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OLD SONGS.
From the Painting by R. Poetzelberger.

THE WORLD'S BEST MUSIC

FAMOUS SONGS



PHILHARMONIC EDITION REVISED AND ENLARGED

EDITED BY

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LOUIS C. ELSON

HELEN KENDRICK JOHNSON

AND OTHERS

VOLUME 7.

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BEETHOVEN

AFTERWARDS.

MARY MARK LEMON

JOHN W. MULLEN

The musical score consists of three staves of music. The top staff is for the treble clef voice, the middle staff is for the bass clef voice, and the bottom staff is for the piano accompaniment. The piano part features a bass line with sustained notes and chords. The vocal parts enter at different times, with the bass singing first and the treble joining later. The lyrics are as follows:

Af - ter the day has sung its song of sor - row, And one by one the
gold-en stars ap-peар, I lin - ger yet, where once we met, be-lov - ed,

poco rit.

dolce.

colla voce.

sf

dolce.

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

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

p rit.

mf a tempo.

p express.

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

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

rall.

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

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

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

p

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

rit.

p

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

ff

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

p

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

Lento.

rit.

MONA.

F. E. WEATHERLY.

STEPHEN ADAMS.

Andante grazioso.

The musical score consists of six staves of music. The top two staves represent the piano's bass and treble clef parts, with dynamic markings *ff* and *f*. The vocal part begins with "O swift goes my boat, like a bird on the Fare - well, all is o - ver, the bit - ter tears". The piano accompaniment continues with a sustained note and eighth-note patterns. The vocal part resumes with "bil - low, The boat of my heart,... My trim Ben-my-chree. But fall - ing; My life is a wreck.... On a dark win-ter sea! The". The piano accompaniment features eighth-note chords. The final section of the vocal part begins with "swift - er than bird leaps my love from her pil - low, The girl of my in - no - cent days all are gone past re - call - ing, There yawns a dark", with a piano accompaniment consisting of eighth-note chords.

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

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

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

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

rall.

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

dolce

Mo - na, my own
Mo - na, my own
love,
love,

p

Xed. *

pp

Xed. *

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

Xed.

*

Xed.

*

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

cresc.

Xed.

*

Xed.

*

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

f

Xed.

*

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

ad lib.

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

colla voce

cresc.

dim.

ad lib.

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

ff

colla voce

ff

GOOD NIGHT!

(GUTE NACHT!)

English by
GEORGE COOPER

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

Andante

p

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

*sempre pp** *Led.*

fall - ing,
stei - gen

The sea lit with eve - - ning gold;
Im mer tie - - fer in's A - - bend - gold,

A
Ein

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

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*

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

*

f

to the dy - ing day; And on and on! the boat drifts on; To -

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

p

ad lib.

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

ad lib.

rit.

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

rit.

pp

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

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

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

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

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

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

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

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

*rit.**p*

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

*rit.**p*

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

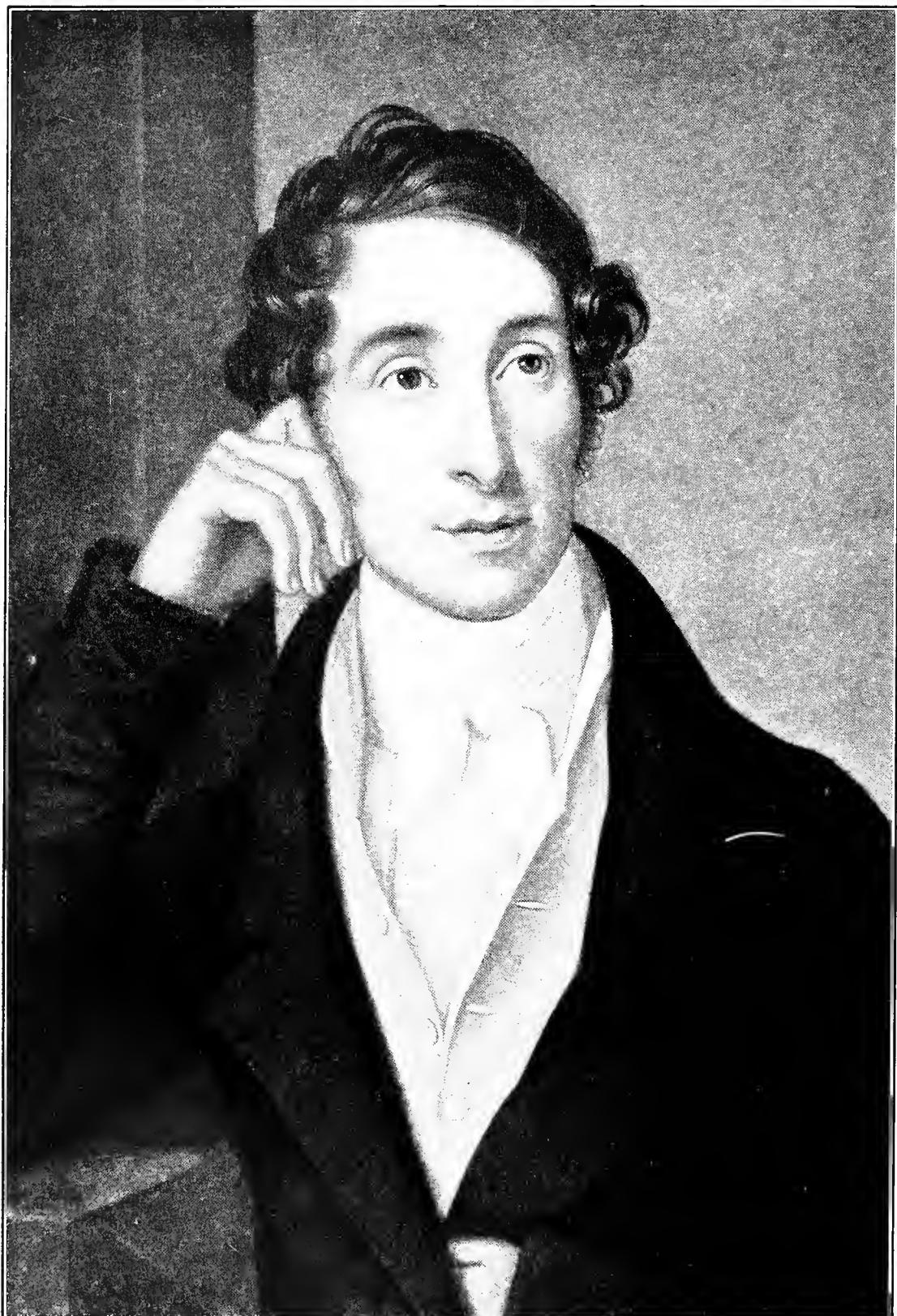
mf

1as, Pi-er-rot! A - las, a - las, Pi-er-rot!..... A - las, a - las, Pi-er-

*pp ad lib.**pp ad lib.*

rot!

*ppp**ppp*



VON WEBER

THE CAPTIVE.

(L' ESCLAVE.)

THÉOPHILE GAUTIER
English by George Cooper

EDOUARD LALO

Andante non troppo

A cap - - tive, all for - sak - en and wea - ry, I
Cap - ti - - ve, et peut-être ou - bli - é - - e, Je

sourdine

dream of my young love of old! My days of gold!
songe à mes jeu - nes a - mours, A mes beaux jours!

pp
Of joy un - told!
A mes beaux jours!

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

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

cresc. f p p dim.
Oh, birds so free! Hope of sweet glad - ness!
Au - près de lui, belle es - pé - ran - ce,

rit. p
.....

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

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

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

soul op - prest.....
Sur son cœur.....

Flow'r - like shall rest!
Comme u - ne fleur!

FOLK-SONG.

(IM VOLKSTON)

ANNA HILDACH

English by GEORGE COOPER

EUGEN HILDACH, Op. 13, No. 2

Very slowly and softly throughout

Very slowly and softly throughout

pp

x ad. * *x ad.* * *x ad.* *

Oh, why are you gleam - ing so fair thro' the
Was leuch - tet ihr Ster - ne so hell in der

riten. pp

x ad. * *x ad.* * *x ad.* * *x ad.* *

night? My sweet - heart is ab - sent, yé stars all so
Nacht? mein Schatz der ist fer - ne, hat mein nicht mehr

x ad. * *x ad.* * *x ad.* * *x ad.* *

bright! And, bird - - ies, why sing you at
Acht! lento Ihr Vög - - lein was singt ihr am

p p

x ad. * *x ad.* * *x ad.* *

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

* * * * *

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

* * * * *

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

* * * * *

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

*(sehr langsam)
(very slowly)*

* * * * *

THEE I THINK OF, MARGARITA!

(DEIN GEDENK' ICH, MARGARETHA.)

English words by GEORGE COOPER

ERIK MEYER-HELMUND

Adagio

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for piano. The music is in common time, key signature is B-flat major (two flats), and the tempo is Adagio.

Top Staff (Voice and Piano):

- Measure 1: Rest (Clef: Treble), Rest (Clef: Bass).
- Measure 2: Rest (Clef: Treble), Rest (Clef: Bass).
- Measure 3: *p* (Dynamic), C, D, E, F, G, A, B.
- Measure 4: Sun - set o'er the sea is gleam - ing,
- Measure 5: Son - ne taucht in Mee - res - flu - then,

Middle Staff (Piano):

- Measure 1: *pp* (Dynamic), C, D, E, F, G, A, B.
- Measure 2: *pp*, C, D, E, F, G, A, B.
- Measure 3: C, D, E, F, G, A, B.

Bottom Staff (Piano):

- Measure 1: C, D, E, F, G, A, B.
- Measure 2: C, D, E, F, G, A, B.
- Measure 3: C, D, E, F, G, A, B.

Continuation of the Score:

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

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

rit. molto

f a tempo.

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

mf

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

p

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

pp

p

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

pp

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

rit. molto

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

b rit. molto

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

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

pp

Thee I
 Dein ge-
Rück.

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

* *Rück.* * *Rück.* *

ppp

ON WINGS OF SONG.

(AUF FLÜGELN DES GESANGES)

DUET FOR SOPRANO AND ALTO

HEINRICH HEINE

English by George Cooper

FELIX MENDELSSOHN

Arr. by Heinrich Kiehl

Andante tranquillo

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

pp

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

In
Swift

sigh - ing, And waves of the Gan - ges glide.
glow - ing, And tell - ing their love in sighs!

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

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

glide. In fragrance of ros - y maz - - es While
sighs. Swift deer o'er the hills... are fleet - - ing So

skies, The lo - tus flow'r... up - rais - es Her
free; And, still its song... re - peat - ing The

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

cresc.

* * * * *

*dim.**p*

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

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

pp

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

p

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

cresc. *p* *cresc.*

1

2. There

*dim.**f*

2 *cresc.*

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

With thee in thy beau - ty

cresc.

* *ad.* * *ad.* *

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

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

ad. * *cresc.* *f*

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

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

cresc. *f* *cresc.*

dim.

We dream 'mid sil - - ver - y

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

dim.

light! 'Mid star - - -

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

Ad. *

- - - ry light! -----

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

Ad. *

pp

CRADLE-SONG.

(WIEGENLIED.)

English by GEORGE COOPER.

F. RIES.

With simplicity. (*Einfach, innig.*)

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

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

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

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

p

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

Dew falls at set-----of sun;
Thau fällt auf Wies-----und Hain.

The birds grow still at hush of
Ver-stummt ist schon der Vög - lein

day,
Lied,

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

dim.

string.

pp

mf

dim. e rit.

The Die

tranquillo.

p

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

pp a tempo.

espress.

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

pp

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

dolce.

dim.

now, Oh, sleep!
ein, schlaf ein!

dim.

ppp

FLEE AS A BIRD.

Mrs. M.S.B. DANA.

Moderato express.

Moderato express.

Flee as a bird to your moun - - tain,
 Thou who art wea - ry of sin, ----- Go to the clear - flowing
 foun - - tain, Where you may wash and be clean;
 Fly, for th'a-ven - ger is near thee, Call, and the Sa - vior will

The musical score consists of three staves of music. The top staff is for voice, the middle staff is for piano (right hand), and the bottom staff is for piano (left hand/bass). The music is in common time, key signature is B-flat major (two flats). The vocal line has a melodic line with eighth and sixteenth notes, accompanied by piano chords. The piano parts provide harmonic support and bassline.

hear thee, He on His bos - om will bear.....thee, Thou who art wea-ry of
un poco riten.
 sin, O thou who art wea - ry of sin.
 He will protect thee for ev - er,
 Wipe ev -'ry fall - ing tear;..... He will forsake thee,O nev - er,

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

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

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

un poco riten.
 Sa - vior will wipe ev - 'ry tear.

HOSANNA!

(EASTER SONG.)

JULIEN DIDIÉE

English by George Cooper

JULES GRANIER

Maestoso

12

ff

8

ff

Un poco più lento

A man is dead, yet is He liv -
Un homme est mort, Il va re-nai -

p

cresc.

ing, Chris-tians be-lieve, all faith re-ceiv-ing
tre Peu-ples chre-tiens, Il ra pa-rai-tre, Weep ye no
cresc.

cresc.

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

rit.

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

Un poco animato.

In the heav-en-s e - ter - nal
 Dans la sphère a - zu - ré - e

marcato la melodia.

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

cresc.

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

f rit.

12/8

rit.

12/8

Maestoso.

333

mf

Thou, my Sa - viour, dost hold..... me,..... Dost with rapture en
O Je - sus, tu m'ém - bra - - ses..... de ceé - lés - tes ex -

mf

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

*cresc.**cresc.*

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

allarg.

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

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



8

Un poco più lento.

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

trem.
pp

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

cresc
f

shines; Earth now a - dores,----- and no longer re-pines!-----

 di et l'u - ni - vers----- se prostern éblou - i-----

marcato il canto
dim. *a tempo* *p*

Un poco animato

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

la melodia ben marcato
cresc

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

cresc *f* *rit.*

Maestoso

sky!----- Thou my Sa - vior dost hold ----- me -----
 phant..... O Je - sus, tu m'embra - - - - - ses

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

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

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

vine!.....
 toi!





AVE MARIA

AVE MARIA.

Adapted to the 1st Prelude by
J. S. BACH.

CHARLES GOUNOD.

Moderato.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff is for the piano accompaniment, and the bottom staff is for the basso continuo. The music is in common time, with a key signature of one sharp (F#). The vocal line begins with a short rest, followed by a sustained note on 'e'. The piano accompaniment features eighth-note chords. The vocal part continues with 'Ave' and 'Ma', followed by a sustained note on 'e'. The piano accompaniment includes dynamic markings like 'pp' (pianissimo) and 'cresc.' (crescendo). The vocal part concludes with 'ri a,' and the piano accompaniment ends with a sustained note on 'e'.

Moderato.

Ave Ma

ri a,

cresc.

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

cresc. molto

Re. * Re. * Re. *

save ho - us _____ from our sins _____ and _____
ho - ra, in ho - - - - ra -

ff

Re. * Re. * Re. *

all our heavy woes.
mor-tis no - stræ A - - - ve!

rit.

A - - - men!
A - - - ve!

pp rit. * Re. *

ISRAFEL.

EDGAR ALLEN POE.

OLIVER KING.

Andante.



In heav'n a spir - it doth dwell, Whose heart strings are a



lute None sing so wild - ly well As the An-gel Is - ra-fel; And the gid - dy



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

dim.

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

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

accel.

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

rit.

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

rit. e dim.

p.

sings.

f

dim.

un poco agitato

In sooth! thou art not wrong, thou art not

f

cresc.

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

cresc. marcato

molto cresc.

pis - est An un - im - pas - sion'd song But
 heav'n is thine, and this Is a world of
 sweets and sours, The sha - dow of thy per-fect bliss, The
 sun - shine of ours; The sha - dow of

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

f cresc.

If I could dwell where

cresc.

ff

Dec. * *Dec.* * *Dec.* *

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

Dec. * *v*

dim.

p

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

dim.

p

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

swell, might swell From my lyre, from my

lyre with - in the sky.

rit.

BUT THE LORD IS MINDFUL OF HIS OWN.

ST. PAUL.

MENDELSSOHN.

Recitative.

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

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

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

Arioso.-Andantino.

rit.

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

rit.

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

mem - - - bers His chil - - dren.



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



cresc.

for the Lord is near us. Bow down before Him, ye mighty,

cresc.

for the Lord is near us! yea, the Lord is mindful of His

cresc. f dim. p

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

cresc.

mighty, for the Lord is near us!

f dim.

THE MONOTONE.
EIN TON.

PETER CORNELIUS.

Not too slowly. (*Etwas bewegt.*)

The musical score consists of three staves of music in 3/4 time, key signature of one sharp (F#), and dynamic markings such as *p*, *pp*, *mf*, and *p*. The lyrics are as follows:

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

legato. (gebunden.)

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

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

death? _____ It is the ten - der mon - o -
bett? _____ ist es des Glöck-leins trü - ber

cresc.

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

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

p

cresc.

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

fp dim.

pp

pp

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

pp

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

#^o#^o*pp*

BE THOU WITH ME.

PRAYER.

(GEBET.)

English by GEORGE COOPER.

FRED. von HILLER.

Moderato.

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for bassoon or cello. The music is in common time, with a key signature of one sharp. The lyrics are in both English and German, alternating between the two staves. The vocal part starts with a melodic line, followed by piano chords, and then a bassoon line. The vocal part continues with a melodic line, followed by piano chords, and then a bassoon line. The vocal part concludes with a melodic line, followed by piano chords, and then a bassoon line. The piano part provides harmonic support throughout the piece. The bassoon part provides harmonic support and rhythmic punctuation. The lyrics are as follows:

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

By joy or pain my life oer - tak - en,
du gna - den - hort in Glück und pla - ge
Be Thou with
sei du mit

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

strength-en Thou the soul's en-deav-or
wenn ich an mir selbst ver-za-ge

Be Thou with me!
sei du mit mir.

cresc.

dol.

Like dew from Hea-ven, soft de-scend-ing,
Dein Se gen ist wie Than den Re-ben

Thy calm be
nichts kann ich

dol.

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

Thy kind-ness
sci du mit

f

decrese.

shine! Be Thou with me!
mir; sei du mit mir.

My trust, my might!
O du mein Trost,

p

dol.

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

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

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

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

CHARITY.

(CHARITÉ)

English by GEORGE COOPER.

J. FAURE.

Andante sostenuto, quasi larghetto.

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the voice, with the soprano part in treble clef and the bass part in bass clef. The key signature is C minor (one flat), and the time signature is common time. The vocal line begins with a melodic line, followed by lyrics in English and French. The piano accompaniment provides harmonic support with sustained notes and chords. The score includes dynamic markings such as *f*, *p*, *rall.* (rallentando), *a tempo.*, and *colla voce.*

Lo! win-ter's here,— by dreary woes at - tend-ed, Andathis
Vo-ei thi-ver et son tris-te cor-tè-ge — Les malheu-

frown how ma - ny hide in fear!
reux souffrent beaucoup thi-ver. To shield the
Contre leurs

maux, il faut qu'on les pro-tè-ge, *In joy-ful giv-ing, and in kind-ly*
Il fait si froid dans leur foy-er dé-

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

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

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

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

cresc.

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

cresc.

animato.

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

animato.

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

* * *

f

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

f

* * * * *

Largo.

mite!
Dieu.

ff slargando. *p* rall.

Tempo I^o

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

Tempo I^o

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

rall. tempo.

rall.

grace, when-ev-er suf-f'ring plead-eth, She stands an an-gel of pit-y from the
vant sa tâ-ehe noble et sain-te, *Du mal-heu-reux el-le sè-che les*

eolla voee.

tempo.

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

tempo.

rall.

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

colla voce.

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

Espressivo e sostenuto.

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

cresc.

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

cresc.

f

animé

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

mf

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

f

ff

Reed. ** Reed.* *** Reed.* *

Give thy mite! *slargando.*
prête Dieu.

Largo.

ff

Reed. ** Reed.* *** Reed.* *

AUNTIE.

F. E. WEATHERLY.

A. H. BEHREND.

Moderato.

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

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

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

rall.

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

*rall.**a tempo.*

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

*a tempo.**rall.*

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

*rall.**a tempo.*

can-not mar - ry you.

a tempo.

can-not mar - ry you.

No one has mar - ried me, dar - ling, How can I tell you why? 'Tis
 such an old, — old sto - ry, 'Tis such a while gone by.

No one has mar - ried me, dar - ling, No one will mar - ry me now, For
 who would mar - ry an old maid, With wrinkle - les on her brow? But

a tempo.

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

a tempo.

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

*rall.**a tempo.*

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

a tempo.

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

*cresc e**cresc e*

accel.

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

accel.

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

*rall.**rit.*
*a tempo.**rit molto.*

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

rall molto.
ad lib.

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

colla voce.

SAPPHIC ODE.
SAPPHISCHE ODE.

HANS SCHMIDT.
English by George Cooper.

JOHANNES BRAHMS.
Op. 94, No. 4.

Rather slowly.

Ziemlich langsam - Un poco lento.

Ros - es culled by
Ro - sen brach ich

p mezzo voce.

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

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

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

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

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

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

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

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

ing!
nen.

THE WANDERER.
(DER WANDERER.)

GEORG FILLIPP SCHMIDT.
English by George Cooper.

FRANZ SCHUBERT.

Lento ($\text{♩} = 63$)

I come from yon - der moun-tains here,
Ich kom-me vom Ge - bir - ge her;

How dull the
es damft das

vale;
Thal,

The sea is drear, the sea is
es braust das Meer, es braust das

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

fp pp pp

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

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

ppp pp

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

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

Piu mosso.

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

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

thee on ev' - ry
 ahnt und nie ge -

Allegro.

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

Where
so

fr

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

p

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

erese.

f

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

fp

c

c

c

Tempo, Adagio.

art thou?
bist du?

I wan - der
Ich wand - le

fp *pp* *dim.*

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

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

pp

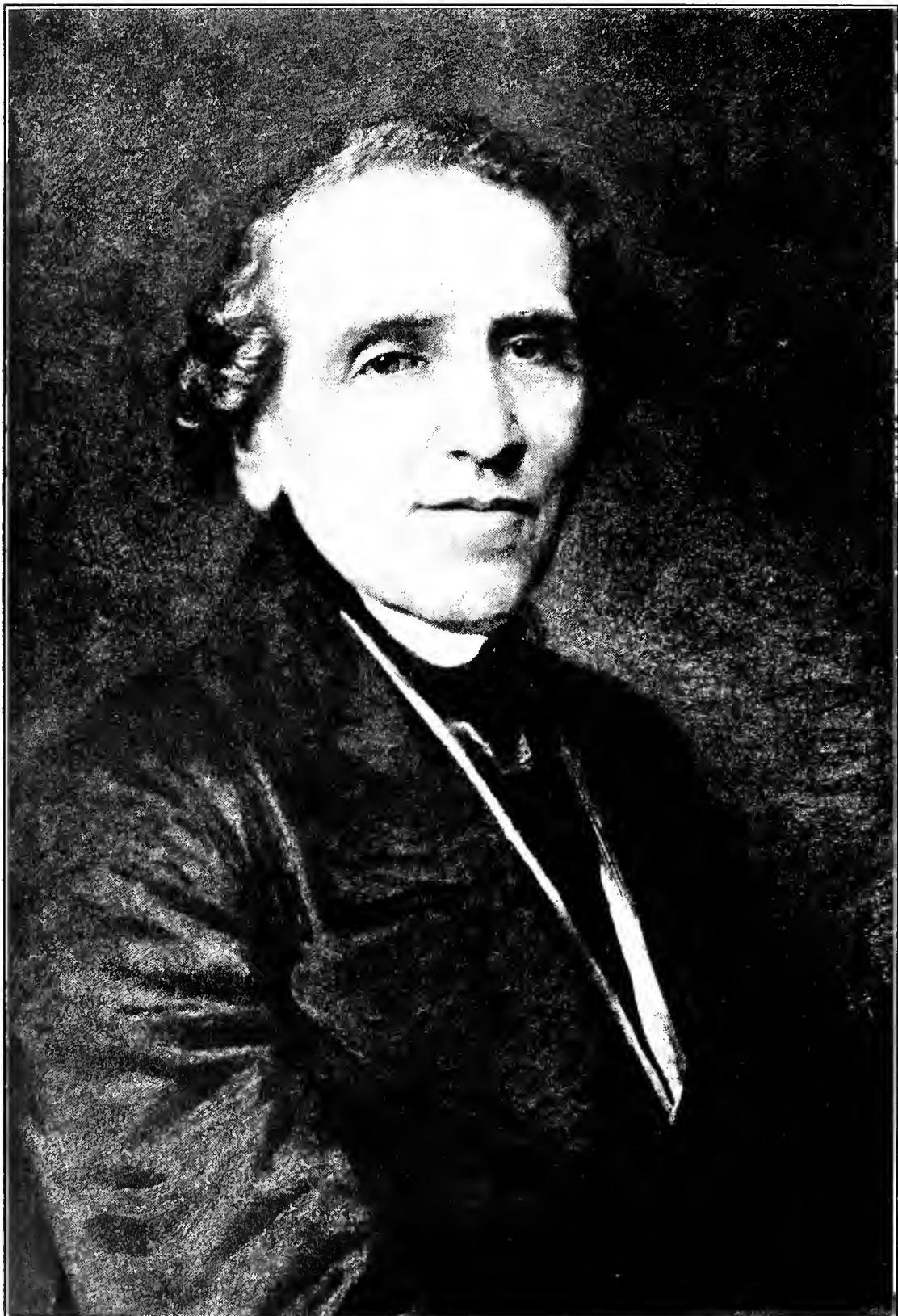
"Where?" ev - er "Where?"
wo? im - mer wo?

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

ppp

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

fp



MEYERBEER

WANDERER'S NIGHT SONG.

(WANDERER'S NACHTLIED)

DUET FOR SOPRANO AND ALTO.

English by GEORGE COOPER.

ANTON RUBINSTEIN.

Moderato.
SOPR.

ALTO.

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

Moderato.

20.

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

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

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

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

Peace and rest shall meet!
 bal - de ruh'st auch du.

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

Lies in som - - ber night; In the trees, all
 ruhn in dun - - kler Nacht, al - - ler Bäu - me

Lies in som - ber night;
 ruhn in dun - kler Nacht,

wear - ry Wakes no bird - - ling bright;
Wi - - - pfel ruhn, kein Vög - - lein wacht;

In the trees, all weary now,
al ler Bäu me Wi - pfel ruhn,

Sleep bird-lings bright;
kein Vög-lein wacht;

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

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

cresc.

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

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

mf

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

So thy heart, oh,
war - te Wan - d'rer

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

So thy heart, oh,
war - - te Wan - d'rer

wan - - d'rer, Peace and rest shall
bal - - de, bal - - de ruhst auch

wan - - d'rer, Peace and rest shall
bal - - de, bal - - de ruhst auch

meet!
du!

meet!
du!

p

ALL SOULS' DAY.

(ALLERSEELEN.)

English by GEORGE COOPER.

ED. LASSEN.

Molto lento.

Molto lento.

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

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

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

*più p**p*

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

*più p**p*

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

Ted. * *Ted.* * *Ted.* * *Ted.* * *Ted.* * *Ted.* *

*più f**p*

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

Ted. * *Ted.* * *Ted.* * *Ted.* * *Ted.* * *Ted.* *

più p

May! _____
Mai, _____

As once in . May! _____
 wie einst im Mai. _____

più p

Ted. * *Ted.* * *Ted.* * *Ted.* * *Ted.* * *Ted.* *

mf

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

mf

ReD. * *ReD.* * *ReD.* * *ReD.* * *ReD.* *

cresc.

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

cresc.

ReD. * *ReD.* * *ReD.* * *ReD.* * *ReD.* *

pianissimo

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

pianissimo

f

ReD. * *ReD.* * *ReD.* * *ReD.* * *ReD.* * *ReD.* *

p

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

p *pp*

ReD. * *ReD.* * *ReD.* * *ReD.* * *ReD.* * *ReD.* * *ReD.* *

NYMPHS AND SHEPHERDS.

GEORGE COOPER.

HENRY PURCELL.
(1658-1695)

Allegretto.

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

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

glade, youth and maid, all haste a - way! Sing while we may our roun - de -
bows, 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!

cresc.

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

cresc.

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

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

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

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

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

dim.

Nymphs and shep-herds, hith - er stray, bright and gray,

rall. > > D.S. §

Nymphs and shep-herds, hith - er stray, Youth and maid, all haste, all haste a - way!

rall. f > > D.S. §

'TIS SPRING.
ER IST'S.EDUARD MÖRIKE.
English by George Cooper.

HUGO WOLF.

Molto animato giubilando.

Spring up - on the
Früh - ling lässt sein

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

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

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

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

fair, _____
schon, _____

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

Hark!
Horch, from far _____
von fern

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

f

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

f

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

più f

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

mf molto cresc.

ff

Spring! _____
bist's!

fff con fuoco., feurig.

A musical score for piano, consisting of five systems of music. The score is written in common time with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines.

System 1: Measures 1-3. Treble and bass staves. Dynamics: *sf*, *sf*, *sf*. Articulation: *s*.

System 2: Measures 4-6. Treble and bass staves. Dynamics: *sf*, *sf*, *sf*. Articulation: *s*.

System 3: Measures 7-9. Treble and bass staves. Dynamics: *sf*, *sf*, *ff*. Articulation: *s*. Performance instruction: *Red.* (Measure 9).

System 4: Measures 10-12. Treble and bass staves. Dynamics: *p*. Articulation: ****Red.* (Measure 12).

System 5: Measures 13-15. Treble and bass staves. Dynamics: *dim.* (Measure 13), *pp* (Measure 15). Articulation: *s*.

System 6: Measures 16-18. Treble and bass staves. Dynamics: *ppp rit.* Articulation: *s*.

SONG OF FAREWELL.

(RONDEL DE L'ADIEU.)

EDMOND HARAU COURT.
English by George Cooper.

ISIDORE de LARA.

Adagio. ($\text{♩} = 76$.)

The musical score consists of four staves of music for voice and piano. The top staff shows the vocal line with lyrics in Italian and English. The piano accompaniment is provided in the lower staves, with dynamic markings like *p*, *f*, and *mf*. The score includes several fermatas and repeat signs with endings. The vocal part starts with a melodic line, followed by a section with eighth-note chords, and then continues with more melodic lines and lyrics.

mf ben marcati gl'accenti.

con gran tristezza.

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

p

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

rall.

a tempo.

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

rall.

a tempo.

molto legato.

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

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

marcatissimo, allarg.

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

poco più

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

messo.

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

molto

dieu!
dieu:

cantando.

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

ECHO.

CHRISTINA ROSSETTI.

LORD HENRY SOMERSET.

Adagio con espressione.

Adagio con espressione.

C

p

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

rall.

p

cresc.

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

cresc.

dim. rall.

pp rall.

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

dim.

rall.

pp rall.

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

pp

rall.

rall.

years.

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

p

cresc.

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

cresc.
appassionato.

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

cresc.

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

cresc.

cresc.
 Pulse for pulse,
cresc.
 breath for breath,
cresc. rall. dim.
 Come back to me in dreams. Speak, low, Lean,
cresc. rall. dim.
pp
 low, As long a - go, my love, how long a - go!
cresc. rall. dim.
pp rall.
pp

THE FLIGHT OF AGES.

FREDERIC E. WEATHERLY.

FREDERICK BEVAN.

Andante.

Musical score for the first system of 'The Flight of Ages'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal line begins with a dotted half note followed by a sixteenth-note pattern. The piano accompaniment consists of bass and treble staves. The vocal part continues with eighth-note patterns and rests. The piano part features sustained notes and eighth-note chords.

I heard a

Musical score for the second system of 'The Flight of Ages'. The key signature changes to D major (one sharp). The time signature remains common time. The vocal line continues with eighth-note patterns and rests. The piano accompaniment consists of bass and treble staves. The vocal part concludes this section with a melodic line ending in a cadence.

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

Musical score for the third system of 'The Flight of Ages'. The key signature changes to G major (no sharps or flats). The time signature remains common time. The vocal line begins with a dotted half note followed by a sixteenth-note pattern. The piano accompaniment consists of bass and treble staves. The vocal part continues with eighth-note patterns and rests. The piano part features sustained notes and eighth-note chords.

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

cresc.

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

cresc.

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

rall.

colla voce.

a tempo.

I have a rose, a white,white rose,'

mf

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

cresc.

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

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

rit.
brought to me that night.

colla voce.

Piu animato.

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

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

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

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

accel. rit.

I must wor - ship, hope, and love, How - ev - er far it be. _____

Maestoso.

It is the love that speaks to me, In

that sweet song of old,

accel. cresc.

It is the dream of gold-en years, These

accel.

pe-tals white en-fold; And

ev - 'ry star may fall from heav'n, And ev - 'ry
 cresc.
 cresc.
 ff stent.
 rose de - cay, But the a - ges
 ff rit.
 can - not change my love, Or take my dream,
 ad lib.
 — Or take my dream a - way!

HOW SO FAIR.

From the Opera of
Martha.

English version by
Dr. W. J. WETMORE.

Moderato.

dolce e espressivo

FLOTOW.

Moderato.
dolce e espressivo

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

— Can it be, that this dream Which now seems to me so bright, Shall e'er
 — Ban-ger Gram eh' Sie kum, 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

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

 joy, no plea - suré here, no plea - suré here
 mir den süs - en Traum, den süs - en Traum

How so — fair thy fond heart, Joy - ous glanc - es
Ach! so fromm ach so trant, hat mein An - ge

pp

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

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

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

affretando

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

cresc.

affretando

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

f

thee.
mir.

ff più anima

f

p

EVEN BRAVEST HEART.

Dio possente, Dio d'amor.

Faust.

CH. GOUNOD.

Andante. Valentino.

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

p

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

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

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

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

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

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

poco più animato

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

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

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

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

tempo primo

glo - ry shall call me. Yet the bravest heart may swell -
Dio pos-seu-te, Dio d'u - mor!

p tremolo

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

cresc.

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

cresc.

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

p

SWAN SONG.

English version by
GEORGE COOPER

(Lohengrin.)

RICHARD WAGNER

Andante.

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

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

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

dieu! A - dieul

p dim. *pp*

Rit. *

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

p

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

pp

Rit. *

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

pp

A-dieûl Fair swan; A-dieu!

pp

Rit. *

sempre pp

ritard. *pp*

Rit. *

IF HAPPY FORTUNE.

Quando a te lieta.

Romanza from Faust.

English version by
GEORGE COOPER.

CH. GOUNOD.

Andante.

Musical score for piano and voice. The piano part consists of three staves: treble, bass, and alto. The vocal part is in soprano C-clef. The key signature is A major (two sharps). The tempo is Andante. The vocal line begins with a short rest followed by a melodic line starting on C. The piano accompaniment features sustained chords and some rhythmic patterns. Dynamics include *p*, *cresc.*, and *cresc.* markings.

Continuation of the musical score. The vocal line continues with lyrics: "If hap - py for I tune up-on thee is Quan-do a te lie - ta sor - ri-de - a la". The piano accompaniment includes dynamics *dim.* and *p*.

Continuation of the musical score. The vocal line continues with lyrics: "smil - ing, Joy fills my heart, and hap - pi-ness is mine; If grief be- vi - ta - tud to d'in - tor - no sor - ri-de - aa me Or che di". The piano accompaniment consists of sustained chords.

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 - se - li - ce pian - gi in - se -

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

As flow'rets
Qua - li due

cresc. dim. p

twain, and grow - ing by each oth - er, One Fate we
fio - ri su li - stes so ste - lo ta - leil de -

share, what - e'er be - tide us here! In all that may be - fall I am thy
stin u - ni - vari no - stri cor Se ri - co - pri Pa - man - teun ne - ro

cresc.

broth - er, 0, Mar - ga - ri - ta, 0, Mar - ga -
ve lo 0 Mar - ghe - ri - ta o Mar - ghe -

sfz dim. sfz

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.

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

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

TEMPEST OF THE HEART.

Il balen del suo sorriso.

Il Trovatore.

Scene and Aria.

VERDI.

Andante mosso.



Recitativo.

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

Musical score for the Recitativo section. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one flat. The bottom staff is in bass clef, common time, and has a key signature of one flat. The lyrics are written below the top staff. The music features eighth-note patterns and rests.

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

Musical score for the Allegro section. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one flat. The bottom staff is in bass clef, common time, and has a key signature of one flat. The lyrics are written below the top staff. The music features eighth-note patterns and rests, with a dynamic marking 'mf' in the bass staff.

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

Largo.

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

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

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

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

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

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

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

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

chains me, I will give to death and love, Yes, this life that now en-
 ar - do le fa - vel - li in mio fa - vo - re, sperda il so - le dun suo
f

chains me, I will give to love,
 sguar - do la tempe - ta Ah!

— to love and thee.
 si la tem-pe - ta del mio cor.

p


IT IS BETTER TO LAUGH THAN BE SIGHING.

Allegretto non troppo.

DONIZETTI



It
Il
is
se

bet-ter to laugh than be sigh - ing, When we think how life's moments are fly - ing. Foreach
greto per es - ser fe - li - ci sò per pro-va, e l'in-seg-no aglia-mi - ci, sta se-

sor-row, Fate ev-er is bring - ing, There's a pleasure in store for us spring - ing: Tho' our
ge - no sia nu - bi - lo il cie - lo, og - ni tempo, sio cal - do sia ge - lo scherzo e

sor-row, Fate ev-er is bring - ing, There's a pleasure in store for us spring - ing: Tho' our
ge - no sia nu - bi - lo il cie - lo, og - ni tempo, sio cal - do sia ge - lo scherzo e

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

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

poco più mosso tempo primo.

rall. light Then tis bet-ter to laugh than be
sier. Non ou - ria-mo l'in cer - to do -

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

ad lib.

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

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

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

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

rall. *poco più mosso tempo primo*
rall. *ff*

bet - ter to laugh than be sigh - - ing, They are wise who re-solve to be
 ria - mo l'in cer - to do - ma - - ni se quest' og - gi n'e 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'
ad lib.
 joy pleas-ure's gifts while we may.
 og - gi n'e da - to go - der.

ON YONDER ROCK.

(Fra Diavolo.)

Allegretto.

AUBER.

The musical score for "ON YONDER ROCK." by Auber is presented in two systems of six staves each. The first system, starting with a treble clef, a key signature of one sharp, and a common time signature (indicated by "8"), contains measures 1 through 6. Measure 1 begins with a forte dynamic (f) and a bassoon-like entry. Measures 2 and 3 show a transition with dynamic "dr". The second system, starting with a bass clef, a key signature of one sharp, and a common time signature, continues from measure 6 to the end. The piano part features sustained notes and chords, with a dynamic "p" in measure 12. The score concludes with a final dynamic "f" in measure 14.

Zerline.

"On yon - der rock re-clin - ing, That fierce and swarthy form behold!
 Voy - ez sur cet - te ro - che Ce brave a l'air fier et hardy,
 Fast his hands his car - bine hold, 'Tis his best friend of old! This
 Son mous - quet est près de lui C'est son fi - dele a - mi Re
 way his steps in - clin - ing, His scar - let plume waves o'er his brow,
 gar - dez il s'ap - pro - che Un plu - met rouge a son - chapeau,
 And his vel - vet cloak hangs low, Plan-ing in grace - ful flow!
 Et con - vert de son man-teau Du ve-lours le plus beau!

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

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

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

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

10

Dia - vo - lo!
Dia - vo - lo!

Dia - vo - lo!
Dia - vo - lo!

f *pp*

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!

2.

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

3.

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

3.

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

AS MY AGED MOTHER.

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

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

Andante con moto.

ANTONIN DVORAK.
Op. 55. N° 4.

mf

dim.

p mezza voce

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

pp

Ped sempre

Oft to us was sing - - ing,
mich noch lehr - te s'zin - - gen,

Tears would to her eye - lids
Thränen in den Wim - pern

Ped sempre

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

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

I those songs am sing - - ing
 sel - ber iib' im San - - ge,

Tear - drops, soft - ly flow - - - ing, Oft a -
 rie - selt's in den Bart oft, rie - selt's
 *mir rom Au - - - ge rie - selt's

cresc.

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

dim. pp

morendo

* Alternative text.

COULD MY SONGS THEIR FLIGHT BE WINGING.

VICTOR HUGO.

English version by

GEORGE COOPER.

Si mes vers avaient des ailes!

REYNALDO HAHN.

Andante moderato.

dolciss. e molto espress.

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

R. Ad.

*

bring - - ing
frê - - les,

All their store of love so fair
Vers vo-tre jardin si beau,

*l.h.**R. Ad.***R. Ad.*

*

Could my songs their flight be wing - ing;
Si mes vers a - vaient des ai - les

p

Like bird in
Com - me l'oi-

*R. Ad.**R. Ad.***R. Ad.***R. Ad.*

*

*R. Ad.**dim.*

*

Poco meno lento
p *3*

air!
seau!

Still un - to thee
Il's vo le - raient,

ev - er
e - tin -

* *Reed.* * *Reed.* * *Reed.* *

sing - ing,
cel - les,

Songs
Vers

from my true heart would
vo - tre soy - er qui

* *Reed.* * *Reed.* *

pour,
rit,

Could
Si mes

my songs their flight be wing-ing
mes vers a - vaient des ai - - les

Si mes
dim.

* *Reed.* * *Reed.* * *Reed.* * *Reed.* *

*poco riten.**pp*

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

*a tempo**R&D**più lento, ritard. sin' al fine**pp*

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

pp

cling - - - ing
dé - - - les,

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

*R&D.*** R&D.*

*

molto riten.

p

day! _____ Could my songs their
jour, _____ *Si mes vers a - -*

colta voce

* *Rit.* * *Rit.* *

ancor più lento *lunga*

pp

flight be wing - ing, Could my songs their flight be
vaient des ai - les, Si mes vers a - vaint des

Rit. * *Rit.* *

ppp Lento

wing - - - ing, Like Love, al - way!
ai - - - les Com - me l'a - mour!

pp

ppp

HOME AGAIN.

Words and Music by
M. S. PIKE.

Arranged by J. P. ORDWAY.

Dolce e legato.

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. The music is divided into four measures. The first measure starts with a dotted half note followed by eighth notes. The second measure has eighth-note pairs. The third measure begins with a sixteenth-note pattern followed by eighth notes. The fourth measure ends with a sixteenth-note pattern. The arrangement includes dynamic markings: 'soave' above the fourth measure and 'rall.' above the fifth measure. The lyrics are written below the music, corresponding to the melody. The first two lines of the lyrics are: "Home a-gain, Home a-gain, from a foreign shore, And". The next two lines are: "oh! it fills my soul with joy To meet my friends once more,". The piano accompaniment features sustained notes and chords.

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

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

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

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

rall.

 Hap - py hearts, Hap - py hearts, Withmine have laugh'd in glee, But

 oh! the friends I lov'd in youth Seem hap - pi - er to me; And

 if my guide should be the fate Which bids me long - er roam, But

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

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

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

rall.

I'VE A HOST OF THINGS TO TELL YOU.

English version by
GEORGE COOPER.

(J'ai tant de choses à vous dire.)

G. FERRARI.

Allegretto.

The musical score consists of five staves of music for voice and piano. The vocal line starts with a piano introduction in common time, key of C major. The vocal part begins with the instruction 'dolcemente'. The lyrics are in English and French, with some words underlined. The piano accompaniment features sustained chords and rhythmic patterns.

dolcemente

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

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

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

— if you're cu - ri - ous to know them,
— si vous ê - tes cu - ri - eu - se

Then come to - night and roam with
Ve - nez ce - soir au che - min

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

cresc.

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

p

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

For, on this morn ing, I have met
Car ce ma-tin f'ai ren-con-tré

Two ear- ly swal-lows, wing-ing
Les deux pre-miè-res hi - ron-

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

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

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

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

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

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

colla parte

a tempo

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-

p

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

p

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. : 2. *f* *a piacere*
 me! stain! Bid her from sleep ab - stain.

f *dim* *pp colla voce*

LEAVE ME IN ANGUISH.

LASCIA CH'IO PIANGA.

(Rinaldo.)

English version by
GEORGE COOPER.

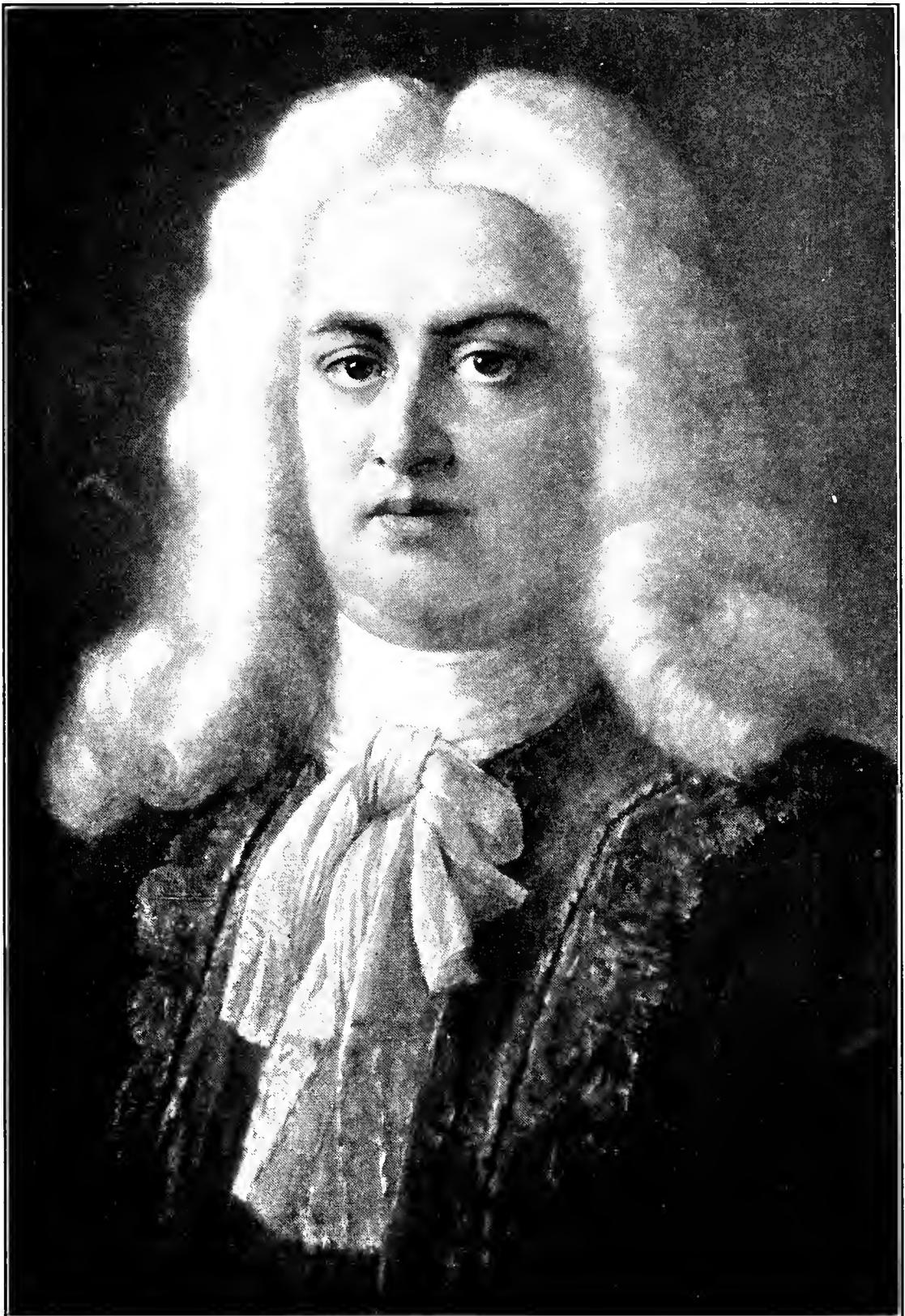
HANDEL.

Larghetto. ($\text{J} = 66$)

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

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

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



HÄNDEL

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

Lib - er - ty!
li - ber - tā.

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

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

dawn - eth_ an_ An-gel of Hope un - to me! Leave me in
 de_ miei mar - ti - ri sol per pie - t. Las-cia ch'io

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

Lib - er - ty!
 li - ber - t.

O THAT WE TWO WERE MAYING.

Poetry by
Rev. CHARLES KINGSLEY.

Music by
CHARLES GOUNOD.

Andantino, quasi Allegretto.

The musical score consists of six staves of music for voice and piano. The top two staves are for the piano, showing bass and treble clef staves with various chords and bass notes. The bottom four staves are for the voice, with lyrics written below them. The lyrics are:

O! that we two were may - ing, o - ver the fra - grant
 leas _____ Like chil - dren with young flowers play - ing Down the

The music is in common time, with a key signature of one flat. The vocal line features eighth-note patterns and some sustained notes. The piano accompaniment provides harmonic support with sustained chords and bass notes.

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

cresc.

f

dim.

breeze. O! that we two, O! that we

p

cresc.

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

f

dim.

p

O! that we two sat dream - ing On the sward of some sheep-trimm'd
 down _____ Watch-ing the white mist steam - ing From
 river and mead _____ and town _____ O! that we two sat
 dream - ing, O! that we two sat dream - ing On the

The musical score consists of six staves of music for voice and piano. The top staff shows a vocal line with lyrics. The second and third staves provide harmonic support with sustained notes. The fourth staff features a melodic line with grace notes and slurs. The fifth staff includes dynamic markings like 'cresc.' and 'p'. The bottom staff shows bass notes for the piano.

sward of some sheep-trimm'd down _____ O! that we two lay

p *pp*

sleep - ing Un - der the church-yard sod _____

With our_ limbs_ at rest _____ In the qui - et earth's _____

p

breast _____ And our souls_ at home with God! with

cresc.

God! with God! _____ O! that we two lay

ff

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

p

rest In the qui - et earth's breast And our

cresc.

souls at home with God! at home

cresc. *ff*

Ped. *

* *Ped.*

with God! —

accel.

our souls at home with

atempo

f

dim.

p

God! —

p

THE MILL IN THE VALLEY.

English version by
GEORGE COOPER.

VOLKSLIED.

Allegretto.

6
8

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

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

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

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

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

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

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

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

5.

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

5.

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

THE SABRE OF MY FATHER.

From the Opera of
The Grand Duchess.

English Version by
GEORGE COOPER.

J. OFFENBACH.

Moderato.

Moderato.

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

meet! Round it the brave and true will gath - er,
 side! Af - ter the vic - tory 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,
Thou shouldst be num - ber'd with the dead, With
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 is the sa - bre, the sa - bre, the sa - bre, This is the
 sa - bre, the sa - bre of my fa - ther! This is the sa - bre, the sa - bre, the
 sa - bre! Then take now the sa - bre with pride, And wear it brave - ly at thy

rit.

side!

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

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

rit.

side!

THE KING OF THULÉ.

C'era un re di Thule.

Song of Marguerite in "Faust."

English Version by
GEORGE COOPER.

GOUNOD.

Moderato maestoso.

Moderato maestoso.

Once the King of
C'e - ra un re, un

p *f* *pp stacc.*

Thu - lé so fair _____ Spoke his love in ac - cents so ten - - der,
re di Thu-lé _____ *Che si - no a mor - te eo - stan - - te*

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

rit.

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

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

rit.

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

p

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

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

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

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

f

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

p

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

rit.

p

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

pp

FAITHFUL LOVE.

(OBSTINATION.)

FRANÇOIS COPPÉE.

English version by
GEORGE COOPER.

H. de FONTENAILLES.

Andantino. ($\text{♩} = 72$)

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

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

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

a tempo

dieu!
dienx.

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

pp

get
di - her,
re,

Her words now fall up - on mine ears!
Dùt el - le mê - me lì - gno - rer,

Love's mar - tyr still, I would re - gret
Jé veux, fi-dèle à mon mar - ty - re,

her, And in tears,
La pleu - rer,

rit.

pp

f

suivez.

f

ten.

*a tempo più lento**p*tears! _____
rer. _____All in vain you'd quell now my sor - row,
Vous au-rez beau dire et beau fai - re, -*pp**p*She could a - lone hush ev-'ry sigh! _____
Seule, el - le peut mon mal gué - rir. _____*mf espress.*For her, tho' spurning me each
Et j'ai - me mieux s'il per - sé -*mf*mor - row,- I would die, _____ I would die! _____
vè - re En mou - rir, _____ en mou - rir. _____*suivez.**ten.**ppp**rit.**pp**ppp*

THE NIGHT.

(DIE NACHT.)

English version by
GEORGE COOPER.

RICHARD STRAUSS. Op.10, N° 3

Andantino. *sotto voce*

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

pp una corda

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

p

pp

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

pp

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

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

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

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

streams!
Stroms,

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

gold-en bright.
weg das Gold.

Robs each bush and
Aus-ge-plün-dert

cresc.

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

cresc.

Re. * Re. *

dim.

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

Re. * Re. * Re. * Re. *

pp.

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

pp

Re. * Re. * Re. * Re. *

me! auch.

dim. > >

pp

MY LITTLE HEART IS SIGHING.

Old French Chanson.

English version by
GEORGE COOPER.

(MON PETIT CŒUR SOUPIRE.)

Old French Air

Arr. by J. B. WEKERLIN.

Andante.

The musical score consists of five staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom three staves are for the voice. The lyrics are provided in both English and French, with the English version on the first two staves and the French version on the third. The music is in 2/4 time, with a key signature of one flat. The piano part includes dynamic markings such as *mf*, *cresc.*, *p*, *pp*, and *decresc.*. The vocal part includes dynamic markings like *p* and *pp*.

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

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

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

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

p

decrec. e poco rit.

mf

cresc.

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

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

p rit. a tempo

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

la? Mon pe - tit cour à chaque ius-tant sou - pi - re,

p rit. a tempo

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

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

p e rit.

TWICKENHAM FERRY.

THEO. MARZIALS.

Not too quick.

The musical score consists of three staves of music. The top staff is for piano, indicated by a treble clef and bass clef, with a key signature of one flat and a tempo of 6/8. The middle staff is for the vocal part, indicated by a soprano clef, with a key signature of one flat and a tempo of 6/8. The bottom staff is for the bass part, indicated by a bass clef, with a key signature of one flat and a tempo of 6/8. The lyrics are as follows:

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

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

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

Fer - ry-man's slim and the Fer - ry-man's young, And he's just a soft twang, in the
 rose in her bon - net, and oh, she looked sweet As the lit - tle pink flow - er that
 hoi, and O - ho," you may call as you will, The moon is a - ris - ing on

p

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

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

ff *rall.* *dim.*

"O - hoi - ye - ho, Ho - ye - ho, Ho - ye - ho, Ho!"

rall. *p dim.*

GOOD DAY, SUZON!

BONJOUR, SUZON!

English version by
GEORGE COOPER.

FRANCIS THOMÉ.

Allegretto.

rubato

leggiero

p

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

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

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

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

* Throughout the song the words "Bonjour, Suzon" may be used instead of "Good-day, Suzon!"
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Vivo.

con spirito

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

Meno mosso

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

we met be - fore, Where li - lacs bloom, so blithe-ly stray - ing;
temp's des li - las, Ton cœur jo - yeux ve - uait d'é - clo - re,

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

rall.

play - - ing!
co - - re!

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

rall.

What hast done,
Qu'as-tu fait

since that ear-ly date?
de-puis mon de - part?

Who go - eth soon
Qui part trop tot

rall.

a tempo

ad lib. *Vivo.*

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

home, Ope the door fair - est!
son, *Ou-vre ta por-te.*

Good-day,
Bon-jour!

Good-day, Su - zon!
Bon-jour, Su - zon!

f

WITHOUT THEE.

SANS TOI.

English version by
GEORGE COOPER.

GUY d' HARDELOT.

Andante con moto.

Oh,
De

l'accompagnamento sempre legare, pesante, e ben sostenuto

ben legato

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

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

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

Ped. * Ped. * Ped. *

P

Smiles of thine no more to shine?
Si tu n'es plus pres de moi

What of bliss would be my
Que veux-tu que je de-

p

por - tion, If a - far from me thoult go?
vien - ne Si je n'en-tends plus ton pas

cresc.

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

p

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

f

poco rall.

f

poco rall.

f

poco rall.

molto rall.

do not know!
ne sais pas

Thou whose dreams of high-est
Tu por - tes dans la lu -

molto rall.

dim.

p

a tempo
legato

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

cresc.

ff

On one wing my thoughts so ten - der, On the oth - er flies my
Sur une ai - le ma pri - e - re *Et sur l'a - tre mes chan*

sempre f

song!
sons

On one wing my thoughts so ten - der, On the
Sur une ai - le ma pri - è - re *Et sur*

rit.

oth - er flies my song!
l'au - tre mes chan - sous

rit.

con grazia

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

Oh, what of Life could ev - er cheer me, And
De quoi puis-je a-voir en - vi - e De

p

what of hope or fear were mine, Love, if thou wert no more
quoi puis-je a-voir ef - froi Que fe-rai - je de la

agitato

Ped. * Ped. *

near vi - me, Smiles of thine no more to shine? What
e Si tu n'es plus près de moi

a tempo

were for me the joy e - ter - - nal With - out thee with - in the
Que fe-rai-je seul fa-rou - - che Sans toi du jour et des

agitato *ff*

skies? Gone from me thy smile su - per - - nal And from my
cieux De mes baiers sans ta bou - - che Et de mes

poco rit. *con dolore*

tears gone thine eyes! And from my tears
pleurs sans tes yeux Et de mes pleurs

poco rit. *rall.* *morendo*

gone — thine eyes! —
sans — tes yeux. —

rall. *una corda* *morendo* *pp*

THE MAID AND THE BUTTERFLY.

DAS MÄDCHEN UND DER SCHMETTERLING.

English version by
GEORGE COOPER.

EUGEN d'ALBERT.

p leggiero

In sport a maid-en wan-der'd With-in a for-est fair, And
Lust-wan-delud schritt ein Mäd-ch'en in küh-lem Wal-des - grund, und

while in joy-ous stray-ing, To cull the flow'r's de-lay-ing, There
als sie dort sich bück-te, zum Strauss sich Blu-men pflück-te, da

came a but-ter-fly, soft winging, And kiss'd the maiden there!
kam, da kam ein bun-ter Fal-ter und küss-te ih-ren Mund.

"Your
„Ver-

par - don," said he gen - tly, Your an - ger trou - bles me; I
zeih' mir," sprach der Fal - ter, „ver - zeih' mir mein Ver - gehn, ich

p

was for hon - ey seek - ing, Thy lips, so sweet, were speak - ing, Thou
woll - te Ho - nig nip - pen, und hat - te dei - ne Lip - pen, dein

cresc.

mf

p

fair - est, rar - est maid - en, They ros - es seem'd to
ro - thes, ro - thes Münd - chen für Ro - sen an - ge -

poco rit.

a tempo

mel!"
sehn."

a tempo

p

To him re - plied the maid - en: "This
Da sprach zu ihm das Mäd - chen, „Für

p

time I'll pass it by;
dies - mal klei - nes Ding,

But please, sir, don't for -
will ich dir gern ver -

get it, Or else you may re - gret it, My ros - es,
ge - ben; doch mer - ke dir da - ne - ben: Nicht blü - hen,

My ros - es are not bloom - ing for ev - 'ry but - ter -
nicht blü - hen die - se Ro - sen für je - den Schmet - ter -

fly.
ling."

OH, IRMINGARD!

(Heimliche Grüsse.)

English Version by
GEORGE COOPER.

With tenderness, not too quick.
Innig bewegt, nicht zu schnell.

ALEXANDER von FIELITZ.
Op. 9. No. 4.

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for bassoon or cello. The music is in common time, with various dynamics and performance instructions like 'mf', 'p', 'Ped.', and asterisks indicating pedal points. The lyrics are as follows:

Oh, Ir - min-gard, so fair art thou,
O Ir - min-gard, wie schön bist du,

None in all this world so fair!
hold - se - li - ger ist Kei - - ne; The lin - dens green now
bei grü - neu Lin - den

shad - ow thee, Thy brow knoweth naught of care!
wan - delst du im luf - ti-gen Son - neu - schei - ne. Oh,
O

Ir - min - gard, thy sil - vry song is o'er the bil - lows
 Ir - min - gard, wie sil - beruklingt dein Sang zu uns her -
 Ped. * Ped. * Ped. *

sigh - - ing; And speed my greet - ings, dear one, to thee, Like
 ñ - - ber; wie flie - gen mei - ne Grü - sse be-schwingt in
 Ped. *

birds to rest fond - ly fly - - ing! Like tim - - id bird - lings,
 eu - - er Gärt - lein hin - ü - - ber! Wie za - - ge Vög - lein
 pp

hid - den in shade, Till thou art in sight, they hov - - er,
 ber - gen sie sich im tie - sen Ge - zweig der Lin - - den;
 Ped. * Ped. *

mp

While fond - ly then thou dost think
doch wenn du wan - delst und denkst
of me,
an mich,
Love's message thou'l dis -
magst du sie drin - nen

mf

cov - er!
fin - den!

Oh, Ir - mingard, so fair
O Ir - mingard wie schön

p

cresc.

f

art thou!
bist du!

ff appassionato

f

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

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

Ped. * *Ped.* *

THOU ART MY ALL.

(Du bist mein All.)

English Version by
GEORGE COOPER.

TH. BRADSKY.

Andantino.

riten.

Thou art as pure as moon-light fair
Du bist das keu - sche Mon - den - licht,
That sil-vers all the
das still und klar durch

accomp. con delicatezza.

si - lent air;
Wol - ken bricht, And thou art like a sun-ny' ray That wakes the
Du bist der Son - ne Feu-er-strahl der Blu - men

dolciss.

flow'r, at peep of day.
weckt in Berg und Thal.

Oh, sweet art thou as
Der from - me A - bend

8

Ped. * Ped. * Ped. *

e - ven-tide That comes the ills of day to hide,
strahl bist Du, der lü - chelnd winkt zu seel'ger Ruh,
The lightning und bist der

8

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

thou, thy flame doth beam,
Blitz der gott- ent-flammt, And in my dark-some soul doth gleam.
der See-le Dun - kel mir durchflammt.

8

cresc. dolce

Ped. * Ped. * Ped. *

What mat-ters it what
Doch Na-men sind nur

Rit.

p

thee I call,
Rauch und Schall! Be what thou art,
Sei wie du bist, Thou art my all!
Du bist mein All, Thou art my
Du bist mein

all! _____ Thou art my all! _____ Thy gen-tle heart my own en-
All, _____ Du bist mein All! _____ in Dei-ne See - le schliess'mich

rit.

a tempo dolce

mf

p

Rit.

*

Rit.

*

twine
ein And thou be mine, as I am thine!
die mei - ne Du, ich e - wig Dein!

cresc.

Be thou still mine, hear thou Love's call: Thou art my all! Thou
die mei - ne Du, ich e - wig Dein! Du bist mein All, Du

cresc.

art my all!
bist mein All!

Red.

THE VOW.

(Der Schwur.)

English Version by
GEORGE COOPER.

ERIK MEYER-HELMUND. Op. 8.

Moderato.

p

Cried Gret-chen to her lov - er: "My dear, you're false to
Es sprach zum Hänschen Gret - chen: "Mein Lie - ben mich ge -

f
pp *p*

me! With maid-ens fair, all o - ver You flirt, so two are we!
rent, du scherzt mit al - len Mäd-chen, wir sind ge-schied'ne Leut.

p

Go a - way and leave me, No kiss you'll take, Oh, no! Till
Geh deines We - ges wie - der! mein Kuss bleibt dir ver - sagt,

molto rit.

on the eld - er
einst der span'sche
branch - es, Flie - der You'll find ripe ap - ples
im Gar - ten Ae - pfel grow!"
trug!"

molto rit. *mf a tempo*

The
Das

riten.

pp

a tempo

win - dow closed, and wea - ry He turned and went his way, His
Fen - ster ward ge - schlos - sen, den Vor - hang zog sie für, und

pp a tempo

love - torn heart felt drea - ry Thus from his dear to stray.
Häns - chen ging ver - dros - sen von sei - - ner Lieb - sten Thür.

p

a tempo

One day he saw his sweet-heart Be-den
Als Tags da-rauf er wie - - der den

neath the eld-er fair, And watch'd her ty-ing ap - - ples Up
Weg zur Trauten fand, sass Gret-chen auf dem Flie - - der, da -

on the branches there!
ran sie Ae-pfel band.



BACH

THE LASS WITH THE DELICATE AIR.

Version by GEORGE COOPER.

Dr. THOMAS A. ARNE.
(1710-1778.)

Allegretto grazioso.



1 My heart is a -
Spring has no -

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

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

p

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

espress.

con grazia

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

rit. ad lib.

p

rit. colla voce

a tempo

del - i - cate air!

del - i - cate air!

1.
2. The

mf

2. *p*

3 In the Springtime I first saw the maid that I

sing, And real - ly I took her for

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

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

p

del - i - cate air! With the del -

con grazia

p

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

rit.

colla voce

a tempo

del - i - cate air!

mf con anima

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

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

p

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

con grazia

del - i - cate air, With the del - - - - - i - cate air, And will

p

rit.

rit. ad lib.

lass_ with the_ del - - i - - cate air.

rit.

p

treas - ure_ the_ lass_ with the_ del - - i - - cate air!

rit. colla voce -

p

DEDICATION.

Widmung.

R. SCHUMANN.

Animato.

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

mf

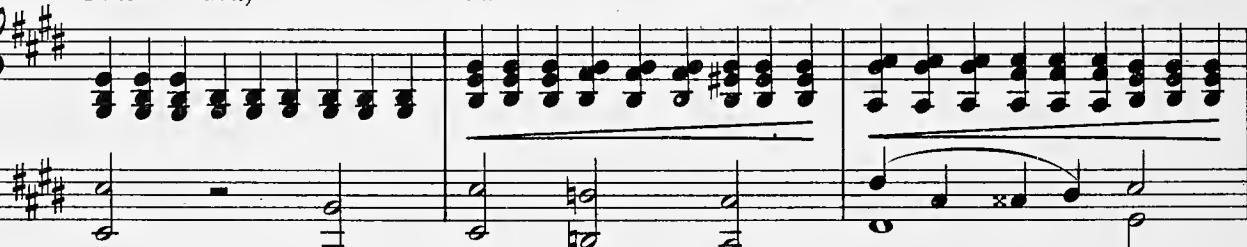
joy, and sadness art; Thou art my world, where I am mov - er, my heav'n art.
Wonn, o du mein Schmerz, Du meine Welt, in der ich le - be, mein Himmel

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 -

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

spirit.

Thou art my rest, my peace _____ pro -
 Du bist die Ruh, du bist _____ der
p 

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


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


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

round tie - me hov - 'ring by, My mein

p

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

rit.

f a tempo

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

f

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

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

Ped. *

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

Ped. * *Ped.* *

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

Ped. * *Ped.* *

II
Ich!

p

rit.

O HAPPY DAY.

English Version by
GEORGE COOPER.

Schöne Zeit, O sel'ge Zeit.

CARL GÖTZE.

Moderato.

1. It was one Sun-day bright and dear, The walk'd in si-lence arm in arm; My by the heath, my heart, un-heard, At

1. Es war ein Sonn-tag hell und klar; ein gin-gen schwei-gend Arm in arm, das stil-ler brau-ner Hai-de dort, du

Moderato.

lov-li-est in all the year; We wander'd thro' the gold-en grain, O'er heart so full, my heart so warm; Those deepblue eyes of thine, O maid, A last found out the prop-er word! My lips met thine, where none might see, And

sel-ten schö-ner Tug im Jahr: Wir Bei-de gin-gen durch das Korn, Durch Herz so voll, das Herz so warm. Die blau-en Au-gen Dein, o Maid, Er-fand mein Herz das rech-te Wort, Du fand mein Mund zum Kuss den Muth, Leis'

bloom - ing hill and grass - y plain. The lark it sang; the
 lus - tre gave to paths we strayed! Deep in my heart, those
 then I said: "Dost thou love me?" Thy an - swer came, so

Feld und Au', durch Busch und Dorn. Die Ler - che sang; der
 strahl - ten hell in Se - lig - keit, Tief drang ihr Blick in's
 frug ich Dich: „Bist Du mir gut?“ Da sahst Du mich so

sun it beamed: It's rays o'er mount and val - ley gleamed.
 glanc - es true out shone the sun in heav - en's blue! O
 sweet and low: O sigh - ing heart dost thou not know?
ten. *rall.*

Son - nen - schein lag schim - mernd ü - ber Flur und Hain.
 Herz mir ein, weit schö - ner als der Son - nen - schein. O
 ei - gen au: „Das weisst Du nicht, Du bö - ser Mann?“

meno mosso **p**

hap - py day, So sweet, so dear! Thou art so far, and yet so near! O
 schö - ne Zeit, o sel' - ge Zeit wie liegst Du fern, wie liegst Du weit! O

meno mosso **p**

f ten. *ad lib.*

hap - py day! So sweet, so dear!— Thoa art so far, and yet so
 schö - ne Zeit o sel' - ge Zeit,— Wie liegst Du fern, wie liegst Du

f *p colla voce*

near!
 weit!

1. 2. 3.

2. We
 3. Till
 2. Wir
 3. Auf

rall. *pp*

MY LADY'S BOWER.

Words by
F. E. WEATHERLY.

Music by
HOPE TEMPLE.

Moderato con moto.

The musical score consists of four staves of music. The top two staves are for the piano, indicated by a treble clef and bass clef respectively, with a key signature of one sharp (F#) and a common time signature. The bottom two staves are for the voice, indicated by a soprano clef and bass clef respectively, also in one sharp (F#) and common time. The vocal part includes lyrics in parentheses below the notes. The piano part features various dynamics like *mf*, *dolce*, *p*, and *rall.*. The vocal part has markings such as *Ped.*, ** Ped.*, and *rall.*. The lyrics are:

(moat - ed grange at twi - light, My love and I we went, By emp - ty rooms and lone - ly stairs, In lov - er's sweet con - tent, And round the old and brok-en

case-ment, We watch'd — the ro-ses flow'r, But the place we lov'd the
 best of all, Was call'd "My La-dy's Bow'r."

misterioso

And with beat-ing hearts we enter'd And stood and whisper'd
 low, Of the sweet and love-ly la-dy Who liv'd there years a-gol And the

softly

moon shone in up - on us A - cross the dust - y floor, Where her lit - tle feet had

grazioso

wander'd In the court - ly days of yore And it touch'd the fad - ed ar - ras And a -

rall.

gain we seem'd to see The love - ly la - dy sitt - ing there, Her lov - er at her

accel.

knee, And we saw him kiss her fair white hand And Oh! we heard him say "I shall

f

love thee love for ev - er, Tho' the years may pass a - way! I shall

rall. poco a poco

love thee, for ev - er! Tho' the years may pass a - way! Tho' the

ff *pp*

Tempo I.
dolce

years may pass a - way! But then they van - ish'd in a mo - ment, And we

rall.

R&d. * *R&d.* * *R&d.* *

rall. molto

knew 'twas but a dream! It was not they who sat there In the sil - ver moon-light

poco a poco *rall.*

R&d. * *R&d.* * *R&d.* * *R&d.* * *R&d.* *

a tempo

CALL ME BACK.

Words by
F.E. WEATHERLY.

L. DENZA.

Andante sostenuto.

The musical score consists of five staves of music. The top staff is for the piano, showing a steady bass line and occasional chords. The second staff is for the voice, starting with a piano dynamic (p) and a 'sensibile' instruction. The third staff continues the piano accompaniment. The fourth staff begins with the lyrics 'If, as you wan - der where of old we met,' followed by piano chords. The fifth staff continues the piano accompaniment. The vocal part resumes in the sixth staff with 'voice a - mid the sleeping flow'r's — It is my heart that can - not e'er for-' followed by piano chords. The eighth staff concludes with 'get — those hours with thee — those gold - en hours. — Bend, if you' followed by piano chords. The ninth staff ends with 'col canto' under a piano chord.

Andante sostenuto.

p

sensibile

p

If, as you wan - der where of old we met, _____ you hear a

p

voice a - mid the sleeping flow'r's — It is my heart that can - not e'er for-

get — those hours with thee — those gold - en hours. — Bend, if you

col canto

will, and kiss the flow'rs for me — speak for the love — of yes - ter - year — O love, thro'
col canto

all the lone-ly days to be, — my heart will hear, — my heart will hear.

p

If, as you

slum - ber, dreaming soft and low — you hear a sound that is not rain or

pp

sea.... It is my tears that must for- ev-er flow re-member thee, re-member
cresc. *dim.*

thee. *pp rit.* Weep in your dreams a lit- tle while with me, call back the
pp col canto

words of yes - ter - year O love thro' all the lone - ly days to
col canto

be, my heart will hear, my heart will hear!

pp

Hap - py one day — who knows when it will be?

pp

Old love will wake — from out the gold-en past;

cresc. ed animato

Then in the twi - light call me back to thee;

cresc. ed animato

— Stretch out thy hands and take me home at last.

poco rit.

p

Look with thy ten - der eyes that I may see,

p col canto

cresc.

—

Speak as in old - en times, that I may know

cresc.

f largamente

All that thou art _____ and all that thou wilt be . . .
the per - fect love _____ of long a - go.

col canto

BID ME GOOD BYE.

Words by
F. E. WEATHERLY.

Music by
F. PAOLO TOSTI.

M.M. $\text{♩} = 144$

pp molto legato

If in your heart a cor - ner lies that has no place for
Man's love is like the rest - less waves, & ev - er at rise and

me, _____ You do not love me as I deem that
 fall, _____ The on - ly love a wo - man craves, It

love should ev - er be _____ Is there a sin - gle joy or
 must be all in all _____ Ask me no more if I re-

pain, That I may nev - er know? _____ Take back your
 gret, You need not care to know. _____ A wo - man's

love; it is in vain, Bid me good - bye and go.
 heart does not for - get, Bid me good - bye and go.

You do not love me, No! _____ Bid me good - bye and go, _____ Good-
p
p

bye, good-bye 'tis bet - ter so, Bid me good-bye and go.
col canto

cresc. You do not love me, No! _____ Bid me good-bye and go, _____ Good-
a tempo
cresc.

bye, good-bye, 'tis bet - ter so, Bid me good-bye and go.
rit. *a tempo* 1
rit. *col canto* *a tempo*

2

ten.

Bid me good - bye, and go. — Good - bye, —

rit.

Bid me good - bye, and go. —

col canto *dim.*

ppp

HOW FAIR THOU ART.

Moderato.

H. WEIDT. Op. 36.

Moderato.

Here

at thy feet im - plor - ing, Of thee I fond - ly dream: While
at thy feet im - plor - ing, Thou seem'st al - most Di - vine: Though

beau - tious rays of light Di - vine a - round one bright - ly beam: I
oth - er eyes a - round me burn, I know no light but thine. I

love ___ to see thy winning smile, I know thy gen - tle heart: While
feel ___ thou art my life, my all, And nev - - er must de - part: I'm

I am fond - ly tell - ing While I am fond - ly tell - ing How
 hap - pier still _ when tell - ing I'm hap - pier still when tell - ing How
cresc. *3* *f*

fair thou art! how fair thou art! How
 fair thou art! how fair thou art! How
f

fair, — how fair, — how fair, — thou art.
 fair, — how fair, — how fair, — thou art.
rall. *rall.*

Here
f

Agitato.

at thy feet im - plor - ing, I love thee dear - ly

mf

yet, But I would love thee fon - derstill And ne'er thy lovefor-

rit.

get: Oh! could — I call thee ev - er mine, The —

a tempo

a tempo

dear one of my heat: How glad - - ly I would

cresc. *3*

cresc.

p

poco a poco

tell thee, How glad - - ly I would tell thee How

fair thou art, How fair thou art. How

fair, how fair, how fair thou art!

I'LL NOT COMPLAIN.

Ich grolle nicht.

HEINRICH HEINE.

English version by
JOHN S. DWIGHT.

ROBERT SCHUMANN

Op. 48. No. 7.

(Composed in 1840.)

Moderato.

Moderato.

mf

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

mf

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

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

Note: The small notes in bars 10, 9 and 8 before the close of the song were not in the original manuscript but were inserted in the engraver's proof by Schumann..

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

shin'st in dia - mond splendor bright,
strahlst in Di - a - man-ten-pracht;
There falls no ray
es fällt kein Strahl
in - to thy
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.
Ich grol-le nicht, und wenn das Herz _____ auch bricht.

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

p rit.

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

cresc. rit.

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

f

plain. nicht.

THE DOVE.

La Colombe.

English version by
GEORGE COOPER.

Allegretto.

YRADIER.



The dawn _____
 "My Ni - - -
 "At last, _____

— it was bright and gay o - ver land and sea, "Oh
 — na so lov - ing, weep not, sweet - heart, for me,
 — should it be that I shall see home no more, For
 I

pray for your child to God, now I sail!" said he
 soon I'll come back to moth - er so dear and thee!
 know that my moth - er's heart would my loss de - plore;

"In dreams I'll come back, no mat - ter where I may
 Good-bye, then Good - bye! I wan - der far o'er the
 How sad her sweet ac - cents nev - er a - gain to

go, My Ni - - na with tears will
 wave, Oh, think _____ then of me while
 hear, Her wan, trem - bling hands now

think of her love I know.
 tem - pest and wreck I brave.
 show that no joy is near!
 Ni - na, should I re - turn to my home no
 Feast day will come a - gain, yet think I'm still
 Ah! what this vis - ion? Ni - na's tomb do I

more, _____
 nigh, _____
 see? _____
 O - pen thy win - dow, watch by the o - cean
 Ros - es and lil - ies twine as if I were
 White wing - ed dove, 'tis her spir - it comes to

shore, _____
 by. _____
 me!" _____
 Then shall a snow-y dove fly straight un - to thee,
 Dance with de - light once more with com - rades so gay!
 Wake sail - or boy, oh, wake from thy dream of woe!

My lov - ing spir - it that snow-white dove shall be!"
 Join in their joy tho' I am so far a - way!"
 Bright is the o - cean, tho' storm - y winds may blow!"

Refrain.

Refrain.

1.-3.Oh, the glad sail - or boy Sings with joy, as he sails, While

the ech - o is borne to our hearts, On wings of the storm-y gales!

Oh, the glad sail - or boy, Sings with joy as he sails, While

the ech - o is borne to our hearts; On wings of the storm - y gales.

1. 2. § 3.

THE LITTLE RED LARK.

Allegretto.

C. V. STANFORD.

mf

Oh! swan of slen - der - ness,
The dawn is dark to me;

Dove of ten - der - ness, Jew - el of joys, a - risel _____
Hark, oh hark to me, Pulse of my heart, I pray! _____ The
And

lit - tle red lark, Like a soar - ing spark Of song, to his sun - burst
out of thy hid - ing With blush - es glid - ing, Daz - zle me with thy

flies — But till thou'rt ris - - en, Earth is a pris - on
 day — Ah, then once more to thee Fly - ing I'll pour to thee

full of my lone - some sighs; Then a - wake and dis - cov - er To
 Pas - sion so sweet and gay, — The lark shall lis - ten, And

thy fond lov - er The morn of thy match - less eyes.
 dew - drops glis - - ten Laugh-ing on ev - - 'ry spray.

A JOLLY GOOD LAUGH.

GEORGE COOPER.

J. R. THOMAS.

Vivace.

1. Oh, I love, Oh, I love a good laugh, ha! ha! For a
2. So I love, so I love a good laugh, ha! ha! For a

won der ful thing is a laugh, ha! ha! Why, it's bet - ter than all the
won der ful cure is a laugh, ha! ha! Why, there's laught-er in ev - 'ry

tears That a bod - y could shed for years, And there's nothing so good as a
thing, In the riv - ers, and birds that sing; And there's nothing so good as a



laugh, It's a charm for the dark-est ills, ha! ha! And it light-ens the doc-tor's
laugh, Don't be mood - y, and grow so thin, ha! ha! If you ne'er tried a laugh, be -



bills, ha! ha! Why, it's food and it's sun, and it's air, ha! ha! And it
gin, ha! ha! So laugh, and you'll soon con - fess, ha! ha! That your



drives to the wall old care, ha! ha! } Oh, there's nothing so good by half, As a
shad-ow will not grow less, ha! ha! }



jol - ly good heart - y laugh! Ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, As a jol - ly good hear - ty laugh! Ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, As a jol - ly good hear - ty laugh!

sf

WELCOME PRETTY PRIMROSE.

Allegretto moderato.

CIRO PINSUTI:

p legg. elegante

p Meno mosso

1. Wel-come, pret-ty prim-rose
2. Gaz-ing on thee, ear-ly

cresc.

flow'r, That comes when sunshine comes, When rainbows arch the sil-ver show'r Of
flow'r, I seem to hear the spring, That calls the sun-shine ev'-ry hour, And

pp legg.

pp legg.

p

I
And

ev - 'ry cloud that roams, Of ev - 'ry cloud that roams.
tells the bird to sing! And tells the bird to sing!

sosten.

p rall. rit.

a tempo

rin f

joy_ to_see thy prom-ise bloom, That tells of_spring's new day; And in_ my thoughts a -
as I dream, my dream is rife With thoughts a - kin to thee, Of glad spring life, a

a tempo

cresc.

far I roam O'er sun-ny_haunts a - way!

sweet spring life, That's ver - y dear to me. { Wel-come! Wel-come!

f

cresc.

p

far I roam O'er sun-ny_haunts a - way!

Allegretto moderato

p elegante

Wel-come! prim-rose flow'r! Wel-come, pret-ty prim-rose flow'r! To me thy com-ing
un poco string. *p legg. scherzando*

seems To wake a-gain the spring-time hour, With sun-shine in its dreams!
cresc.

cresc. *f* *p stacc. con grazia*
 Ah! Ah! Wel-come, pretty, pret-ty, pret-ty,
mf *cresc.* *f* *p stacc. con grazia*

rit. *cresc.* *f* 1. *a tempo D.S.* 2.
 pret-ty, prim-rose flow'r, With sun-shine in its dreams! dreams!
rit. *frit. col canto* *a tempo D.S.* *sf* *sf*

LISTEN TO THE MOCKING BIRD.

Arr. by ALICE HAWTHORNE.

Moderato.

The sheet music consists of six staves of musical notation for piano. The first five staves are in common time (indicated by a 'C') and the key signature is one sharp (F#). The first staff shows a melodic line in the treble clef with dynamic 'p' (piano). The second staff shows a rhythmic pattern in the bass clef. The third staff continues the melodic line in the treble clef with dynamic 'f' (forte). The fourth staff continues the melodic line in the treble clef. The fifth staff continues the melodic line in the treble clef. The sixth staff begins with a treble clef and a 'S' (soprano) vocal part, followed by a piano accompaniment in the bass clef. The lyrics are:

I'm dream-ing now of Hal-ly, sweet Hal-ly, sweet
 Ah! well I yet re-mem-ber, re-mem-ber, re-
 When the charms of Spring a-wak-en, a-wak-en, a-

Sheet music for a solo voice and piano, featuring four staves of music and lyrics.

Staff 1:

Music: Treble clef, key signature of one sharp (F#), common time. Notes include eighth and sixteenth notes.

Lyrics:

Hal - ly, mem - ber, wak - en, I'm Ah! When the dream - ing now of well I yet re - charms of Spring a - Hal - ly, mem - ber wak - en For the When we And the

Staff 2:

Music: Treble clef, key signature of one sharp (F#), common time. Notes include eighth and sixteenth notes.

Lyrics:

thought of her is one that nev - er gath - er'd in the cot - ton side by mock - ing bird' is sing - ing on the dies; side; bough, She's sleep - ing in the 'Twas in the mild Sep - I feel like one for -

Staff 3:

Music: Treble clef, key signature of one sharp (F#), common time. Notes include eighth and sixteenth notes.

Lyrics:

val - ley, tem - ber, sak - en, the val - ley, Sep - tem - ber, for - sak - en, the val - ley, Sep - tem - ber, for - sak - en, She's sleep - ing in the 'Twas in the mild Sep - I feel like one for -

Staff 4:

Music: Treble clef, key signature of one sharp (F#), common time. Notes include eighth and sixteenth notes.

Lyrics:

val - ley, tem - ber, sak - en, And the And the Since my mock - ing bird is sing - ing where she mock - ing bird was sing - ing far and Hal - ly is no long - er with me lies. wide. now.

Piano accompaniment: Bass clef, key signature of one sharp (F#), common time. Notes include quarter and eighth notes.

Chorus.

Lis - ten to the mock-ing bird, lis - ten to the mock-ing bird, The

mock - ing bird still sing - ing o'er her grave; Lis - ten to the

mock-ing bird, lis - ten to the mock - ing bird, Still

sing - ing where the weep - ing wil - lows wave.

The musical score consists of five systems of music. The top system shows the vocal line starting with a forte dynamic. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The second system begins with a piano solo section. The third system starts with the vocal line. The fourth system continues the vocal line. The fifth system concludes the piece with a piano solo section. The music is in common time and uses a key signature of one sharp (F#). The vocal part includes lyrics for each system, and the piano part provides harmonic support throughout.

Quartet.

SOPRANO.

Lis - ten to the mock-ing bird, lis - ten to the mock-ing bird, The
 ALTO.

The musical score consists of two staves in G major. The soprano staff begins with a dotted half note followed by eighth notes. The alto staff follows with a similar pattern. The lyrics "Lis - ten to the mock-ing bird, lis - ten to the mock-ing bird, The" are written below the alto staff.

TENOR.

Lis - ten to the mock-ing bird, lis - ten to the mock-ing bird, The
 BASS.

The musical score continues with two staves in G major. The tenor staff has a dotted half note followed by eighth notes. The bass staff follows with a similar pattern. The lyrics "Lis - ten to the mock-ing bird, lis - ten to the mock-ing bird, The" are written below the bass staff.

8

A transition section begins with a measure of rests. The next measure features a dynamic marking "sf" over a dotted half note. This is followed by another "sf" over a dotted half note, then a measure with a dynamic marking "p" over a dotted half note. The final measure shows a dynamic marking "sf" over a dotted half note.

mocking bird still singing o'er her grave; Lis - ten to the mock-ing bird, lis - ten to the

The musical score continues with two staves in G major. The soprano staff has a dotted half note followed by eighth notes. The alto staff follows with a similar pattern. The lyrics "mocking bird still singing o'er her grave; Lis - ten to the mock-ing bird, lis - ten to the" are written below the alto staff.

A transition section begins with a measure of rests. The next measure features a dynamic marking "sf" over a dotted half note. This is followed by another "sf" over a dotted half note, then a measure with a dynamic marking "p" over a dotted half note. The final measure shows a dynamic marking "sf" over a dotted half note.

The musical score concludes with two staves in G major. The soprano staff has a dotted half note followed by eighth notes. The alto staff follows with a similar pattern. The lyrics "mocking bird still singing o'er her grave; Lis - ten to the mock-ing bird, lis - ten to the" are written below the alto staff.

A musical score for 'Mockingbird' in G major, 2/4 time. The vocal part (Soprano) is in treble clef, and the piano part is in bass clef. The vocal line consists of two stanzas of lyrics: 'mock-ing bird, Still sing-ing where the weep-ing wil-lows wave.' The piano part includes harmonic progression and rhythmic patterns.

The score is divided into five systems by dashed horizontal lines. The first system contains two stanzas of lyrics. The second system begins with a dynamic instruction '8 tr' above the vocal staff. The third system begins with a dynamic instruction '8' above the vocal staff. The fourth system begins with a dynamic instruction '8 tr' above the vocal staff. The fifth system concludes with a double bar line and repeat dots at the end of the vocal line.

DADDY.

MARY M. LEMON.

A. H. BEHREND.

Moderato.

Take my head on your shoulder, Dad-dy,

Turn your face to the west, It is just the hour when the sky turns gold, The hour that mother loves

poco accel.

best. The day has been long with-out you, Dad-dy, You've been such a while a - way, And

poco accel.

now you're as tir'd of your work, Dad-dy, As I am tir'd of my play;— But

*a tempo**rall.*

I've got you, And you've got me, So ev'-ry thing seems right; — I wonder if mother is thinking of us, Be-

*a tempo**rall.*

cause it is — my birth - day night!

*rit.**a tempo*

Why do your big tears fall, Daddy? Mother's not far a - way, — I of-ten seem to hear her voice

poco accel.

Fall-ing a-cross my play, And it some-times makes me cry, Dad-dy, To think it's none of it

poco accel.

true, Till I fall a-sleep to dream, Daddy, Of home, and moth-er, and you— For I've got you, and

rall.

you've got me, So ev-'ry thing may go,— We're all the world to each oth-er, Dad-dy, For

*rall.**colla voce*

rit.

moth-er, dear moth-er once told me so.

I'm some times afraid to think, Daddy, When

rit.

a tempo

a tempo

I am big like you, — And you are old and grey, Dad-dy, What you and I would do, — If



Rə. * Rə. *

Rə. * Rə. *

Rə. * Rə. * Rə. * Rə. * Rə. * Rə. *

Rə. * Rə. * Rə. * Rə. * Rə. * Rə. *

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