *tr* *tr* *tr* *tr*

Red. * Red. *

tr *p* *tr* *tr* *tr* *tr*

Red. * Red. *

p *cresc.* *p*

Were I a bird - ling, sweet should swell my sing-ing, Round thy charm'd soul, my love,
 Wär ich ein Vö - glein herr - lich wollt' ich sin - gen, dass dir mein Lied - chen sollt'

p *cresc.* *p*

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

mf

wild en-chant-ment fling-ing, Not on the moun-tains, Not by the foun-tains,
 in die See - le drin-gen; säng' nicht in Wäl - dern, nicht in den Fel - dern,

marcato *mf*

Leg. * *Leg.* * *Leg.* * *Leg.* *

mf *cresc.*

But 'neath thy lit-tle win-dow; Were I a bird - ling, there would rise my sing - ing,
 dort wo dein klei nes Fen-ster: wär'ich ein Vö - glein, dort nur wollt' ich sin - gen,

p *cresc.*

Leg. * *Leg.* *

Round thy charm'd soul, love, sweet en-chant-ment fling-ing!
 Dir sollt' mein Lied - chen in die See - le drin-gen.

mf

Leg. * *Leg.* * *Leg.* * *Leg.* *

p

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

BE STILL

SEI STILL

Edited by N. DeVore

J. RAFF

Larghetto con moto *p espressivo*

Ah, what has life for him in
Ach, was ist Le - ben doch so.

store Whose dear-ly loved ones are no — more.
schwer, wenn, was du lieb — hast, ist nicht — mehr.

p But be thou still, *mf* for 'tis God's will,
A - ber sei still, weil Gott es — will,

f

dolce

dim. *pp*

be still, be still! Ah, it is hard in
 sei still, sei still! Ach, was ist Ster - ben

death to sleep When those we love most round us weep.
 doch so schwer, wenn, was du lieb - hast, weint um - her.

dolce *mf*

But be thou still, for 'tis Gods
 A - ber sei still, wie Gott es -

dim. *pp*

will be still, be still!
 will, sei still, sei still!

Ah! liv - ing, dy - - ing we might bear,
 Ach Le - ben, Ster - - ben wär' nicht so schwer,

pp

dim. *pp*

If our weak hearts but si - lent were;
 wenn un - ser Herz nur stil - le wär'.

p *dolce*

So be thou still, for 'tis Gods will;
 Da - rum sei still, wie Gott es will

f *fs*

be still, be still!
 sei still, sei still!

dim. *pp* *m. s.*

p dim. *pp*

*Red. **

SERENADE

STÄNDCHEN

English version by
Edith Tillotson
Edited by A. Pero

JOACHIM RAFF

Lento *p espress.*

Thou who keep-est
Der den Him-mel

p semplice ed espress.

earth and heav-en 'neath a Fa-ther's ten-der eyes, Let Thy peace be
und die Er-den schützt mit sei-ner Va-ter-hut, Lässt es dort auch

al - so giv - en Where my love in slum - ber lies.
Frie - de wer - den, Wo mein lie - bes Lieb - chen ruht.

poco cresc. *mf*

Sleep dear love in rest reclin-ing, Till a bright-er ray shall blend.
 Lieb-chen, schlumm're, schlumm're wei-ter, Bis ein lich-ter Streif sich zeigt,

poco cresc. *mf*

cresc. sempre *f*

Till, on gold-en lad-der shin-ing Ros-y morn-ing-
 Bis auf gold-ner Him-mels-lei-ter Hell-der Mor-gen-

cresc. sempre *f*

p *p espress.*

shall de-scend, Though your eyes are closed in slum-ber, Yet your lov-er's
 nie-der steigt. Kannst die Aug-lein ru-hig sen-ken, Denn dein Treu-ge

p *con espress.*

still are bright; In my thoughts the hours I'll num - ber
 lieb - ter - wacht, Musst im Traum auch mein ge - den - ken,

pp poco rall.
 So my dear - est, say "Good-night," So my dear - est,
 Lie - bes Lieb - chen gu - te Nacht, Lie - bes Lieb - chen

pp colla voce

a tempo
 say "Good night"
 gu - te Nacht.

a tempo *morendo* *ppp*

Red. *

DREAMS

TRÄUME

MATHILDE WESENDONCK

RICHARD WAGNER

Moderato

pp

dolcissimo

un poco cresc.

p

Say! oh,

dim.

pp

say, what won - drous dream - - ings Keep my inmost soul re -

vol - - ing, That they not, like emp - - ty gleam - -

ings, In-to noth-ing are dis - solv-ing? Dream - - ings that with

poco cresc. *mf*
 ev' - ry hour, ... Ev' - ry day in bright - ness grow, And with their Ce - lestial pow - er

dim. *p* *pp* *p* *mf* **Vivo**
 sweet - - ly thro' the bos - - om flow? Dream - - ings that, like

rays of splen-dor; Fill the bo - som, nev-er wan-ing, Last-ing im-age there to

ren - - der, All for-get-ting, one re-tain-ing; Dream - - ings like the

p ritenuto *accel.* *f a tempo* *Più presto*

dim. *pp cresc. ritenuto* *accel.* *f a tempo*

sun that kiss-es From the snow the buds. new-born, That to strange and

cresc. *p* *cresc.*

unknown blisses They are greet-ed by the morn; That ex-pand... they may and

Quietandosi *dim.* *dolce*

Sempre piü quieto

piü p

p dolce

blos - som, Dream - ing, spend their odors suave, Gent - ly die up -

p tenderly

piü p

Ad.

** Ad. morendo*

** Ad.*

on thy bos - om, And then vanish in the grave.

morendo

pp

piü p

pp

THE MONOTONE

EIN TON

PETER CORNELIUS
 English version by
 C. Hugo Laubach
 Poco mosso

PETER CORNELIUS
 Op. 3, No 3

I hear a tone so wondrous rare; It fills my
 Mir klingt ein Ton so wunderbar in Herz und

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

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

death? *mf* It is the ten - der mon - o -
 bebt? *cresc.* ist es des Glück - leins trü - ber

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *cresc.*

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

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a more active melody in the right hand and a bass line in the left hand. Dynamic markings include *f*.

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

The third system shows the vocal line with a dotted quarter note and eighth notes. The piano accompaniment has a steady accompaniment pattern. Dynamic markings include *p* and *cresc.*

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

The fourth system concludes the piece. The vocal line has a dotted quarter note and eighth notes. The piano accompaniment features a descending melodic line in the right hand and a sustained bass line in the left hand. Dynamic markings include *f*, *fp dim.*, and *pp*.

pp

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

pp

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

mf

pp



BY PERMISSION OF FRANZ HANFSTAENGL.

SCHUBERT AT THE PIANO.

FROM THE PAINTING BY GUST. KLIMT.

MIGNON'S SONG

KENNST DU DAS LAND?

171

GOETHE

Edited by A. Pero

LISZT

Lento e con passione

Know'st thou the land where sweet the cit-ron blows, Where
Kennst du das Land wo die Ci-tro-nen blüh'n, Im
deep in shade the gol - den or - ange glows,
dun - keln Laub die Gold - o - ran - gen glüh'n,
Where gen - tle airs are blown from a - zure skies, Where
Ein sanf - ter Wind vom blau - en Him-mel weht, are
myr - tles breathe, and state - ly lau - rels rise?
Myr - the still und hoch der Lor - beer steht?

una corda *pp* *f*

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



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GOETHE

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LISZT

Edited by A. Pero

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Where gen - tle airs are blown from a - zure skies, Where
Ein sanf - ter Wind vom blau - en Him-mel weht, are
myr - tles breathe, and state - ly lau - rels rise?
Myr - the still und hoch der Lor - beer steht?

pp
una corda *Red.* * *Red.* * *Red.* *
Red. * *Red.* *
pp
Red. * *Red.* *
pp
f

p

Thou know'st it well!
Kennst du es wohl?

poco rall.

Thou know'st the land! Thou know'st it well!
Kennst du es wohl? Kennst du — es wohl?

poco rall.

più moto

With thee, with thee, with thee, ——— O my be-
Da - hin, da - hin, da - hin ——— Möcht' ich mit

pp *più moto dolce*

sempre una corda

lov - ed, would I thi - ther flee! With thee, with thee, with
dir, O mein Ge - lieb - ter, zieh'n; da - hin, da - hin, da -

pp

ped. * *ped.* *

poco sost.

thee, with thee, O my be - lov - ed, with
 hin Mit dir, o mein Ge - lieb - ter, mit

pp colla voce

rall.

thee, ah, thi - ther would I flee!
 dir, o mein Ge - lieb - ter, zieh'n!

a tempo

rall. *pp* *smorz.*

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

p

Know'st thou the house with por - tals gleam - ing
 Kennst du das Haus? Auf Sä - len ruht sein

pp

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

mf *f*

bright, The glit - t'ring hall, — the courts of soft - en'd
 Dach; Es glänzt der Saal, — es schim - mert das Ge -

With thee, with thee, with
Da - hin, da - hin, da -

pp

thee, O my be - lov - ed, would I thi - ther flee! With
hin Möcht' ich mit dir, o mein Be - schüt - zer, zieh'n. Da -

pp

Ad. * *Ad.* *

thee, with thee, with thee, with thee, O my be -
hin, da - hin, da - hin Mit dir, o mein Be -

lov - ed, with thee, ah, thi - ther would I
schüt - zer, mit dir, o mein Be - schüt - zer,

rall.

rall.

mf a tempo

flee!
zieh'n!

The
Kennst

pp

smorz.

mf a tempo

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

Più mosso

moun - - tain paths that van - ish in - to cloud, Where
du - - den Berg und sei - nen Wol - ken-steg? Das

mf

Red. * Red. * Red. *

toil the mules by heav - y bur - dens
Maul - thier sucht im Ne - - bel sei - - nen

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

bowed,
Weg;

The cav - - erns where the
in Höh - - len wohnt der

cresc.

Red. * Red. *

f

fear - ful drag-ons lie, While down the rocks
 Dra - chen al - te Brut. Es stürzt der Fels,

ff

Red. * *Red. tre corde* * *Red.* *

ff

the tor- rent thun- ders by;
 und ü - ber ihn die Fluth.

f *poco rit.*

Red. *

Tempo I.

p *poco rall.*

Thou know'st them well, thou know'st them well!
 Kennst du ihn wohl? Kennst du ihn wohl?

p *poco rall.* *dolce*

Red.

dolciss.

— Thou know'st the land, — thou know'st the house, — the moun- tain
 — Kennst du das Land? — Kennst du das Haus? — Kennst du den

pp *pp* *pp*

* *Red.* *

sost.

path, thou know'st them well!
Berg? Kennst du sie — wohl?

colla voce *accel.* *smorz.*

Più lento

A - way, a - way, a - way, O my be -
Da - hin, da - hin, da - hin Geht un-ser

pp
una corda
Ped.

dolce

lov - ed, thi-ther let us flee! A - way, a - way, a -
Weg! — o Va - ter, lass uns zieh'n! Da - hin, da - hin, da -

Ped. * *Ped.*

way!
hin

Ah, thi - - ther, my — be -
Geht un - - ser Weg, — o —

dolce

lov - ed, ah, thi - ther let us
 Va - ter, o Va - ter, da - hin lass uns

poco rall.

Red. *

flee! Ah, thi - ther let us flee!
 zieh'n! Da - hin lass uns zieh'n!

pp

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

Ah, thi - ther let us flee, be - lov - ed! O my be - lov - ed,
 Da - hin geht un - ser Weg, o Va - ter, o mein Be - schüt - zer,

cresc. *rit.*

Red. *cresc.* *colla voce*

ah, thi - ther let us flee!
 Ge - lieb - ter, da - hin!

dolce

p *pp* *ppp* *8va.....*

DEAR LOVE, THOU'RT LIKE A BLOSSOM DU BIST WIE EINE BLUME

H. HEINE
English Version by
Paul England

LISZT

Adagio *p mezza voce*

Dear —
Du

love, thou'rt like a blos - som, So fair and sweet and
bist wie ei - ne Blu - me, so hold und schön und

pure!
rein, I — gaze on thee with yearn - ing My
Ich schau dich -an und Weh - muth schleicht

heart can scarce en - dure.
mir in's Herz - hin - ein.

una corda

pp *ppp*

sempre pp

sotto voce

I long to lay — my hands, dear, In
 Mir ist als ob ich die Hän - de auf's

Ped. * Ped. *

poco cresc.

p

bless - ing on thy hair,
 Haupt dir le - gen sollt, Pray - ing
 be - tend

un poco marcato *pp*

poco rit.

smorz.

our dear Lord to keep thee Still pure and sweet
 dass dich Gott er - hal - te so rein und schön

ppp

and fair.
und hold.

pp *ppp*

THE LORELEY

DIE LORELEI

H. HEINE

Edited by A. Pero

FR. LISZT

Andante

mf

P parlando

I know not what spell hangs
 Ich weiss nicht was soll's be -

p

o'er me, What haunt-ing trou - ble has filled my breast;
 deu - ten, Dass ich so trau - rig, so trau - rig bin.

Allegretto

A vi-sion a -
 Ein Mär-chen aus

p

ris - es be-fore me, And will not leave me at rest, And
 al - ten Zei - ten Das kommt mir nicht aus dem Sinn, das

Listesso tempo *smorzando*

will not leave me at rest.
 kommt mir nicht aus dem Sinn.

pp
Led. * *

Led. * *Led.* * *Led.* *

dim. *poco rit.* *l.h.*

Led. *

Con moto

The eve - ning breeze is soft - ly
 Die Luft ist kühl und es

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The time signature is 9/8, with a 3/4 subdivision indicated in parentheses. The piano part includes a left-hand section labeled 'l.h.'.

ped. * ped. *

blow - ing, And calm - ly,
 dun - kelt, Und ru - hig,

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line.

ped. * ped. *

calm - ly flows the Rhine, And calm - ly flows the
 ru - hig fließt der Rhein, und ru - hig fließt der

The third system continues the vocal and piano parts. The piano accompaniment maintains its accompanimental texture.

Rhine; On moun - tain tops in
 Rhein, Der Gip - fel des

The fourth system concludes the page. The piano accompaniment includes the instruction 'un poco cresc.' and features a more active bass line.

ped. * ped. * ped. *

splen - - dor glow - ing, The
Ber - - ges fun - kelt Im

set - ting sun doth shine, The
A - bend-son - nen - schein, im

rit. a tempo
set - ting sun doth shine.
A - bend-son - nen - schein.

smorzando rit. espressivo
ppp

sotto voce
A -
Die

bove, where the light is stream-ing, There sits a maid-en fair, Her
 schön - ste Jung-frau sit - zet Dort o - ben, wun-der-bar Ihr

* Ped. * Ped. * Ped. * Ped.

rai - ment with gold is gleam - ing, She combs her gold - en
 gold - nes Ge-schmei-de blit - zet, Sie kämmt ihr gold - nes

poco rall.

* Ped. * Ped. *

hair; Her gold - en comb up - lift - ed, She
 Haar; Sie kämmt es mit gold - nem Kam - me, Und

sempre dolce .

sempre dolcissimo

una corda

Ped. * Ped. * Ped. *

sings a won-drous song the while, A song, oh, how strange-ly
 singt ein Lied da - bei, Das hat ei - ne wun-der-

Ped. * Ped. * Ped. *

cresc. molto e string.

gift - - ed With beau - ty and with
 sa - - me Ge - walt' - ge Me - lo -

cresc. molto e string.

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

Allegro agitato molto

guile, With beau - ty and with guile.
 dei, ge - walt' - ge Me - lo - dei.

tre corde
Red. * *Red.* * *Red.*

mf

See yon-der a boat-man
 Den Schif-fer in klei-nem

ff *mf* *simile*

hear-ing The mu-sic the si-ren sings, He
 Schif-fe Er - greift es mit wil-dem Weh, Er

simile

heeds not the rap - ids near-ing, But ga - zes a-bove,
 schaut nicht die Fel - sen - rif-fe, Er schaut nur hin-auf,

p *cresc.*

simile *simile cresc. molto*

a - bove _____ as it rings.
 hin - auf _____ in die Höh'.

sf *f*

Red. * * * *

The end - ing— how of - ten we've
 Ich glau - be die Wel - len ver -

f

Red. * * * *

heard it: To death the boat - man has
 schlin - gen Am En - - de Schif - fer und

string. *string.*

Red. * * * *

gone.
Kahn.

The first system of the musical score. The vocal line (treble clef) has a single note with an accent (>) above it. The piano accompaniment (grand staff) consists of a right hand with a series of chords and a left hand with a rhythmic pattern of eighth notes.

ff

ped. * *ped.* *

The second system of the musical score. The vocal line (treble clef) has a long melodic line with a slur. The piano accompaniment (grand staff) features a right hand with a series of chords and a left hand with a rhythmic pattern of eighth notes. There are dynamic markings *ff* and *ped.* with asterisks.

p

While smil - ing in tri - umph o'er him The Lo - re - ley, —
Und das hat mit ih - rem Sîn - gen Die Lo - re - lei, —

The third system of the musical score. The vocal line (treble clef) has a melodic line with a slur. The piano accompaniment (grand staff) features a right hand with a series of chords and a left hand with a rhythmic pattern of eighth notes. There is a dynamic marking *p*.

rit.

the Lo - re - ley sings on.
die Lo - re - lei ge - than.

rit. *p*

The fourth system of the musical score. The vocal line (treble clef) has a melodic line with a slur. The piano accompaniment (grand staff) features a right hand with a series of chords and a left hand with a rhythmic pattern of eighth notes. There are dynamic markings *rit.* and *p*.

And smil - ing in tri - umph o'er
 Und das hat mit ih - rem Sin - -

dolce
una corda
 Ped. * Ped. *

him, The Lo - re - ley, the
 gen Die Lo - re - lei, die

Ped. * Ped. *

Lo - re - ley sings on, The Lo - re - ley sings
 Lo - re - lei ge - than, Die Lo - re - lei ge -

on. And smil - ling in
 than, Und das hat mit

sempre dolce
 Ped. * Ped. * Ped. *

o'er him,
Sin - - - - - gen

tri - umph o'er him, The
ih - rem Sin - - - - - gen Die

8.

Red. *

Lo - re - ley,
Lo - re - lei,

the Lo - re - ley sings
die Lo - re - lei ge -

Red. *

p

'on,
than,

The Lo - re - ley sings
Die Lo - re - lei ge -

p

pp smorzando

on.
than.

ppp

Red. * *Red.* *

THOU ART SO LIKE A FLOWER

DU BIST WIE EINE BLUME

HEINRICH HEINE

ANTON RUBINSTEIN
Op. 32, N^o 5

Moderato. *p semplice*

Thou art so like a flow - er, So

p *simile*

pure, and fair, and kind, — I gaze on thee, and sor - - row Then

p

in my heart I find, — It seems as though I must lay

High

then My hand up - on - thy brow, ——— Pray - ing that God may pre -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "then My hand up - on - thy brow, ——— Pray - ing that God may pre -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady accompaniment of chords and moving lines in both hands.

serve - thee, As pure and fair - as now, ——— Pray - ing that

cresc.

The second system continues the musical score. The vocal line lyrics are "serve - thee, As pure and fair - as now, ——— Pray - ing that". A *cresc.* (crescendo) marking is placed above the vocal line towards the end of the system. The piano accompaniment continues with similar harmonic support, also featuring a *cresc.* marking in the bass line.

God may pre - serve thee, As pure and fair, ——— as

f *mf*

The third system concludes the musical score. The vocal line lyrics are "God may pre - serve thee, As pure and fair, ——— as". Dynamic markings are present: *f* (forte) is marked above the vocal line at the beginning, and *mf* (mezzo-forte) is marked above the vocal line and below the piano accompaniment in the middle of the system. The piano accompaniment features a *f* marking in the bass line and a *mf* marking in the treble line.

now, Pray - ing that God may pre -

p

p

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4 and B4, then a half note C5. There are rests for the next two measures, followed by quarter notes D5, E5, and F5, and a final quarter note G5. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The piano part is marked with a *p* dynamic.

serve thee, As pure and fair — as

p

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note G4, followed by quarter notes A4 and B4, then a half note C5. There are rests for the next two measures, followed by quarter notes D5, E5, and F5, and a final quarter note G5. The piano accompaniment continues with chords in both hands. The piano part is marked with a *p* dynamic.

now. —

pp

ppp

Detailed description: This system contains the final two lines of music. The vocal melody consists of a half note G4, followed by a half note rest. The piano accompaniment continues with chords in both hands. The piano part is marked with a *pp* dynamic, and the final measure is marked with a *ppp* dynamic.

THE ASRA

H. HEINE

English version by
Wm. Stigand

A. RUBINSTEIN

Op. 32, No 6

Moderato

Dai - ly walk'd the fair - est, whit - est, Sul - tan's daugh - ter, go - ing, com - ing

p

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Moderato' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The piano part begins with a piano (*p*) dynamic.

In the ev' - ning by the foun - tain, Where the wa - ters white were plash - ing,

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Dai - ly stood the youth - ful cap - tive In the ev' - ning by the foun - tain.

mf

mf

This system contains the final four measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment ends with a mezzo-forte (*mf*) dynamic.

f

Where the wa - ters white — were plash - - ing;

dim.

Dai - ly grew he pale and pal - er, pale and pal - er,

dim.

p

Till, one ev' - ning, stept the prin - cess, Ask'd of him with sudden ques - tion,

p

stringendo *cresc.*

"Tell me, slave, what name thou own - est, Where thy home is, what thy kin - dred?"

stringendo *cresc.*

ritard. *f a tempo* *p*

And the slave he spoke: "My name _____ is Mo-ham-med, I

ritard. *f a tempo*

come _____ from Ye-men, And my race is of those As-ra, Who—

p *f*

love and die, and— die with love, And my race is of those As-ra, Who—

love and die, and die with love."

p *p* *rit.*

FAREWELL!

LEBEWOHL!

From the Russian of
N. NEKRASOBA
German version by
G. Löwenthal
English version by
Edith Tillotson

P. TSCHAIKOWSKY
Op. 60, No 8.

Moderato

a piena voce

Fare-well! And think not on the mor - row
Leb' wohl! Und den - ke nicht der Ta - ge

p *poco cresc.* *mp*

mf

Of shame, of an - ger and of sor - row,
der Schmach, des Zor - nes und der Kla - ge,

f *mf*

p

The flood of tears
der Thrä - nen - fluth

f *p* *(sopra)*

p each day has brought, *f* The grief that
die täg - lich neu' er - presst von

p *mp* *cresc.*
(sopra)

jeal - ou - sy has wrought, The grief that jeal - ou - sy,
Ei - fer - sucht und Reu' er - presst von Ei - fer - sucht

f

mf jeal - ou - sy has wrought...
Ei - fer - sucht und Reu!

mf

Più mosso

Yet one short hap - py hour that found us,
 Doch je - ner kur - zen sel - gen Stun - den,

When love in wel - come ties had bound us, And life held on - ly
 da Lie - be uns einst fest ver - bun den, die Welt vor uns lag

cresc. *ff*

joy in store Re - mem - ber thou for - ev - er -
 licht und klar sei ein - ge - denk auf im - mer -

riten. *Tempo I.* *p molto espress.*

more, Re - mem - ber thou for - ev - er - more,
 dar, auf im - mer - dar, auf im - mer - dar!

mf

mf *f* *p*

for - ev - er - more, ev - er - more!
auf im - mer - dar, im mer dar!

mf *f* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic for the first phrase, and then a piano (*p*) dynamic for the second phrase. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, then a forte (*f*) dynamic, and finally a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

f *p* *f*

Detailed description: This system contains measures 3 through 5. The vocal line features a forte (*f*) dynamic in measure 3, a piano (*p*) dynamic in measure 4, and a forte (*f*) dynamic in measure 5. The piano accompaniment follows a similar dynamic pattern, with *f*, *p*, and *f* markings.

mf *mf*

Detailed description: This system contains measures 6 through 10. The vocal line is marked mezzo-forte (*mf*) throughout. The piano accompaniment also maintains a mezzo-forte (*mf*) dynamic. The music features sustained chords and melodic lines in both parts.

dim. *pp*

Detailed description: This system contains measures 11 through 15. The vocal line is marked *dim.* (diminuendo) and *pp* (pianissimo). The piano accompaniment also features a *dim.* marking and ends with a *pp* dynamic. The system concludes with a double bar line.

WHY? WARUM?

English version by
Edith Tillotson

P. TSCHAIKOWSKY

Moderato

Why this pal - lor the
Wa - rum sind denn die

p

rose wears to-day? Dear-est love, do you know, can you say?
Ro - sen so blass, sü-ses Lieb, kannst du sa - gen mir das?

pp

Why that glint in the vio - let's fair eyes,
Wa - rum sind denn die Veil - chen im Gras

Like the tears that un-
wie von Thrä - nen die

p

dim. *p*

bid - den a-rise? Why that song with its sor - row-ful note
 Aeu - ge - lein nass? Wa - rum tönt mit so trau - ri - gem Klang

cresc.

Sung a - bove from the lark's swell - ing throat?
 aus den Lüf - ten der Ler - che Ge - sang?

Why that sound like a
 Wa - rum rauscht in den

cresc.

sob or a sigh In the trees as the wind rus - tle by?
 Bäü - men der Wind, als ob kla - gen - de Stim - men es sind?

f *poco rit.*

Why does sun - shine seem chill - ing and cold?
 Wa - rum blickt denn die Son - ne so kalt

And the
 und ver -

f *poco rit.*

for-est so drear and so old? Why does
 dros-sen her-ab auf den Wald? Wa - rum

all this wide world seem so gray and so
 ist den die Er - de so grau, und so

drear - y wher - ev - - er I stray?
 ö - de, wo - hin ich auch schau?

ff stringendo

Tell me why I am sad - dend with fears,
 Und wa - rum ist mir selbst denn so weh?

f stringendo

Meno mosso

rit. *ff*

And why all things are hid - den with tears!
 Wa-rum Al - les durch Thrä - nen ich seh?

Tell me why, — love, oh,
 Sprich wa-rum, — sü-sSES

rit. *molto rit.*

why should it be, Why hast thou thus for-sak - - en me?
 Lieb-chen, o sprich, wa-rum hast du ver-las - - sen mich?

rit. *molto rit.*

a tempo f

pp *pp* *pp*

NONE BUT THE LONELY KNOW

NUR WER DIE SEHNSUCHT KENNT

JOHANN WOLFGANG von GOETHE

PIOTR ILYITCH TSCHAÏKOWSKY

English version by
George Cooper

Op. 6, N^o 6.

Andante non tanto

p *espressivo*

And. * *And.* *

And. * *And.*

espress. p

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

> p

* *piu f*

with des-pair, To greet the mor-row!
 ab-ge-trennt von al-ler Freu-de.

p
And. *

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

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

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

mf
cresc. *mf*
And.

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

dim. *pp*
 *

f

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

cresc. *mf*

p *cresc.*

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

p *cresc.*

ped. * *ped.* * *ped. simile*

with des - pair, To greet the mor - row!
 ab - ge - trennt von al - ler Freu - de,

f *cresc. e stringendo*

A - lone and in des - pair;
 Al - lein und ab - ge - trennt

cresc. e string.

ff Nor joy to - mor - row!
von al - ler Freu - de!

molto rit.
pp My heart grows
Es schwin - delt

ff *molto rit.*

Red. *

a tempo.

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

marcata la melodia

p a tempo.

Red. *

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

Red. * *Red.* *

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

pp

Red. *

A DISSONANCE

ROMANCE

English version by
Edith Tillotson
French version by
Mercy Argenteau

A. BORODINE

Andantino

p

Thou
Mi -

say - est "I love thee, be - lieve me,"
gnon - ne, tu dis que tu m'ai - mes,

mp

And yet, in thy voice I can
et dans le son de ta

trace
voix

mf

A note whose falseness doth grieve me,
s'en - tend u - ne dis - so - man - ce,

f

It
elle

is in thy heart, in thy face;
est dans tes yeux, dans ton cœur!

ff

Dear love, thou canst not de -
Et tu le sais bien - toi -

p *rall.*

ceive me!
mê - me.

p *a tempo*

From the Russian of
A. BORODINE
French version by
Grandmoussin
English version by
Edith Tillotson

THE SLEEPING PRINCESS

LA PRINCESSE ENDORMIE

A. BORODINE

Andantino

pp
legato e pp

p

Here in this wood she lies, Prin - cess with the
Dans le bois té - né - breux la prin - cesse aux

love - ly eyes; By a fair - y's e - vil pow'r Con -
si doux yeux, par le char - me d'u - ne fé - e,

cresc. *dim.*

denn'd to slum - ber hour by hour And sleep -
au som - meil est con - dam - née et dort!

cresc. *dim.*

sleep -
dort!

mf *pp* *rall.*

Più mosso
p *cresc.*

Sud - den-ly from gloom sur - round - ing Comes a cry of
 Mais sou - dain dans l'ombre é - paise e - cla - tent des cris

p *cresc.*

f

laugh - ter sound - ing, Wood - land sprites the ech - oes wake,
 et des ri - res; les es - prits des bois pas - sent en

f

dim. *p* *rall.*

Yet the spell they can - not break,
 ron - de sans rom - pre ce som - meil.

dim. *p* *rall.* *pp*

Tempo I.

p

Pale as death, in
Sans couleur, com -

rall.

p

si - lence deep, There she lies in end - less sleep -
me la mort, la prin - ces - se tou - jours dort!

sleep - sleep -
dort! dort!

mf

Più animato

p *cresc. poco a poco*

Through the for - est, so they say, A no - ble Prince will
On di - sait qu'en la fo - rêt un jour vien - drait un

p *cresc. poco a poco*

come some day, So brave, so true, be - yond com - pare -
 preux, un che - va - lier sans peur, au cœur fi - dè - le,

He will save the la - dy fair, He a - lone will
 pour sau - ver en - fin la bel - le et sou - dain bri -

sure - ly quell the fate - - - ful spell!
 ser l'en - chan - te - ment fa - tal!

Un poco lento
 But the days are swift - ly
 Mais les jours s'en vont sans

poco cresc.

fly - ing, Like a dream the hours are dy - ing, No one
trè - ve, *le temps pas - se com - me un rêve* *et ja -*

poco cresc.

yet we've seen ap - pear In the wood so dark and
mais nul n'ap - pa - raît *dans la nuit de la fo -*

Tempo I.

drear. Still the love - ly Prin - cess fair
rêt! *La prin - cesse aux si doux yeux,*

p

vd|||φ

mf

Rests in mys - tie si - lence there, By the Fair - y's
au re - pos mys - té - ri - eux, *par le char - me*

e - vil pow'r Con - demn'd to slum - ber hour by hour And
 d'u - ne fé - e au som - meil est con - dam - née et

sleep - *p* sleep - *pp* Fate - ful
 dort! dort! Quel fa -

slum - ber yet un - break - ing, Who will sound the hour of
 tal et mor - ne som - meil! Quand son - ne - ra l'heure du ré -

wak - ing? *mf* perdendosi
 veil?

LULLABY

WIEGENLIED

KARL SIMROCK

JOHANNES BRAHMS
Op. 49, No. 4.

Delicatamente mosso *p*

Rest thee, darl - ing, good night. 'Mid -
Gu - ten A - bend, gut' Nacht, mit -

li - lies of white, Red ro - ses I've spread all o - ver thy
Ro - sen be - dacht, mit Näg'lein be - steckt schlupf' un - ter die

mf

bed. When the lark leaves its nest, God shall wake thee from
Deck; Mor - gen früh, wenn Gott will, wirst du wie - der ge -

p *pp*

rest, When the lark leaves its nest, God shall wake thee from rest.
weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.

p *pp*

Ped. *simile*

p

Rest thee, darl - ing, good night, Kind
 Gu - ten A - bend, gut' Nacht, von -

p

an - gels of light - With Je - su will - keep From e - vil thy
 Eng' - lein be - wacht, - die - zei - gen im - Traum dir Christ-kind-lein's

mf

sleep. They will bring to my love Pret - ty dreams from a -
 Baum: Schlaf' nun se - lig und süß, schau' im Traum's Pa - ra -

mf

p *pp*

bove, They will bring to my love Pret - ty dreams from a - bove.
 dies, schlaf' nun se - lig und süß, schau' im Traum's Pa - ra - dies.

p *pp*

MY LITTLE QUEEN

WIE BIST DU MEINE KÖNIGIN

C. F. DAUMER
English version by
Edith Tillotson

JOHANNES BRAHMS
Op. 32, No. 9

Adagio

p molto espress. dolce

The piano introduction consists of two systems of music. The first system shows the right hand playing a series of chords and the left hand playing a rhythmic accompaniment. The second system continues this pattern with more complex chordal textures.

p espress.

How art thou now, my lit-tle queen? May all de - light, all joy be
Wie bist du mei - ne Kö - ni - gin, durch sanf - te Gü - te won - ne -

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

thine, When thou dost smile, the scent of spring is round me blow - ing,
voll: - Du läch - le mir, Lenz - düf - te weh'n durch mein Ge - mü - the

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic accompaniment and chordal structure as the first line.

Joy be thine, Joy be thine.
won - ne - voll won - ne - voll!

p

Fresh is the bloom up-on the
Frish auf - ge - blüh - ter Rosen

p

rose_ Thy bloom-ing cheek can I de-fine? Yet, af - ter
Glanz, ver-gleich ich ihn den dei - ni-gen? Ach ü - ber

all, it is thy flow'r like spir-it glow - ing, Joy be
al - les was da blüht, is dei-ne Blü - the won - ne -

p

thine, Joy be thine.
voll, won - ne - voll.

p *espress.*

p *cresc.*
 Tho' thro' a des - ert I might pass, 'Round me broad fields of green wold
 Durch tod - te Wü - sten wandle hin, und grü - ne Schat - ten brei - ten

p *cresc.*

shine; — Thou on the end - less drear - y waste Life — art be -
 sich, — ob fürch - ter - li - che Schwü - le dort ohn' — En - de

sf

dolce
 stow - ing, Joy be thine, Joy be
 brü - te, won - ne - voll, won ne -

dim. *dolce*

thine, be thine.
won - ne - voll.

p *espress.*

p *cresc.*

Let me re - pose with-in thine arms, Tho' in their clasp were death's own
Lass mich ver - geh'n in dei-nem Arm! Es ist in ihm ja selbst der

espress. *cresc.*

p

sign, And tho' its sharp - est pangs with - in My breast were grop - ing -
Tod, ob auch die herb - ste To - des - qual die Brust durch wü - the

p

Joy be thine, Joy be thine, be thine.
won - ne - voll, won - ne = won - ne - voll!

MEINE LIEBE IST GRÜN

MY LOVE IS FAIR

FERD. SCHUMANN

English version by
Edith Tillotson

BRAHMS

Op. 63, No 5

Animato *f*

Mei - ne Lie - - be ist grün
My love is as fair

f

mf

wie der Flie - - der - busch, und mein
as the li - - lac bough, As the

Lieb ist schön - wie die Son - - ne, mein
sun that bright - ly is glow - - ing, As the

Lieb ist schön - wie die Son - - ne; die
sun that bright - ly is glow - - ing, That

glänzt wohl her - ab auf den Flie - der - busch und
 shines from a - bove on the li - lac bough, All

p

cresc.
 füllt ihn mit Duft und mit Won - ne, und
 fra - grance and beau - ty be stow - ing, All

cresc.

füllt ihn mit Duft und mit
 fra - grance and beau - ty be -

Won ne.
 stow ing.

dim. *p string.*

cresc. *f* *string. sempre*

cresc. *f* *poco ten.* *a tempo* *p*

f

Mei - ne See - - - le hat Schwin - -
 And my soul _____ has the wings _____

- - gen der Nach - - ti - gall und
 of the night - - in - gale, It

wiegt sich in blü - hen - dem Flie - - der, und
 dwells where the li - lac is flow'r - - ing, It

wiegt sich in blü - hen - dem Flie - - der, und
 dwells where the li - lac is flow'r - - ing; It

p

jauch - zet und sin - get vom Duft be-rauscht viel
 sings and it car - ols a song in - spir'd By

p *mf*

lie - bes - trun - ke - ne Lie - - der, viel
 love's sweet neo - tar o'er - pow'r - - ing, By

cresc. *f*

cresc.

lie - - - bes - - - trun - - - ke - ne
 love's sweet nec - - - tar o'er

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a *cresc.* marking and consists of chords and moving lines in both hands.

dim.

Lie - - - der.
 pow'r - - - ing.

dim. *p* string.

The second system continues the vocal line and piano accompaniment. The piano part features a *dim.* marking and a *p* *string.* marking. The vocal line has a *dim.* marking. The piano accompaniment includes triplet markings.

cresc. *f* *string. sempre*

The third system shows the piano accompaniment with a *cresc.* marking, a dynamic of *f*, and the instruction *string. sempre*. The piano part features triplet markings and a *f* dynamic.

cresc. *f* *poco ten.* *a tempo* *p*

The fourth system concludes the piano accompaniment with a *cresc.* marking, a dynamic of *f*, a *poco ten.* marking, and an *a tempo* marking. The piano part features triplet markings and a *p* dynamic.

Ed.

*

FOREST GLOOM, LEND DARKNESS TO HOLD ME

BOIS ÉPAIS, REDOUBLE TON OMBRE

(From "Amadis")

QUENAULT
English version by
Edith Tillotson

JEAN-BAPTISTE LULLY
(1633 - 1687)

Andante

mf

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Andante' and the dynamic is 'mf'.

mf

For - est
Bois é -

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction. Dynamics include 'mf' and 'p'.

gloom, lend dark - - ness to hold me, No glade too
pais, re - dou - - ble ton om - bre; Tu ne sau -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamics include 'p' and 'mf'.

shad-ow'd to en - fold me, No gloom - ing too ob - scure to
rais é - tres - sez som - bre, Tu ne peux trop ca - cher mon

cresc.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment features a crescendo. Dynamics include 'cresc.'.

hide my hap-less love. For-est gloom, lend dark-ness to
mal-heu-reux a-mour. Bois é-pais, re-dou-ble ton

hold me, No glade too shad-ow'd to en-fold me, No
om-bre, Tu ne sau-rais é-tre as-sez som-bre, Tu

gloom-ing too ob-scure to hide my hap-less love. In
ne peux trop ca-cher mon mal-heu-reux a-mour. Je

cresc. ed accel. un poco

sor-row and des-pair all my hopes now have per-ish'd,
sens un dés-es-poir dont l'hor-reur est ex-tré-me,

cresc. ed accel. un poco

a tempo e dolce

Gone the vis - ion fair that I cher - ish'd, I can - not
 Je ne dois plus voir ce que j'ai - me, Je ne peux

a tempo e dolce

poco cresc.

bear the light a - bove. In sor - row and des - pair. All my
 plus souf - frir le jour. Je sens un dés - es - poir dont l'hor -

poco cresc.

hopes now have per - ish'd, Gone the vis - ion fair that I
 reur est ex - trê - me, Je ne dois plus voir ce que

cher - ish'd, I can - not bear the light a - bove.
 j'ai - me, Je ne peux plus souf - frir le jour.

NINA

English version by
George Cooper

G. B. PERGOLESI
(1710 - 1736.)

Andantino

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

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

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

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

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

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

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

1. me! 2. stain! Bid her from sleep ab - stain.

f *mf* *a piacere*
f *dim.* *pp colla voce*

CHE FARÒ? HAVE I LOST THEE? (From "Orfeo")

Edited by
A. Pero

GLUCK

Andante

p *simile*

p

Che fa - rò sen - za Eu - ri -
Have I lost thee, love, for -

di - ce? Do - ve an - drò sen - za il mio ben? Che fa -
ev - er? Shall I see thy face no more? Tears will

simile

mf

rò, do - ve an - drò, Che fa - rò sen - za il mio
fall While I call On the name that I a -

mf *simile*

f *p*

ben, Do - ve an - drò sen - za il mio ben? Eu - ri -
 dore, On the name that I a - dore. Hear my

di - ce! Eu - ri - di - ce! oh Di - o! Ri - spon - di!
 plead - ing, my be - lov - ed! O tell me where art thou?

simile

f *mf* *Poco lento*

Ri - spon - di! Io son pur il tuo fe -
 Where art thou? Thine am I un - til I

Tempo I. *p*

del, io son pur il tuo fe - del, il tuo fe - del! Che fa -
 die! Thine am I un - til I die, un - til I die! Have I

rò sen-za Eu-ri - di - ce? Do-ve an-drò sen-za il mio ben? Che fa -
 lost thee, love, for - ev er? Shall I see thy face no more? Tears will

rò, do - ve an drò, Che fa - rò sen-za il mio ben? Do - ve an -
 fall While I call On the name that I a - dore, On the

drò sen-za il mio ben? Eu-ri - di - ce! Eu-ri - di - ce! Ah! non m'a -
 name that I a - dore. Ah be - lov - ed, hear and answer! No help is

van - za Più soc - cor - so, più spe - ran - za, Nè dal mon - do nè dal
 near me, No voice to cheer me, None to hear me! Earth is si - lent, heav'n is

p *simile* *mf* *f* *Poco lento p* *p* *cresc.* *f* *f* *cresc.* *mf* *f*

Tempo I.

p

ciel! Che fa - rò sen - za Eu - ri - di - ce? Do - ve an - drò sen - za il mio
dumb. Have I lost thee, love, for ev - er? Shall I see thy face no

p *simile*

mf

ben? Che fa - rò, do - ve an - drò, Che fa - rò sen - za il mio
 more? Tears will fall While I call On the name that I a -

mf *simile*

p *f* *rit.* *a tempo*

ben? Che fa - rò, do - ve an - drò, Che fa - rò sen - za il mio ben?
 dore; Tears will fall While I call On the name that I a - dore.

p *f* *rit.* *a tempo*

p *mf* *f* *rit.*

OMBRA MAI FU

SLUMBER, DEAR MAID

(The celebrated Largo from "Xerxes")

Edited by
A. Pero

HANDEL

Adagio

p *mf*

p *f*

mf *mf*

p *mf* *mf*

Om - - bra mai fù!
Slum - - ber dear maid!

Di - ve - ge - ta - bi - le ca - ra ed a - ma - bi - le, so - a - ve più. Om -
Green boughs will co - ver thee, Calm airs breathe o - ver thee, Where thou art laid. Slum -

cresc. *mf*

- bra mai fù! Di ve - ge - ta - bi - le ca - ra ed a -
 ber, dear maid! Wood birds shall sing for thee, Lul - la - bys

mf

ma - bi - le, so - a - ve più, ca - ra ed a - ma - bi - le; om -
 bring for thee, Where thou art laid, Slum - ber then peace - ful - ly, O

p *mf*

f *p*

bra mai fù! Di ve - ge - ta - bi - le ca - ra ed a -
 gen - tle maid! Green boughs will co - ver thee, Calm airs breathe

f *p*

cresc.

ma - bi - le, so - a - ve più, so - a - ve più.
 o - ver thee, Where thou art laid, Where thou art laid.

cresc. *p*

f *p* *p*

LEAVE ME IN ANGUISH

LASCIA CH'IO PIANGA

(From "Rinaldo")

English version by
George Cooper

G. F. HANDEL

Larghetto

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

p

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

mf

sor-row, Bid-ing the mor-row, my Fate — must be! —
spi - ri, e che so - spi - ri la li - ber - ta!

cresc.

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

Lib - er - ty!
 li - ber - tà!

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

f Greets me each mor-row, Dawn-eth a— vi - sion of Light un-to me! Yes,
p *que - ste ri - tor - te de 'miei mar - ti - ri sol per pie - tà! Si,*

mf dawn-eth an- Angel of Hope un- to me! Leave me in
p de- miei mar- ti- ri sol per- pie- tà! *cresc.* La- scia ch'io

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

sost. Lib- er- ty!
 li- ber- tà!

TELL ME, O FAIR ONES

VOI, CHE SAPETE

(From "Le Nozze di Figaro")

English version by
Chas. L. Kenney
Edited by A. Pero

MOZART

Andante con moto

First system of the piano introduction. The right hand starts with a melody in G minor, 2/4 time, marked *p*. The left hand provides a rhythmic accompaniment of eighth notes.

Second system of the piano introduction. The right hand continues the melody, marked *delicato*. The left hand continues with eighth-note accompaniment, ending with a *p* dynamic.

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics: "Ye who love's pow - er right well should know, / Voi, che sa - pe - te, che co - sa è a - mor." The piano accompaniment continues with eighth-note patterns.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "Fair dames, say, with it doth my heart glow? / don - ne, ve - de - te, s'io l'ho nel cor?" The piano accompaniment features triplets in both hands, marked *mf* and *p*.

Fair_ dames, say, with_ it_ doth_ my_ heart_ glow?
 Don - ne, ve - de - te, siò lho - nel - cor?

All_ I_ ex - per - ience_ let_ me_ im - part: -
 quel - lo, ch'io pro - vo, vi - ri - di - rò -

cresc.
 Feel - ings un - wont - ed_ prey_ on_ my_ heart,
 e per me nuo - vo, ca - pir nol so,

cresc.

Wild - est e - mo - tions, yearn - ings all_ vain_ -
 sen - toun af - fet - to pien di de - sir, -

Thrill me with pleas - ure, Rack me with pain;
ch'ò - - ra è di - let - to, ch'ò - ra è mar - tir;

espressivo

Now I am freez - ing, Now fierce - ly burn,
ge - loe poi sen - to, l'al - ma av - vam - par,

Sum - mer and win - ter rule me in turn;
Ein - un mo - men - to, - tor - no a ge - lar.

Ev - er I'm seek - ing joys from with -
ri - cer - coun be - - ne suo - ri di

out, Yet where to find them still I'm in
 me, non non so ch'il tie- - ne, non so cos'

doubt; Fond sighs and moan-ings all my days fill, Strangetremors seize me, 'gainst my own
 è, so-spi-ro e ge-mo sen-za vo-ler; pat-pi-to, e tre-mo sen-za sa-

will, Peace never test-ing, Mornnoon or night; Yet 'mid my an-guish
 per; non tro-vo pa-ce not-te nè dî; ma pur mi pia-ce

cresc.

rit. *p a tempo*
 lurk - eth de - light. Ye who love's pow - er
 lan - guir co - si? Voi, che sa - pe - te,

rit. *p a tempo*

right well should know, Fair dames, say, with it
che co - sa è a - mor, don - ne, ve - de - te

doth my heart glow? Fair dames, say, with it
s'io l'hò nel cor? Don - ne, ve - de - te,

doth my heart glow? Fair dames, say, with it
s'io l'hò nel cor? Don - ne, ve - de - te,

doth my heart glow?
s'io l'hò nel cor?

WITHIN THIS SACRED DWELLING

(From "The Magic Flute")

SCHIKANEDER

W. A. MOZART

Larghetto.

1. With - in this sa - cred dwell - ing, Re -
 2. These ho - ly walls a - round us, Con -

venge no re - fuge finds; Where joy each bos - om's swell - ing And
 fine but will - ing hearts; Re - leas'd from cares that bound us, We

love to du - ty_ binds. Thus led by
 fear no trait' - rous arts; Nor mor - tal

friend - ship's guid - ing hand, In peace we reach the bet - ter
 har - bring thought un - kind With - in these halls can re - - fuge

land,— Thus led by friend - ship's guid - ing hand, In peace we
find;— Nor mor-tal har - bring thought un - kind— With - in these

reach the — bet - ter land,— Thus led by friend - ship's guid - ing
halls can — re - fuge find,— Nor mor - tal har - bring thought un -

hand, In peace we reach the bet - ter land, the bet - ter, the
kind With - in these halls can ref - uge find, can ref - uge, can

bet - - ter land.
ref - - uge find.

English version by
Edith Tillotson
Edited by A. Pero

BATTI, BATTI

(From "Don Giovanni")

MOZART

Andante grazioso

mf
Bat-ti, bat-ti, o bel Ma-set-to, la tua po-ve-ra Zer-li-na! sta-rò
Tho' you strike me, dear Ma-set-to, Tho' in an-ger you may chide me, From your

p sempre legato

qui co-me a-gnel-li - na le tue bot-te ad a - spet-tar!
wrath I will not hide me, Like a lamb I'll bear the blow!

p
Bat - ti, bat - ti la tua Zer - li - na! sta - rò
Tho' you strike me - thy poor Zer - li - na! I'll a -

qui, — sta - rò qui, — le tue bot - te ad a - spet - tar.
wait, — I'll a - wait, — wait your scorn - ful ang - ry blow!

La-scie-rò stra-ziar-mi il cri - ne,
Tear my hair, so loose-ly flow-ing,

la-scie-rò. ca-var-mi gli oc-chi, e le
Blind these eyes with lovelight glowing; Your dear

ca - re tue ma - ni - ne lie - ta poi sa - prò ba -
hand I'd still be know - ing On it still a kiss be -

ciar, — sa - prò ba - ciar, — ba - ciar, — sa -
stow, — a kiss — be - stow, — a kiss — be -

sfp *sfp* *sfp*

prò, sa - prò ba - ciar!
 stow, a kiss be - stow.

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 and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

p
 Bat - ti, bat - ti, o bel Ma - set - to, la tua po - ve - ra Zer -
 Tho' you strike me, dear Ma - set - to, Tho' in an - ger you may

The second system continues the musical piece. It begins with a piano (*p*) dynamic marking. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system.

li - na! sta - rò qui co - me a - gnel - li - na le tue
 chide me, From your wrath I will not hide me, Like a

The third system of music continues the vocal and piano parts. The lyrics are written in two lines below the vocal staff.

bot - te ad a - spet - tar. O bel Ma - set - to!
 lamb I'll bear the blow! Tho' you strike me,

The fourth system concludes the page. It features the final vocal line and piano accompaniment. The lyrics are written in two lines below the vocal staff.

f.

bat - ti, ba - ti! sta - rò qui, — sta - rò qui — le tue
thy Zer - li - na, I'll a - wait, — I'll a - wait, — wait your

mf

bot - te ad a - spet - tar. Ah, lo
scorn - ful ang - ry blow! Ah, I

ve - do, non hai co - re!
see, then, you are heart - less!

cresc. *f*

ah, non hai co - re, ah, lo ve - do, non hai co - re!
ah, you are heart - less, ah, I see, then, you are heartless!

cresc. *f*

Allegro

p

Pa - ce, pa - ce, o vi - ta mi - a, pa - ce, pa - ce, o vi - ta
Peace and joy to me be giv - en, Peace and joy to me be

mi - a, in con - ten - ti - ed al - le - gri - a not - te e
giv - en, In con - tent - ment and in glad - ness day and

di - vo - gliam pas - sar, not - te e
night I pray shall go, Day and

di - vo - gliam pas - sar, not - te e
night I pray shall go, Day and

di — vo - gliam pas - sar, not - te e
night I pray shall go, Day and

di — vo - gliam pas - sar! Pa - ce, pa - ce, o vi - ta
night I pray shall go! Peace and joy to me be

mi - a, pa - ce, pa - ce, o vi - ta mi - a, in con -
giv - en, Peace and joy to me be giv - en, In con -

ten - tied al - le - gri - a, not - te e di — vo - gliam pas -
tent — and in glad - ness Day and night I pray shall

sar, sì, sì, sì, sì, sì, sì, not - te e di - vo - gliam pas -
 go; yes, yes, yes, yes, yes, yes, Day and night I pray shall

sar, sì, sì, sì, sì, sì, sì, not - te e di - vo - gliam pas -
 go, yes, yes, yes, yes, yes, yes, Day and night I pray shall

sar, vo - gliam, vo - gliam pas - sar, vo - gliam, vo - gliam pas -
 go, Day and night I pray shall go, I pray, I pray shall

sar!
 go!

pp

IT IS BETTER TO LAUGH THAN BE SIGHING

IL SEGRETO PER ESSER FELICI
(From "Lucrezia Borgia")

G. DONIZETTI.

Allegretto non troppo

It is
Il se -

bet-ter to laugh than be sigh - ing, When we think how life's moments are fly - ing. For each
greto per es - ser fe - li - - ci sò per pro-va, e l'in-se-gno a-glia-mi - ci. Sia se -

sòr-row, Fate ev-er is bring - ing, There's a pleasure in store for us spring - ing: Tho' our
re-uo sia nu-bi-lo il cie - - lo, o - - gni tempo, sia cal-do sia ge - lo, scherzo e

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

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

rall. light *Più mosso* Then 'tis bet - ter to laugh than be
sier. *p* *Non cu - ria - mo l'in - cer - to do -*

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

rit. *ad lib.*

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a melodic phrase with a fermata. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include *f*, *rit.*, and *ad lib.*

The second system continues the piano accompaniment from the first system. It features a complex texture with many chords and moving lines in both the treble and bass staves. The tempo marking *ff a tempo* is present at the end of the system.

Tempo I.

In the world, we some be - ings dis - cov - - er Far too
Pro - fit - tia - mo de - gli an - ni fio - ren - ti, il pia -

The third system includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features chords and moving lines. Performance markings include *ff* and *p*.

fri - gid for friend or for lov - er, Souls un - blest and for - ev - er re -
cer li fa cor - rer più len - ti; se vec - chiez - za con li - vi - da

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

mf

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

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

mf

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

f

Piu mosso
mf

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

rall. p.

ff

prall.

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

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

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

O MIO FERNANDO

(From "La Favorita")

Edited by A. Pero

GAETANO DONIZETTI

Allegro agitato

p

f

Fia dun-que
Can I be -

ve-ro... lieve it? oh Ciel! O heav'n! des-so... shall then Fer-nan-do, be

spo-so di Leo-no-ra! wed to Le-o-no-ra? Ah! Ah!

Lento

Tut - to mel di - ce... e dub - bia è l'al - ma an - co - ra al l'i - nat -
 Yes, all pro - claim it, yet can I not be - lieve it, such un - ex -

te - sa gio - ia? Oh Di - o! spo - sar - lo!...
 spect - ed blessing! O Heav - en! I wed him -

oh mia ver - go - gnae - stre - ma!... in do - te al pro - de re - car il di - so -
 ah, shame will o - ver - whelm me! shall I then bring him dis - hon - or as my

Presto **Lento**
 nor no! ma - i! do - ves - se e - se - crar - mi, fug - gir, sa - prà in bre -
 dow'r? No! nev - er! Tho' he should ev - er curse me, I'll fly! soon will he

v'o - ra chi sia la don - na che co - tan - to a - do - ra.
 meas - ure the worth of her on whom he wastes love's treas - ure.

p

Andante cantabile

p legato

p espress.

O mio Fer-nan - do,
Dear - est Fer-nan - do,

pp

del - la ter - ra il tro - no, a pos - se - der - ti a -
mine be earth's ev - 'ry trea - sure, all, all with thee, love, my

vri - a do - na - to il cor; Ma pu - ro l'a - mor mi - o
heart would glad - ly sharè; now to my love un - spot - ted

co - me il per-do - no, dan - na-to, a-hì las - sa! è a di-spe-ra-toor -
love no thought can meas - ure, no doom be al - lot - ted, But darkness and de -

ror!
spair! Il ver fia no - to,
All shall be told thee,

leggiero

e in tuo di-spre-gio e - stre - mo la pe - na a -
then shall thy scorn fierce and gall - ing my just a -

vrom - mi che mag-gior si de'. Ah!
ward be; tho' my soul it blight. Ah!

rall. *f?*

colla voce

p a tempo

Se il giu-sto tuo di - sde - gno al - lor, al - lor fia sce - mo,
Yet should com-pas - sion move thee like dew, like dew soft fall - ing,

p a tempo

piom - bi, gran Di - o, piombi, gran Di - o, la fol - gor tua su
may — then thy light - ning, may then thy light - ning, O Heav'n, on me a -

me! ah! se fia sce-mo il tuo di - sde - gno, piom - bi, o Dio, la fol - gor tua su
light! Ah! should compas - sion soft - ly move thee, may thy light - ning, Heav'n, on me a -

me, ah! se fia sce-mo il tuo di - sde - gno, piom - bi, o Di - o, la fol - gor tua su
light! Ah! should compas - sion soft - ly move thee, may thy light - ning, O Heav'n, on me a -

quasi recitativo

me! *light!* Su, cru - de - li! *f* e chi v'ar -
Strike, oh Death, cease hes - i -

colla voce *f*

re - sta? *risoluto* scrit - to è in cie - lo il mio do - lor, scrit - to è in
tat - ing! *in you heav - en* has writ my doom, *in you*

Moderato mosso

ciel _____ il mio do - lor. Su, ve - ni - te, el l'e u - na
heav'n _____ has writ my doom! solemn rites all are cel - e -

p *simile*

fe - sta, spar - sa l'a - ra sia di fior. _____ Già la
brat - ing, On the al - tar flow - ers bloom, _____ Lo, the

tom - ba a me s'ap - pre - sta, è co - per - - tain ne-gro
yawn - ing grave is wait - ing! 'Round her thrown a sa-ble

vel - - sia la tri - sta fi-dan - za - ta, che re -
veil, see the bride ad - vance de - ject - ed, she whom

jet - - ta, di - spe - ra - ta, non a - vrà per - do - no in
Heav - - en hath re - ject - ed, she whose pray'rs for mer - cy

ciel, ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no in
fail, She whom Heav - en hath re - ject - ed, she, whose pray'rs for mer - cy

ciel, no, — non a - vrà, ma - le - det - ta, di - spe - ra -
 fail, She — whom Heav - en hath re - ject - ed, scorn'd, neglect -

ta, non a - vrà per - do - no in ciel, non a - vrà per - do - no in
 ed, She whose pray'rs for mer - cy fail, She whose pray'rs for mer - cy

cresc.

ciel, ah! — non a - vrà per - do - no in ciel!
 fail, She — whose pray'rs for mer - cy fail.

f *Allegro*

Ah, — cru - de — li, e
 Hith - er come, — cease

chi var - re - sta? scrit - to in cie - lo è il
 hes - i - tat - ing, writ in heav - en

mio do - lor! scrit - to in cie - lo è il
 is my doom; writ in heav - en

mio do - lor!
 is my doom!

Cru - de - li, ve - ni - te!
 Ah, come, come ye hith - er!

Tempo I

p

Scrit-to è in ciel _____ il mio do - lor! Su, ve -
 Writ in heav - - en is my doom, sol - emn

p *simile*

ni - te, el - le u - na fe - sta, spar - sa l'a - - ra sia di
 rites all are cel - e - brat - ing, On the al - - tar flowers

fior, _____ già la tom - - ba a me s'ap - pre - sta, e co -
 bloom _____ Lo, the yawn - - ing grave is wait - ing! 'Round her

per - - ta in ne - gro vel _____ sia la tri - - sta fi - dan -
 thrown _____ a sa - ble veil _____ see the bride _____ ad - vance de -

cresc.

cresc.

za - ta, che re - jet - - ta, di - spe - ra - ta, non a -
ject - ed, she whom heav - - en hath re - ject - ed, She whose

vrà per - do - - no in ciel, ma - le - det - - -
pray'rs for mer - - cy fail, She whom Heav - -

ta, di - spe - ra - - - ta, non a - vrà per - do - no in
en hath re - ject - - ed, She whose pray'rs for mer - cy

ciel, no, - non - a - vrà, ma - le - det - - ta, di - spe - ra - -
fail, She - whom Heav - en hath re - ject - - ed, scorn'd ne - glect - -

cresc.

ta, non a-vrà, per-do - no in ciel, non a - vrà per-do - no in
 ed, *She whose pray'rs for mer - cy fail, She whose pray'rs for mer - cy*

cresc.

f *Più mosso*

ciel, ah! non a - vrà per-do - no in ciel! Ah! la
fail, She — whose pray'rs for mer - cy fail! Heav'n re -

tri - - sta fi - dan - za - - - ta non a -
 ject - - ed, *scorn'd, ne - glect - - ed, yes, her*

vrà, non a - vrà per - do - no in
pray'rs, yes, her pray'rs for mer - cy

simile

ciel, ah! non a - vrà per-do - - no in
fail, *her pray'rs,* *her pray'rs* *for mer - - cy*

ciel, ah! non a - vrà per-do - no in ciel,
fail, *her pray'rs,* *her pray'rs* *for mer - cy fail;*

ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no in
Heav'n re - ject - ed, scor'd, ne - glect - ed, *she whose pray'rs for mer - cy*

ciel!
fail!

ff

voto - voto

AT LENGTH A BRILLIANT RAY

BEL RAGGIO

(Cavatina from "Semiramide")

GIOACCHINO A. ROSSINI

A piacere mf

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

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

turned, And hi - ther bends his way. This heart that un - til -
nò, sì, a me ver - rà, Quest' al - me che fi -

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

f

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

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

ff *f* *p*

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

8
simile

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

CHORUS

Ah!
 Ah!

breast, And ev' - ry fear al - lay, *p*
 oor Ar - sa - ce ren - de - rã; Ar -

yes! ah! yes!
 sì! ah! sì!

sa - ces hath re - turned And hi - ther bends his way. *p* CHORUS
 sa - ce ri - tor - nõ, qui, qui a me ver - rà. Ar -
 Ar -

sa - ces hath re - turn'd yes. Yes. Once more! once more!
 sa - ce qui ver - rã sì, ci Ver - ra! ver - rã!

Allegretto

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CHORUS

Ab - - - sence makes him
 Si. di gio - - - ja

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

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

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

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

fp

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

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

fp *f*

TYRANT, SOON I'LL BURST THY CHAINS

UNA VOCE POCO FÀ

(Cavatina from "The Barber of Seville")

G. ROSSINI

Andante

First system of the piano introduction. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of the piano introduction. The right hand continues with a flowing melodic line, and the left hand has a steady accompaniment. The marking *dolce* is present.

Third system of the piano introduction. The right hand has a more active melodic line, and the left hand accompaniment includes a *cresc.* marking.

Fourth system of the piano introduction. The right hand features a rapid melodic passage, and the left hand has a more active accompaniment. Dynamics include *f* and *p*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Ty-rant, soon I'll burst thy chains, Sweet-er bonds than mine to prove; Pas-sion's U-na vo - ce po - co fà qui nel cor mi ri - suo - no, il mio". The piano accompaniment is marked *p*.

voice thrills thro' my veins, Wak - ing all my soul to love. Ty-rant,
 cor - fe - ri - to é già, e - Lin - do - ro fu che il pia - gò, sì Lin -

soon I'll burst thy chains, Sweet-er bonds than thine to prove; Pas-sion's
 do - ro mio sa - rà, lo giu - ra - i, la vin - ce - rò sì, Lin -

voice thrills thro' my veins, Wak-ing all my soul to love.
 do - ro mio sa - - rà, lo giu - ra - i, la vin - ce - rò.

All my guardian's plans to mar, I, a wo-man's wit will
 Il Tu-tor ri - cu - se - rà, io lin - ge - gno a - guz - ze

show, He'll consent, et ce-te - ra, Then with bliss my soul shall
 rò, al - la fin s'ac-che-te - rà e con-ten - ta re - ste -

glow; I and Lin - dor break each bar, Hear me swear it, no fra-gile vow: I and
 rò, si, Lin-do - ro mio sa - rà, lo giu-ra - i, la vin-ce - rò, si, Lin-

Lin - dor break each bar, Hear me swear it, no fra-gile vow.
 do - ro mio sa - rà lo giu - ra - i, la vin-ce - rò.

Moderato.

mf dolce *lusingando* *f*

With mild and do-cile air, And play-ful as a lamb,
 Io so-no-do-ci-le, son ri-spet-to-sa,

Nev-er was gentler fair, Than all confess I am, Doves not more
 son' ob-be-dien-te, dol-ce, a-mo-ro-sa, mi lascio

mee-k appear, if none pro-vokè or chide, if none pro-vokè or chide. But if with
 reg-ge-re, mi la-scio reg-ge-re, mi fò gui-dar, mi fò gui-dar; ma se mi

ty - rant sway my mind they seek to fix, my mind they seek to
 toc - ca - no dov' è il mio de - bo - le, co - me - na vi - pe - ra sa -

pp

fix, I'd die to have my way; A thou - sand, thou - sand tricks and sub - tle
 rò, e cen - to trap - po - le pri - ma di ce - de - re fa - rò gio -

wiles I'd play, 'Ere they my will should guide, ere they my
 car, fa - rò gio - car; e cen - to trap - po - le pri - ma di

p
con espress.

will should guide, 'Ere they my will, my will should guide. A thousand, thou - sand tricks and subtle
 ce - de - re, fa - rò gio - car, fa - rò gio - car, e cen - to trap - po - le pri - ma di

f *p*

wiles I'd play, Ere they my will should guide.
ce - de-re, e cen-to trappo - le fa - rò, fa - rò gio - car.

p Doves not more meek ap-pear, *f* If none pro-
Io so - no do - ci - le, *son'ob - be*

cresc. *p*
 voke, If none pro - voke or chide, If none pro - voke, But if with
diente, mi la - scio reg - ge-re, mi fò gui - dar, ma se mi

ty - rant sway my mind they seek to fix, my mind they seek to
toc - ca - no dov' é il mio de - bo-le co-me u-na vi - pe - ra, sa

p

fix, I'd die to have — my way, A thou-sand, thou - sand tricks and sub-tle
 ró, e cen-to trap - po-le pri-ma di ce - de-re fa-rò gio-

wiles — Id — play 'Ere they my will should guide, 'Ere they my
 car, fa - rò gio - car, e cen-to trap - po - le pri-ma di

f *espress*

will should guide, 'Ere they my will, — my — will — should guide; A thou-sand,
 ce - de - re fa-rò gio-car, — fa - rò gio - car, e cen-to

mf

thou - sand tricks and sub - tle wiles I'd play, 'Ere they my will
 trap - po - le pri - ma di ce - de-re, e cen-to trap-po - le fa -

p *mf*

Più allegro

should guide, 'Ere they my will should guide, my will should
 rō,fa - rò gio - car e cen-to trap-po-le fa - rò gio-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Più allegro'. The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

guide; 'Ere they my will, my will should guide, my will should guide, my will should
 car, e cen-to trap-po-le fa-rò gio-car, fa-rò gio-car, fa-rò gio-

The second system continues the vocal and piano parts. The vocal line has a *cresc.* marking above it. The piano accompaniment also has a *cresc.* marking. The dynamics are consistent with the first system.

guide; my will should guide.
 car, fa-rò gio-car.

The third system shows the vocal line ending with a fermata. The piano accompaniment features a dynamic shift from *f* to *ff* and includes an 8-measure rest in the right hand.

The fourth system continues the piano accompaniment, featuring an 8-measure rest in the right hand and a dynamic marking of *ff*. The piece concludes with a final chord.

LEISE, LEISE

PRAYER

Arranged for Solo or Quartet by
Wm Dressler

(From "Der Freischütz")

CARL MARIA von WEBER

Adagio

pp legato assai

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4. The bass line starts with a half note D3, followed by quarter notes E3, F#3, and G3, then a half note A3. The piece concludes with a final chord of D major.

p

Soft - ly, soft - ly sol - emn meas - ure,
 Lei - se, lei - se, from - - me wei - se,

pp

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The piece concludes with a final chord of D major.

cresc.

Soar a - loft to deep - est az - ure.
 Schwing dich auf zum Ster - nen - krei - se,

cresc.

The second system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The piece concludes with a final chord of D major.

High

God a - dor - ing and im - plor - ing,
Lied er - schal - le fei - ernd wal - le,

p

cresc. Rise to heav'n - ly spheres my pray - er.
dim. mein Ge - bet zur Him - mels Hal - le.

cresc. *p*

p To thee pray - ing, I am
Zu dir wen - de ich die

pp

kneel - ing, Lord e - ter - nal - now ap - peal - ing,
 Hän - de, Herr ohn' An - fang und ohn' En - de,

cresc.
cresc.
cresc.
dim.

Us to - shel - ter from all dan - ger, Send, oh
 Vor Ge - fah - ren uns zu wah - ren, Sen - de

cresc.
cresc.
pp
cresc.

send thy hosts of an - gels.
 dei - ne En - gel scha - ren.

dim.
dim.
pp

HOME TO OUR MOUNTAINS

(From "Il Trovatore")

English version by
Chas. Jefferys

Duet for Soprano and Tenor

G. VERDI

Allegro

Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

ad lib. Recit. (Manrico)

Vocal entry for Manrico. The vocal line begins with a recitative style. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) and *p* (piano).

If yet thou lov'st me, If yet my voice can move thee, Oh

Continuation of the vocal line. The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano).

Moth-er, it's thy son..... now im-plores thee; For-get those dark

Final vocal phrase of the excerpt. The piano accompaniment concludes with a final chord. Dynamics include *p* (piano).

hor - rors and let sweet sleep.... now calm..... thy soul to re -

Andante

(AZUCENA)

pose. Yes, I am grief - - worn and

fain would rest me, But more than grief have sad dreams op - prest me;

Should that dread vi - sion rise in my slum - bers, Rouse me! its hor - rors

(MANRICO)

then may de - part. Rest thee, O moth - er, I will watch o'er thee;

Sleep may re - store sweet peace to thy heart.

(AZUCENA)

p

Home to our mount - ains, Let us re - turn, love,

pp

There in its young days Peace had its reign; There shall thy sweet song

Fall on my slum - bers, There shall thy lute make me joy - ous a - gain.

(MANRICO.)

mf

Rest thee, my moth - er; Kneel - ing be - side thee, I will pour

mf

p

O sing..... and wake now thy sweet lute's soft
 forth my... trou-ba-dour lay.

8

Detailed description: This system contains the first two systems of music. The top system has a vocal line starting with a piano (*p*) dynamic and an accent (>) over the first note. The lyrics are "O sing..... and wake now thy sweet lute's soft". The second system continues the vocal line with lyrics "forth my... trou-ba-dour lay." and a measure rest. Below the vocal lines is a piano accompaniment with treble and bass staves. The piano part begins with a piano (*p*) dynamic.

mf *p*

num-bers, Lull me to rest, charm my sor-rows a - way. O sing..... and
 Yes, I will pour forth my..... trou-ba-dour lay.

mf *p*

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line starting with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and an accent (>) over the final note. The lyrics are "num-bers, Lull me to rest, charm my sor-rows a - way. O sing..... and". The second system continues the vocal line with lyrics "Yes, I will pour forth my..... trou-ba-dour lay." and a measure rest. Below the vocal lines is a piano accompaniment with treble and bass staves. The piano part has a mezzo-forte (*mf*) dynamic in the first system and a piano (*p*) dynamic in the second system.

mf

wake now thy sweet lute's soft num-bers, Lull me to rest, charm my sorrows a -
 Yes, I will pour forth my..... trouba-dour

mf

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line starting with an accent (>) over the first note, followed by a mezzo-forte (*mf*) dynamic. The lyrics are "wake now thy sweet lute's soft num-bers, Lull me to rest, charm my sorrows a -". The second system continues the vocal line with lyrics "Yes, I will pour forth my..... trouba-dour" and a measure rest. Below the vocal lines is a piano accompaniment with treble and bass staves. The piano part has a mezzo-forte (*mf*) dynamic.

p way, a - way, *p* O charm sor - row a - way; O
 lay. I pour forth my trou - ba - dour lay;

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics "way, a - way, O charm sor - row a - way; O". The second staff is another vocal line in treble clef, containing the lyrics "lay. I pour forth my trou - ba - dour lay;". The third staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a *pp* dynamic marking. The piano part features a complex, rhythmic accompaniment with many beamed notes and chords.

sing and charm sor - row a - way, *morendo* Lull me to
 While I with my trou - ba - dour lay *morendo* Lull thee to

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "sing and charm sor - row a - way, Lull me to". The second staff is another vocal line in treble clef with the lyrics "While I with my trou - ba - dour lay Lull thee to". The third staff is a piano accompaniment in grand staff, continuing the complex accompaniment from the first system. The dynamics *morendo* are indicated above the vocal lines.

rest, Lull me to rest.....
 rest, Lull thee to rest.....

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "rest, Lull me to rest.....". The second staff is another vocal line in treble clef with the lyrics "rest, Lull thee to rest.....". The third staff is a piano accompaniment in grand staff, concluding the piece with a *morendo* dynamic marking. The piano part features a complex, rhythmic accompaniment with many beamed notes and chords.

AH! I HAVE SIGHED TO REST ME

AH! CHE LA MORTE OGNORA

(From "Il Trovatore")

G. VERDI

English version by

Chas. Jefferys

Andante sostenuto.

mf dolce e legato

simile

sost.

dolce p

Ah, I have sigh'd to rest me Deep
 Out of the love I bear thee, Yield

Pa tempo

..... in the qui - et grave, - Ah, sigh'd to rest me, But all in vain do I
 I my life for thee; Wilt thou not think, Wilt thou not think of

p

crave, O fare thee well, my Leo - no - ra, fare thee well!
me? O think of

Ah, I have sigh'd for rest, Yet all in vain do I crave, O fare thee

-well, my Le-o - no - ra, fare thee well! me, my Le - o -

sf *sost.* *a tempo* *col canto* *a tempo* *col canto*

no - ra, fare thee well! Out of the love I bear thee,

a tempo *mf* *mf a tempo*

Yield I my life for thee; Ah! think of me, ah! think of me, my Le - o -

no - ra, fare thee well! Tho' I no more be - hold..... thee,

Yet is thy name a spell, Yet is thy name, yet is thy name a spell,

Cheer-ing my last lone hour. Le - o - no - - ra, fare-well!.....

TEMPEST OF THE HEART

IL BALEN DEL SUO SORRISO

(From "Il Trovatore")

G. VERDI

Andante mosso

p

Recitativo

mf

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

Allegro *mf*

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

mf

cresc.

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

cresc.

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

p

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

mf

cresc.

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

mf

cresc.

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

f

chains me, I will give to death and love, Yes, this life which still en-
sguar-do la tem-pe-sta del mio cor. Ah! l'a-mor, l'a-mo-re on-

p

pp

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

chairs me, I will give to love, —
sguar - do la - tempe - sta Ah!

— to — love — and — thee.
si, la tem - pe - sta del mio cor.

I AM TITANIA

JE SUIS TITANIA IO SON TITANIA

English version by
George Cooper

(Recitative and Polonaise from "Mignon," Act II)

AMBROISE THOMAS

Andante

f *Recit.*

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

this my scep - tre of gold And be-
 ci mon sceptre dor et roi-
 de-te il mioscel-tro dor, con tem-

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

Moderato (tempo di polacca)

f

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

mf *p*

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

cresc. *f* *p*

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

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

f *f*

I
 Je
 Io

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

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

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

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

glare!
clair!
vol!

Ah!
ah!
ah!

p *cresc.* *f*

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

pp *p*

am Ti-ta-nia, child of light and air! Wing-ing o'er the world a trick-some
suis Ti-ta-ni - a fil - le de l'air! En ri - ant je par-cours le
son Ti-ta-ni - a fi - glia del sol! Vo pel mon - doo-gnor bal-da e gio -

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

p *f*

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

leggiere ed accent.

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

— when in my chariot night-ly I fly! My court as-sem-bles in the green grove
 — mon char qui vole et dans la nuit Fuit! au-tour de moi tou-te ma cour, court,
 — dan-zan-do van con a-gil piè, Ah! e not-te e dí mia cor-te o-gnor, Va

— To sing of pleas-ure and of love. Gay fol-low-ers in le-gions have I,
 — *chantant le plais-ir et l'a-mour.* *La trou-pe fol-le des lu-tins suit*
 — can-tan-doi fa - sti dell'a-mor. Mil - le fol - le-ti in-tor-no a me, si,

when in my chariot night-ly I fly, — Till morn-ing blushes o'er the sky! A -
mon char qui vol et dans la nuit Fuit du ray-on de Phoebé qui luit! Par-
 dan-zan-do, van con a - gil piè, Ah! — fuggon di cinta all'appa-rir! Per

senza rigore *pp*

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

pp

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

dol. *3*

cresc.

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

dolce

With a step, swift as a glance, then I dance! — Then thro' the
 On me voit d'un pied lé - ger vol - ti ger! — D'un pied lé -
 Go-do-o-gnor con a - gil piè sal - tel - lar! — Con a - gil

woods, in de-light, take my flight! In fog and mist, how I skip, light-ly trip,
 ger par les bois, par les près Et dans la brume on me voit vol - ti - ger,
 piè, fra lèr - bet - teed i fior, E nel - le brume go-do-o-gnor sal - tel - lar,

How I skip, light-ly trip. Ah! Ah!
 On me voit vol - ti - ger, ah! ah!
 Go-do-o-gnor sal - tel - lar ah! ah!

cresc.

f

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

tr *cresc.*

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

sempre cresc. *ff*

ff

Wing-ing
 En ri-
 Vò, pel

poco rit. *a tempo* *f*

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

p *suivez*

poco animato *p*

glare!
clair:
vol.

Ah!
ah!
ah!

p poco animato

Ah!
ah!
ah!

accel. *p* *cresc.*

Ah!
ah!
ah!

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

tr *f*

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

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

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

cresc. *ff*

This system features a vocal line with three phrases of "Ah! ah!" and a piano accompaniment. The piano part includes a triplet of eighth notes and an octuplet of eighth notes. Dynamics include *cresc.* and *ff*.

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

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

This system continues the vocal line with three more phrases of "Ah! ah!". The piano accompaniment is mostly silent, with some notes appearing at the end. Dynamics include *f*, *piu riten.*, *p*, and *cresc.*

presez *f* *tr* *tr* *tr* *tr* *tr* *tr* *ff*

Ah! _____
ah! _____
ah! _____

Ah! _____
ah! _____
ah! _____

p *cresc.*

This system features a vocal line with two phrases of "Ah! ah!". The piano accompaniment includes a *presez* marking, a *f* dynamic, and several trills (*tr*). The piano part has a *p* dynamic and *cresc.* marking.

ff *ff*

This system shows the piano accompaniment for the final part of the page. It features a *ff* dynamic and includes octuplets of eighth notes.

MM. CARRÉ et BARBIÉR
English version by
Paul England

CONNAIS TU LE PAYS

(Romance From "Mignon")

AMBROISE THOMAS

Allegretto sostenuto

The piano introduction consists of two systems of music. The first system features a treble clef with a 6/8 time signature and a bass clef. The treble part begins with a melody marked *mf*, while the bass part provides a harmonic accompaniment. The second system continues the piece, with the treble part showing a melodic line and the bass part providing accompaniment. Dynamics include *pp* and *rit.* (ritardando).

Andante dolce

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Con-nais-tu le-pa-ys où fleurit l'oran-ger, Le-pa-ys des fruits Far-a-way lies a land where the o-ran-ges glow Gold-enbrightthey ap-". The piano accompaniment consists of chords in the bass clef.

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "dor et des ro-ses ver-meilles, Qu'la bri-se est plus dou-ce, et l'oi-seau plus lé-pear mid the rose coverd bow-ers; Light as a flit the bird wherethewarm breez-es". The piano accompaniment includes chords and a melodic line in the bass clef. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). There are also markings for *ped.* (pedal) and asterisks.

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "ger, Où dans tou-te sai-son bu-ti-ment les a-beil-les, blow, All the long sun-ny year the bees hum in the flow-ers." The piano accompaniment includes chords and a melodic line in the bass clef.

sempre dolce *poco cresc.*

Où ray-onne et sou - rit, comme un bien-fait de Dieu, Un é - ter-nel prin-
 God hath smiled on that land, in that en-char-ted air Spring-time will nev-er

pp *poco cresc.*

dim. *p*

temps sous un ciel tou-jours bleu? — Hé-las! — que ne puis-je te
 fade, and the sky's ev-er fair. — A-las! — how the sad thoughts are

dim. *pp*

p

sui - vre Vers ce ri-vage heureux, d'où le sort mè-xi - la! C'est là, — C'est
 throng-ing! Far from that bless-ed land a poor ex-ile am I! A - - las! — 'tis

f

là que je vou-drais vi - vre, Ai-mer, aimer et mou - rir! — C'est
 there my young heart is long - ing To live, to love, and to die! — 'Tis

mf *p* *mf* *p*

Tempo I.

là que je vou-drais vi-vre, C'est là! oui, c'est là!
 there my young heart is long-ing. To live, love, and die!

dim. *p*

mf *p* *f*

Red. *

p rit.

pp *f* *p*

Con-nais-tu la mai-son où l'on m'attend là-bas, La
 Far-a-way stands the house that in mem-ry I see; A-

pp

sal-leaux lam-bris d'or, où des hommes de mar-bre
 mid gay-light-ed halls mar-ble statues are gleam-ing:

pp

M'appellent dans la nuit — en me tendant les bras? — Et la cour où l'on
 At night — thro' my dreams — they are call - ing to me. — Now I dance 'neath the

pp

ped. * *ped.* * *ped.* * *ped.* *

dan - se — à l'om - bre d'un grand ar - bre? — Et le lac transpa -
 trees — where pale moon - light is stream - ing. — See the boats on the

p

pp

poco cresc.

rent, où glissent sur les eaux Mil - le bateaux lé - gers, pareils à des oi -
 lake, how grace - ful - ly they glide, Light as the jew - el'd birds that sail the sun - ny

dim. *p*

seaux! — Hé - las! — que ne puis - je te
 sky! — A - las! — how the sad thoughts are

dim. *pp*

sui - vre Vers ce pa - ys loin - tain où le sort mé - xi - la! C'est
 throng - ing! Far from the bless - ed land a poor ex - ile am I! A -

là, — c'est là que je voudrais vi - vre, Ai - mer, ai - mer et mou -
 las! — 'tis there my young heart is long - ing To live, to love, and to

rir! — C'est là que je vou - drais vi - vre, C'est là, oui, — c'est
 die, — 'Tis there my young heart is long - ing To live, love, — and

là!
 die!

SALUT! DEMEURE

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BARBIER ET CARRÉ
Edited by A. Pero

All Hail, Thou Dwelling Pure and Lowly
(Cavatina from "Faust")

GOUNOD

Larghetto

p
cresc. *dim.* *p*
Sa-
All
Ped. *

lut! de-meu-re chaste et pu-re, Sa-lut! de-meu-re chaste et
hail, thou dwell-ing pure and low-ly! All hail, thou dwell-ing pure and

pu-re, où se de-vi-ne La pré-sen-ce d'une âme in-no-
low-ly! Home of an an-gel fair and ho-ly, All hu-man

cente et di-vi-nel... Que de richesse en
beau-ty ex-cel-ling! What rich-es here, a

cet-te pauvre-té! En ce ré-duit, que de fé-li-ci-té!
wealth out-bid-ding gold, Of peace and love, and in-no-cence un-told!

Que de rich-es - se, que de richesse en cet-te pauvre-té!
 What rich-es here, - a wealth of peace and love out-bid-ding gold!

mf *pp*

En ce ré-duit, que de fé-li-ci-té!
 Of peace and love and in-no-cence un-told!

rit. *a tempo*
dim. *rit.* *pp* *a tempo*

Poco più mosso *p*
 Ô na - tu - re, c'est
 Boun - teous Na - ture! 'Twas

p 8

là que tu la fis si bel - le! C'est
 here by day thy love was taught her! 'Twas

là que cette en - fant a dor-mi sous ton
 here Thy kind - ly care didst o'er-shad - ow thy

aïe, A grandi sous tes yeux. Là que de ton ha-
 daugh - ter Thro' hours of the night! Here wav-ing tree and

pp

lei - ne en - ve-loppant son â - - me, Tu
 flow - er Made her an E - den - bow - - er Of

mf

fis a - vec a - mour é - pa - nou - ir la
 beau - - ty and de - light, For one whose ver - y

f

cresc.

femme En cet an - ge des cieux! C'est là!
 birth Brought down heav'n to our earth! 'Twas here!

p

dim. pp

cresc.

poco rit. *Tempo I*
 oui! c'est là! Sa - lut! de - meu - re chaste et pu - re! Sa -
 here! 'twas here! All hail, thou dwelling pure and low - ly! all

p

poco rit. dim. molto

pp

lut! de-meu-re chaste et pu-re, où se de-vi-ne La pré-
 hail, thou dwell-ing pure and low-ly! Home of an an-gel fair and

cresc.

sen-ce d'une âme in-no-cente et di-vi-ne! Sa-lut, sa-
 ho-ly, All mor-tal beau-ty ex-cel-ling! All hail, all

dim.

pp

lut, de-meu-re chaste et pu-re,
 hail, thou dwell-ing pure and low-ly,

où se de-vi-ne La pré-sen-ce d'une âme in-no-cen-te et di-
 Home of an an-gel fair and ho-ly, All mor-tal beau-ty far ex-

rit. molto *dim.* *adagio*

colla voce *dim.* *pp adagio*

vi-ne!
 cel-ling!

in tempo *pp* *8*

THE KING OF THULÉ

C'ERA UN RE DI THULÈ

(From "Faust")

English version by
George Cooper

CH. GOUNOD

Moderato maestoso

f

p

f

pp stacc.

Once the King of
C'è - ra un re, un

Thu - lé so fair — Spoke his love in ac - cents so ten - der,
re di Thu - lé, — Che sì - no a mor - te co - stan - te,

rit.

Mem - 'ries of de - light wrought their splen - dor While a gold - en cup held he
 Ca - ra memo - ria del - là - man - te, Serbó un nap - po d'or — cón

mf a tempo

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

a tempo mf

rit.

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

rit.

p a tempo

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

p a tempo

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

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include a forte (*f*) section with a triplet in the right hand.

The second system is entirely instrumental piano accompaniment. It features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. Dynamics range from piano (*p*) to forte (*f*), with a sextuplet in the right hand.

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

The third system includes a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and a melodic line. The piano accompaniment consists of chords and eighth-note patterns. Dynamics include piano (*p*) and forte (*f*).

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

The fourth system includes a vocal line and piano accompaniment. The vocal line continues the melodic phrase from the previous system. The piano accompaniment provides harmonic support with chords and eighth-note patterns. Dynamics include piano (*p*).

mf

Pledged he her with his lat - est breath! To his love his faith and homage
Si-no u mor - te a lei fe - dell — Po - scia in o - nor del - la sua

giv - ing, To his love his faith and homage giv - ing, Quaffed he as
da - ma, po - scia in o nor del - la sua da - ma L'ul - ti - ma

rit. *p*

in dear days of old, — Life sank, as fell the cup of gold!
vol - ta bev - ve il re. — Il nap - po al - lor gli ca - de al piè —

rit. *p*

mf

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

pp

IF HAPPY FORTUNE

QUANDO A TE LIETA

(Romanza from "Faust")

English version by
George Cooper

CH. GOUNOD

Andante.

The piano introduction is in 3/4 time with a key signature of two sharps (D major). It features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Andante'. Dynamics include *p* (piano) and *cresc.* (crescendo).

The vocal line begins with the lyrics: "If hap - py for - tune up - on thee is / Quan - do a te lie - ta sor - ri - de = a la". The piano accompaniment continues with a *dim.* (diminuendo) and *p* (piano) dynamic.

The vocal line continues with the lyrics: "smil - ing, Joy fills my heart, and hap - pi - ness is mine; / vi - ta, tut - to d'in - tor - no sor - ri - de - a a me; Or che di". The piano accompaniment continues with a *mf* (mezzo-forte) dynamic.

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

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

As flow'rets
 Qua-le due

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

mf

simile

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

p cresc.

p cresc.

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

f dim. f

sfz dim. sfz

mf *p*

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

dim. *p*

p

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

p

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

mf

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

p

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

mf *cresc.*

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

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

poco più animato

f

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

cresc.

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

mf As a knight in his brid-al ar-ray, Care-less what fate may be—
Ri-co-per-to di glo-ria-ca-drò; Ma nel-lè-stre-mo-a-

f

fall me, Care-less what fate may be fall me, When
ne-lo Pre-ghe-rò an-co-ra il cie-lo Per

mf

Tempo I.

p

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

mf

p

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

f

cresc.

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

f

cresc.

you when far a - way, far a - way. -
 rō, si - no all'estrema a - ne - lo pre - ghe - rō. -

p

p

PRIZE SONG

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English version by
H. and F. Corder

(From "Die Meistersinger")

RICHARD WAGNER

Moderato molto

p *cresc.* *lunga* *p* *p*

Red. * *Red.* *

p dolce *cresc.*

Morn - ing was break - ing — with — ro - se - ate gleam, The air was
Mor - gen - lich leuch - tend — in — ro - si - gen Schein, von Blüth' und

dolce *cresc.*

filled with scent dis - tilled, When, beau - ty beam - ing, —
Duft ge - schwelt die Luft, voll al - ler Won - nen, —

molto cresc. *f*

un poco più lento
dolcissimo

past all dream - ing, A gar - den did in vite, Where - in, be - neath a
nie er - son - nen, ein Gar - ten lud mich — ein, dort un - ter ei - nem

dim. *(col canto)* *p dolcissimo*

won-drous tree, With fruit su - per - bly la - den, In bliss - ful Love - dream
 Wun - der - baum, von Fruch - ten reich be - han - gen, zu schau'n im sel' - gen

poco a poco più mosso
 I could see The rare and ten - der mai - den, Whose charms be - yond all
 Lie - bes - traum, was höch - stem Lust ver - lan - gen Er - fül - lung kühn ver -

(col canto)

cresc. *poco a poco più mosso* *p*

price en - tranç'd my heart _____ E - va, in Pa - ra -
 hieß, das schön - ste Weib _____ E - va, im Pa - ra -

f *dolce delicato*

f *dim.* *p dolce*

dise!
 dies!

p dolcissimo *pp*

Eve - ning was dark - ling - and night closed a - round; By rug - ged
 A - bend - lich däm - mernd um - schloss mich die - Nacht; auf stei - lem

p *p* *cresc.*

way my feet did stray towards a moun tain Where a
 Pfad war ich ge - naht zu ei - ner Quel le rei - ner

p. *f*

foun - tain en - slaved me with its
 Wel - le, die lo - ckend mir ge -

dim. *dim.*

sound; And there be - neath a lau - rel tree, With
 lacht: dort un - ter ei - nem Lor - beer - baum, von

p ritard. *pp* *ritard.*

star - light glint - ing un - der, In
 Ster - nen hell durch - schie - nen, ich

wak - ing vi - sion greet - ed me A
 schaut' im wa - chen Dich - ter - traum, von

cresc.

sweet and so - lemn won - der; She tossed on me the four-tain's
 hei - lig hol - den Mie - nen, mich net - zend mit dem ed - len

p *cresc.*

dews, That wo - man fair -
 Nass, das hehr - ste Weib:

f

p dolce

Par-nas - sus' glor - ious Muse!
 die Mu - se des Par-nass!

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

con calore

Thrice hap - py
 Huld - reich - ster

p

day, to — which my po - et's trance gave place! — That Pa - ra -
 Tag, dem — ich aus Dich - ter's Traum er - wacht! — Dass ich er -

f *dim.*

dise of which I dreamed, in ra - diance new — be - fore my
 träumt, das Pa - ra - dies, in himm - lisch neu — ver - klär - ter

p

face ——— glo - ri - fied lay, To
 Pracht ——— hell vor mir lag, da -

f *dim.*

point out the path the laugh - ing brook - let - - She
 hin la - chend nun der Quell den Pfad mir - wies; - - die,

espress. *dol.* *cresc.*

espress. *dol.* *cresc.*

stood be - side me, who shall my
 dort ge - bo - ren, mein Herz er -

p *p*

bride be, The fair - est sight - earth e'er gave, My Muse to whom I
 ko - ren, der Er - de lieb - lich - stes Bild, als Mu - se mir ge -

p dolce *cresc.*

p dolce *cresc.*

bow, so an - - gel-sweet and grave; I'll
weih't so hei - - lig ernst als mild, ward

p

p cresc.

p cresc.

woo her bold-ly now; be - fore the world re -
küh'n von mir ge - freit; am lich - ten Tag der

f

p

f

p dolce

cresc.

main - ing, By might of mu - sic gain - ing Par -
Son - nen, durch San - ges Sieg ge - won - nen, Par -

p dolce.

cresc.

nas
nass

sus and Pa - ra -
und Pa - ra -

poco riten.

p molto cresc.

f

poco riten.

p

a tempo

dise!
dies!"

f a tempo

ff

f

dim.

And.

p

And.

ELIZABETH'S PRAYER

GEBET DER ELIZABETH

(From "Tannhäuser," Act III, Scene I)

RICHARD WAGNER

English Version by
George Cooper

Lento (♩ = 60) *ff* *dim.* *p*

(With great solemnity and devotion.) Oh, Vir - gin bless - ed, look with kind-ness, Ex -
All - mäch't' - ge Jung - frau, hör' mein Fle - hen! Zu

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

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

più p (♩ = 66)

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

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

(♩=72) *un poco più mosso.*

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

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

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

Lento

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

Tempo I.

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

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

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

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

p

p *pp*

pend, That grace to him thou't ev - er send! So on thy love I
 Huld, Nur an - zu - fleh'n für sei - ne Schuld, Um dei - ne gua - den -

may — de - pend, That — grace to him thou't ev - er send!
 reich - ste Huld, Nur — an - zu - fleh'n für sei - ne Schuld!

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

sempre dolcissimo. *(morendo)* *pp*

ON YONDER ROCK

(From "Fra Diavolo")

Allegretto

D. F. E. AUBER

The musical score is written for piano and violin. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piano part starts with a forte (*f*) dynamic. The violin part features several dynamic markings: *f* at the beginning, *p* in the fourth system, and *f* in the fifth system. The score is divided into five systems, each with a grand staff (treble and bass clefs). The piece concludes with a double bar line and the word "High" written below the staff.

Zerline.

p

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

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

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

mf

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

mf

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

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

f Trem - - - ble! *mf* E'en while the storm is beat - - ing A -
 Trem - - - blez! *mf* au sein de la tem - pè - - te Au

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

Dia-vo - lo!
Dia-vo - lo!

Dia-vo - lo!
Dia-vo - lo!

f Dia-vo - lo!
Dia-vo - lo!

f *pp*

D.S. D.S.

2. 2.

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

3.

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

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

3.

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

KILLARNEY

(From "Innisfallen")

M. W. BALFE

Moderato

1. By Kil - lar - ney's lakes and fells, Em - 'rald isles, and wind - ing bays,
 2. In - nis - fal - len's ru - in'd shrine May sug - gest a pass - ing sigh.
 3. No place else can charm the eye With such bright and va - ried tints;
 4. Mu - sic there for Ech - o dwells, Makes each sound a har - mo - ny,

- Mount - ain paths and wood - land dells, Mem - 'ry ev - er fond - ly strays;
 But man's faith can ne'er de - cline, Such God's won - ders float - ing by;
 Ev - 'ry rock that you pass by, Ver - dure broi - ders or be - sprints;
 Ma - ny - voic'd the cho - rus swells, Till it faints in ec - sta - cy;

pp

Boun - teous na ture loves all lands;
 Cas - tle Lough and Gle - na bay,—
 Vir - gin there the green grass grows,
 With the charm - ful tints be - low,—

f *pp*

p *mf*

Beau - ty wan - ders — ev - 'ry — where; Foot - prints leaves on
 Mount - rains Tore, and — Ea - gle's nest; Still at Mu - cross
 Ev - 'ry morn springs na - tal — day; Bright - hued ber - ries
 Seems the Heav'n a - bove to — vie; All rich col - ors

p *mf*

sost. *rit.*

ma - ny strands; But her home is — sure - ly — there!
 you must pray, — Though the monks are — now at — rest.
 daff the snows, — Smil - ing win - ter's — frown a — way.
 that we know, — Tinge the cloud - wreaths in that — sky.

calla parte *rit.*

pp a tempo

An - gels fold their wings and rest In that E - den of the west,
 An - gels won - der not that man There would fain pro - long life's span,
 An - gels oft - en paus - ing there, Doubt if E - den were more fair,
 Wings of an - gels so might shine, Glanc - ing back soft light di - vine,

pp a tempo

cresc. *f* *D.C.*

Beau - ty's home, Kil - lar - ney, Ev - er fair - Kil - lar - ney.
 Beau - ty's home, Kil - lar - ney, Ev - er fair - Kil - lar - ney.
 Beau - ty's home, Kil - lar - ney, Ev - er fair - Kil - lar - ney.
 Beau - ty's home, Kil - lar - ney, Ev - er fair - Kil - lar - ney.

cresc. *f* *D.C.*

mf

cresc. *f*

THE HEART BOW'D DOWN

(From "The Bohemian Girl")

M. W. BALFE

Larghetto cantabile

1. The heart, bow'd down by weight of woe, To weak - est hopes will
 2. The mind will in its worst despair, Still pon - der o'er the

cling; To thought and im - pulse, while they flow, That
 past, On mo - ments of de - light, that were Too

can no com - fort bring, that can, That - can no com - fort
 beau - ti - ful to last, that were Too beau - ti - ful, too beau - ti - ful to

bring - With those ex - cit - ing scenes will blend, O'er
 last. To long de - part - ed years ex - tend Its

pleas - ure's path - way thrown; But mem - ry is the
vis - ions with them flown, For mem - ry is the

p

segue

on - ly friend, That grief can call its own, that

cresc.
grief can call its own, that grief can call its

cresc.

p

own.

f

THEN YOU'LL REMEMBER ME

(From "The Bohemian Girl")

M.W. BALFE

Andante cantabile.

p dolce.

cresc.

rall.

pp

pp a tempo

1. When oth - er lips and oth - er hearts Their tales of love shall
 2. When cold-ness or de - ceit shall slight The beau - ty now they

tell, In lan - guage whose ex - cess im - parts The pow'r they feel so
 prize, And deem it but a fa - ded light Which beams within your

mf

well, There may per-haps in such a..... scene, Some rec - ol - lec - tion
eyes, When hol - low hearts shall wear a..... mask, 'Twill break your own..... to

mf

p

be, Of days that have as hap - py been, And you'll re - mem - ber
see, In such a mo - ment I but ask, That you'll re - mem - ber

f *p*

mf

me,..... And youll re - mem - ber, youll re - mem - ber me.
me,..... That you'll re - mem - ber, you'll re - mem - ber me.

mf *cresc.*

cresc.

va *va*

I DREAMT THAT I DWELT IN MARBLE HALLS

(From "The Bohemian Girl")

M. W. BALFE

Andantino

dolce assai
p

The first system of the piano introduction consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). The left staff has a bass clef and the same key signature. The time signature is 3/8. The music features a series of chords and single notes, with a dynamic marking of *p* (piano) and the instruction *dolce assai* (very sweetly).

mf

The second system continues the piano introduction. It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present.

pp

The third system concludes the piano introduction. It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking *pp* (pianissimo) is present.

p dolcissimo

The first staff of the vocal line is in a treble clef with a key signature of two flats. It contains the first line of the lyrics.

I dreamt that I dwelt in marble halls, With
I dreamt that suitors sought my hand, That

The piano accompaniment for the vocal line consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords and single notes, with a dynamic marking of *p* (piano).

vas - sals and serfs at my side, And of all who as -
knights up - on bend - - ed knee, With vows no

sem - bled with - in those walls, That I was the hope and the
maid - - en heart could with - stand, They pledged their faith to

pride. I had rich - es too great to count, Could
me. And I dreamt that one of that no - - ble

boast Of a high an - ces - tral name, But I
host Came forth my hand to claim, But I

a tempo
pp

al - - so dreamt, which pleased me most, That you loved... me
al - - so dreamt, which charmed me most, That you loved... me

a tempo
pp

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*pp*) dynamic and a tempo marking of *a tempo*. The lyrics are: "al - - so dreamt, which pleased me most, That you loved... me" on the first line, and "al - - so dreamt, which charmed me most, That you loved... me" on the second line. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note pattern in the bass line and chords in the treble line.

cresc. poco

still the same, That you loved me, you loved... me still..... the

cresc. poco

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "still the same, That you loved me, you loved... me still..... the". The piano accompaniment continues with the same eighth-note pattern, but with a *cresc. poco* (crescendo poco) marking. The piano part features a melodic line in the treble clef that rises in pitch.

cresc.

same, That you loved me, you loved..... me still..... the same.

cresc.

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics: "same, That you loved me, you loved..... me still..... the same.". The piano accompaniment continues with the *cresc.* marking and ends with a fortissimo (*f*) dynamic. The piano part features a melodic line in the treble clef that rises in pitch.

Detailed description: This system contains the final two lines of music, which are piano accompaniment only. The piano part continues with the same eighth-note pattern and melodic lines in both the treble and bass clefs, concluding with a final chord.

HOW SO FAIR

ACH! SO FROMM

(From "Martha")

English version by
W. J. Wetmore

F. von FLOTOW

Moderato.
dolce ed espressivo

p

p dolce

How so fair thy fond
Ach! so fromm, ach, so

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

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

mf

mf

p

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

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

mf

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

cresc.

joy, no plea-sure here, no plea-sure here
mir den süs-sen Traum, den süs-sen Traum

p

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

pp

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

mf *mf*

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

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

cresc. affrettando

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Here I wan - der brok - en - heart - ed And with grief I gib mir wie der was - du fan - dest o - der thei - le". The piano accompaniment consists of two staves, treble and bass, with a 7/8 time signature. The music is marked with *cresc.* and *affrettando*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

f

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

The second system continues the musical score. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "die for thee, Ah, and with grief I die for es mit mir. ja! thei - le es mit mir, ja! mit". The piano accompaniment has a treble and bass clef with a key signature of one sharp. It is marked with *f*. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

thee.
 mir.

ff più anima

The third system shows the piano accompaniment for the vocal line. The piano part has a treble and bass clef with a key signature of one sharp. It is marked with *ff più anima*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and rests.

f *p*

The fourth system shows the piano accompaniment for the vocal line. The piano part has a treble and bass clef with a key signature of one sharp. It is marked with *f* and *p*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and rests.

THE SABRE OF MY FATHER

(From "The Grand Duchess")

English Version by
George Cooper

J. OFFENBACH

Moderato

f

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

f

meet!
side!

Round it the brave and true will gath - er,
Af - ter the vic - t'ry we will gath - er,

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

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

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

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

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

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features chords and triplets. The system concludes with a double bar line and a 2/4 time signature.

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

This system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *p*, *f*, *p*, *f*, and *f*. The piano accompaniment continues with chords and triplets. The system concludes with a double bar line and a 2/4 time signature.

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

This system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *mf* and *f*. The piano accompaniment continues with chords and triplets. The system concludes with a double bar line and a 2/4 time signature.

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

This system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *rit.* and *rit.*. The piano accompaniment continues with chords and triplets. The system concludes with a double bar line and a 2/4 time signature.

side!

p *a tempo* *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a rest and the word "side!". The bottom staff is a piano accompaniment starting with a rest, followed by a series of chords and triplets. The tempo is marked "a tempo" and the dynamic is "p" (piano). The key signature has two sharps (F# and C#).

mf

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

Detailed description: This system contains the third and fourth staves. The vocal line continues with "This is the sa-bre, the sa-bre, the". The piano accompaniment features a melodic line with triplets and chords. The dynamic is "mf" (mezzo-forte). The key signature remains two sharps.

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

rit.

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with "sa-bre, Then take thou the sa-bre with pride, And wear it brave-ly at thy". The piano accompaniment features a melodic line with triplets and chords. The dynamic is "mf" and the tempo is marked "rit." (ritardando). The key signature remains two sharps.

side!

a tempo

Detailed description: This system contains the seventh and eighth staves. The vocal line starts with a rest and the word "side!". The piano accompaniment features a melodic line with triplets and chords. The tempo is marked "a tempo". The key signature remains two sharps.

espansivo

hope and hap-pi-ness for me! A-las! my heart! 'twas naught but love-ly

colla voce

Ra. *

seem - ing! A-las, my heart! it was not thus to be! — A-las, my

sf

Ra. *

Ra. *

p a tempo

heart! 'twas naught but i - dle seem - ing! A-las, my heart! it was not thus to

p a tempo

Ra.

*

Ra.

*

be!

mf

p

f

Ra. *

Wrong, grief and hate were mine, and wea-ry sad - ness, A wand-'rer

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *p* (piano) dynamic marking. The vocal line starts with a whole rest followed by a series of eighth and quarter notes.

I up-on Life's stormy wave! I dreamt of peace and qui-et hours of

The second system continues the piece. The piano accompaniment features a *f* (forte) dynamic marking. The vocal line has a brief rest before the second measure of this system.

glad - ness, My faith in thee such hope and prom-ise gave, Then joy was

The third system shows the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. Below the piano part, there are markings: *Ca.*, ** Ca.*, ** Ca.*, and ** Ca.*

mine be-yond all mortal dream - ing! My soul I gave in youthful hope to

The fourth system concludes the piece. The piano accompaniment features a triplet of eighth notes in the right hand. Below the piano part, there are markings: *Ca.*, ** Ca.*, and ** Ca.*

espansivo

thee! A - las my heart! it was but love-ly seem - ing! A - las, my

Red. *

heart! it was not thus to be! _____ A - las, my heart! it was but, love-ly

f Red. *

seem - ing! A - las, my heart! it was not thus to be!

p Red. *

Storm-clouds a -

mf *p* *f* *p* Red. *

rise, the wind is sigh - ing lone - ly; The rain - drops

mf

fall o'er gloom - y heath and vale; For parting

made now seems the weather on - ly! Dark as the sky, the world be - fore I

*Ad. * Ad. * Ad. **

hail! Tho' coming days may be with for - tune beam - ing, Or sor - row's

*Ad. * Ad. **

espansivo

mine, I shall be true to thee! A-las my heart! it was but love-ly

Ped. *

seem - ing! A-las, my heart! it was not thus to be! — A-las, my

f

heart! it was but love-ly seem - ing! A-las, my heart! it was not thus to

p *p*

Ped. * Ped. *

be!

mf *p* *f*

3

Ped. *

SCENES THAT ARE BRIGHTEST

(From "Maritana")

ALFRED BUNN

W. VINCENT WALLACE

Cantabile, e con molto semplicita

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are indicated as *Cantabile, e con molto semplicita*. The piece begins with a piano introduction marked *pp* (pianissimo) in the left hand, featuring a ten-measure arpeggiated figure. The vocal line enters with a *p* (piano) dynamic, singing the lyrics: "Scenes that are brightest May charm a while Hearts which are light est, And eyes that". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score includes performance markings such as *pp*, *p*, and *segue*, as well as dynamic hairpins and articulation marks like accents and slurs. A *Ca.* (Crescendo) marking is present in the first system, and an asterisk (*) is placed below the piano part in the second system.

mf cresc.

smile; Yet o'er them, a - bove us,

dim.

Though na - ture beam With none to

love us, How sad they seem, With

none to love us, How sad they seem!

p

mf

Introduction for piano, marked *mf*. The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, including a triplet.

p

Words can - not scat - ter The thoughts we

Vocal line and piano accompaniment for the first phrase, marked *p*. The piano accompaniment continues with the eighth-note pattern.

For though they

fear. For though they flat - ter, They

Vocal line and piano accompaniment for the second phrase, including the word "fear." and the start of the next phrase.

mock the ear; Hopes will still de -

mf

Vocal line and piano accompaniment for the final phrase, marked *mf*. The piano accompaniment concludes with a triplet.

ceive us, With tear - ful cost And

rit. *p*

rit.

when they leave us, The heart is

a tempo

a tempo

lost, And when they leave us, The

heart is lost.

heart is lost.

p

YES! LET ME LIKE A SOLDIER FALL

(From "Maritana")

Wm VINCENT WALLACE

Tempo di marcia

The musical score is written in common time (C) and consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The vocal line includes lyrics and dynamic markings such as *pp*, *mf*, and *p*.

pp *mf*

Yes! let me like a Sol - dier fall, Up - on some op - en plain, This

mf *p*

breast ex - pand - ing for the fall, To blot out ev - 'ry stain.

p
 Brave man-ly hearts con-fer my doom, That gen-tler ones may tell,— How

pp

f
 e'er for-got, un-known my tomb I like a Sol-dier fell, How

pp *segue* *f*

cresc.
 e'er for-got, un-known my tomb, I like a Sol-dier fell, I like a

cresc. *ff*

Sol-dier fell.

mf *ff*

mf

I on-ly ask of that proud race, Which ends its blaze in me, To

die the last and not dis-grace Its an-cient chiv-al-ry!

p

Tho' o'er my clay no ban-ner wave, Nor trum-pet re-qui-em swell *pp* E -

nough they mur - mur o'er my grave "He like a sol - dier

pp *segue*

fell," E - nough they mur - mur o'er my grave "He like a Sol - dier

cresc. *cresc.* *ff*

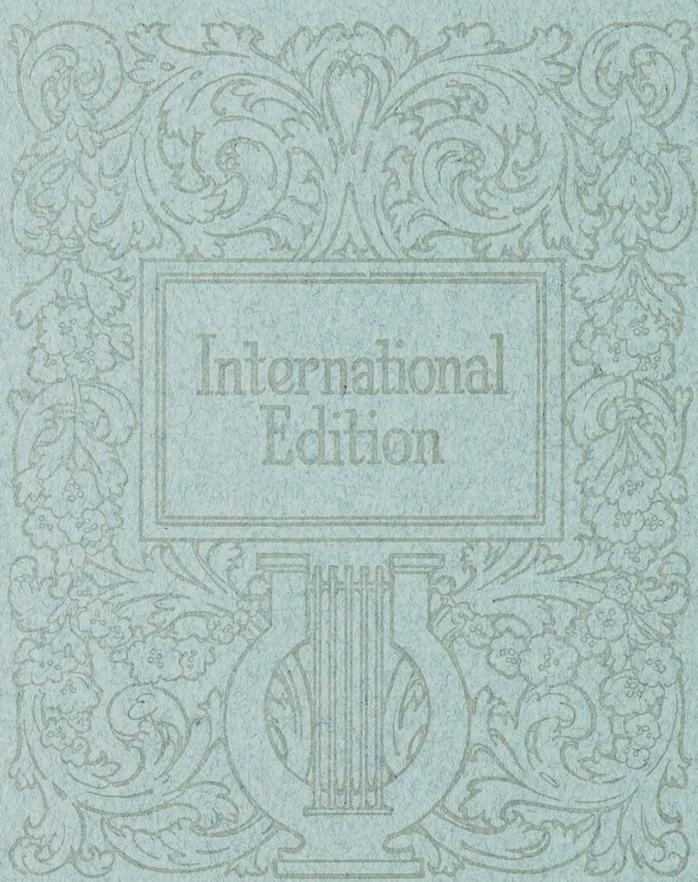
fell, He like a Sol - dier fell."

sost. *sost.* *mf* *ff*

mf *ff*



THE WORLD'S
BEST MUSIC

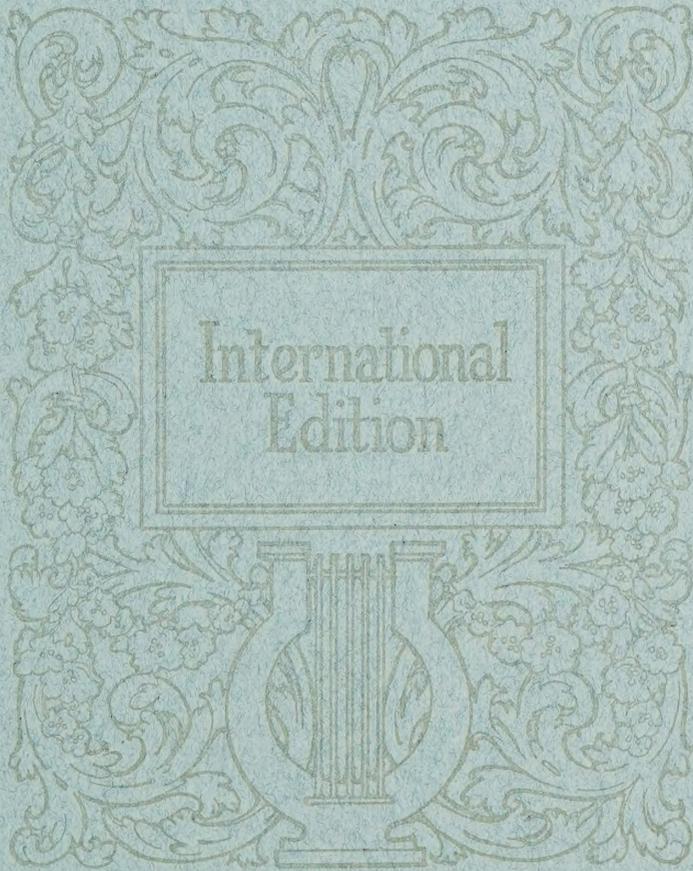


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