

# OPEN FOLK-SONGS

THE WORDS OF  
FRANCES M.  
GOSTLING

ILLUSTRATED BY  
LIZA LEHMANN

CHAPPELL



83648



# BRETON FOLK-SONGS



THE LYRICS WRITTEN  
( AND PARTLY FOUNDED ON THE ORIGINAL BRETON LEGENDS )  
BY

**FRANCES M. GOSTLING**



SET TO MUSIC

( For Soprano, Contralto, Tenor and Bass. )

BY

**LIZA LEHMANN**



PRICE 3|6 NET.CASH.  
( \$ 1.50 )



**CHAPPELL & CO LTD.**

50, NEW BOND STREET, LONDON, W.

NEW YORK:  
37, West Seventeenth Street.

MELBOURNE:  
11&12, The Rialto, Collins Street.

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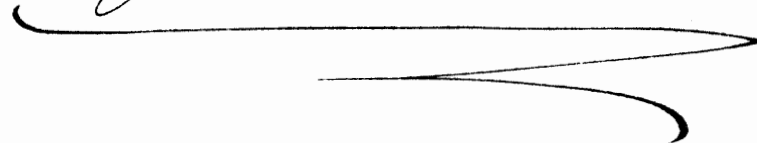
I dedicate this work

to my "American Cousins"

on the occasion of my first visit

to their friendly shores.

Liza Lehmann





# BRETON FOLK-SONGS.

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## I.

### “Sir Fanch and the Fairy.”

#### QUARTET.

*Sir Fanch, riding in a lonely part of the mountains, meets a fairy who lures him to dance beside her magic fountain, this being fatal. His young wife, from the chamber in the castle where she lies with her infant, hears the bells tolling as the Knight is borne home and has a premonition of sorrow although the truth is withheld from her. (Old legend adapted.)*

Sir Fanch rides over the mountain  
And dreams of his lady fair,—  
(Oh, the ride, the ride o'er the mountain !)  
The Korrigan sits by her fountain  
Combing her golden hair—  
(Oh, the cool, the cool of the fountain !)  
And all around the grass is fine,  
The Korrigan's golden ringlets twine,  
Beware Sir Fanch, of the fountain !  
Beware of the crystal fountain !

“Come join with me in the dancing  
Beside my fairy pool !”  
(Oh the spell, the spell of the dancing !)  
The silver moon is glancing  
On waters deep and cool—  
(Oh the charm, the charm of the glancing !)

Sir Fanch's step is free and light,  
The Korrigan's arms are soft and white,  
Beware the spell of her dancing,  
The spell of her magic dancing !

\* \* \* \* \*

“Good mother, what are they singing,  
The priests in their robes of white ?”  
(Oh, the singing, oh, the sorrowful singing !)  
“'Tis a man, dear heart, they are bringing,  
Who died in the woods last night.”  
“Hush the ringing ! Hush the sorrowful  
ringing !  
How gloomy the Heav'ns and overcast,  
And raindrops are falling thick and fast ;  
My heart will break with the singing,  
The sorrowful, sorrowful singing !”

## II.

“ I dreamt my love was singing.”

SOLO. Contralto.

I dreamt my love was singing down by the sea,  
His voice was sweeter far than the blackbird's on the tree;  
I wove a charm about him, but he came not at my spell,  
His voice died away in the moaning of the swell.

And all day have I waited by the desolate sea-foam,  
But the only voice I hear is the sea-gull's flying home,  
As his lonely wings flap o'er me in the pearl grey height,  
Till the waves sink to rest at the hushing of the night.

---

## III.

“ The Ruby Necklace.”

SOLO. Tenor.

*Kerdual, a young soldier knight, is ordered to the wars, and bids farewell to his lady love, who seems passionately devoted to him. At the end of the war he returns to find that she is unfaithful; it is her wedding day and she is to be married to another. He controls his emotion, asks her to dance (in Brittany to this day all are welcomed to a wedding-feast), and, giving her a ruby necklace, he strangles her with it. (Old legend adapted.)*

Kerdual, he spake to his little page,  
“ We start for the war to-morrow;  
I must bid farewell to my own true love,  
Or my heart will break with sorrow.”

Fair Jeanne lay asleep in her cupboard-bed\*  
When Kerdual entered the door;  
Her white arms gleamed on the coverlet,  
Her tresses hung to the floor.

And all night long on his knee she wept,  
“ Stay, my belovèd, stay!”  
Kerdual's heart was heavy with tears  
As he kissed her and rode away.

\* \* \* \*

Hark! the steeds are neighing,  
And loud the trumpets braying!  
Beneath an alien sky  
The torrid sun is beaming  
On many a banner streaming,  
On victory!

At last the war is ended,  
And won the warrior's prize,  
Bowed, and scarred, and weary,  
Homeward Kerdual flies.

\* \* \* \*

“ Tell me, thou ancient man,  
What music is this they play?”  
“ 'Tis for the wedding of mistress Jeanne  
The biniou† plays to-day.”

“ Now dance with me, dance with me, mistress  
bride,  
A gift I bear for thee—  
A soldier's gift from a distant land,  
This ruby necklace—see!”

He clasped the gems round her neck so white,  
“ Fair bride, they befit thy charms!”  
Then led her out to the music's sound,  
And strangled her in his arms.

\* To-day only peasants sleep in cupboard-beds round the room, but in former days it was customary for all classes.

† Biniou—a Breton musical instrument like a small bagpipe.

## IV.

### “The Nightingale.”

TRIO. Soprano, Tenor and Bass.

*A young married lady of St. Malo loves a young man and is loved by him. Often in the night she rises to talk to him from the open window. But the husband, an old and churlish man, suspects and questions her. After various evasions she tells him that she rises to listen to the nightingale who sings each evening in the garden.*

THE OLD MAN :

“Why art thou standing there in the moonlight?  
Is there aught in the garden below?”

THE YOUNG WIFE :

“Nay, 'tis the summer breezes woke me,  
The ships as they come and go.”

THE OLD MAN :

“Why art thou stealing there to the casement  
With a step so swift and light?”

THE YOUNG WIFE :

“I thought I heard my baby crying  
Alone in the silent night.”

THE OLD MAN :

“Hark!—a voice—what is it saying?”

THE YOUNG WIFE :

“'Tis but the nightingale.  
Night after night I hear him singing,  
Out in the moonlight pale ;  
Night after night he sings in sorrow,  
“Listen,” I hear him say,  
“I love thee, I love thee, I love thee !  
Fly with me—fly away !”

THE LOVER'S VOICE (*heard without*) :

“Night after night thou hear'st me singing  
Out in the moonlight pale ;  
Night after night I sing in sorrow,  
“Listen,” thou hear'st me say,  
“I love thee, I love thee, I love thee !  
Fly with me—fly away !”

THE OLD MAN (*falling asleep again*) :

“'Tis but the nightingale . . . .”

---

## V.

### “No Candle was there and no Fire.”

SOLO. Contralto.

No candle was there and no fire  
In the stable where Jesus was born,  
In the stall where our Saviour was laid  
Till the rosy-red breaking of morn,  
For the Christ-child and Saviour no light,  
and never a candle to burn.

But the moon gave a radiance divine,  
And the stars an effulgence bright ;  
And the only sound to be heard  
Was the lowing of kine through the night,  
And the sighing of wind in the trees,  
and the flapping of Angels' wings.

---

## VI.

### ‘The Spinning Wheel.’

#### QUARTET.

MEN :

“ Lay aside the wheel, maids,  
Put the wheel away !  
Come into the field, maids,  
Help us toss the hay !  
For Spring is in the air, maids,  
The blackbird’s note is gay.  
Then, maidens, leave your spinning,  
Put the wheel away !  
Deuz ama ! Deuz ama ! ” \*

GIRLS :

“ Sweet is the month of June,  
Sweet is the blackbird’s tune,  
Sweet the blackbird’s tune !  
Though the winter days are over  
Yet above my wheel I hover,  
Nin ket, Nin ket da ! ” †

MEN :

“ Lay aside the wheel, maids,  
Come, oh, come away !  
Evening shades are falling,  
’Tis the close of day.  
Other maids are dancing  
With eyes so bright and gay,  
Then, lasses, leave your spinning,  
Put the wheel away !  
Deuz ama ! Deuz ama ! ”

GIRLS :

“ Though ’tis the close of day,  
Blithe at our work we’ll stay,  
At our work we’ll stay !  
Other eyes may shine more brightly,  
Other feet may dance more lightly,  
Nin ket, Nin ket da ! ”

MEN :

“ The sun has sunk beneath the waves,  
Day has said good-bye,  
The silver moon alone remains  
Shining in the sky.  
Birds and flowers sleep, love,  
No one’s there to see,  
Then come into the hawthorn lane,  
And plight your troth with me !  
Deuz ama ! Deuz ama ! ”

GIRLS :

“ Stop wheel, the thread is broken,  
For the magic word is spoken,  
The word is spoken !  
If for joy or if for sorrow,  
Bide, oh wheel, until to-morrow  
Me ia ! Me ia ! ” ‡

MEN :

“ Deuz ama ! Deuz ama ! ”

\* “ *Deuz ama* ”—*Come away.*

† “ *Nin ket da* ”—*No, I will not.*

‡ “ *Me ia* ”—*I come.*

---

## VII.

### “L’Ankou.”

(THE DEATH CART.)

SOLO. Soprano.

*The Bretons believe in a personification of death which they call “L’Ankou.” He goes his rounds with a cart and it is fatal to meet him.*

In the green lane dusk was falling,  
Dusk was falling in the twilight,  
And the birds had ceased their singing,  
Which had filled my heart with music.

“Little bird, why art thou silent?  
Now when all the world is silent,  
At the fall of silver evening  
Loud and clear should be thy singing.”

Then the bird did whisper softly :  
“Hush, oh maiden, hush and listen  
To the sound of bitter sorrow  
Coming from the road before thee.”

“Nay, I hear no sound of sorrow,  
Save the crystal dew-drops falling,  
Heavy crystal tear-drops falling  
From the branches overhead.

“Tell me, bird, what dost thou see  
From thy perch upon the tree?”

“’Tis a cart that comes toward thee,  
And the horses stumble blindly,  
With the burden of their sorrow,  
Drawing nearer, ever nearer.”

Then I saw the ghastly driver,  
As he sat there in the gloaming,  
And his eyes were fixed upon me,  
Glowing through the twilight.

\* \* \* \*

Bright and cold the moon was shining,  
As he smiling stooped and took her ;  
In her snow-white gown he took her,  
In the silence and the moonlight.

---

## VIII.

### “King Gralon’s Daughter.”

SOLO. Bass.

*The legend of “The Submerged City” tells how King Gralon had the custody of a key that locked a secret gate, which alone kept out the sea. He, however, fell into slothful, dissipated ways, and during a heavy sleep after a carousal, his daughter’s lover (impelled by curiosity) tempted her to steal the key and hand it to him. He then opened the secret gate and the sea rushed in: King Gralon escaped, but his daughter, Ahès, was caught by the waves and for punishment turned into a mermaid.*

Quoth Gralon, the king, “I have drunk right  
deep,  
And feasted well this day;  
Methinks I will lay me down to sleep,  
And dream the hours away;  
I will lay me down till cock-crowing,”  
Quoth Gralon, the king.

“The key, Ahès, the golden key,  
That opens the secret gate!  
Thy father lies there helplessly,  
In his purple robes of state.”  
And white hands slide the key from the ring  
Of Gralon, the king.

Awake, oh Gralon, and hie thee hence,  
For heavy the wage of sin;  
A traitor has opened the water-gate,  
And the flood is rushing in,  
And foaming billows are gathering  
Round Gralon, the king!

“Faster, faster, my good steed, fly,  
Through the swirling water!  
The land is far and the waves are high,  
Cling closer, oh my daughter,  
For my steed is failing and faltering,”  
Cried Gralon, the king.

Is it the shriek of sea-mew wild  
That landward the sea-wind bore?  
—“Alas, my child,  
I shall never see thee more!  
No more shall I hear thy sweet voice sing,”  
Wailed Gralon, the king.

\* \* \* \*

And on moonlit nights when the stars are set,  
And the ocean slumbers fair,  
You can see her under the billowy waves,  
With eyes that upward stare.  
And they call her “Ahès Morganie,”  
Cursed of the sea.



## IX.

### “St. Peter’s Night.”

(From a version of the poem given by Anatole le Braz in “Pâques D’Islande.”)

#### QUARTET.

*On St. Peter’s night huge bonfires are lighted on the Breton hills and the religious ceremony which is performed is by some thought to be a remnant of the ancient sun-worship.*

Holà there! Holà there!  
Neighbours, let us haste away!  
Leave the spoon within the bowl,  
Aside the distaff lay!  
For the night of fire is here  
And a great light shines on the mountain!

I behold the great fires shining,  
Like giant towers they stand;  
The glory of Saint Peter  
Is lighting all the land  
The fire! the fire!  
The flames! the flames!  
See the splendour of the fire,  
The dancing of the flames!

And the gate of Heaven is open,  
The gate of Heaven is wide,  
Saint Peter stands there blessing,  
Crying on every side:  
“Scatter the ashes of the fire  
And you shall see the harvest grow!  
Hang the charr’d brand over the bed,  
And you shall see the children grow!”

Holà there! Holà there!  
Neighbours, let us haste away!  
Leave the spoon within the bowl,  
Aside the distaff lay!  
For the night of fire is here  
And a great light shines on the mountain!

He that is last on the mountain  
Shall be last in Paradise!

---

FRANCES M. GOSTLING.

“The Breton believes and acts to-day very much as his ancestors did five thousand years ago . . . .”

“Still he uses a modification of the quaint language of long ago, believes in wandering spirits, in fairies, in demons. Still he lights his sacred fires, resorts to his miraculous fountains, carries charms and amulets about him. Still, in springtime, Nomad that he is, he takes to wandering off into the country to distant Christian festivals which have supplanted the old pagan rites that his fathers celebrated on the self same spots.”

(From “The Bretons at Home,” by FRANCES M. GOSTLING.)

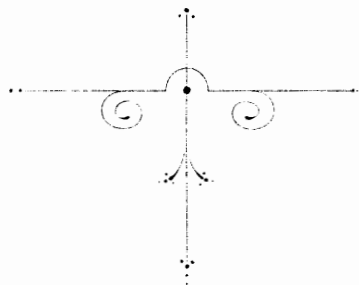




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# BRETON FOLK - SONGS.

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## I.

### Sir Fanch and the Fairy.

QUARTET.

Words by  
FRANCES M. GOSTLING.

Music by  
LIZA LEHMANN.

Sir Fanch, riding in a lonely part of the mountains, meets a fairy who lures him to dance beside her magic fountain, this being fatal. His young wife, from the chamber in the castle where she lies with her infant, hears the bells tolling as the knight is borne home and has a premonition of sorrow although the truth is withheld from her. (Old legend adapted.)

Moderato un poco mosso. ♩. = 88.

PIANO.

*f marcato*  
*con Ped.*

SOPRANO.

CONTRALTO.

TENOR.

BASS. *mf*

Sir Fanch rides ov - er the moun - tain And

*mf*

8

Oh, the ride, the  
 Oh, the ride, the  
 Oh, the ride, the  
 dreams of his la - dy fair, — Oh, the ride, the

*p*

ride o'er the moun - - tain!  
 ride o'er the moun - - tain!  
 ride o'er the moun - - tain! The Kor - ri-gan sits at her  
 ride o'er the moun - - tain!

*p*

Oh, the cool, the  
Oh, the cool, the  
foun - tain Comb - ing her gold - en hair— Oh, the cool, the  
Oh, the cool, the

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

cool — of the foun - - tain! —  
cool of the foun - - tain! —  
cool of the foun - - tain! — And all a - round the  
cool of the foun - - tain! —

*cresc.*

*poco rall.* *f a tempo*  
Be -

*poco rall.* *f a tempo*  
Be -

grass is fine, The Kor - ri - gan's gold - en ring - lets twine, Be -

*poco rall.* *f a tempo*  
Be -

*colla voce* *f a tempo*

*p*  
- ware, Sir Fanch, of the foun - tain! Be - ware of the crys - tal foun - -

*p*  
- ware, Sir Fanch, of the foun - tain! Be - ware of the crys - tal foun - -

*p*  
- ware, Sir Fanch, of the foun - tain! Be - ware of the crys - tal foun - -

*p*  
- ware, Sir Fanch, of the foun - tain! Be - ware of the crys - tal foun - -

- tain!

- tain!

- tain!

- tain!

*p*

"Come

*p*

*p.*

*p.*

*p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics '- tain!' repeated across the first three staves. The fourth staff has a final '- tain!' and the word 'Come' in quotes. The piano accompaniment consists of two staves. The right hand has a melodic line with a slur over the first two measures and a crescendo hairpin leading to a *p* dynamic. The left hand has a bass line with a *p.* dynamic.

join with me in the danc - ing Be - side my fair - y pool!"

*leggiero*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line with the lyrics 'join with me in the danc - ing Be - side my fair - y pool!"'. The piano accompaniment consists of two staves. The right hand has a melodic line with a slur over the first two measures and a *leggiero* marking. The left hand has a bass line.

*p*  
Oh the spell, the spell of the danc - - - ing! —

*p*  
Oh the spell, the spell of the danc - - - ing! —

*p*  
Oh the spell, the spell of the danc - - - ing! —

*p*  
Oh the spell, the spell of the danc - - - ing! — The

*p*

*tr*

sil - ver moon is glanc - ing On wa - ters deep and cool -

*pp*




*cresc.*  
Oh the charm, the charm — of the glanc - - -

*cresc.*  
Oh the charm, the charm of the glanc - - -

*cresc.*  
Oh the charm, the charm of the glanc - - -

*cresc.*  
Oh the charm, the charm of the glanc - - -



- ing! —

- ing! —

- ing! — Sir Fanch - 's step is free and light, The

- ing! —



*f* *atempo*  
 Be - ware the spell of her  
*f* *atempo*  
 Be - ware the spell of her  
*poco rall.* *f* *atempo*  
 Kor - ri - gan's arms are soft and white. Be - ware the spell of her  
*f* *atempo*  
 Be - ware the spell of her

*L.H.*  
*f*  
*colla voce*

*pp*  
 danc - ing, The spell of her mag - ic danc - - ing!  
*pp*  
 danc - ing, The spell of her mag - ic danc - - ing!  
*pp*  
 danc - ing, The spell of her mag - ic danc - - ing!  
*pp*  
 danc - ing, The spell of her mag - ic danc - - ing!

*pp*  
*p*

The first system of the musical score consists of five staves. The top four staves are vocal staves, each containing a whole rest. The fifth staff is a grand staff for piano, with a treble clef on top and a bass clef on the bottom. The piano part begins with a piano (*p.*) dynamic marking. The right hand of the piano features a melodic line with a slur and a crescendo hairpin. The left hand provides harmonic support with chords and moving lines. The system concludes with a *molto cresc.* marking.

The second system of the musical score also consists of five staves. The top four staves are vocal staves, each containing a whole rest. The fifth staff is a grand staff for piano. The piano part continues with complex textures, including slurs, ties, and dynamic markings such as *ff* and *(b)*. The system concludes with a double bar line and repeat signs.

mp *ritenuto*  
"Good moth-er, what are they

The first system of the score features four vocal staves. The top staff contains the vocal line, starting with a melodic phrase in 9/8 time, marked *mp* and *ritenuto*. The lyrics "Good moth-er, what are they" are written below the notes. The remaining three staves are empty, indicating accompaniment for other voices.

*mp* R.H. *p* *ritenuto*

The piano accompaniment for the first system is shown in grand staff notation. The right hand (R.H.) plays a melodic line in 9/8 time, marked *mp*. The left hand plays a rhythmic accompaniment of eighth notes. The *ritenuto* marking is present in both hands.

sing - ing, The priests in their robes of white?"

The second system of the score features four vocal staves. The top staff contains the vocal line, continuing the melody from the first system. The lyrics "sing - ing, The priests in their robes of white?" are written below the notes. The remaining three staves are empty.

R.H. *pesante* R.H.

The piano accompaniment for the second system is shown in grand staff notation. The right hand (R.H.) plays a melodic line in 6/8 time, marked *pesante*. The left hand plays a rhythmic accompaniment of eighth notes. The *pesante* marking is present in both hands.

Oh, the sing - ing, Oh, the sor - row - ful sing - ing! —

Oh, the sing - ing, Oh, the sor - row - ful sing - ing! — "Tis a

Oh, the sing - ing, Oh, the sor - row - ful sing - ing! —

Oh, the sing - ing, Oh, the sor - row - ful sing - ing! —

*pp* *mp più ritenuto*

man, dear heart, they are bring - ing Who died in the woods last night!"

*tranquillo* *R.H.* *R.H.*

*poco cresc.* , *più cresc.* *f* *p*

Hush the ring-ing, Hush the sor-row-ful ring - - - ing! — “How

*poco cresc.* , *più cresc.* *f*

Hush the ring-ing, Hush the sor-row-ful ring - - - ing! —

*poco cresc.* , *più cresc.* *f*

Hush the ring-ing, Hush the sor-row-ful ring - - - ing! —

*poco cresc.* , *più cresc.* *f*

Hush! Hush — the ring - - - ing! —

*poco cresc.* *f*

gloo - my the heav'ns and ov - er - cast, And rain-drops are fall - ing

*p*

*f rall* thick and fast! My heart will break with the sing - ing, The *dim*

*pp dim* The

*pp dim* The

*pp dim* The

*f rall colla voce*

*dim*

*rall* sor-row-ful, sor-row-ful sing - ing."

*rall* sor-row-ful, sor-row-ful sing - ing.

*rall* sor-row-ful, sor-row-ful sing - ing.

*rall* sor-row-ful, sor-row-ful sing - ing.

*colla voci*

*RH pp*



## II.

## I dreamt my love was singing.

SOLO. (Contralto.)

*Andante tranquillo. ♩. = 44. p mournfully*

VOICE. I dreamt my love was sing - ing

PIANO. *con Td.*

down by the sea, — His voice was sweet-er far — than the

black-bird's on the tree; — I wove a charm a -

*cresc.*

*cresc.*



-bout him, but he came not at my spell, His

*dim.* voice died a way *p* in the moan-ing, moan-ing, *rall.*

*dim.* *p rall.*

*più rall.* moan-ing of the swell. *cresc.* And all day have I

*colla voce* *a tempo* *cresc.*

wait-ed, by the des-o-late sea-foam But the

*più cresc.* *p*

on - ly voice I hear \_\_\_\_\_ is the sea-gull's fly - ing

*più cresc.* *p*

home, \_\_\_\_\_ As his lone - ly wings flap o'er me in the

pearl grey height \_\_\_\_\_ Till the waves sink to rest \_\_\_\_\_ at the

*rall.* *pp*

*rall.*

*pp* *più rall.* *molto rall.*

hush - ing, hush - ing, hush - ing of \_\_\_\_\_ the night. \_\_\_\_\_

*colla voce* *ppp*

*pp* *più rall.*

### III.

## The Ruby Necklace.

SOLO.(Tenor)

Kerdual, a young soldier knight, is ordered to the wars, and bids farewell to his lady-love, who seems passionately devoted to him. At the end of the war he returns to find that she is unfaithful; it is her wedding day and she is to be married to another. He controls his emotion, asks her to dance, (in Brittany to this day all are welcomed to a wedding feast,) and, giving her a ruby necklace, he strangles her with it. *(old legend adapted.)*

Tempo di Marcia. ♩ = 116

VOICE. *mf*

Ker - dual, he spake to his

PIANO. *p* *mf*

lit - tle page, "We start for the war to - mor - row; I must

bid fare - well to my own true love, Or my



heart will break with sor - row."

Fair Jeanne lay a-sleep in her cup-board-bed# When Ker-

- du - al en - ter'd the door; Her white arms gleam'd on the

cov - er - let, Her tress - es hung to the floor. And

#  
 Note. To-day only peasants sleep in cupboard-beds round the room, but in former days it was customary for all classes.

all night long on his knee she wept, "Stay, my be - lov - ed,

stay!" Ker - du - al's heart was hea - vy with tears As he

kissed her and rode a - way.

L.H.

This system contains the piano accompaniment for the final part of the piece, including a key signature change to D minor.

*mp ma assai marziale*

*f* *cresc.*

Hark! the steeds are neigh - ing, And loud the trumpets bray - ing! Be -

*f* *cresc.*

-neath an a - lien sky ————— The

*sempre stacc.*

tor - rid sun is beam - ing On ma - ry a ban - ner stream - ing, On

vic - to - ry! *allargando ff* At

*Triumphantly*  
last the war is end - ed, And won the war-rior's prize,

*ff maestoso*

*mp rall.* Bow'd, and scarr'd, and wea - ry, *a tempo* Homeward Ker-du - al *lunga* flies. —

*mp rall. colla voce.* *L.H. a tempo* *lunga*

*ten. col Ped.*

*pp* *p*



*mf ben sostenuto*

"Tell me, thou an - cient man,

*poco a poco cresc.*

What mu - - sic is

this they play?"

*mf*  
 "For the wed - ding of mis - - tress

*mf*



Jeanne the \*bi - - niou plays to -

*mf*

- day."

*p accel.*

di  
8ve lower.....

di  
8ve lower.....

lunga  
*mf rall.*

"Now

di  
8ve lower.....

\*Biniou - A Breton musical instrument like a small bagpipe.  
24118.

## Tempo I.

dance with me, dance with me, mistress bride, A gift I bear for—

*mf*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, an eighth note on A4, and a quarter note on G4. The lyrics 'dance with me, dance with me, mistress bride, A gift I bear for—' are written below the notes. The piano accompaniment starts with a grand staff (treble and bass clefs). The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1. A dynamic marking of *mf* is placed below the piano staff.

thee— A sol-dier's gift from a dis-tant land, This

*p*

Detailed description: This system contains the next two staves of music. The vocal line continues with a quarter note on G4, a half note on F#4, and a quarter note on E4. The lyrics 'thee— A sol-dier's gift from a dis-tant land, This' are written below. The piano accompaniment continues with a grand staff. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1. A dynamic marking of *p* is placed below the piano staff.

ru-by neck-lace— see!" He clasp'd the gems round her

*p*

Detailed description: This system contains the final two staves of music. The vocal line continues with a quarter note on G4, a half note on F#4, and a quarter note on E4. The lyrics 'ru-by neck-lace— see!" He clasp'd the gems round her' are written below. The piano accompaniment continues with a grand staff. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1. A dynamic marking of *p* is placed below the piano staff.

*With veiled irony.*

*p poco rall.*

*a tempo*

neck so white, "Fair bride, they be-fit thy charms!" Then

*p* *poco rall. colla voce* *a tempo*

L.H.

*(With the fierce exultation of revenge.)*

led her out to the mu-sic's sound, And strangled her in his

arms!

*ff* *stretto*

Congues

# IV.

## The Nightingale.

TRIO. (Soprano, Tenor and Bass.)

A young married lady of St Malo loves a young man and is loved by him. Often in the night she rises to talk to him from the open window. But the husband, an old and churlish man, suspects and questions her. After various evasions she tells him that she rises to listen to the nightingale who sings each evening in the garden.

Moderato.  $\text{♩} = 88$

PIANO.

*mf assai sostenuto.*

*Con Fed.*

The piano introduction is in 6/8 time, marked Moderato with a tempo of quarter note = 88. It features a melody in the right hand with a 'mf assai sostenuto' dynamic and a bass line in the left hand marked 'Con Fed.'. The key signature has three sharps (F#, C#, G#).

THE YOUNG WIFE.

THE OLD MAN. *mp (sternly)*

"Why art thou standing there in the

This section shows the vocal entries for 'THE YOUNG WIFE' and 'THE OLD MAN'. The Young Wife's part is a whole rest. The Old Man's part begins with a melody in the bass clef, marked 'mp (sternly)'. The piano accompaniment continues with a melody in the right hand and bass line in the left hand, marked 'mp'. The lyrics 'Why art thou standing there in the' are written below the Old Man's vocal line.

moon-light? Is there aught in the gar - den be - low?"

This section continues the vocal and piano accompaniment. The Young Wife's part remains a whole rest. The Old Man's part continues with a melody in the bass clef. The piano accompaniment continues with a melody in the right hand and bass line in the left hand. The lyrics 'moon-light? Is there aught in the gar - den be - low?' are written below the Old Man's vocal line.

*Poco calando  
dolce (sadly)*

"Nay, 'tis the sum-mer breez-es woke me, The

*dolce  
Poco calando*  
R.H. L.H.

ships as they come and go."

**Tempo I.**

THE OLD MAN.

*mp*

"Why art thou steal-ing there to the case-ment With a

THE YOUNG WIFE.

*poco cresc.*

"I

step— so swift— and light?"

thought— I heard my ba-by cry - - - ing— A -

*poco cresc.*

- lone in the si-lent night."

*f più marcato.*

THE OLD MAN.  
(suspiciously)

*mp*

"Hark!- a voice-what is it say - - - ing?"

THE YOUNG WIFE. *p Poco più ritenuto*

*Poco più ritenuto* ♩. = 76.

"'Tis but the night - in - gale. —

*p* *poco cresc.*

*molto sostenuto*

Night af - ter

*tr.*

*Ten col Led.* \*



night I hear him sing - - ing Out in the

moon - light pale; Night af - ter

night he sings in sor - - row, 'Lis - ten,' I

hear him say, 'I love thee, I



love thee, I love thee! Fly with me, fly a -

TENOR. (Tenor rises.)

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a melodic phrase: "love thee, I love thee! Fly with me, fly a -". The piano accompaniment consists of chords and moving lines in both hands. A right-hand (R.H.) melodic line is indicated in the piano part.

- way! Night af - ter

THE LOVER'S VOICE. *pp* (sadly) *molto sostenuto*

"Night af - ter night thou hear'st me sing - -

The second system continues the musical score. The vocal line is labeled "THE LOVER'S VOICE" and begins with a long note: "- way!". The tempo and dynamics are marked as "molto sostenuto" and "pp (sadly)". The piano accompaniment continues with chords and moving lines. A right-hand (R.H.) melodic line is indicated in the piano part.

night I hear him Out in the moon - light pale. -

- ing Out in the moon-light!

*cresc.*

The third system concludes the musical score. The vocal line continues with "night I hear him Out in the moon - light pale. -" and "Out in the moon-light!". The piano accompaniment features a crescendo ("cresc.") and continues with chords and moving lines. A right-hand (R.H.) melodic line is indicated in the piano part.

Night af - ter night he sings in sor - - - row,

Night af - ter night, with sor-row,

*cresc.*

*sf*

*p* 'Lis - ten,' I hear him say,

*p* 'Lis - ten,' thou hear'st me say, 'I

*p*

*tr.*

*calando* 'I love thee, I love thee!

*calando* love thee, I love thee, I love thee!

*calando* *cresc.* *ff*

*sf*

*a tempo*

Fly with me - fly a - way!

*a tempo*

Fly with me - fly a - way!

*a tempo*

8

R.H.

Oppure. *pp tr*

Ah,

*pp*

Ah,

*rall.*

THE OLD MAN. *Falling asleep again.*

*mp*

*rall.*

"Tis but the night - in - gale."

*mf*

R.H.

*pp*

*tr*

ah.

ah.

L.H.

R.H.

## V.

## No candle was there and no fire.

SOLO. (Contralto.)

Andante e semplice. ♩ = 126.

VOICE.

PIANO.

♩ = 108 (a little slower than the introduction)

No can - dle was there and no

fire In the sta - ble where Je - sus was

born, \_\_\_\_\_ In the stall where our Sav - iour was

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'born,' followed by a melodic phrase for 'In the stall where our Sav - iour was'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

laid \_\_\_\_\_ Till the ro - sy - red break - ing of

The second system continues the vocal line with 'laid' and the piano accompaniment. The vocal melody for 'Till the ro - sy - red break - ing of' is supported by the piano accompaniment, which includes some trills and arpeggiated figures.

morn, \_\_\_\_\_ For the Christ-child and Sav - iour no

*cresc.* *mf*

*cresc.* *colla voce*

The third system features the vocal line with 'morn,' and the piano accompaniment. The piano part includes dynamic markings: 'cresc.' and 'colla voce'. The vocal line has a 'mf' marking and a fermata over the final note.

light, \_\_\_\_\_ and nev - er a can - dle to

*dim.*

The fourth system concludes the vocal line with 'light,' and the piano accompaniment. The piano part includes a 'dim.' marking. The vocal line has a 'dim.' marking and a fermata over the final note.

burn.

*p dolce.*

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and a long horizontal line underneath it. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a series of chords and some melodic lines in both hands.

*cresc.*

But the

This system contains the third and fourth staves of music. The vocal line has a long rest followed by a few notes. The piano accompaniment continues with chords and some melodic lines. The word "But the" is written below the vocal line.

moon gave a rad - 'ance di - vine, And the

This system contains the fifth and sixth staves of music. The vocal line has a long rest followed by a few notes. The piano accompaniment continues with chords and some melodic lines. The words "moon gave a rad - 'ance di - vine, And the" are written below the vocal line.

stars an ef - ful - gence bright; And the

This system contains the seventh and eighth staves of music. The vocal line has a long rest followed by a few notes. The piano accompaniment continues with chords and some melodic lines. The words "stars an ef - ful - gence bright; And the" are written below the vocal line.

on - ly sound to be heard \_\_\_\_\_ Was the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'on', followed by quarter notes 'ly', 'sound', and 'to', a half note 'be', and a half note 'heard' with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

low - ing of kine through the night, \_\_\_\_\_ And the

The second system continues the vocal line with a half note 'low', quarter notes 'ing', 'of', 'kine', and 'through', a half note 'the', and a half note 'night' with a long horizontal line underneath. The piano accompaniment continues with chords and single notes, including a 'cresc.' marking in the right hand.

sigh - ing of wind in the trees, \_\_\_\_\_ and the

The third system features a vocal line with a half note 'sigh', quarter notes 'ing', 'of', 'wind', and 'in', a half note 'the', and a half note 'trees' with a long horizontal line underneath. The piano accompaniment includes a 'f rall.' marking and a 'colla voce' section with 'L.H.' and 'pp poco rall.' markings.

flap - ping of An - gels' wings. \_\_\_\_\_

The fourth system features a vocal line with a half note 'flap', quarter notes 'ping', 'of', 'An', 'gels'', and a half note 'wings' with a long horizontal line underneath. The piano accompaniment includes a 'pp poco rall.' marking and ends with a double bar line.

# VI. The Spinning-Wheel.

## QUARTET.

Allegretto ♩ = 144

SOPRANO.

GIRLS. (Girls remain seated.)

CONTRALTO.

TENOR.

MEN.

BASS.

Allegretto

PIANO.

*mf*

*Con Ped.*

MEN. *mf*

Lay a - side the wheel, maids, Put the wheel a - way!

*mf*

Lay a - side the wheel, maids, Put the wheel a - way!



Come in - to the field, maids, Help us toss the hay! For

Come in - to the field, maids, Help us toss the hay!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note pattern in the bass line and chords in the treble line.

Spring is in the air, maids, Then,

The black-bird's note is gay. Then,

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics and musical notation. The piano accompaniment includes a melodic line in the treble clef with a slur over two phrases and a steady eighth-note pattern in the bass line.

maid - ens, leave your spin - ning, Put the wheel a - way!

maid - ens, leave your spin - ning, Put the wheel a - way!

The third system concludes the piece. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics and musical notation. The piano accompaniment includes a melodic line in the treble clef with a slur over two phrases and a steady eighth-note pattern in the bass line.

\*"Deuz\_ a - ma, Deuz\_ a - ma, Deuz\_ a - ma!"

\*"Deuz\_ a - ma, Deuz\_ a - ma, Deuz\_ a - ma!"

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

The second system consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

GIRLS. *leggiero.*

Sweet is the black-bird's tune,

*p leggiero.*

Sweet is the month of June,

The third system consists of three staves. The top two staves are vocal lines for girls with lyrics. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

\*("Deuz ama"— Come away) Pronounce "Dös ahma."

Sweet the black - bird's tune!

Sweet the black - bird's tune!

Though the win-ter days are o - ver Yet a - bove my wheel I hov - er,  
Yet a - bove my wheel I hov - er,

\*Nin ket, Nin ket, Nin ket

\*Nin ket, Nin ket, Nin ket

*cresc.*

\*("Nin ket da" - No, I will not) Pronounce "Nin ket dah."  
24118.

da!"

da!"

*f* Lay a - side the wheel, maids, Come, oh come a - way!

*f* Lay a - side the wheel, maids, Come, oh come a - way!

MEN.

*mf* Eve - ning shades are fall - ing,

*mf* 'Tis the close of day.

O - ther maids are danc - ing With eyes so bright and gay, Then,

O - ther maids are danc - ing With eyes so bright and gay, Then,

The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

*cresc.* las - ses, leave your spin - ning, *f (impatiently.)* Put the wheel a - way!

*cresc.* las - ses, leave your spin - ning, *f (impatiently.)* Put the wheel a - way!

The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second half of the system includes a *f* dynamic marking and accents on the piano part.

*pp (coaxingly.)* Deuz a - ma, Deuz a - ma, Deuz a - ma!

*pp (coaxingly.)* Deuz a - ma, Deuz a - ma, Deuz a - ma!

The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first half of the system includes a *pp* dynamic marking.

Piano introduction for the first system, featuring a treble and bass clef with a piano accompaniment.

GIRLS. *mf*

Blithe at our work we'll stay,  
 Though 'tis the close of day,

Vocal and piano accompaniment for the first system of the girls' part.

*mf*

Piano accompaniment for the second system of the girls' part.

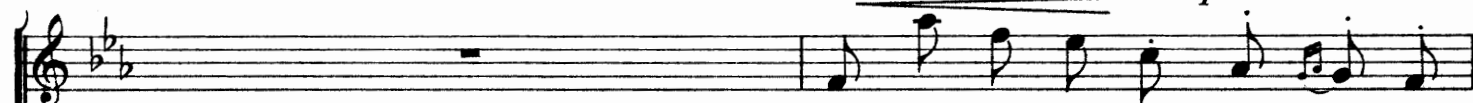
At our work we'll stay!

Vocal and piano accompaniment for the third system of the girls' part.

At our work we'll stay!

Vocal and piano accompaniment for the fourth system of the girls' part.

Piano accompaniment for the fifth system of the girls' part.

*(likewise)**poco rall.*

Oth - er feet may dance more light-ly,

*(rather nettled.)*

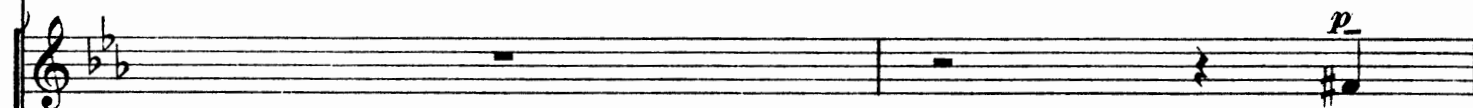
Oth - er eyes may shine more bright-ly,

*colla voce.**a tempo*  
*(determined)*

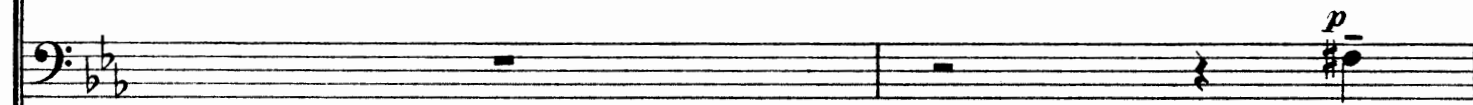
"Nin ket, Nin ket, Nin ket



"Nin ket, Nin ket, Nin ket



The



The



da!"

da!"

sun has sunk be - neath the waves, Day has said good - bye, The

sun has sunk be - neath the waves, Day has said good - bye, The

*p*

MEN.

*pp*

sil - ver moon a - lone re - mains Shin - ing in the sky.

*pp*

sil - ver moon a - lone re - mains Shin - ing in the sky.

*pp*



*sempre pp*

Birds and flow-ers sleep, love, No one's there to see, Then

*sempre pp*

Birds and flow-ers sleep, love, No one's there to see, Then

*sempre pp*

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment with a continuous eighth-note pattern in the left hand and chords in the right hand.

come in - to the haw-thorn lane, And plight your troth with me!

come in - to the haw-thorn lane, And plight your troth with me!

*ppp*

The second system also consists of three staves. The vocal lines continue with the same lyrics. The piano accompaniment features a more complex texture with sustained chords in the right hand and a rhythmic pattern in the left hand.

(The Girls rise.)

*f* Deuz - a - ma, Deuz - a - ma, Deuz -

*f* Deuz - a - ma, Deuz - a - ma, Deuz -

The third system consists of three staves. The vocal lines are marked with a forte (*f*) dynamic and feature a melodic line with a long note at the end of each phrase. The piano accompaniment has a rhythmic pattern in the left hand and chords in the right hand.

a - - - - - ma!  
 a - - - - - ma!  
 L.H.  
 Ped. \*

GIRLS. (almost twice as slow) *mf*

(almost twice as slow) *mf* *ritenuto* For the ma-gic word is spo-ken,  
 Stop wheel, the thread is bro-ken -  
 (almost twice as slow) *mf* *ritenuto*

*pp* The word is spo - ken! *cresc.* If for joy or if for sor - row,  
*pp* The word is spo - ken! If for joy or if for sor - row,  
 L.H.  
 Ped. \* Ped. \*

*a tempo*  
Bide, oh wheel, un-til to-mor-row, "Me ia, me ia,  
*a tempo*  
Bide, oh wheel, un-til to-mor-row, "Me ia, me ia,  
*giojoso*  
"Deuz a - ma  
*giojoso*  
"Deuz a - ma

L.H. *a tempo*

*Ped.* \*

*ff* *stretto*  
me ia!"  
*ff* *stretto*  
me ia!"  
*ff* *stretto*  
a - - ma!  
*ff* *stretto*  
a - - ma!

L.H. *con brio*

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

# VII.

## L'Ankou.

(THE DEATH CART)

SOLO (Soprano.)

The Bretons believe in a personification of death which they call "L'Ankou." He goes his rounds with a cart and it is fatal to meet him.

Moderato.  $\text{♩} = 100$

VOICE. *p*

In the green lane dusk was fall - ing,

PIANO. *p* *grave* *p*

Dusk was fall - ing in the twi - light. And the birds they ceas'd their sing - ing,

Which had filled my heart\_ with mu - - - sic.

*rit.*

*rit.*

*a tempo*  
*cresc.*

"Lit - tle bird, why art thou si - lent? Now when all the

*cresc.*  
*a tempo*

*p*

world is si - lent, At the fall of sil - ver eve - ning

Loud and clear should be thy sing - - - ing."

*Poco ritenuto.*

*p*

Then the bird did whis - per soft - ly: "Hush, oh maid - en,

*pp*

*pp*

hush and lis - ten To the sound of bit - ter sor - row

Com - ing from the road\_ be - fore \_\_\_\_\_ thee."

*Tempo I.*

*mf*

"Nay, I hear no sound of sor - row, Save the crys - tal

*mf* *Tempo I.*

dew - drops fall - ing, Hea - vy crys - tal tear - drops fall - ing

*dolce*

From the branch-es o - ver - head.

Tell me, bird, what dost thou see, From thy perch up - on the tree?"

"Tis a cart that

comes to-ward thee, And the hor - ses stum - ble blind - ly,



*cresc.* *sempre cresc.*

With the bur - den of their sor - row, Draw - ing near - er,

*cresc.* *sempre cresc.*

*Broader.*

ev - er near - er." Then I saw the ghas - ty dri - ver,

*colla voce* *Broader.*

*accel.*  
(with more and more terror)

As he sat there in the gloam - ing, And his eyes were

*accel.*

*accel.* *(slurred)*

fix'd upon me, Glow - ing through the twi - light.

*accel.*



*Più lento.* *Poco più ritenuto dal Tempo I.*

*lunga* Bright and cold the

moon was shin - ing, As he smil - ing stoop'd and took her;

888

*rall.* *p rall. e dim.*

In her snow - white gown he took her, In the si - lence

888

*pp*

and the moon - light.

888

## VIII.

## King Gralon's Daughter.

SOLO (Bass).

The legend of "The Submerged City" tells how King Gralon had the custody of a key that locked a secret gate, which alone kept out the sea. He, however, fell into slothful, dissipated ways, and during a heavy sleep after a carousal, his daughter's lover (impelled by curiosity) tempted her to steal the key and hand it to him. He then opened the secret gate and the sea rushed in; King Gralon escaped, but his daughter, Ahès, was caught by the waves and for punishment turned into a mermaid.

Tempo comodo. ♩ = 132

VOICE. *mf*

PIANO. *f* (*massively*)

Quoth

Gra-lon, the King, "I have drunk right deep, And feast-ed well this day; Me -

-thinks I will lay me down to sleep, And dream the hours a - way; I will

*cresc.*

*cresc.*

lay me down till cock - crowing!" quoth Gra - lon, the King.

*colla voce*

*con 8*

"The key, Ah - ès, the

*Poco più mosso.*

*L.H. agitato*

*mp*

*p*

*misterioso*

*p*

gold - en key, That o - pens the se - cret gate! Thy

fa - ther lies there help - less - ly, In his pur - ple robes of state?" And

*(ominously)*  
*p ritenuto*

*a tempo*

white hands slide the key from the ring Of Gra - lon the

*ritenuto* *a tempo*

King. A - wake, oh Gra-lon, and

*cresc.*

hie thee hence, For hea-vy the wage of sin; A trai-tor has o-pened the

wa - ter-gate, And the flood is rush - ing in, And



daugh - - ter, For my steed is fail - ing and fal - ter - ing," cried

L.H.

Gra - ion, the King.

L.H. accel. e cresc.

Is it the shriek of sea - mew wild That

Ritenu. ♩ = 108  
lunga mf Recit.

L.H. lunga sf un poco ritenuto

landward the sea-wind bore? "A - las, my child, I shall

*sostenuto.*

nev - er see thee more! No more shall I hear thy

*con 8*

sweet voice sing!" Wailed Gra - lon, the King.—

*Ritenu.* ♩ = 96.

*più rall.*

*pp tranquillo*

And on moon - lit nights when the stars are set, And the



*Misterioso*  
*pp*

o - cean slum - bers fair, You can see her un - der the

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a long note on 'o' and continues with 'cean slum - bers fair, You can see her un - der the'. The piano accompaniment consists of chords and moving lines in both hands. A *pp* dynamic marking is present in the piano part.

bil - lo - wy waves, With eyes that up - ward stare, And they

The second system continues the vocal line with 'bil - lo - wy waves, With eyes that up - ward stare, And they'. The piano accompaniment continues with similar chordal textures. A *cresc.* marking is placed above the vocal line.

call her "Ah - ès Mor - ga - nie", Cursed of the

The third system features the vocal line with 'call her "Ah - ès Mor - ga - nie", Cursed of the'. The piano accompaniment includes a *rall.* marking and a *f* dynamic marking. The piano part ends with a fermata over the final chord.

sea.

The fourth system shows the vocal line with 'sea.' and a long fermata. The piano accompaniment continues with a *a tempo* marking. The system concludes with a *R. H.* marking and a final chord.



IX.

St. Peter's Night.

(From a Version of the Poem given by Anatole le Braz in "Pâques D'Islande.")

QUARTET.

On St. Peter's night huge bonfires are lighted on the Breton hills and the religious ceremony which is performed is by some thought to be a remnant of the ancient sun-worship.

Un poco mosso. Festoso.  $\text{♩} = 96.$

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Un poco mosso. Festoso.  $\text{♩} = 96.$

PIANO.

*mf*

*cresc.*

*f*

Holà there! ——— Neigh-bours, let us haste a - way!

*f*

Holà there! ——— Neigh-bours, let us haste a - way!

*f*

Holà there! Haste a - way!

*f*

Holà there! Haste a - way!

Leave the spoon with - in the bowl, A - side the dis-taff lay! For the

Leave the spoon with - in the bowl, A - side the dis-taff lay! For the

Leave the spoon with - in the bowl, A - side the dis-taff lay! For the

Leave the spoon with - in the bowl, A - side the dis-taff lay! For the

night of fire is here And a great light shines on the moun-tain, 'The

night\_ of\_ fire\_ is\_ here And a great light shines on the moun-tain, 'The

night of fire is here And a great light shines on the moun-tain, 'The

night of\_ fire\_ is\_ here And a great light shines on the moun-tain, 'The

*sempre cresc.*

night of fire is here And a great light shines on the

*sempre cresc.*

night of — fire — is — here And a great light shines on the

*sempre cresc.*

night of fire is here And a great light shines on the

*sempre cresc.*

night of — fire — is — here And a great light shines on the

*mf*

moun - tain!

moun - tain!

moun - tain!

*mf*

moun - tain! I be -

The

- hold the great fires shin - ing Like gi - ant tow - ers they stand;

*cresc.*

*legato*

The

The

glo - ry of Saint Pe - ter Is light - ing all the land

*f*

*f*

fire! \_\_\_\_\_

fire! \_\_\_\_\_

The fire! \_\_\_\_\_

The fire! \_\_\_\_\_

Detailed description: This section contains the first four staves of the musical score. The top two staves are vocal parts, both starting with the word 'fire!' followed by a long horizontal line. The third and fourth staves are also vocal parts, starting with 'The fire!' followed by a long horizontal line. The music is in a key with one sharp (F#) and a common time signature.

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves (treble and bass clef) with a complex, rhythmic melody. The music is in a key with one sharp (F#) and a common time signature.

See the splendour of the fire, The danc - ing of the flames! And the

See the splendour of the fire, The danc - ing of the flames! And the

See the splendour of the fire, The danc - ing of the flames! And the

See the splendour of the fire, The danc - ing of the flames! And the

Detailed description: This section contains the next four staves of the musical score. The top two staves are vocal parts with lyrics: 'See the splendour of the fire, The danc - ing of the flames! And the'. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The word 'rall.' is written above the final notes of the vocal parts.

See the splendour of the fire, The danc - ing of the flames! And the

Detailed description: This block shows the piano accompaniment for the second section. It consists of two staves (treble and bass clef) with a complex, rhythmic melody. The music is in a key with one sharp (F#) and a common time signature. The word 'rall.' is written above the final notes of the piano part.

(Twice as slow)  
Allargato maestoso. (With exultation.)

gate of Hea-ven is o - - pen, The gate of Hea-ven is  
 gate of Heaven is o - - pen, The gate of Hea-ven is  
 gate of Heaven is o - - pen, The gate of Hea-ven is  
 gate of Heaven is o - - pen, The gate of Hea-ven is

Allargato maestoso. (With exultation.)

(Twice as slow)  
 Congves.....

wide! Saint Pe - ter stands there bless - - ing,  
 wide!— Saint Pe - ter stands there bless - - ing,  
 wide! Saint Pe - ter stands there bless - - ing,  
 wide!— Saint Pe - ter stands there bless - - ing,

Cry - ing on ev - 'ry side: \_\_\_

Cry - ing on ev - 'ry side: \_\_\_

Cry - ing on ev - 'ry side: \_\_\_

Cry - ing on ev - 'ry side: \_\_\_ *f assai sostenuto* "Scat - ter the ash - es of the

*f assai sostenuto*

fire \_\_\_ And you shall see the har - vest grow! Hang the

*mf*



charr'd brand o - ver the bed, — And you shall see the chil - dren grow!"

*mf* *p*

Detailed description: This block contains a musical score for a vocal piece. It features four staves: three treble clefs for the vocal line and one bass clef for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a long rest, followed by the lyrics "charr'd brand o - ver the bed, — And you shall see the chil - dren grow!". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a crescendo hairpin leading to a piano (*p*) dynamic. The score concludes with a double bar line and a repeat sign.

Tempo I.

Detailed description: This block contains a musical score for a vocal piece. It features four staves: three treble clefs for the vocal line and one bass clef for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line consists of four measures of whole rests. The piano accompaniment consists of four measures of whole rests.

Tempo I.

*mf* *cresc.*

Detailed description: This block contains a musical score for a piano piece. It features two staves: a treble clef and a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A crescendo hairpin is present, leading to a section of chords in the right hand and single notes in the left hand.



Holà there! \_\_\_\_\_ Neighbours, let us haste a - way!  
 Holà there! \_\_\_\_\_ Neighbours, let us haste a - way!  
 Holà there! Haste a - way!  
 Holà there! Haste a - way!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in French. The piano accompaniment is in the right and left hands, featuring a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music is marked with a forte (*f*) dynamic and includes accents and slurs.

Leave the spoon with - in the bowl, A - side the dis - taff  
 Leave the spoon with - in the bowl, A - side the dis - taff  
 Leave the spoon with - in the bowl, A - side the dis - taff  
 Leave the spoon with - in the bowl, A - side the dis - taff

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in French. The piano accompaniment is in the right and left hands, featuring a melody in the right hand and a bass line in the left hand. The key signature is two sharps (D major or F# minor), and the time signature is 2/4. The music is marked with a forte (*f*) dynamic and includes accents and slurs.

lay! For the night of fire is here And a great light shines on the

lay! For the night of fire is here And a great light shines on the

lay! For the night of fire is here And a great light shines on the

lay! For the night of fire is here And a great light shines on the

*f*

moun - tain, The night of fire is here, And a

moun - tain, The night of fire is here, And a

moun - tain, The night of fire is here, And a

moun - tain, The night of fire is here, And a

*sempre cresc.*

great light shines on the moun - tain!

great light shines on the moun - tain!

great light shines on the moun - tain!

great light shines on the moun - tain!

*Lento. (More than twice as slow)*

*mp* > He that is last on the

*mp* > He that is last on the

*mp* > He that is last on the

*mp* > He that is last on the

*Lento. (More than twice as slow)*

moun - tain Shall be last in Pa - ra -

moun - tain Shall be last, shall be last in Pa - ra -

moun - tain Shall be last, shall be last in Pa - ra -

moun - tain Shall be last, shall be last in Pa - ra -

Tempo I.

- dise!

- dise!

- dise!

- dise!

Tempo I.

*f* *jubilante*

*ff*

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