

79053

CONTRALTO SONGS.

VOL. II.

IMPERIAL EDITION.

BOOSEY & CO.,

295, REGENT STREET, LONDON, W.;

NEW YORK:

9, East 17th Street;

AND

TORONTO:

229, Yonge Street.

5
10
15
20

MUSIC BY ROBERT SCHUMANN

CONTRALTO SONGS.

VOL. II.

ALPHABETICAL INDEX.

TITLES.	WORDS BY	MUSIC BY	PAGE
As a Sunbeam at Morn	<i>Percy Pinkerton</i>	<i>Antonio Caldara</i> ...	34
Au Printemps... ..	<i>J. Barbier</i>	<i>Gounod</i>	53
Author of all my Joys	<i>Paul England</i>	<i>Gluck</i>	48
Awake, Saturnia	<i>From "Semele"</i>	<i>Handel</i>	75
Bei der Wiege	<i>Klingemann</i>	<i>Mendelssohn</i>	125
Blacksmith, The	<i>Paul England</i>	<i>Brahms</i>	6
Cara Sposa	<i>From "Rinaldo"</i>	<i>Handel</i>	104
Ce que je suis sans toi!	<i>L. de Peyre</i>	<i>Gounod</i>	58
Come raggio di sol ... ..	... ..	<i>Antonio Caldara</i> ...	34
Connais-tu le Pays?	<i>Carré and Barbier</i>	<i>Ambroise Thomas</i> .	171
Cradle Song	<i>Arthur E. Williams</i> ...	<i>Brahms</i>	8
Cradle Song ... ..	... ..	<i>Mendelssohn</i>	125
Dearest Consort	<i>From "Rinaldo"</i>	<i>Handel</i>	104
Dear Love, thou'rt like a Blossom	<i>Paul England</i>	<i>Liszt</i>	102
Dewy Violets	<i>Paul England</i>	<i>Alessandro Scarlatti</i>	160
Dove sei?	<i>From "Rodelinda"</i>	<i>Handel</i>	64
Du bist wie eine Blume	<i>Heine</i>	<i>Liszt</i>	102
Es ist bestimmt	<i>Feuchtersleben</i>	<i>Mendelssohn</i>	136
Es muss ein Wunderbares sein ... ..	... ..	<i>Liszt</i>	100
Es steht ein Baum	<i>H. von Fallersleben</i>	<i>Taubert</i>	178
Gentle Shepherd	<i>Paul England</i>	<i>Pergolesi</i>	151
Hence, Iris, hence away	<i>From "Semele"</i>	<i>Handel</i>	78
Hymen, haste! thy Torch prepare	<i>From "Semele"</i>	<i>Handel</i>	70
I dreamt I was in Heaven	<i>From "Naaman"</i>	<i>Costa</i>	44
In a strange Land	<i>Constance Bache</i>	<i>Taubert</i>	178
Ingrid's Song	<i>Paul England</i>	<i>Halfdan Kjerulf</i> ...	90
Killarney	<i>E. Falconer</i>	<i>Balfe</i>	26

TITLES.	WORDS BY	MUSIC BY	PAGE
Lady of the Lea, The	<i>W. H. Bellamy</i>	<i>Henry Smart</i>	166
Like any foolish Moth I fly	<i>Paul England</i>	<i>Domenico Scarlatti</i>	118
Little Fay, pretty Fay	<i>W. H. Bellamy</i>	<i>John Barnett</i>	37
Love in Spring	<i>Paul England</i>	<i>Gounod</i>	53
Love Triumphant	<i>Paul England</i>	<i>Brahms</i>	10
Lullaby ... ..	...	<i>Mozart</i>	140
Mädchenlied	<i>Geibel</i>	<i>J. Raff</i>	156
Mainacht, Die	<i>Ludwig Hölty</i>	<i>Brahms</i>	2
Mein Herz ist wie die dunkle Nacht. ... ..	...	<i>Lassen</i>	96
Mignon	<i>Paul England</i>	<i>Ambroise Thomas</i>	171
Mignons Lied	<i>Goethe</i>	} <i>Liszt</i>	109
Mignon's Song	<i>Paul England</i>		
Mourn not ... ..	...	<i>Mendelssohn</i>	136
My Heart is like a dreary Night	<i>Paul England</i>	<i>Lassen</i>	96
Nightingale, The	<i>Paul England</i>	<i>Halfdan Kjerulf</i>	86
Night in May, A	<i>Paul England</i>	<i>Brahms</i>	2
O del mio dolce ardor ... ..	...	<i>Gluck</i>	48
Ogni pena più spietata ... ..	...	<i>Pergolesi</i>	144
O Lord, Thou hast searched me out "The Woman of Samaria"	<i>Sterndale Bennett</i>		30
Orpheus with his Lute	<i>Shakespeare</i>	<i>Arthur Sullivan</i>	191
O wondrous Mystery of Love	<i>Paul England</i>	<i>Liszt</i>	100
Qual farfalletta Amante ... ..	...	<i>Domenico Scarlatti</i>	118
Sandyman (Sandmännchen)	<i>Paul England</i>	<i>Brahms</i>	20
Schmied, Der	<i>Uhland</i>	<i>Brahms</i>	6
Schwälble, Die ... ..	...	<i>Brahms</i>	16
See she blushing turns her Eyes	<i>From "Semele"</i>	<i>Handel</i>	69
Se tu m'ami ... ..	...	<i>Pergolesi</i>	151
Suleika	<i>Goethe</i>	<i>Mendelssohn</i>	130
Swallow, The	<i>Paul England</i>	<i>Brahms</i>	16
Sweet and low	<i>Tennyson</i>	<i>W. V. Wallace</i>	184
Sweet Rose and Lily... ..	<i>From "Theodora"</i>	<i>Handel</i>	82
Though my day be dark with Sorrow	<i>Paul England</i>	<i>Pergolesi</i>	144
To the Evening Star... ..	<i>Paul England</i>	<i>J. Raff</i>	156
Violette, Le ... ..	...	<i>Alessandro Scarlatti</i>	160
Von ewiger Liebe	<i>Jos. Wentzig</i>	<i>Brahms</i>	10
Where art thou?	<i>From "Rodelinda"</i>	<i>Handel</i>	64
Wiegenlied ... ..	...	<i>Brahms</i>	8
Wiegenlied ... ..	...	<i>Mozart</i>	140
Willow Song, The	<i>Shakespeare</i>	<i>Arthur Sullivan</i>	188
Without thee	<i>Paul England</i>	<i>Gounod</i>	58

CLASSIFIED INDEX.

	ENGLISH WORDS BY	PAGE
BALFE, M. W.—		
Killarney	<i>E. Falconer</i>	26
BARNETT, JOHN—		
Little Fay, pretty Fay	<i>W. H. Bellamy</i>	37
BENNETT, STERNDALE—		
O Lord, Thou hast searched me out	From " <i>The Woman of Samaria</i> "	30
BRAHMS, JOHANNES—		
The Blacksmith (Der Schmied)	<i>Paul England</i>	6
Cradle Song (Wiegenlied)	<i>Arthur E. Williams</i>	8
Love Triumphant (Von ewiger Liebe)	<i>Paul England</i>	10
A Night in May (Die Mainacht)	<i>Paul England</i>	2
Sandyman (Sandmännchen)	<i>Paul England</i>	20
The Swallow (Die Schwälble)	<i>Paul England</i>	16
CALDARA, ANTONIO—		
As a Sunbeam at Morn (Come raggio di sol)	<i>Percy Pinkerton</i>	34
COSTA, MICHAEL—		
I dreamt I was in Heaven	From " <i>Naaman</i> "	44
GLUCK—		
Author of all my Joys (O del mio dolce ardor)	<i>Paul England</i>	48
GOUNOD—		
Love in Spring (Au Printemps)	<i>Paul England</i>	53
Without thee (Ce que je suis sans toi!)	<i>Paul England</i>	58
HANDEL—		
Awake, Saturnia (Recit.)	} From " <i>Semele</i> "	75
Hence, Iris, hence away (Air)		
Dearest Consort (Cara Sposa)	From " <i>Rinaldo</i> "	104
See, she blushing turns her Eyes (Recit.)	} From " <i>Semele</i> "	69
Hymen, haste, thy Torch prepare (Air)		
Sweet Rose and Lily	From " <i>Theodora</i> "	82
Where art thou? (Dove sei?)	From " <i>Rodelinda</i> "	64
KJERULF, HALFDAN—		
Ingrid's Song	<i>Paul England</i>	90
The Nightingale	<i>Paul England</i>	86

	ENGLISH WORDS BY	PAGE
LASSEN, E.—		
My heart is like a dreary Night ... (Mein Herz ist wie die dunkle Nacht)	... <i>Paul England</i> ...	... 96
LISZT—		
Dear Love, thou'rt like a Blossom ... (Du bist wie eine Blume)	... <i>Paul England</i> ...	... 102
Mignon's Song (Mignons Lied) ...	... <i>Paul England</i> ...	... 109
O wondrous Mystery of Love ... (Es muss ein Wunderbares sein)	... <i>Paul England</i> ...	... 100
MENDELSSOHN—		
Cradle Song (Bei der Wiege) ...	... ..	... 125
Mourn not (Es ist bestimmt) ...	... ..	... 136
Suleika ...	... ..	... 130
MOZART—		
Lullaby (Wiegenlied) ...	... ..	... 140
PERGOLESI—		
Gentle Shepherd (Se tu m'ami) ...	... <i>Paul England</i> ...	... 151
Though my Day be dark with Sorrow (Ogni pena più spietata)	... <i>Paul England</i> ..	... 144
RAFF, J.—		
To the Evening Star (Mädchenlied) ...	... <i>Paul England</i> ...	... 156
SCARLATTI, ALESSANDRO—		
Dewy Violets (Le Violette) ...	... <i>Paul England</i> ...	... 160
SCARLATTI, DOMENICO—		
Like any foolish Moth I fly ... (Qual farfalletta Amante)	... <i>Paul England</i> ...	... 118
SMART, HENRY—		
The Lady of the Lea ...	... <i>W. H. Bellamy</i> ...	... 166
SULLIVAN, ARTHUR—		
Orpheus with his Lute ...	... <i>Shakespeare</i> ...	... 191
The Willow Song ...	... <i>Shakespeare</i> ...	... 188
TAUBERT, W.—		
In a strange Land (Es steht ein Baum) ...	... <i>Constance Bache</i> ...	... 178
THOMAS, AMBROISE—		
Mignon (Connais-tu le pays ?) ...	... <i>Paul England</i> ...	... 171
WALLACE, W. V.—		
Sweet and Low (Cradle Song) ...	... <i>Tennyson</i> ...	... 184

A NIGHT IN MAY.

(Die Mainacht.)

English words by
PAUL ENGLAND.

German words by LUDWIG HÖLTY.

Music by
JOHANNES BRAHMS.
Op. 43. No 2.

Largo ed espressivo

VOICE.



When the sil - ver - y moon gleams thro' the
Wann der sil - ber - ne Mond durch die Ge -

PIANO.



wo - ven boughs, Ba - thing mea - dow and lawn all in a
sträu - che blinkt, und sein schlum - mern - des Licht ü - ber den



slum - b'rous light, When dear Phil - o - mel plain - - eth,
Ra - sen streut, und die Nach - ti - gall flö - - tet,



Sad I wan - der from tree to tree.
wandl'ich trau-rig von Busch zu Busch.

Secret under the leaves, hear how the ten - der doves Make their a - morous
Ü-ber-hül-let vom Laub gir - ein Tau-ben-paar sein Ent-zü-cken mir

p *cresc.*

moan!
vor;

Heart - sick I turn a-way,
a - ber ich wen - de mich,

f

Seek the gloom of the sha - - - dows,
su - che dunk - le - re Schat - - - ten,

p dim.

while my de - - so - late tears
und die ein - - sa - me Thrä -

espress.

o'er - flow.
ne rinnt.

dim. rit.

When, oh vi - sion of love, that, like the dawn of day,
Wann, o lä - cheln - des Bild, wel - ches wie Mor - gen - roth

Shed'st thy light o'er my soul, when wilt thou come to me?
durch die See - le mir strahlt, find' ich auf Er - den dich?

Ah! the de - so - late tear - -
 Und die ein - sa - me Thrä - -

p cresc legato.

- - - drops Trem - - - ble burn - - - ing,
 - - - ne bebt mir hei - - sser,

mf

burn - - - ing a - - down my
 hei - - sser die Wang' her -

p

cheek.
ab.

p *dim. rit.*

THE BLACKSMITH.

(Der Schmied.)

English words by
PAUL ENGLAND.

German words by UHLAND.

Music by
JOHANNES BRAHMS.

Allegro.

VOICE.

My true love is there! His ham - mer's a -
Ich hör' mei - nen Schatz, Den Ham - mer er

PIANO.

f

swing - ing, His an - vil is ring - ing With strokes thick - ly
schwin - get, Das rau - schet, das klin - get, Das dringt in die

cresc.

fall - ing, Like bells clear - ly call - ing Through al - -
Wei - te Wie Glo - cken - ge - läu - te, Durch Gas - - -

- - ley and square.
- - sen und Platz.

f

f

I pass by the place, And then, as he sees me, My
 Am schwar-zen Ka - min, Da sit - zet mein Lie - ber, Doch

dar-ling, to please me, Sets bel-lows a - roar-ing, And flames, up-ward
 geh' ich vor - ü - ber, Die Bül-ge dann sau-sen Die Flam-men auf-

cresc.

soar-ing, Light up his dear face!
 - brau-sen, Und lo - - - dern um ihn.

f

CRADLE SONG.

(Wiegenlied.)

English words by
ARTHUR E. WILLIAMS.Music by
JOHANNES BRAHMS.
Op. 49. No. 4.

Con espressione.

VOICE.

Lit - tle ba - by, good -
Gu - ten A - bend, gut'

PIANO.

p

night. Mid li - lies of white, Red ro - ses I've spread All
Nacht, mit Ro - sen be - dacht, mit Näg'lein be - steckt schlupf'

o - ver thy bed. When the lark leaves its nest, God shall wake thee from
un - ter die Deck? Mor - gen früh, wenn Gott will, wirst du wie - der ge -

rest, When the lark leaves its nest, God shall wake thee from rest.
- weckt, Mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.

Lit - tle ba - by, good - night. Kind
 Gu - ten A - bend, gut' Nacht, von

an - gels of light With Je - su will keep From e - vil thy
 Eng' - lein be - wacht, die zei - gen im Traum dir Christkind - leins

sleep. They will bring to my love Pret - ty dreams from a -
 Baum: Schlaf' nun se - lig und süß, schau' im Traum's Pa - ra -

- bove, They will bring to my love Pret - ty dreams from a - bove.
 - dies, schlaf' nun se - lig und süß, schau' im Traum's Pa - ra - dies.

LOVE TRIUMPHANT.

(Von ewiger Liebe.)

English words by
PAUL ENGLAND.

German words by JOS. WENTZIG.

Music by
JOHANNES BRAHMS.

Op. 43. No. 1.

Moderato.

VOICE. 

PIANO. 

Darkness hath
Dün-ke! , wie

fall - en on for - est and stream, Si - lence is fold - ing the
dun - kel in Wald und in Feld! A - bend schon ist es, nun

world in a dream;
schwei - get die Welt. Dark are the hou - ses,
Nir - gend noch Licht, und

la - bour is o'er, - E - ven the thrushes are si - lent once
nir - gend noch Rauch, ja, und die Ler - che sie schweiget nun



more.
auch.

See, from the
Kommt aus dem

dark - ness what forms now ap - pear?
Dor - fe der Bur - sche her - aus, Some vil - lage
giebt das Ge -

lad with his maid - en draws near;
- leit der Ge - lieb - ten nach Haus, There in the
führt sie am

shade of the great wil - low - tree Long doth he whisper, and
Wei - den - ge - bü - sche vor - bei, re - det so viel und so

ea - - ger - ly:
man - cher - lei:

"If thou be sham'd, now by Hea-ven a - bove,
 "Lei - dest du Schmach und be - trü - best du dich,

If thou be sham'd to call me thy love,
 lei - dest du Schmach von An - dern um mich,

Now must I leave thee, what - ev - er be - tide,
 wer - de die Lie - be ge - trennt so ge - schwind,

poco piu. f.

Swift - ly as once I did fly to thy side;
 schnell wie wir frü - her ver - ei - ni - get sind.

Swift as the tem - pest and swift as the rain,
 Schei - de mit Re - gen und schei - de mit Wind,

sempre piu. f. e poco string.

Part we for ev - er, and ne'er meet a - gain!"
 schnell wie wir frü - her ver - ei - ni - get sind."

dim e rit. poco

a poco.

Lento moderato.

Speaks the maid-en then, ten - der and glad:
 Spricht das Mäg - de - lein, Mäg - de - lein spricht:

pp dolce.

"What pow'r can part us, my own dar - ling lad?
 "Un - se - re Lie - be, sie tren - net sich nicht!"

un poco animato.

I - ron and steel are strong, ... as they say,
Fest..... ist der Stahl und das Ei - sen gar sehr,

un poco animato e cresc.

8 8 8 8

Love such as ours, dear, is strong - er than they!
un - se - re Lie - be ist fe - ster noch mehr.

mf *dim.*

un poco rit.

I - ron and steel you may melt, if you will,
Ei - sen und Stahl, man schmie - det sie um,

p dolce.

Love such as ours, dear, is migh - ti - er still!
 un - se - re Lie - be wer wan - delt sie um?

un poco animato.

I - - ron and steel will van - - ish a - way,
 Ei - sen und Stahl, sie kön - - nen zer - gehn,

un poco animato e cresc.

Our love will last, dear, our love will last, dear, for ev - er, ev -
 un - se - re Lie - be, un - se - re Lie - be muss e - wig, e -

- er and aye!"
 - wig be - stehn!"

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

THE SWALLOW.

(Die Schwäbtle.)

English words by
PAUL ENGLAND.

JOHANNES BRAHMS.

Con moto.

Piano. *p*

The swal - low says good - bye,
Die Schwäl - ble zie - het fort,

pp
says good - bye, Seek - ing a fair - er
zie - het fort, Weit an en an - dere,

pp *p cresc.*

fair - er sky;
an - dre Ort;

f *p*

And here sit I so cold and
Und i sitz do in Trau - rig -

still — The days..... are dark, the times are
keit — Es isch..... a bö - se, schwe - re

rf

ill.
Zeit.

pp

Could I but
Könnt i no

cross the sea,
fort durch d'Welt, cross the
fort durch

pp

sea, — Here is no home, no
d'Welt, weil mir's hie gar net,

p cresc.

home..... for me.
gar net g'fällt!

f

p

Oh, swal - low, stay! I fol - low
 O Schwäl - ble, komm, i bitt, i

too! Show me the way! Take me with
 bitt! Zeig' mir de Weg und nimm mi

you!
 mit.

pp

SANDYMAN

(A LULLABY)

(Sandmännchen.)

English words by
PAUL ENGLAND.

JOHANNES BRAHMS.

Andante.

Voice.

The sil - ver moon is shi - ning. The flow'rs are sleep - ing
Die Blü - men - lein. sie schla - fen Schon längst im Mon - den

Piano.
molto piano e dolce una corda.

sound, Their lit - tle heads de - cli - ning So drow - sy t'wards the
schein, Sie ni - cken mit den Köp - fen Auf ih - ren Sten - ge -

ground. The may - tree in the moonlight gleams, And whispers as in
lein. Es... rüt - telt sich ter Blü - thenbaum, Er... säu - selt wie im

dreams. Lül - la - by, lul - la - by! Sleep soft, my darling child!
Traum. Schia - fe, schla - fe, Schlaf' du, mein Kin - de - lein!

child!
-lein!

The
Die

birds, that fill'd the bow - ers While skies were bright and blue, Are
Vö - ge - lein, sie san - gen So süß im Son - nen - schein, Sie

wea - ry like the flow - ers. So they are sleeping too.
sind zur Ruh ge - gan - gen In ih - re Nestchen klein.

The cricket from the meadow near A - lone is chirping clear.
Das Heimchen in dem Aehrengrund, Es.... thut al - lein sich kund.

Lul - la - by, lul - la - by! Sleep soft, my dar ling child! child!
Schla - fe, schla - fe, Schlaf' du, mein Kin - de - lein! -lein!

1. 2.

First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

Now sly - ly through the win - dow Old
 Sand - männ - chen kommt ge - schli - chen Und

Third system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

San - dy - man will peep, To see if a - ny
 guckt durch's Fen - ster - lein, Ob ir - gend noch ein

Fourth system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

young - ster Should still re - fuse to sleep;
 Lieb - chen Nicht mag zu Bet - te sein.

Then San - dy - man will raise his hand And
 Und wo er nur ein Kind - chen fand, streut

fill the lit - tle eyes with sand.
 er ihm in die Au - gen Sand.

Lul - - la by, lul - - la by!..... Sleep
 Schla - - fe, schla - - fe,..... Schlaf'

1. soft, my dar - ling child!
 du, mein Kin - de - lein!

2. child!
 - lein!

At last my child is sleep - ing, so,
Sand - männ - chen, aus dem Zim - - mer! Es

San - dy - man, a - way, And leave him in my
schläft mein Herz - chen fein, Es ist gar fest ver -

keep - ing Un - til... the dawn of day.
- schlos - sen Schon sein Guck - äü - ge - lein.

When morn - ing comes my joy and pride His eyes will o - pen
 Es.... leuch - tet Mor - gen mir Willkomm Das Äu - ge - lein so

wide.
 fromm. Lul - la - by, lul - la - by!.... Sleep
 Schla - fe, schla - fe,.... Schlaf'

1. 2.
 soft, my dar ling child! child!
 du, mein Kin - de - lein! - lein!

KILLARNEY.

Words by
E. FALCONER.

Music by
M. W. BALFE.

Moderato.

PIANO.

By Kil-lar - ney's lakes and fells, Em - 'rald Isles and....

wind - ing bays, Moun - tain paths and wood-land dells,

Mem - ry ev - er fond - ly strays.

cresc. *f*

Boun - teous na-ture loves all lands, Beau - ty wan-ders ev-'ry-where,

pp

Footprints leaves on ma - ny strands, But her home is..... sure - ly..... there!

rall. *dim.*

colla parte.

An - gels fold their wings and rest In that E - den of the west,

pp *a tempo.*

Beau - ty's home, Kil - lar - ney; Heav'n's re - flex, Kil - lar - ney!

cresc.

mf

cresc.

No place else can charm the eye With such bright and va-ried tints;

pp

Ev - 'ry rock that you pass by Ver-dure broi-ders or besprints.

pp

Vir - gin there the green grass grows, Ev - 'ry morn Spring's

cresc. *f* *pp*

na - tal day; Bright hued ber - ries daff the snows, Smi - ling Win - ter's

rall.

colla parte.

frown a - way. An - gels oft - en, paus - ing there, Doubt if E - den

dim. *pp a tempo.*

a tempo.

pp

were more fair; Beauty's home, Kil - lar - ney, Heav'n's reflex, Kil - lar - ney.

cresc.

mf

cresc.

O LORD, THOU HAST SEARCHED ME OUT.

From "The Woman of Samaria"

Psalm 139 - v: 1, 2, 4.

STERNDALÉ BENNETT.

Larghetto.

VOICE.

PIANO.

molto tranquillo.

p

pp

tranquillo.

O Lord, Thou hast search-ed me out, and known

me..... Thou know-est my down - sit - ting,

Thou know - est my..... down - sit - ting and

mine up - ri - - sing, Thou un - der -

p tranquillo.

- stand - est my thought long be - fore, long be - fore,

my thought long be - fore..... O

dim. pp tranquillo. colla parte.

Lord, Thou hast search - ed me out, and known me,

pp pp

my down - sit - ting, Thou know - est my down -

poco cresc.

- sit - ting, and mine up - ri - - - sing, and

mine up - ri - - - - sing; Thou

sempre. pp

know - est it al - to - ge - ther, Thou know - est it

rall.

rall.

al - to - ge - - - - ther.

pp

pp

AS A SUNBEAM AT MORN.

(Come raggio di sol.)

English words by
PERCY PINKERTON.Music by
ANTONIO CALDARA.

Sostenuto.

VOICE.

legato.

PIANO.

ppp

pp

pp

As a sun-beam at morn fall - eth se - rene - ly,
Co - me rag - gio di sol mi - te e se - re - no,

p

p

As a sunbeam at morn fall - eth se - rene - ly
co - me rag - gio di sol mi - tee se - re - no

The musical score is set in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Sostenuto'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, often with chords. The voice part is marked 'legato' and includes dynamic markings such as 'ppp', 'pp', and 'p'. The lyrics are provided in both English and Italian.

On the vast tran-quil bo-som of the o-cean,
 so-vra pla-ci-di flut-ti si ri-po-sa

Though deep with-in it, though..... deep with-in it e-ver
 men-tre del ma-re, men-tre del ma-re nel pro-

storm and tem-pest Lurk there in dire-
 - fon-do se-no sta la tem-pe-

- ful com-mo-tion,
 - sta a-sco-sa:

f *rall.* **Tempo I.**

So the light of a smile glad-dens the spi-rit for a
 co - si ri - so ta - lor ga - io e pa - ca - to di con

sea - son, The wea - ry heart de - ceiv - ing: Though deep - er than the
 - ten - to, di gioia un lab - bro in - fio - ra, men - tre nel suo se -

o - cean is all its sor - - - row..... And all its
 - gre - to il cor pia - ga - - - to..... s'angoscia e

ten. *dim.*

a tempo. *f dim.*

rall. **Tempo I.**

end - less griev - ing.....
 si mar - to - - ra.....

rall dim. *pp*

LITTLE FAY, PRETTY FAY.

Words by
W. H. BELLAMY.

Music by
JOHN BARNETT.

Allegretto scherzando.

PIANO.

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef accompaniment consists of a steady eighth-note pattern. A dynamic marking of *p* (piano) is placed above the treble staff.

The second system continues the piano introduction. The treble staff melody moves to a higher register, and the bass staff accompaniment remains consistent. The system concludes with a few chords in the bass.

The third system of the piano introduction features a treble clef melody with a dynamic marking of *ff* (fortissimo) and a first ending bracket labeled '8' over the final two measures. The bass staff accompaniment consists of chords.

The first system of the vocal entry and piano accompaniment. The vocal line (treble clef) begins with a first ending bracket labeled '8' and the lyrics "Lit-tle Fay, pret-ty Fay, there is". The piano accompaniment (bass clef) provides harmonic support with chords.

The second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "work to be done, Come hi-ther, come hi-ther, to me;..... The". The piano accompaniment continues with chords.

ban-quet is rea-dy, but dew there is none, You must fetch it wher-e-ver it

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ban-quet is rea-dy, but dew there is none, You must fetch it wher-e-ver it". The piano accompaniment includes a dynamic marking of *p* (piano).

be, You must fetch it wher-e-ver it..... be, You must

The second system continues the vocal line and piano accompaniment. The lyrics are: "be, You must fetch it wher-e-ver it..... be, You must". The piano accompaniment includes a dynamic marking of *cresc.* (crescendo).

fetch it wher-e-ver it be, You must fetch it wher-e-ver it.....

The third system continues the vocal line and piano accompaniment. The lyrics are: "fetch it wher-e-ver it be, You must fetch it wher-e-ver it.....". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

be.

The fourth system shows the vocal line with a rest and the piano accompaniment. The lyrics are: "be.". The piano accompaniment includes a dynamic marking of *p* (piano).

Search ev - 'ry blade of grass,

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "Search ev - 'ry blade of grass,".

See if it's dry;

mp
Feel ev-'ry flower and leaf you go by; Feel ev-'ry flower and

sost.

leaf you go by; Un-der them, o - ver them, in - to them peer,

p

Find it, or fight for it, it must be here. Un-der them, o - ver them,

Lento. *a tempo*
in - to them peer, Find it, or fight for it, it must be here. Lit-tle

Fay, pret-ty Fay, there is work to be done, Come hi-ther, come hi-ther to

pp

me;..... The ban-quet is rea-dy, but dew there is none, You must

fetch it wher-e-ver it be,..... You must fetch it wher-e-ver it.... be.

cresc.

ff

Heed not the humble bee, he ne-ver stings; Bat-tle the butterfly,

ff

rum - ple his wings; Bee, bee - tle, or but - ter - fly, hin - der what will, Pretty

Fay, you must fetch it, your cup you must fill. Quick! for our Queen is fa -

delicato.

p

- tigu'd with the day, She's been to Bagdad, and has cross'd from Cathay,

Un - der the O - cean, and o - ver the ice, So, be - gone, pret - ty Fay, and be

p *pp*

back in a trice, So, be - gone, and be back in a trice. Lit - tle

adagio. *pp a tempo.*

pp

Fay, pret-ty Fay, there is work to be done, Come hither, come hi-ther to

me;..... The ban-quet is rea-dy, but dew there is none, You must

fetch it wher - e - ver it be,..... You must fetch it wher - e - ver it.....

be, You must fetch it wher - e - ver it be, You must

Poco più mosso.

fetch it wher - e - ver it be. Little Fay, pret-ty Fay, there is work to be done, Little

ff

Fay, pretty Fay, there is work to be done, Come hither, hither, hither to me, Come

pp

hither, hither, hither to me, The banquet is ready, but dew there is none, The

ff

banquet is ready, but dew there is none. You must fetch it wherever it be, You must

accel. *Lento.*

fetch it wher-e-ver it.... be, You must fetch it wher-e-ver it be

colla voce. *a tempo*

I DREAMT I WAS IN HEAVEN.

Recit and Air from "Naaman."

M. COSTA.

Allegro moderato.

PIANO.

f

Weep not, my Mo - ther, I no more com-plain: My sleep and

dream have heal - ed all my pain!

AIR.
Andantino. (♩ = 88)

p

I dreamt I was in

Heav'n, and heard The Che - ru-bim and Se - raphim Sing:-

rit. colla voce.

(M. ♩ = 100.)

Ho - ly, Ho - ly, Ho - ly, Lord; Lord, - God,

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line consists of six measures of music with lyrics: "Ho - ly, Ho - ly, Ho - ly, Lord; Lord, - God,". The piano accompaniment includes a piano dynamic marking (*p*) and various chordal textures.

Tempo I.

God of might! I could not num-ber all the

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "God of might! I could not num-ber all the". The piano accompaniment features more complex rhythmic patterns and chordal structures.

throng; Like stars they shone A - round God's throne, Prais - ing His

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "throng; Like stars they shone A - round God's throne, Prais - ing His". The piano accompaniment maintains the harmonic and rhythmic flow.

Ho - ly name in song: Hail! Hail, God of

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Ho - ly name in song: Hail! Hail, God of". The piano accompaniment includes a variety of chordal textures.

light! Hail! Hail, God of light! I

The fifth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "light! Hail! Hail, God of light! I". The piano accompaniment features a final cadence.

tried to join their lof - ty theme; But

p

while I strove, Your voice of love A - woke me

from this heav'n - ly dream Of pure de -

- light, this heav'n-ly dream of pure de - light, of pure de -

poco rit.

- light. If a - ny but your dear, sweet voice Had call'd your

poco rit. *a tempo.*

a tempo.

boy From heav'n - ly joy, I think I should not now..... re-

- joice..... To wake a - gain! I think I should not now re-

Seguendo la voce.

- joice To wake a - gain,..... not now re - joice..... to wake a -

- gain! Weep not, dear Mo - ther,

p poco rall.

Mo - - ther, weep not!

AUTHOR OF ALL MY JOYS.

(O del mio dolce ardor.)

English words by
PAUL ENGLAND.Music by
GLUCK.

Moderato.

VOICE. *Au - thor of all my
O del mio dol - ce ar*

PIANO.

joys, their crown and splen - -
dor bra - ma - - to og - get - -

- dour, their crown and splen - - dour,
- to, bra - ma - - to og - get - - to,

Ab - sence at last is o - - ver,
l'au - ra che tu re - spi - - ri,

at last I'm near..... thee,
Al - fin re - spi - - ro,

At last, at last... I'm....
Al - - fin, al - fin.... re -

near thee!
spi - - - ro! These
O -

scenes the.... more en ! - dear..... thee; In my
vun - que il guar - do io gi - - - ro le tue

ba - som mere spring - eth the thought of past ca - res - es, Their
 va - ghe set - bian - ze a - more in me di - pin - ge, il

sweet-ness on me press - es, And my heart with
 mio pen - sier si fin - ge le più lie -

rap - - - ture sing - - -
 - - - te spe - ran - - -

- eth! Now in each mur-m'ring breeze sure - ly I hear thee!
 - ze. E nel de - sio che co - si..... m'em - pie..... il pet - to

Come, my love!
cer - co te,

I am here!
chia - mo te.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'Come, my love!' and 'cer - co te,' followed by 'I am here!' and 'chia - mo te.' The piano accompaniment is in two staves, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simpler bass line.

Whis - per, low and ten -
Spe - - ro e so - spi -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it. The piano accompaniment continues with its characteristic rhythmic patterns.

- der! Au - thor of all my joys, their
- ro. O del mio dol - ce ar - dor bra -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it. The piano accompaniment continues with its characteristic rhythmic patterns.

crown and splen - - dour, their crown and
- ma - to og - get - - to, bra - ma - - to og -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it. The piano accompaniment continues with its characteristic rhythmic patterns.

splen - - dour, Ab - sence at last is
 get - - to, l'au - ra che tu re -

o - - ver, at last I'm
 - spi - - ri, al - fin re -

near..... thee, At
 - spi - - ro, al -

last, at last I'm near..... thee!
 - fin, al - fin re - spi - - - - ro!

LOVE IN SPRING.

(Au Printemps)

English words by
PAUL ENGLAND.

French words by J. BARBIER.

Music by
CH. GOUNOD.

Animato.

PIANO.

Now the win - ter no more is seen,
Le prin - temps chas - se les hi - vers,

A - pril smiles in her gown of green,
Et sou - rit dans les ar - bres verts,

Gen - tle show - ers are fall - - ing, Sweet - ly the
Sous la feuil - le nou - vel - - le Pas - - sent

p

birds are call ing; Come, sweetheart, where the
 des bruits d'ai - - le! Viens, sui - vons les sen -

boughs a - bove Soft - ly whis - per of se - cret love!
 - tiers om - breux, Où s'é - ga - rent les a - mou - reux,

cresc. *molto.*

'Tis the spring-time that calls us, Come, my heart's de - -
 Le prin - temps nous ap - pel - le, Viens, so - yons heu - -

p *chaud et contenu.*

- light!..... See where the sun - shine stream - eth,
 - reux!..... Vois! le so - leil é - tin - cel - - le,

dim. *p*

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

Thro' the green leaves..... it gleam - - eth.
Et sa clar - té qui ruis - sel - - le

Yet in thine eyes there beam - - eth..... A
Me sem - ble en - cor plus bel - - le..... Dans

dim. *p*

sun more bright!..... Come, sweetheart, where the
tes beaux yeux!..... Viens, sui - vons les sen -

dim. *p rit.* *tempo.*

boughs a - bove Soft - ly whis - per of se - cret love!
- tiers om - breux, Où s'é - ga - rent les a - mou - reux,

cresc. molto.

'Tis the spring-time that calls us! Come, my heart's de - -
 Le prin-temps nous ap - pel - le, Viens, so - yons heu - -

cresc. molto.

- light!..... Let thy dear voice out ring - - ing
 - reux! Que ta voix chante et se mê - - le

dim. *p*

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

Ri-val the birds in their sing - - ing, Vi-sions of hea - ven
 A l'har-mo - nie é - ter - nel - - le, Je crois en - ten - dre en

colla voce. *a tempo.*

dim. *p*

bring - ing.... Be - fore my sight!.....
 el - - le chan - ter les cieux!.....

dim. *p rit.*

Come, sweet heart, where the boughs a - bove
Viens, sui - vons les sen - tiers om - breux,

Soft - ly whis - per of se - cret love! 'Tis the spring - time that
Où s'é - ga - rent les a - mou - reux, Le prin - temps nous ap -

cresc molto.

calls us! Come, my heart's de - light!.....
- pel - le, Viens, so - yons heu - reux!.....

dim - in - u - en - do.

p

WITHOUT THEE

(Ce que je suis sans toi!)

English words by
PAUL ENGLAND.

French words by L. de PEYRE.

Music by
GOUNOD.

Moderato con moto.

VOICE. 

PIANO. 




As droops the i - vy,
Ce qu'est le lier - re





rude-ly torn..... From yonder oak where-to 'twas cling - ing, Low - ly
sans l'or-meau..... Qui fut l'ap - pui de son en - fan - - ce, Lui don-



now,..... frail and for - lorn,..... With ev - ry ze - phyr i - dly swing -
 - nant dans cha - que ra - meau..... Un..... é - che - lon pour sa croissan -

No. * *No.* * *No.* * *No.* *

- ing, So droops my soul, be-reft of thee,.....
 - ce,- Voi - là ce que je suis sans toi,.....

cresc. *dim.* *p*

So droops my soul, be-reft of thee;..... Oh my love, go no more from
 voi - là ce que je suis sans toi;..... Par pi - tié, gar - de moi ta

cresc. *dim.*

me!..... Oh my love, go no more from me!
 foi!..... Par pi - tié, gar - de moi ta foi!.....

p *colla voce.* *a tempo.*

No. *

*fo. **

cresc. *dim.* *p*

Like some poor bird when daylight calls.... To soar with song to heav'n's do-min-
L'oi-seau qui vole en gazouil-lant.... Vers les de-meu-res é-ter-nel

- ion, E'en as he flies,..... wound-ed he falls,..... Mourn-ing, a-
 - les, Et dont sou-dain..... un plomb san-glant..... Est ve-nu

cresc.

- las, his broken pin - ion, So droops my soul, be-reft of
fra-cas-ser les ai - les, - Voi - là ce que je suis sans

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

thee!..... So droops my soul, be - reft of
 toi,..... voi - là ce que je suis sans

thee!..... Oh my love, go no more from
 toi;..... Par pi - tié, gar - de moi ta.

cresc. *dim.*

me!..... Oh my love, go no more from me!.....
 foi,..... Par pi - tié, gar - de moi ta. foi!.....

p *colla voce.* *a tempo.*

cresc. *dim.*

As on a dark and an-gry tide,.... With wind and
Un frêle es-quip par - mi les flots.... Pen - dant u -

p

wave in fierce com - mo - tion, Some lone - ly
- ne nuit té - né - breu - se, Sans gou - ver -

fz. * *fz.* *

bark,..... no hand to guide,..... Aim - less - ly
- nail,..... sans ma - te - lots,..... Au sein de

fz. * *fz.* * *fz.* * *fz.* * *fz.* * *fz.* *

cresc.

driits up - on the o - cean,
la mer o - ra - geu - se, -

dim. *p cresc.* *dim.*

fz. * *fz.* *

So drifts my soul, be-reft of thee,.....
 Voi - là ce que je suis sans toi,.....

p

So drifts my soul, be-reft of thee;..... Oh my
 voi - là ce que je suis sans toi;..... Par pi -

cresc.

pp

love, go no more from me!..... Oh my love, go no more from
 - tié, gar-de moi ta foi!..... Par pi - tié, gar-de moi ta

dim. *p* *pp colla voce.*

me!.....
 foi!.....

cresc. *dim.*

WHERE ART THOU?

(Dove sei?)

From the opera of "RODELINDA."

HANDEL.

Adagio. ($\text{♩} = 80$)

PIANO. *mf*

cresc. *mf* *p*

RECIT.

Vain the
Pom - pe

pomp of fun'ral splendour! You do but mock our grief, For all your
va - ne di mor - te! Men - zo - gne di do - lor, Che ri - ser -

p

glit - ter to the spi - rit can - not ren - der Sweet con - so -
 - ba - te il mio vol - to èl mio no - me, Ed a - du -

- la - tion, nor bring relief! Nay, e - ven sus - pense once o - ver, All doubts then are
 - la - te del vin - ci - tor. Su - perbo il ge - nio al - tie - ro! Voi di - te, ch'io son

end - ed, and the bo - som is at rest. But when the lo - ver from a -
 mor - to; ma ri - spon - de il mio duol, Che non è ve - ro! "Ber - ta -

- far doth re - turn, and longs to clasphis love to his breast, What terrors a - gi -
 - ri - do fù Rè; da Gri - mo - al - do vin - to fug - gi; Pres - so de - gli un - ni

- tate him, Knowing not what de - ception may yet a - wait him.
 gia - ce. Ab - bia l'al - ma ri - po - so, èl ce - ner pa - ce."

Thus I my doubts and terrors can-not dis - semble! Is my lov'd one still
Pa - ce al ce - ner mi - o? A - stri ti - ran - ni! Dun-que fin ch'a - vò

Largo. (♩ = 72)

faithful? Spite of all my.... courage, I own I tremble! Ah, where
vi - ta, guerra a - vò con gli sten - ti, e con gli affanni! Do - ve

art thou? Ah,.... where
se - i? Do - ve

art thou? 'tis thou shouldst greet me, Thy fond welcome can ev - 'ry
se - i? a - ma - to be - ne, Vie - ni, l'al - ma a con - so -

doubt..... and fear con-trol! Come then, come then,
- lar,..... a con - so - lar! Vie - ni, vie - ni,

mf *p*

haste then to meet me, Ah,.....where art thou? Ah,.....where art thou?
a - ma - to be - ne! Do - ve se - i? Do - ve se - i?

mf *p*

Thy fond welcome can.....each doubt con - trol. Come, thy
Vie - ni, l'al - ma a..... con - so - lar. Vie - ni,

mf *p*

ten - der welcome can each doubt con - trol!
vie - ni, l'al - ma a con - so - - lar!

p *R. H. L. H.* *mf*

Anxious tor - ments op - press me, Fears for
So - no op - pres - so da' tor - men - to, Ed i

p *mp*

thy..... sake de - press me, Thou a - lone canst cheer my soul; Anxious
cru - di miei la - men - ti, Sol con te pos - so..... be - ar; So - no op -

p

torments op - press me, Tears for thy..... sake de - press me, Thou a -
- pres - so da' tor - men - ti, Ed i cru - di miei la - men - ti, Sol con

cresc. *mp*

- lone canst cheer my soul, Thou a - lone canst cheer my soul. Ah, where art thou?
te pos - so be - ar, Sol con te pos - so be - ar. Do - ve se - i?


p *mp*

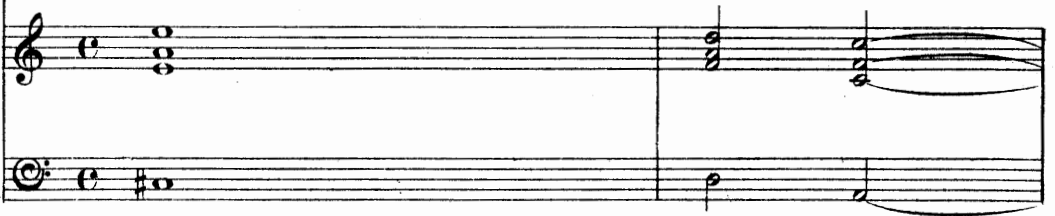
Dal Segno.

Recit:—SEE, SHE BLUSHING TURNS HER EYES.

Semele.

HANDEL.


VOICE.  See, she blush-ing turns her eyes; See, with

PIANO. 

 sighs her bo-som pant-ing! If from love those sighs a -



 - rise, Nothing to my bliss is want-ing.



Air:-HYMEN, HASTE! THY TORCH PREPARE.

The musical score is written in G minor (one flat) and 6/8 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand, including chords and melodic lines. Dynamics include *f* (forte), *p* (piano), and *f* (forte) again at the end.

Lyrics:

Hy - men, haste!

Hy-men, haste! Thy torch pre-pare!

Love al-rea-dy his has lighted; thy torch prepare!

thy torch prepare! Love al - rea - dy

p *f*

This system contains the first two staves of music. The top staff is a vocal line in G minor, with lyrics "thy torch prepare!" and "Love al - rea - dy". The bottom two staves are piano accompaniment, with dynamics *p* and *f* indicated.

his.... has light -

This system contains the second two staves of music. The top staff is a vocal line with lyrics "his.... has light -". The bottom two staves are piano accompaniment.

- ed, Love al - rea - dy his has light - ed.

This system contains the third two staves of music. The top staff is a vocal line with lyrics "- ed, Love al - rea - dy his has light - ed.". The bottom two staves are piano accompaniment.

This system contains the fourth two staves of music, which are piano accompaniment.

This system contains the fifth two staves of music, which are piano accompaniment.

Haste, haste, Hy - men,.....haste! Hy - men, haste! thy

torch pre - pare!

Love al - rea - dy his has.... light - ed. Thy

torch..... pre - pare, Hy - men, haste, thy torch..... pre - pare,

Love al - rea - dy his.... has light -

- ed,

Love al-rea-dy his has light-ed, love..... al - rea-dy

adagio.
his has light - ed.

Fine.

One soft sigh has cured dis-pair, one soft sigh

has cured dispair, And more than my past

pains re-quit -

- ed, And more than my past

pains..... re-quit - - ed.

D. S.

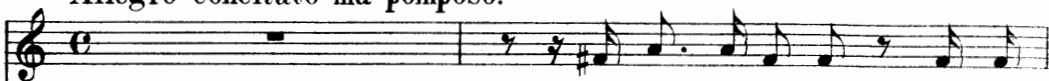
Recit:—AWAKE, SATURNIA.


Semele.


The words altered from
CONGREVE.

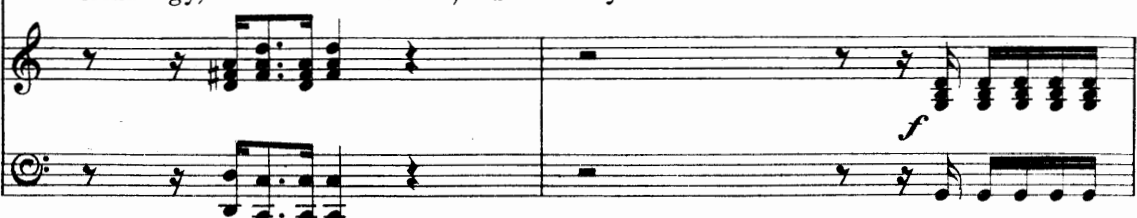
HANDEL.

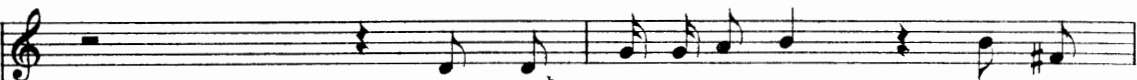
Allegro concitato ma pomposo.


VOICE.  A-wake, Sa-tur-nia, from thy

PIANO. 

 lethar-gy, Seize, de-stroy the curst of-fen-der!



 Scale proud Ci-thæron's top, Snatch her—



 tear her in thy fu-ry! And down,



down in the flood of Acher-on let her

fall, let her fall! fall! fall! Rolling

down the depths of night! Never more

to be-hold the light.

If I th'im-pe-rial scep-tre sway, I

The first system of the musical score. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "If I th'im-pe-rial scep-tre sway, I". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and block chords in the right hand.

swear by the gods,

p cresc.

The second system of the musical score. The vocal line continues with the lyrics "swear by the gods,". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and block chords in the right hand. A dynamic marking of *p cresc.* (piano crescendo) is placed above the piano part.

(Tremble, trem-ble, trem-ble, thou u-ni-verse, this oath to

p

The third system of the musical score. The vocal line begins with a dynamic marking of *p* (piano) and the lyrics "(Tremble, trem-ble, trem-ble, thou u-ni-verse, this oath to". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and block chords in the right hand. A dynamic marking of *p* is placed above the piano part.

hear!) Not one of curst A-genor's race to spare!

f

The fourth system of the musical score. The vocal line continues with the lyrics "hear!) Not one of curst A-genor's race to spare!". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and block chords in the right hand. A dynamic marking of *f* (forte) is placed above the piano part. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Air:- HENCE, IRIS, HENCE AWAY.

Allegro.

Hence, hence, I- ris, hence a-way,

I- ris, hence a-way, a - way, a-way, a -

- way! Far from the realms of day, far from the realms of day,

far from the realms,

far from the realms of day.....

Detailed description: This is a musical score for a vocal piece titled 'Air: - HENCE, IRIS, HENCE AWAY.' The tempo is marked 'Allegro.' The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: 'Hence, hence, I- ris, hence a-way, I- ris, hence a-way, a - way, a-way, a - way! Far from the realms of day, far from the realms of day, far from the realms, far from the realms of day.....'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is melodic and expressive, with some notes marked with accents.

O'er Scythian hills to the Moe-o-tian lake,

O'er Scythian hills to the Moe-o-tian lake, A spee-dy.... flight will

take, will take! Hence, I - ris, hence a - way!

I - ris, hence a-way, a - way, a - way, a - way, a spee - dy.....

flight, a spee - dy flight will take, a spee - dy flight will take, a

spee - dy flight will take, a spee - dy flight,.....

..... a spee - dy..... flight will take!

Here

Fine. p

Som - nus I'll com - pel his dow - ny bed to leave, and si - lent

cell; With noise and light, with noise and light, I will his peace mo-

- lest, Nor shall he sink a-gain to pleasing rest Till

to my vow'd re - venge.....

..... he grants sup - plies, and seals with

adagio.
sleep the wake - - - - - ful dra - gon's eyes.

D.C.

SWEET ROSE AND LILY.

RECIT and AIR.

THEODORA.

HANDEL.

RECIT.

VOICE. Or lull'd with grief, or rapt her soul to heav'n, In

PIANO.

in - no - cence of thought entranc'd she lies.

AIR. Andante affettuoso.

Sweet rose and

p

li - ly, flow - ry form, Take me your faith - ful..... guard,

mf

Sweet rose and li - ly, flow - ry form, Take me your faith - ful guard To shield you

p

from bleak wind.... and storm A smile. a smile be my re -

- ward, Sweet rose and li - ly, Take me your faithful guard,

mf *p*

Flow - 'ry form, flow - 'ry form, Take me your

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Flow - 'ry form, flow - 'ry form, Take me your'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using chords and eighth-note patterns.

faith-ful, faith - ful guard. A smile, a

The second system continues the vocal line with the lyrics 'faith-ful, faith - ful guard. A smile, a'. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

smile, a smile be..... my...re - ward,

The third system continues the vocal line with the lyrics 'smile, a smile be..... my...re - ward,'. The piano accompaniment continues with its characteristic eighth-note bass line and active right-hand melody.

Take me your faith - ful, faith-ful guard, To

The fourth system continues the vocal line with the lyrics 'Take me your faith - ful, faith-ful guard, To'. The piano accompaniment continues with its characteristic eighth-note bass line and active right-hand melody.

shield you from bleak wind and storm.....

The fifth system concludes the vocal line with the lyrics 'shield you from bleak wind and storm.....'. The piano accompaniment continues with its characteristic eighth-note bass line and active right-hand melody.

A smile, a

smile..... be my re-ward; Take me your

faith-ful guard, To shield you from bleak wind and storm.....

A smile, a smile be my re -

- ward.

THE NIGHTINGALE.

Words by
PAUL ENGLAND.

Music by
HALFDAN KJERULF.

Andantino.

VOICE. *p*
So sweet the night-in-gale

PIANO. *p* *p dolce.*

war - - bled, I could not turn to rest;

Out from the dusk of the hill - side Her song pierced

thro' my breast. So soft - ly I o-pen'd my win - - dow, I

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

gazed o'er the dark-'ning plain,..... And ah, the thought of

mf

you, my dar-ling, Woke in my heart a-gain.

colla voce. p *p dolce.*

The night wind whis-per'd so gen - tly, A dis-tant

p *p dolce.*

bu - gle blew, One lone - ly star was gleam - ing, And

all things told of you! Your im - age thro' the dark -

dolce. *p dolce.* *pp*

- ness Seem'd glim - m'ring on my sight,..... And

mf *p*

ah,... mv heart was fill'd with long - ing, Long-ing for...

colla voce p

love's de - light.

p dolce.

Ah, no, I can - not for - get

p *p dolce.*

you, My faith can nev - er fail; The

love I gave · you liv - - - ing, In death

..... will yet... pre - vail; The cru - el grave.... must

dolce.

p *dolce.* *pp*

part us, But ah, on that fur - ther shore.....

pp *mf*

..... I'll come to you,... my dar-ling and claim you, My love,... for...

p *colla voce.*

ev - er - more.

p dolce.

ca. *

INGRID'S SONG.

Words by
PAUL ENGLAND.

Music by
HALFDAN KJERULF.

Allegro moderato.

VOICE. 

Now Reynard sat in a hol-low tree 'Mid the

PIANO. 

hea-ther, 'mid the hea-ther, When Puss came lopping by so dain-ti-ly... 'Mid the

hea-ther, 'mid the hea-ther.




First system of musical notation, featuring a vocal line with rests and a piano accompaniment.

Second system of musical notation, including the lyrics "Was ev - er seen such a". The vocal line begins with a rest followed by the lyrics. The piano accompaniment includes dynamic markings *mf* and *p*.

Third system of musical notation, including the lyrics "sum - mer's day! The sun is shi - ning, and all..... is". The piano accompaniment includes dynamic markings *f* and accents.

Fourth system of musical notation, including the lyrics "gay 'Mid the hea - ther, 'mid the hea - ther!' So". The piano accompaniment includes dynamic markings *p* and accents.

Reynard laugh'd in his hol-low tree 'Mid the heather, 'mid the hea-ther! and

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "Reynard laugh'd in his hol-low tree 'Mid the heather, 'mid the hea-ther! and". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

Puss came lopping by so blithe and free, 'Mid the hea-ther, 'mid the

The second system continues the musical score. The vocal line has the lyrics: "Puss came lopping by so blithe and free, 'Mid the hea-ther, 'mid the". The piano accompaniment continues with similar harmonic support.

hea-ther.

The third system concludes the first phrase. The vocal line has the lyrics: "hea-ther.". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a *p* (piano) marking.

"Now,

The fourth system begins a new phrase. The vocal line has the lyrics: "'Now, ". The piano accompaniment includes a dynamic marking of *mf* and a *p* marking.

tru - ly, this is a joy - ful day, When Puss in the

mf

f

sunshine comes lop - ping my way 'Mid the hea - ther, 'mid the hea - ther!"

He sat so still in his hollow seat 'Mid the heather, 'mid the

p

heather; Poor Puss in terror tumbled at his feet, 'Mid the heather, 'mid the heather.

The first system of music consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is mostly silent, with a few notes in the final measure. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

The second system continues the musical piece. The vocal line has a single note with the word "O" written below it. The piano accompaniment continues with a similar melodic and harmonic structure. A dynamic marking of *p* is present.

The third system includes a vocal line with the lyrics: "ho, my pret - ty one, why so fast? Now". The piano accompaniment provides harmonic support. Dynamic markings of *mf* and *f* are present.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "rest and be ea - sy! You've frisk'd..... your last 'Mid the". The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings of *v* are present.

he - ther, 'mid the hea - ther!"

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a treble clef and contains the lyrics "he - ther, 'mid the hea - ther!". The piano accompaniment starts with a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The second system continues the musical piece. The vocal line remains mostly silent, indicated by rests. The piano accompaniment continues with its eighth-note pattern in the left hand and chordal accompaniment in the right hand, showing some melodic movement in the right hand.

The third system features dynamic markings: *mf* (mezzo-forte), *rf* (ritardando), *mf* (mezzo-forte), and *pp* (pianissimo). The piano accompaniment includes slurs and accents over the eighth-note accompaniment.

The fourth system continues with dynamic markings: *rf* (ritardando), *rf* (ritardando), *rf* (ritardando), and *mf* (mezzo-forte). The piano accompaniment features slurs and accents, and the system concludes with a double bar line.

MY HEART IS LIKE A DREARY NIGHT.

(Mein Herz ist wie die dunkle Nacht.)

English words by
PAUL ENGLAND.

Music by
E. LASSEN.

Lento.

VOICE.

My heart is like a
Mein Herz ist wie die

PIANO.

drea - ry night When all the trees are
dunk - le Nacht, wenn al - - - le Gi - pfel

sigh - - ing; The veil of cloua is
rau - schen, da steigt der Mond in

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems. Each system has a voice line and a piano accompaniment. The piano part features a prominent triplet figure in the right hand and a steady bass line in the left hand. The tempo is marked 'Lento'. The lyrics are in English and German. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

back - ward furl'd, The moon looks
vol - ler Pracht aus Wol - - - - - ken

forth, and lo! the world In
sacht, und sieh, der Wald ver -

L.H.

qui - - et slum - - ber ly - -
stummt in tie - - fem Lau -

- ing!
- schen.

mf

The moon, the queen - ly
 Der Mond, der lich - te

moon art thou, My dark - - - est gloom re -
 Mond bist du, aus dei - - - ner Lie - bes -

- lie - - ving; Pour down on me thy
 fül - - le wirf ei - nen, ei - - nen

light of love From heav'n a -
 Blick mir zu voll Him - - - mels

- bove, And ah, this rest - less
 ruh und sieh, dies un - ge -

L.H.

heart will cease From grie -
 stü - me Herz wird stil -

- ving!
 - le.

mf

dim.

"O WONDROUS MYSTERY OF LOVE!"

("Es muss ein Wunderbares sein.")

English words by
PAUL ENGLAND

Music by
F. LISZT.

Andante:

VOICE.

O won-drous mys - ter - y of
Es muss ein Wun - der - bar - es

love, When soul to soul is pligh - ted, When two as
sein ums Lie - ben zwei - er See - len, sich schlies - sen

one for - ev - er move, In ev - 'ry thought u - ni - ted;
ganz ein - an - der ein, sich nie ein Wort ver - keh - len.

pp

rit.

rit.

The musical score is set in common time (C) and begins with a tempo marking of 'Andante:'. The voice part is written on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are provided in both German and English. The piano part features a 'pp' (pianissimo) dynamic marking at the beginning and a 'rit.' (ritardando) marking in the final section. The score is divided into three systems, each with a voice line and a piano line.

dolce.

Made one in joy,..... made one in woe,..... By love's tran-
 Und Freud und Leid,..... und Glück und Noth,..... so mit ein-

- scend - ent glo - ry, By love's tran - scend - ent glo - ry;
 - an - der tra - gen, so mit ein - an - der tra - gen;

poco rit cresc.

dolce. *smorz.*

Thus hand in hand to death they go,..... And love is all their
 vom er - sten Kuss bis in den Tod,..... sich nur von Lie - be

pp rit.

più lento.

sto - ry, And love is all their sto - ry.
 sa - gen, sich nur von Lie - be sa - gen.

DEAR LOVE, THOU'RT LIKE A BLOSSOM.

(Du bist wie eine Blume.)

English words by
PAUL ENGLAND.
German words by HEINE.

Music by
LISZT.

Slowly. *p mezza voce.*

VOICE. Dear
Du....

PIANO. *ppp*

pp una corda.

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

pure! With - in me wakes a sad -
rein! Ich.... schau' dich an und Weh -

sempre pp

- ness My heart can scarce en - dure.
- muth schleicht mir in's Herz hin - ein.

sotto voce.

I long to lay my
 Mir ist als ob ich die

cresc.

hands, dear, In bless - ing on thy hair,
 Hän - - de auf's Haupt dir le - gen sollt,

nu poco marcato.

poco rit. smorz.

Pray - ing our dear Lord to keep thee Still pure and
 be - tend, dass dich Gott er - hal - te so rein und

sweet and fair.
 schön und hold.

DEAREST CONSORT.

(Cara Sposa.)

From the opera of "RINALDO."

HANDEL.

Largo. (♩ = 66)

PIANO.

p *L.H.* *p* *cresc.*

The piano introduction is in G major, 3/4 time, and Largo tempo. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. Dynamics range from piano (*p*) to crescendo (*cresc.*).

Dear - - est
Ca - - ra

f *dim.* *p*

The vocal entry begins with a half rest in the vocal line, followed by the lyrics. The piano accompaniment continues with a strong (*f*) accompaniment that gradually diminishes (*dim.*) and then returns to piano (*p*).

Consort! hope now doth fal - ter, For thy pres - ence I am
spo - sa! a - man - te ca - ra, Do - ve se - i? do - ve

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

yearn - ing! Could I see thee once more re - turn - ing!
se - i? Deh! ri - tor - na ai pian - ti mie - i!

The vocal line concludes with the lyrics. The piano accompaniment features a strong (*f*) accompaniment in the right hand and a more active line in the left hand.

Dear-est Con-sort! for thy lov'd
Ca-ra spo-sa! a-man-te

dim. *p*

presence I am yearning, Ah, could I but see thee once....
ca-ra, Do-ve se-i? ri-tor-na, ri-tor-na, ai.....

..... more re- turn-ing! Dear- - - est Consort!
..... pian-ti.... mie- i! Ca- - - ra spo- sa,

For thy presence, for thy pres- ence this heart is yearn- -
Deh! ri- tor- na, deh! ri- tor- na ai pian- ti..... mie- -

- ing, Dear - est Con-sort! Dear - est Con-sort! Could I
 - i! Spo - sa ca - ra, Spo - sa ca - ra, Do - ve

see thee once..... more re - turning, Could I
 se - i? Deh!..... ri - - tor-na, do - ve

see thee but once more re - turn - ing, - Once..... more, once more, once
 sei? do - ve sei? deh! ri - tor - na ai..... pian - ti miei, ri -

cresc.

more, once more,.....
 - tor - na ai pian -

p *cresc.*

ad lib.

once more, once more re - turn - ing, Could I see thee once
 - ti..... mie - - i! deh! ri - tor - na. Deh! ri - tor - na ai pian-

more re - turn - ing!
 - ti..... mie - - i!

Fine.

Allegro. (♩ = 92)

E'en at your gloom - y..... al - tar, Fa - tal Sis - ters*, I de -
 Del E - re - bo sull' a - ra, Col - la fa - ce, Del mio

*The Furies.

- fy you! I de-fy you! Can no sa-cri-fice but life then sa-tis-fy you, With
sde-gno! Io vi sfi-do, Col-la fa-ce del mio sde-gno io vi sfi-do, Oh

agitato.
wrath still burn - ing! Fa-tal Sis-ters, I..... de-fy you! E'en
spir - ti..... re - i! Col-la fa - ce, Del mio sde-gno! Del

at.... your gloom-y al-tar I de - fy you! I de-fy you! Your
E - re - bo.....sull' a - ra Io vi sfi-do, Io vi sfi-do, Oh....

ad lib.
ter - rors spurn - ing, Your ter - rors spurn - ing!
spir - ti..... re - i, Oh.... spir-ti..... re - i!

p colla voce.

D.C.

MIGNON'S SONG.

(Mignons Lied.)

English words by
PAUL ENGLAND.
German words by GOETHE.

Music by
LISZT.

Lento e con passione. *p*

VOICE. Thou know'st the land where
Kennst du das Land wo

PIANO. *pp una corda.*

sweet the cit-ron blows, Where deep in shade the gold-en.... or - ange
die Ci-tro-nen blüh'n, Im dun-keln Laub die Gold-o - ran-gen

glows, Where gen-tle airs are blown from azure skies, Where
glüh'n, Ein sanf-ter Wind vom blau-en Himmel weht die

myr - tles breathe, and state - ly.... lau - rels.... rise?
Myr - the still und hoch der Lor - beer steht.

The musical score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo and mood are indicated as 'Lento e con passione'. The piano part begins with a dynamic marking of 'pp una corda'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are provided in both English and German. The piano accompaniment includes various markings such as 'pp', 'una corda', and 'rit.' (ritardando), along with asterisks indicating specific performance points.

p

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

poco rall.

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

poco rall.

più moto.

With thee, with thee, with thee,..... O my be -
Da - hin, da - hin, da - hin,..... Mocht' ich mit

pp *più moto.* *dolce.*

sempre una corda.

- lov - ed, would I thi - ther flee!
dir, O mein Ge - lieb - ter, ziehn;

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

pp

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

pp colla voce.

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

colla voce. pp smorz.

tr. * *tr.* * *tr.* *

Thou know'st the house with por - tals gleaming....
 Kennst du das Haus? Auf Sä - len ruht sein

tr. * *tr.* * *tr.* *

bright, the glit - tring hall,..... the courts of soft - end
 Dach; Es glänzt der Saal,..... es schimmert das Ge -

f

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

pp

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

pp

tes. * *tes.* *

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

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

rall.

colla voce.

flee!
zieh'n!

The
Kennst

a tempo.

mp *smorz.* *agitato.* *a tempo.*

Più mosso.

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

toil the mules by hea - - vy bur - - dens
Maul - thier sucht im Ne - - bel sei - - nen

bowed, - The ca - - - vens where the
Weg; in Höh - - - len wohnt der

cresc.

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

colla voce. *accel.*

più lento.
 A - way, a - way, a -
 Da - hin, da - hin, da -
più lento.

smorz. *pp una corda.*

dolce.
 - way, O my be - lov - - ed, thi - ther let us
 - hin Geht un - ser Weg!..... o Va - ter, lass uns

flee! A - way, a - way, a -
 zieh'n! Da - hin, da - hin, da -

- way! Ah, thi - ther, my..... be -
 - hin! Geht un - - ser Weg,..... o.....

dolce.

lo - ved, ah, thi - ther... let... us...
 Va - ter, o Va - ter, da - hin lass uns

poco rall.

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

mp

flee! Ah, thi - ther let us
 zieh'n! Da - hin geht un - ser

cresc.

flee! be - lo - - - ved, O my be - lo - ved,
 Weg, o Va - - - ter, o mein Be - schütz - er,

rit.

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

dolce.

lento. *pp* *ppp*

LIKE ANY FOOLISH MOTH I FLY.

(Qual farfalletta Amante.)

English words by
PAUL ENGLAND.

Music by
DOMENICO SCARLATTI.

Allegretto.

VOICE. 

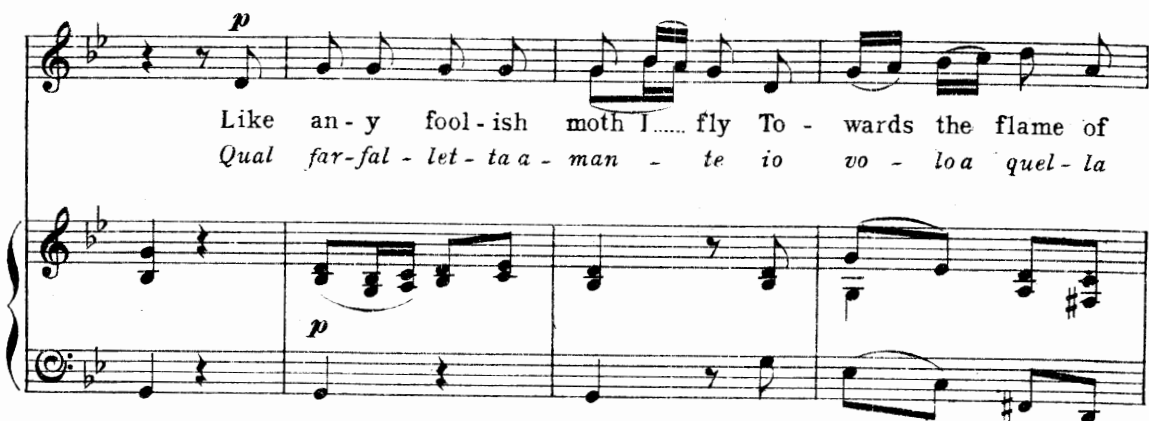
PIANO. *mf*



p

Like an - y fool - ish moth I fly To - wards the flame of
Qual far - fal - let - ta a - man - te io vo - lo a quel - la

p



beau - ty, My joy, my on - ly du - ty, At
fiam - ma, che in pet - to il cor m'in - fiam - ma, e

her dear feet to.... lie.
mor - te non mi dà.

Like an - y fool - ish moth I..... fly To -
Qual far - fal - let - ta a - man - te io

- wards the flame of beau-ty, My joy, my on - ly du - ty, At
vo - loa quel - la fiamma, che in pet - to il cor m'in - fiam - ma, e

her dear feet to.... lie. Ah!
 mor - te.... non mi dà..... ah!

p
 Like an - y fool - ish moth I..... fly To - wards the flame of
 Qual far - fal - let - ta a - man - te io vo - loa quel - la

trium
 beau-ty, My joy, my on - ly du - ty, At her dear feet to....
 fiamma, che in pet-toil cor m'in - fiam - ma, e mor - te.... non mi....

lie, Yes, ah, yes! At her.... dear.....
 dà, no, ah, no! e mor - te.....

f

feet to..... lie.
 non mi dà.

trium

f

Yet for the dan-ger what care I? I love.....
 Il va - go tuo sem - bian - - te, se ac - cre - - -

p

..... those eyes that lure..... me, 'Tis
 - - sce in me l'ar - do - re, A.....

p

mf

cresc.

they a - lone can cure me, 'Tis they a - lone can
 que - st'af - flit - to co - re, a..... que - st'af - flit - to

p *cresc.*

cure me, Or bid me sweet - ly die,..... Or
 co - re, ri - sto - ro pur da - - rà,..... ri

bid me sweet - ly.... die, They can cure me, Or
 sto - ro pur da - rà, si, ri - sto - ro, ri

p *cresc.*

f poco rit. *a tempo.*

bid me sweet - ly die.
 - sto - ro pur da - - rà.

f poco rit. *mf*

p a tempo.

Like an - y fool - ish
Qual far - fal - let - ta a -

dim molto rit. *p*

moth I..... fly To - wards the flame of beau - ty, My
man - - te io vo - lo a quel - la fiam - ma, che in

joy, my on - ly du - ty, At her dear feet to lie.
pet - to il cor m'in - fiam - ma, e mor - te non mi dà.

mf

p
Like
Qual

an - y fool - ish moth I fly To - wards the flame of
 far - fal - let - ta a - man - - te io vo - lo a quel - la

p

beau-ty, My joy, my on - ly du - ty, At her dear feet to
 fiamma, che in pet - to il cor m'in - fiam - ma, e mor - te..... non mi

grum

cresc.

lie, Yes, ah, yes! At her.... dear.....
 dà, no, ah, no! e mor - te.....

poco rit.

colla voce.

feet to lie.
 non mi dà.

grum

a tempo f

cresc.

Dream then, of grief, - of joy's sweetest bow'rs, Dream then, of
 Träu - me, mein Kind, von Freud' und Leid, träu - me von

dear ones be-fore thee, Dream then, of dear ones be-fore...
 lie - ben Ge - stal - - ten, träu - me von lie - ben Ge - stal -

p

cresc. *espressivo.*

thee. Ma-ny lov'd forms there are float-ing a - round thee, Oh! may such
 ten, Mögen auch viel - e noch kom-men und ge - hen, müs-sen dir

cresc. *cresc.*

ev-er, my sweet babe, sur-round thee. Rest in thy slumber, darling!
 neu-e doch wie - der er - ste - hen, blei-be nur fein geduldig!

f *pp*

Rest in thy slumber, darling!
slei - be nur fein ge - dul - dig!

f rit un poco. *dim.* *p* a tempo.

Slum - ber! Rest in thy slum - ber, dar - ling!
blei - be, blei - be nur fein ge - dul - dig!

f rit un poco. *p* *pp*

Slum - ber on! dream of the
Schlummre und träu - me von

children of Spring, See! all the young buds and flow - ers,
Frühlings - ge - walt, schau' all' das Blü - hen und Wer - den,

Hark! how the birds in the leaf-y grove sing.....
 horch, wie im Hain der Vo-gel - sang schallt,.....

Love on the earth Hea-ven show - - ers! Love on the
 Lie - be im Him - mel, auf Er - - den, Lie - be im

cresc. *espressivo.*
 earth Hea-ven show - ers! Time roll - eth on with no sor - row to
 Him - mel, auf Er - den. Heut' zieht's vor - ü - ber und kann dich nicht

blight thee, Thy spring will soon come in bloom to de - light thee.
 küm - mern, doch wird dein Früh - ling auch bluh'n und schim - mern,

p

Rest in thy slumber, dar-ling!
Blei - be nur fein ge - dul - dig!

pp

Rest in thy slumber, dar-ling!
blei - be nur fein ge - dul - dig!

rit un poco.

Slum - ber!
blei - be,

qresc. *f*

p a tempo.

Rest in thy slum - ber, dar - ling!
blei - be nur fein ge - dul - dig!

p *pp*

a tempo.

Slum - ber!
Schlumm - re!

pp

SULEIKA.

GOETHE.

MENDELSSOHN.

Andante sostenuto.

VOICE.

West, thy breezes soft - ly
 Ach, um dei - ne feuch - ten

PIANO.

blow - ing How I en - vy! they can
 Schwing - en, West, wie sehr ich dich be -

car - ry Ti - dings to my dear one
 - nei - de, denn du kannst ihm kun - de

go - ing, While I here am forced to tar -
 bring - en, was ich in der Tren - nung lei -

The musical score is written for voice and piano. The voice part is in a soprano range, and the piano part consists of a right-hand treble clef and a left-hand bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante sostenuto'. The lyrics are in German and English, with the German text above the English text. The piano accompaniment features a prominent, flowing eighth-note pattern in the right hand, while the left hand provides a simple harmonic accompaniment. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

- ry. Their soft wings so gen - - tly
- de. Die Be - we - gung dei - - ner

p

dim. *p*

mo - ving Rouse the wish that has been
Flü - gel weckt im Bu - sen stil - - les

sleep - ing, At their breath, so warm and lo - ving, Wood and
Seh - nen, Blü - men, Au - en, Wald und Hü - gel stehn bei

cresc. *f*

cresc.

field and flow'rs are weep - - ing!
dei - nem Hauch in Thrä - - nen!

dim. *pp*

pp

Yet these
Doch dein.

p

eye - lids are.... they heal ing, As they
mil - des sanf - - tes We - hen kühlt die

p

has - ten forth to greet him, Oh, what
wun - den Au - gen - lie - der, ach, für

hor - ror were the feel - ing, Were I ne'er a -
Leid müsst' ich ver - ge - hen, hofft' ich nicht zu -

f

- gain to meet..... him. Seek him,
 sehn ihn wie - - - - der. Ei - le

f *dim.*

gales, your speed re - dou - ble, And my depth of love con -
 denn zu mei - nem Lie - ben, spre - che sanft zu sei - nem

p

- ceal not; Still his heart you must not trou - ble, So..... my
 Her - zen, doch ver - meid' ihn zu be - trü - ben, und.... ver -

cresc. *f*

cresc.

bit - ter grief re - veal not.
 - birg' ihm mei - ne Schmerz - en!

dim. *pp*

And.

cresc. accel.

Tell him you must whisper
Sag ihm, aber sag's be-

cresc.

cresc.

light - ly, That with - out him life..... is
- schei - den, sei - ne Nä - he sei mein

cresc. sempre.

Un poco più animato.

lone - ly! In his pre - sence all shines
Le - ben! Freu - di - ges Ge - fühl von

f

bright - ly, He can bring me joy, - he
bei - den wird mir sei - ne Nä - he

sf cresc.

on - ly, pur - est joy, he on - ly, pur - est... joy
ge - ben, wird mir sei - ne Nä - he, sei - ne... Nä -

dim.

he, he... can... bring me on - - ly, He can
- he, sei - ne... Nä - he ge - - ben, wird mir

cresc.

bring me joy, - he on - ly, pur - est joy, he
sei - ne Nä - he ge - ben, sei - ne Nä - - - he

on - - - ly.
ge - - - ben.

*

MOURN NOT.

(Es ist bestimmt.)

FEUCHTERSLEBEN.

MENDELSSOHN.

Poco sostenuto.

VOICE.

Mourn not when false ones from us fly, Mourn not when lov'd ones
Es ist bestimmt in Got - tes Rath, dass man vom Lieb - sten

PIANO.

mf sf p

fond - ly sigh To leave... us; But weep when those prove
was man hat, muss schei - den! Wie wohl doch nichts im

p mf

cold, un-just, When they, whom once our souls could trust, De - ceive..... us,
Lauf der Welt dem Her - zen ach! so sau - er fällt, als schei - den!

sf p

de - ceive us. To earth we soon must
ja schei - - den! So dir ge - schenkt ein

mf

bid fare-well, For us soon will the part - ing knell Be toll - ing;
Knösp - lein was, so thu' es in ein Was - ser - glass, doch wis - se:

p

The grave both friend and foe will hide, And o'er them dark o -
blüht mor - gen dir ein Rös - lein auf, es welkt wohl schon die

mf

- bli - vion's tide Be roll - ing, be roll - - ing.
Nacht darauf, das wis - se! ja wis - - se!

f *p*

Mourn not if life with sor - row teem, If cheer - less here our
 Und hat dir Gott ein Lieb be - schiert und hältst du sie recht

mf *p*

p
 jour - ney seem, And drear - y. Be
 in - nig werth, die Dei - - ne, es.

mf

- yond this fe - ver'd, trou - bled sleep, A ha - ven lies for
 wird nur we - nig Zeit wohl sein, da lässt sie dich so

f *p*
 them that weep, Who're wea - - ry, who're
 gar al - lein, dann wei - - ne, ja

f

wea - - - ry. Yes, there the kind, meek - heart - ed dwell,
 wei - - - ne! Nun musst du mich auch recht ver-steh'n,

For them ne'er comes the sad fare - well: Their
 ja recht ver-steh'n, wenn Men - schen aus ein -

home's in that blest land a - bove, Ne'er more to part from
 - an - der geh'n, so sa - gen sie: auf Wie - der-seh'n! auf

those they love, from those they love
 Wie - der-seh'n! auf Wie - der - seh'n!

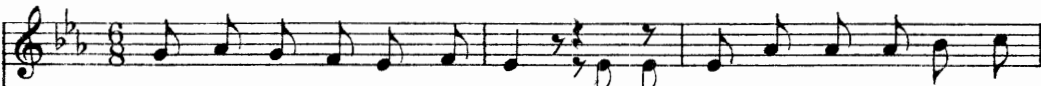
LULLABY.

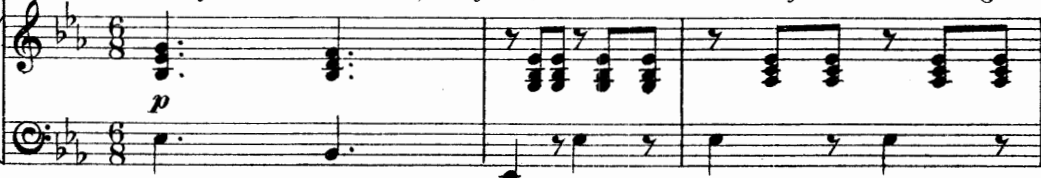
(Wiegenlied.)


The English words by
MILDRED GAUNTLETT.


MOZART

Andante.

VOICE.  Rest thou, my pret-ty one, rest, Gen-tly the ev'ning draws
Schlafe, mein Prinzchen, schlaf' ein, es ruh'n nun Schäfchen und Vö - ge -

PIANO.  *p*

 nigh, Birds have gone back to their nest, Pale shines the moon from on
lein, Gar - ten und Wie - se ver - stummt, Auch nicht ein Bien - chen mehr



 high. Calm - ly thine eye - lids then close,
summt, Lu - na mit sil - ber - nem Schein



 Mo - ther will watch thy re - pose, Hush then, my sweet, thy dis -
ruck - ei zum fens - ter her - ein, schla - fe beim sil - ber - nem



- tress, God thy long slumber will bless, thy slum - ber
Schein, Schla-fe, mein Prinzchen, schlaf' ein, schlaf' ein, schlaf'

bless!
ein!

Rest thee, my pret-ty one, rest, Night her dark man-tle has drawn,
Al - les im Schlosse schon liegt, Al - les in Schlummer ge-wiegt,

Na - ture her pow'r has con-fess'd, Si-lent the meadow and lawn.
re - get kein mäuschen sich mehr, Kel-ler und Kü-che sind leer,

All in the hall and the cot, Yield-ing to slum-ber's soft charm,
 Nur in der Zo-fe Ge-mach tö-net einsmach-ten-des Ach!

Dream of some sweet fai-ry spirit, Safe in their home from a-larm, safe
 Was für ein Ach mag dies sein? Schla-fe, mein Prinzchen, schlaf' ein, schlaf'

from a-larm!
 ein, schlaf' ein!

Rest thou, my pret-ty one, rest, Cra-dled on mo-ther's soft breast.
 Wer ist beglück-ter als du? Nichts als Ver-gnü-gen und Ruh'!

An-gels are watching thy sleep. They have thy soul in their keep;
Spielwerk und Zuck-er voll-auf *Und noch Kar-oss-en im Lauf,*

Now they have breath'd a soft kiss, Faintly thou smilest in bliss,
Al-les be-sorgt und be-reit, *dass nur mein Prinzchen nicht schreit,*

Hea-ven will guard us, my dear, Till the bright morning ap-pear, bright
Was wird da künf-tigerst sein? *Schlafe, mein Prinzchen, schlafe ein, schlaf'*

morn..... ap-pear!
 ein. schlaf' ein!

THOUGH MY DAY BE DARK WITH SORROW.

(Ogni pena più spietata.)

English words by
PAUL ENGLAND.

Music by
PERGOLESÌ.

Andante. (♩ = 66)

PIANO.

The musical score consists of five systems of music. The first system is a piano introduction in G minor, 2/4 time, marked 'Andante' with a tempo of 66 beats per minute. It features a flowing melody in the right hand and a steady accompaniment in the left hand. The second system continues the piano introduction. The third system includes a 'rall.' (rallentando) marking and features a more active melody with accents. The fourth system is the beginning of the vocal line, with the lyrics 'Tho' my day be / O - gni pe - na' appearing below the staff. The fifth system continues the vocal line with the lyrics 'dark with sor - row, / più spie - ta - ta, dark with sor - row, / più spie - ta - ta, Calm - ly / sof - fri -'.

would my suf - fring soul a - wait the mor - row,
- ria quest' al - ma af - flit - ta e de - so - la - ta,

If up - on the far ho - ri - zon One faint star of hope a - rise,....
Se go - desse u - na spe - ran - za di po - ter - si con - so - lar,.....

ah!..... ah!..... Would hope's faint star a - rise, would hope's faint star a -
..... di po - ter - si..... con - so - lar, di po - ter - si con - so -

- rise!
- lar!

Tho' my day be.... dark with sor - row, dark with
 O - gni pe - na più spie - ta - ta, più spie -

sor-row, Calm - ly would my suf - f'ring soul a -
 - ta - ta sof - fri - ria quest' al - ma af - flit - ta e

- wait..... the morrow; Tho' my day be dark with sorrow; Calmly
 de - so - la - ta, O - gni pe - na più spie - ta - ta sof - fri -

would I wait the morrow, If up - - on the far ho -
 - ria...quest' al - ma af - flit - ta, Se go - - desse u - na spe -

- ri - zon One faint star of hope would rise!..... ah!.....
 - ran - za di po - ter - si con - so - lar,.....

ah!.....Would the star of hope a - rise, would the star of hope a -
 di po - ter - si con - so - lar, di po - ter - si con - so -

8

- rise!
 - lar! **Poco più mosso.**

Tempo I.

But a - las! the dark - - ness deepens, Love hath
Ma, ohi - mè! non v'ha con - for - to non c'è

griev'd me, hope de - ceived me, Tears of an - guish blind my eyes, Tears of
luo - go, non c'è vi - a, non c'è mo - do di spe - rar, non c'è

anguish blind my eyes, Tears of anguish blind my eyes.
mo - do di spe - rar, non c'è mo - do di spe - rar! *Più mosso.*

Tho' my.... day be.... dark with sor - row,
O - gni pe - na più spie - ta - ta,

dark with sor - row, Calm - - ly would my
più spie - - ta - ta, sof - - fri - ria quest'

suf - f'ring soul a - wait..... the morrow, Tho' my
al - - ma af - flit - - ta e de - - so - la - ta, o - gni

day be dark with sorrow, Calm-ly would I wait the morrow,
pe - na più spie - ta - ta sof - fri - ria quest' al - ma af - flit - ta,

If up - - on the far ho - ri - zon One faint star of hope would
 Se go - desse u - na spe - ran - za di po - ter - si con - so -

rise, ... ah! ... ah! ... Would the star of hope a - rise, would the
 - lar, di po - ter - si con - so - lar, di po -

star of ... hope a - rise!
 - ter - si con - so - lar! *Poco più mosso.*

Poco più mosso.

GENTLE SHEPHERD.

(Se tu m'ami.)

English words by
PAUL ENGLAND.

PERGOLESI.

Andante.

PIANO.

mf Gen - tle shep - herd, will.... you love me? Sigh and
 Se tu m'a - mi, se tu so - spi - ri sol per

rit. die for me a - lone?.... *mf a tempo.* Vows like these to pi - ty move me,
 me, gen - til pa - stor,.... ho do - lor de' tuoi mar - ti - ri,

p Such true love I glad - ly own! *f* But if....hap - ly you should fan - cy
 ho di - let - to del tuo a - mor! Ma se pen - si che so - let - to

a tempo.

I.... must sigh a - lone..... for you, Gen - tle shepherd, let me tell you,
io.... ti..... deb - ba ri - - a - mar, *pa - sto - rel - lo, sei sog - get - to*

pp

That will ne - ver, ne - ver do. Gen - tle shepherd, let me tell you,
fa - cil - men - te a l'in - gan - nar! *pa - sto - rel - lo, sei sog - get - to*

*cresc.**poco rit.*

That will ne - ver, ne - ver do, That will ne - ver, ne - ver do!
fa - cil - men - te a l'in - gan - nar! *fa - cil - men - te a l'in - gan - nar!*

Da - mon oft for his a - dorn - ing Culls a flow'r at break of day,
Bel - la ro - sa por - po - ri - na og - gi Sil - via sce - glie - rà,

But at eve, ... its beau - ty scorn - ing, Throws the luck - less
 con la scu - sa del - la spi - na, do - man poi la

f

bloom a-way, Throws the luck-less bloom a-way. Nay then, ne-ver hope
 sprez - ze - rà, do - man poi la sprez - ze - rà. Ma de - gli-uomi-ni il

mf

..... to bind me! To my choice I will be true! But be-cause I
 con - si - glio io per me non se - gui - ro, non per - chè mi

p *cresc.*

love the li - ly, Shall not ro - ses please me.... too?
 pia - ce il gi - glio, gli al - tri fio - ri sprez - ze - rò!

mf *rit.*

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

mf a tempo.

Gen - tle shep - herd, will.... you love me? Sigh and
 Se tu m'a - mi, se tu so - spi - ri sol per

mf *p*

rit. *mf a tempo.*

die for me a - lone?.... Vows like these to pi - ty move me,
 me, gen - til pa - stor,..... ho do - lor de' tuoi mar - ti - ri,

rit. *mf*

p *f*

Such true love I glad - ly own! But if hap - ly you should fan - cy
 ho di - let - to del tuo a - mor! Ma se pen - si che so - let - to

a tempo.

I..... must sigh a - lone..... for you, Gen - tle shep - herd,
io..... ti - deb - ba ri - - a - mar, pa - sto - rel - lo,

let me tell you, That will ne - ver, ne - ver do.
sei sog - get - to fa - cil - men - te a t'in - gan - nar!

pp *cresc.*

pp Gen - tle shepherd, let me tell you, That will ne - ver,
pa - sto - rel - lo, sei sog - get - to fa - cil - men - te a

cresc.

molto rit.

ne - ver do! That will ne - ver, ne - ver do!
t'in - gan - nar! fa - cil - men - te a t'in - gan - nar!

p colla voce.

TO THE EVENING STAR.

Mädchenlied.

English words by
PAUL ENGLAND.
German words by GEIBEL.

Music by
J. RAFF.
Op. 98. No 22.

Moderato.

VOICE. 

PIANO.  *a piacere* *poco rit.* *a tempo.*

p 

Her - ald of ev - 'ning ten - - - der,
Der du am Ster - - nen - bo - - - gen





Thou star in lone - - ly splen - dour,
als Erst - ling kommst ge - zo - - gen,



Fair - est of all that shine,
 schön vor den Brü - - dern du,

Acc. Acc. Acc. *

Glad - ly I hail thy gleam - - - ing, Dear
 o sei mit dei - nem Strah - - - le ge -

Acc. Acc. Acc.

goal of..... all my dream - - - ing,
 grüsst mir..... tau - send Ma - - - le,

Acc. * Acc. * Acc.

Bring - er of calm..... di -
 lieb - li - cher Bo - - - te der

molto rit.

f molto rit.

Acc. Acc. Acc.

a tempo.

- vine!
Ruh?

The
Schon

p

poco rit.

p a tempo.

cares that... haunt the day.....
lö - sest.... du das Ban - - gen,

Thou dri - vest far a - way..... With
das mich am Tag un - fan - gen, mit

mild..... and friend - - ly light;
küh - lem Däm - - mer sacht,

*

My heart its fear for - sa - - - keth,
und läs - sest mir in In - - - nern

Love like a flow'r a - wa - - - keth,
auf - geh'n ein süß Er - in - - - nern,

Sweet with the fra - - - - - grance of
wie ei - ne Blu - - - - - me der

night.
Nacht.

DEWY VIOLETS.

(Le Violette.)

English words by
PAUL ENGLAND.Music by
ALESSANDRO SCARLATTI.

Allegretto.

VOICE. PIANO.

Rich in o - dours o - ver - flow - ing, Dew - y
Ru - gia - do - se, o - do - ro - se, vi - o -

vio - lets fresh - ly blow - ing,
let - te gra - zi - o - se,

Rich in o - dours o - ver - flow - ing, Dew - y vio - lets fresh - ly
Ru - gia - do - se, o - do - ro - se, vi - o - let - te gra - zi -

blow-ing, Dew-y vio-lets fresh-ly blow-ing, Yet with pet-als scarce-ly
 - o - se, vi - o - let - te gra - zi - o - se, Voi vi sta - te ver - go -

showing, 'Mid the mosses, 'Mid the mosses coy-ly
 - gno-se, Mez-zo a-sco - se, Mez-zo a-sco-se fra le

grow-ing, Do ye chide me for my bold-ness
 fo - glie, E sgrì - da - te le mie vo - glie,

That can hope to melt her cold-ness?
 Che son trop - po am - bi - zio - se,

Do ye chide me for my bold-ness
E sgri - da - te le mie vo - glie,

That can hope to melt her cold-ness?
Che son trop - po, son tropp'am-bi-zi-o - se. Rich in
Ru-gia-

o - dours o - ver - flow - ing, Dew - y vio - lets, dew - y
- do - se, o - do - ro - se, Vi - o - let - te, vi - o -

vio - lets fresh - ly blow - ing, Rich in o - dours
- let - te gra - zi - o - se, Ru - gia - do - se,

o - ver - flow - ing, Dew - y vio - lets, dew - y vio - lets fresh - ly blow -
o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o -

rit.
- ing, Dew - y vio - lets fresh - ly blow - - ing.
- se, vi - o - let - te gra - zi - o - - - se.

colla voce. *f a tempo.*

'Mid the moss - es coy - ly grow - ing, With your petals,
Voi vi sta - te ver - go - gno - se, mez - zo a - sco - se,

With your pet - als scarce - ly show - ing, Will ye chide me for my
mez - zo a - sco - se fra le fo - glie, E sgri - da - te le mie

bold-ness That can hope to melt her cold-ness?
vo - glie, che son tropp' am - bi - zi - o - se.

p
Will ye chide me for my bold-ness That can hope..... to
E sgrì - da - te le mie vo - glie, che son trop - po, son

melt.... her.... cold - ness?
tropp' am - bi - zi - o - se.

mf

Rich in
Ru - gia -

o - dours o - ver - flow - ing,
do - se, o - do - ro - se,

Dew - y vio - lets, dew - y
vi - o - let - te, vi - o -

p

vio - lets fresh - ly.... blow - ing, Rich in.... o - dours
 - let - te gra - zi - o - se, Ru - gia - do - se,

mf *p* *mf*

o - ver - flow - ing, Dew - y vio - lets, dew - y vio - lets fresh - ly blow -
 o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o -

p

rit.
 - ing, Dew - y vio - lets, dew - y vio - lets fresh - ly.... blow -
 - se, vi - o - let - te, vi - o - let - te.... gra - zi - o -

rit. *colla voce.*

- ing.
 - se.

f

THE LADY OF THE LEA.

Words by
W. H. BELLAMY.

Music by
HENRY SMART.

Andantino.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a piano (*p*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes.

The second system continues the piano introduction. The right hand melody features a crescendo (*cresc.*) and ends with a piano-piano (*pp*) dynamic. The left hand accompaniment remains consistent.

p

Oh! the La-dy of the Lea, Fair, and young, and gay was she,

The first system of the vocal entry features a piano (*p*) dynamic. The vocal line is on a single staff, and the piano accompaniment is on two staves.

pp

Beau-ti-ful ex-ceed-ing-ly, The La-dy of the Lea.

The second system of the vocal entry features a piano-piano (*pp*) dynamic. The vocal line and piano accompaniment continue.

cresc.

Ma-ny a wooer sought her hand, For she had gold, and she had land,

The third system of the vocal entry features a crescendo (*cresc.*) dynamic. The vocal line and piano accompaniment conclude the piece.

cresc. *f* *p* *a piacere.*

Ev - 'ry thing at her command, The La - dy of.....the Lea.....

cresc. *f* *p* *colla voce.*

a tempo.

Oh! the La - dy of the Lea,..... Fair, and young, and

cresc.

gay was she, Fan - ci - ful ex - ceed - ing - ly, The

La - dy of the Lea,..... The La - dy of.....the Lea.

cresc.

dim. *pp*

When she held, in bow'r or hall,..... Ban - quet high or

cresc.
fes - ti - val, On ev - 'ry side her glance would fall.....

p
Spark - ling mer - ri - ly. But, when ask'd if she would wed,

cresc.
She would toss her dain - ty head, Say - ing, laugh - ing - ly, in - stead:

dim. *p*
"Sirs, we would be free..... Time enough, I trow," quoth she,.....

cresc. *poco rit.*

"When we're tird of li - berty; For the present we would be The

rit.

La - dy of the Lea,..... The La - dy of..... the Lea"

pp *colla voce.*

dim. *pp*

mf animato.

To her bow'r, at length, there came A youth - ful Knight of no - ble name,

mf

cresc. *dim.* *pp*

Hand and heart in hope to claim, - And in love fell she.

pp *dim.* *pp*

orec.

cresc.

Still she put his suit a-side, So he left her in her pride; And

cresc.

bro-ken-heart-ed, droop'd and died The La-dy of the Lea.....

a piacere.

pp sempre colla voce.

ppp

pp poco lento.

Oh! the La-dy of the Lea, Fair and young, as fair could be,

pp

Cold with-in the tomb lies she! Sleep-ing peace-ful - ly!

pp

ppp

rit.
Sleep - ing peace - ful - ly!

pp

MIGNON.

171

(Connais tu le pays?)

English words by
PAUL ENGLAND.

Music by
AMBROISE THOMAS.

French words by M.M. CARRÉ and BARBIER.

Andantino. *p*

VOICE.

To-mor-row morn? A-las! who knows where we may be? 'Tis of
Demain, dis-tu; qui sait où nous se-rons de-main? L'a-ve-

PIANO.

pp

MIGNON.

God we must ask, for none can tell but He. WILHELM Speaks
- nir est à Dieu, le temps est dans sa main. What is thy name? They
WILHELM parlè Ils m'ap-
Quel est ton nom?

WILHELM. MIGNON.
How old art thou?

call me Mignon- no o-ther name have I. I've seen the Spring re-
- pel-lent Mignon, Je n'ai pas d'au-tre nom. Les bois ont re-ver-
WILHELM
Quel âge as tu?

- turn, the Au-tumn droop and die,- But none hath mark'd the
- di, les fleurs se sont fa-né-es; Per-son-ne n'a pris

years, to count them as they fly.....
soin de comp-ter mes an-né-es.

WILHELM.
What of thy father? — thy mother?
WILHELM.
Quel est ton père? Quelle est ta mere?

MIGNON.

A-las! my mo-ther sleeps— and the brute fiend is dead!.....
Hélas! ma mè-re dort! Et le grand Diable est mort!.....

p

pp *pp*

Allegretto sostenuto.

mf

pp

dim rit. *pp*

Andante. dolce.

Far..... a-way lies..... a land where the o-ranges glow.....
 Con - nais-tu le pa-ys où fleu-rit l'o-ran-ger,.....

Andante.

p

Gold - en-bright on the boughs,..... 'mid the rose-co-ver'd bow - ers;
 Le..... pa-ys des fruits d'or..... et des ro-ses ver-meil - les,

dim.

pp
 Light as air flits..... the bird..... where the warm bree-zes blow,.....
 Où..... la bri-se est..... plus dou-ce et l'oi-seau plus le-ger,.....

pp

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

All the long sun-ny year..... the bees hum in the flow-ers.
 Où dans tou-te sai-son..... bi-ti-ment les a-beil-les,

*sempre dolce.**poco cresc.*

God hath smil'd on that land, in that enchanted air Spring-time will never
Où ray-onne et sou-rit, comme un bien-fait de Dieu, Un é-ter-nel prin-

fade, and the sky's always fair..... A-las!..... how the sad thoughts are
-temps sous un ciel toujours bleu?..... Hé-las!..... que ne puis-je te

throng-ing! Far from that blessed land a poor ex-ile am I! A-las!..... 'tis
sui-vre Vers ce ri-vage heu-reux, où le sort ex-i-la! C'est là,.... c'est

there my young heart is long-ing To live, to love, and to die!..... 'Tis
là que je vou-drais vi-vre, Ai-mer, ai-mer et mou-rir!..... C'est

Tempo I.

dim. *p*

there my young heart is long - ing To live, love,.... and die!
là que je vou-drais vi - vre, C'est là! oui,.... c'est là!

mf *p* *mf*

p rit.

pp *sf* *dim.*

Andante.

Far..... a-way stands the house that in mem-ry I see;..... A -
Con - nais-tu la mai-son où l'on m'at-tend là - bas, La

pp

dim.

- mid gay-light - ed halls..... mar-ble sta-tues are gleam - ing -
sal - le aux lam-bris d'or,..... où des hom-mes de mar - bre

pp

At night.... thro' my dreams they are calling to me..... Now I dance 'neath the
M'appel-lent dans la nuit..... en me tendant les bras?..... Et la cour où l'on

pp

*tr. * tr. * tr. * tr. **

trees.....where pale moon-light is streaming. See the boats on the
dan - se à l'om - bre d'un grand ar - bre? Et le lac transpa-

pp

poco cresc.

lake, how graceful-ly they glide, Light as the jewel'd birds that sail the sunny
- rent, où glis-sent sur les eaux Mil - le ba-teaux lé - gers, pa - reils à des oi-

dim.

sky..... A - las!..... how the sad thoughts are
seaux!..... Hé - las!..... que ne puis - je te

dim. pp

throng-ing! Far from that blessed land a poor ex-ile am I! *p* A -
 sui - vre Vers ce pa - ys loin - tain d'où le sort m'ex - i - la! C'est

- las!..... 'tis there my young heart is long - ing To live, to love, and to
 là,..... c'est là que je vou-drais vi - vre, Ai - mer, ai-mer et mou-

die!..... 'Tis there my young heart is long - ing To live, love,..... and
 - rir!..... C'est là que je vou-drais vi - vre, C'est là, oui,..... c'est

die!
 - la!

IN A STRANGE LAND.

(Es steht ein Baum.)

English words by
CONSTANCE BACHE.

German words by H. von FALLERSLEBEN.

Music by
W. TAUBERT.

Andante con moto.

VOICE. *p*

In yon-der vale there
Es steht ein Baum in

PIANO. *p*

stands a tree, And there my love has sat with me Full
je - nem Thal, dar - un - ter sass ich man - chen-mal mit

many a hap - py hour; We sat to - ge - ther si - lent
mei - nem Schatz al - lein. Wir sas - sen da so still und

there, While on my love so sweet and fair Gaz'd many a beauteous
 stumm, die Blu-men sah'n sich ver-wun-dert um nach mei-nem Schät-ze-

flow'r. For fair..... as
 -lein, nach mei - - - - - nem

p

dawn was she, For fair as dawn was she! For fair.....
 Schät - ze - lein, nach mei-nem Schät-ze - lein! Nach mei - -

p *pp*

..... as dawn was she, For fair as dawn was
 - - - - - nem Schät-ze - lein, nach mei - nem Schät-ze -

p

she!
-lein!

dolce sotto voce.

p

The flow'rs are bloom-ing
Noch blüh'n die Blu-men

as of old, But I shall ne-ver-more be-hold Their
dort um-her, ich a-ber se-he sie nicht mehr, und

sweet-ness past com-pare; "O flow'rs, how sweet so-e'er ye
fra-ge sie auch nie. Was seht ihr an mein Schät-ze-

be, Your beau - ty is but pale to me Be - side my love so
 -lein? Von Euch kann kei - nes schö - ner sein, keins schö - ner sein als

fair: For fair as
 sie: Mein hol - - des

day was she, For fair as day was she! For fair.....
 Schät - ze - lein, mein süß - es Schät - ze - lein! Mein hol -

..... as day was she, For fair as day was
 - des Schät - ze - lein, mein süß - es Schät - ze -

she!
lein!

dolce sotto voce.

And still the trees their sha - dows spread, But
Noch steht der Baum im Tha - le dort; ich

I to dis - tant lands have fled, For one dear place is bare; A
a - ber zog zur Frem - de fort; und leer ist je - ner Platz. Ich

stranger on an a - lien shore, That lov'd spot I shall
sitz' auf ö - dem kal - tem Stein, ich sitz' hier in der

see no more, For she no more is there. O fair
 Fremd' al-lein, und denk' an mei-nen Schatz; an mei - - -

as light was she, O fair as light was she! O fair
 - - - nen trau-ten Schatz, und denk' an mei-nen Schatz, an mei - - -

as light was she, O fair as light was she!
 - - - nen trau-ten Schatz, und denk' an mei-nen Schatz!

SWEET AND LOW.

(Cradle Song.)

Words by
TENNYSON.

Music by
W. V. WALLACE.

Andantino con dolcezza.

PIANO.

The musical score is written in G major (one sharp) and common time. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part is marked 'PIANO.' and includes dynamic markings: *pp*, *pp dim*, *legatissimo. ppp*, and *pp*. The vocal line includes the lyrics: "Sweet and low, sweet and low, Wind of the west - - ern sea, Low, low, breathe and blow,". The piano accompaniment features flowing sixteenth-note patterns in the right hand and simple chords in the left hand.

Wind of the west - ern sea.

dolce.

This system contains the first line of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "Wind of the west - ern sea." The piano accompaniment is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The word "dolce." is written below the piano part.

O - ver the roll - ing wa - ters go,

This system contains the second line of music. The vocal line continues with the lyrics "O - ver the roll - ing wa - ters go,". The piano accompaniment maintains the same rhythmic pattern as the first system.

Come from the drop - ping moon, and blow,.....

molto rall.

molto rall.

This system contains the third line of music. The vocal line has the lyrics "Come from the drop - ping moon, and blow,.....". The piano accompaniment is marked with "molto rall." (molto rallentando) in both the vocal and piano parts.

Blow him a - gain, a - gain to me,

a tempo.

a tempo.

cresc.

This system contains the fourth line of music. The vocal line has the lyrics "Blow him a - gain, a - gain to me,". The piano accompaniment is marked with "a tempo." in both parts. A "cresc." (crescendo) marking is placed above the piano part towards the end of the system.

While my lit - tle one sleeps,

pp

This system contains the fifth line of music. The vocal line has the lyrics "While my lit - tle one sleeps,". The piano accompaniment is marked with "pp" (pianissimo) in the bass clef.

While my pretty one sleeps

pp *morendo* *cresc un poco.*

f *p* *dim. pp*

Sleep and rest, sleep and rest,

pp

Fa - ther will come to thee soon; Rest, rest on

con amore.

mo - ther's breast, Fa - ther will come to thee soon.

Fa - ther will come to the babe in his nest,

Sil - ver sails all out of the west

molto rall.

Un - der the moon, the sil - ver moon; Sleep, my little one,

a tempo.

sleep, Sleep, my pretty one, rest.

pp dim.

ppp

THE WILLOW SONG.

Words by
SHAKESPEARE.

Music by
ARTHUR SULLIVAN.

Andante.

PIANO *p*

A poor soul sat sigh-ing by a

sy - ca-more tree, Sing all.... a green wil-low; Her

cresc.

hand on her bo-som, her head on her knee, Sing wil - low, wil - low,

wil - low; The fresh streams ran by her and

mf

cresc.

mur - mur'd her moans; Her salt tears ran from her and

cresc.

soft - en'd the stones, Sing wil - - low, wil - - low,

f

pp *p* *pp* *slower.*

wil-low,.... Sing all a green willow must be my garland, Sing wil-low, wil - low,

pp colla voce. *colla voce. pp*

wil - - low. *p* The fresh streams ran by her and

cresc. mur - mur'd her moans; Her salt tears ran from her and

soft - en'd the stones. Sing *f* wil - - low, wil - - low,

pp wil - low, *p* Sing all a green wil - low must be my gar - - land,.... Sing *f* *dim.*

pp marcato. wil - low, wil - low, wil - - low.

ORPHEUS WITH HIS LUTE.

Words by
SHAKESPEARE.

Music by
ARTHUR SULLIVAN.

Allegro moderato.

PIANO.

mf

Or - - - pheus with his

lute, with his lute made trees, And the

moun - tain tops, that freeze, Bow..... them-

selves, when he..... did sing. Or -

cresc

phesus with his lute, with his lute made

f *p*

trees, And the moun - tain tops, that freeze, Bow them -

cresc.

selves, when he..... did sing, Bow... them - selves, when

he.... did sing. To his mu - sic

f *dim.* *p*

plants and flow'rs E - ver sprung: as sun and

show'rs There had made a last-ing spring, To his mu - - sic

rall. *a tempo.*

rall. *a tempo.*

plants..... and flow'rs E - ver sprung:..... as sun and

cresc. *f*

cresc. *f* *colla voce.*

show-ers There had made a last - - - ing spring.

rall. *dim.* *p*

dim. *p* *f*

First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are "Ev". Dynamic markings include *p cresc* and *cresc.*

Third system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are "ry - thing that heard him...". A dynamic marking of *f* is present.

Fourth system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are "play, Ev'n the bil - lows of the sea,".

Fifth system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are "Hung their heads and then lay". Dynamic markings include *dim*.

by, *p* Hung their heads and

then..... lay by.

p In sweet mu - - sic

is..... such art, Kill - - - ing

care and grief of..... heart,..... *rall.*

a tempo. *cresc.*

In sweet mu - sic is..... such

art,..... Kill - ing care..... and grief of

heart Fall a - sleep, or hear - ing die,

dim. *mp*

Fall a - sleep, or hear - ing, or

mp *pp*

lunga pausa.

hear - ing die.

colla voce.