

SIX SONGS

By

CÉSAR FRANCK

WITH FRENCH AND ENGLISH WORDS



HIGH VOICE

LOW VOICE



Boston, Massachusetts

THE BOSTON MUSIC COMPANY

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CÉSAR FRANCK

An album of songs by César Franck can hardly be said to reveal the deepest and most personal thoughts of the composer. He reached the summit of his creative work in other, larger forms. And yet, Franck possessed so rare and spontaneous a gift for melody, was so keenly sensitive to the perfection of style, that he could not fail to imprint even his shortest song with the charm and beauty that are so wholly his own.

César Auguste Franck was born in the Belgian town of Liège, on December 10, 1822. His musical talents were detected at an early age, and, together with his brother, Joseph, he received lessons in piano-playing. César, undoubtedly the more gifted of the two, made such rapid progress, that, when he was eleven years old, his father took him on a concert tour through Belgium. The teachers of his native town were soon regarded as no longer sufficient, and, in 1835, the whole family moved to Paris, in order to afford the children a better education. César became the pupil of Anton Reicha; but with the teacher's death, in 1836, he was obliged to seek other masters. In 1837 he was admitted to the Royal Conservatory, where he came under the influence of François Benoist, considered one of the best organ-players of his time. Many stories are told of César's uncanny prowess in transposing whole compositions, at first sight, and in contrapuntal complexities that marked his improvisations. Ere he could compete for the highest reward, the Rome prize, Franck's father decided that the boy should definitely enter the more lucrative career of a virtuoso. Six years were filled with travel and concerts. In 1844 the family was re-established in Paris, relying for support mainly on the revenues from César's and Joseph's teaching. And then began the long and uninterrupted activity of César Franck, as a music teacher, covering fifty years of his life! In February, 1848, in the midst of the revolution, César married a young actress, and we are told that to reach the church for the ceremony, the bridal couple and the guests had to climb over

street barricades, erected by the insurgents. The first position of importance which Franck obtained, was that of choir-master at the church of Sainte Clotilde, which was offered to him in 1858. Shortly afterwards the post of organist at the same church became vacant, and, from among many applicants, Franck was chosen to fill it. He remained the organist of Sainte Clotilde for thirty years, until his death. Upon the retirement of Benoist, in 1872, Franck became the principal organ-teacher at the Conservatoire.

During his lifetime, Franck received but meagre recognition. It was only a comparatively small circle of disciples who realized the genius of the man. Franck, of a simple and retiring nature, had not the aim to seek popularity, nor was he capable or willing to do this at the sacrifice of his ideals. He was deeply imbued with religious fervor, and much of his work was written for the church. It is not, however, in these strictly sacred compositions that Franck has sounded his profoundest note. His mysticism, his tender contemplation, the strife and passion of his soul, and its ultimate resignation, have found a more sublime expression in his wonderful quintet, played first in



January, 1880, and in his string quartet which was brought out in April, 1890. This latter work was the first of Franck's compositions which, upon its first hearing, was hailed as a masterpiece of undoubted merit. The balm of glory sweetened the last months of his long life of hard and constant toil. In May 1890, crossing a street of Paris, on the way to one of his pupils, Franck was run into by an omnibus. He never fully recovered from the accident, and died on November 8th, of that year.

Franck's "Violin Sonata," his "Symphony in D minor," his "Quartet" and "Quintet," as well as the three chorales for organ, probably surpass everything else that he has written. In these works he has immortalized himself, and has left to posterity the expression of a truly great and masterful mind, paired with the simplicity of a pure and believing heart.

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Live but to love

Aimer

J. P. A. MÉRÉY

English version by M. Louise Baum



CÉSAR FRANCK

Andante, ma non troppo *p dolce*

Voice

'Twas her voice, en - treat - ing and ten - der,
J'en - ten - dais sa voix si tou - chan - te,

Piano

P *pp* *simile*

Ped. sempre armonioso

cresc.

Spoke when the first star crown'd the hill, When birds with mu - sic the
Lors - que l'é - toile au ciel mon - tait, A l'heure — où la cam -

cresc.

dim. *poco rall.* *pp a tempo*

mead - ow - land fill, And wea - ry ci - ties are si - lent and still.
pa - gne chan - te, A l'heure — où la — vil - le se tait.

poco rall. *a tempo*

dim. *pp*

p dolce

Fond - ly she said,— "To love pay our hearts' full de - vo -
 El - - le di - sait:— ai - mons au bel âge où l'on ai -

p dolce

tion; Count as lost ev-'ry hour not con - se - crate to love! Flood the
 me, Re - gret - tons les mo - ments per - dus pour les a - mours; Les ten -

cresc. *f*

dearth of our days out of life's might-y o - - cean, Ra - diant and
 dres - ses du cœur ont un char - me su - prê - - me, Ra - yon du

cresc. *mf*

Poco animato
pp

dim.

calm, with light as from a - bove." Hush! her
ciel sur l'om - bre de nos jours. J'en - - ten -

dim. **pp**

cresc. poco a poco

voice, en - treat - - ing and ten - - der, Spoke when the
dais sa voix si tou - chan - - te Lors - que l'é -

cresc. poco a poco *cantabile*

first star crown'd the hill, When birds with
toile au ciel mon - tait, A l'heure _____

mu - sic the mead-ow-land fill, And wea - ry
 où la cam - pa - gne chan - te, A l'heure

f *dim.*

mf *dim.*

ci - ties are si - lent and still.
 où la vil - le se tait.

Tempo I? *p*

rall. *p*

3 rall. *pp* *espressivo*

poco rall.

3 *3* *3* *dim.*

Più animato e con affetto

mf cresc. *f* *cresc.*

Fond - - ly she said, — "Ah, love! With ec - - sta-sy and
 El - - le di - sait: — ai - mons, l'a - mour est u - ne

tempo
mp cresc. *mf*

ff

beau - - ty Does the heart hymn its joy, in an
 fê - - te, Où le cœur en - i - vré chante un

f

dim. *mf* *cresc.*

un - end - ing rhyme; The som - - bre and the sad and all our
 hym - ne sans fin, De som - bres vé - ri - tés si no - tre

dim. *mp* *cresc.*

f sul - len du - - - ty, Flush - ing to rap - ture in a
mf vie est fai - - - te, En - dor - mons - nous dans ce rê -

mf *mp*

mf dream sub-lime! _____ The som - bre and the sad and all our
cresc. ve di - vin, _____ De som - bres vé - ri - tés si no - tre

mp *cresc.*

f sul - len du - - - ty Flush - ing to rap - ture in a
mp molto rall. vie est fai - - - te, En - dor - mons - nous dans ce rê -

mp *p* *pp*

molto rall.

pp **Tempo I** *pp*

dreams sub-lime!" Hush! her voice, en -
 ve di - vin! J'en - - ten - dais sa

treat - - ing and ten - - der, Spoke when the
 voix si tou - chan, - - te, Lors - que l'é -

cantabile

first star crown'd the hill, When
 toile au ciel mon - tait. A

un poco cresc.

birds with mu - sic the mead - ow - land.
l'heure _____ *où* *la cam - pa - gne chan -*

un poco cresc.

dim.

fill, And wea - ry ci - ties are
te, A l'heure _____ *où* *la* _____

dim.

poco rall. _____ *a tempo*

si - lent and still.
vil - le se tait.

poco rall. _____ *a tempo*

dim. sempre
p

pp

All our
Tout est

good prov - eth false, for earth - ly hopes are
faux dans les biens que cet te terre en -

mor - tal, One on - ly gift is sent from heav'n,
vi - e, L'a - mour nous est ve - nu du ciel

cresc. *f*

God's love to prove. Live a-lone, live with death, Live for
pour nous char-mer, E-tre seul c'est la mort, à-tre

cresc. *mf*

dim.

love, be im-mor-tal! Love to live, and
deux c'est la vi-e, Ai-mons pour vivre et vi-

dim.

rall. *pp*

live but to love!
vons pour ai-mer.

rall. *sempre rall.* *pp*

Ninon



ALFRED de MUSSET

English version by M. Louise Baum

CÉSAR FRANCK

Andantino mosso (pochiss. rit.) a tempo *mp dolce*

Voice

Ni - non!
Ni - non!

Piano

p e venusto (pochiss. rit.) *p*

col Pedale

Ni - non! O heed what you are do - ing! The spring - time flies
Ni - non! que fais - tu de la vi - e? L'heu - re s'en - fuit,

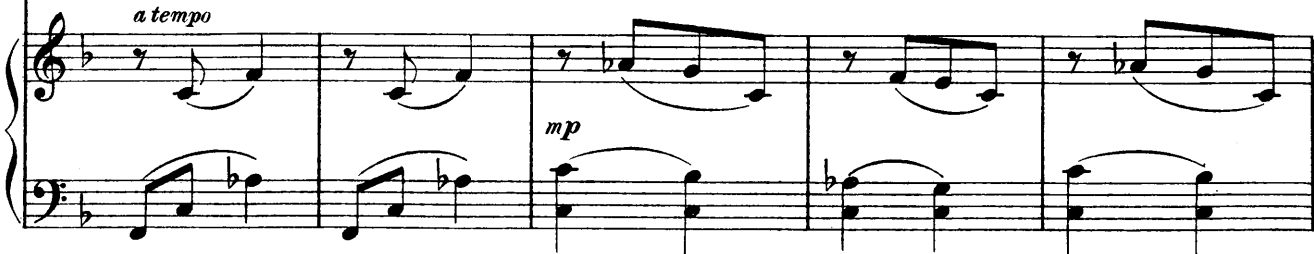
and with it flees the dove! The rose of dawn has no
le jour suc - cède au jour; Ro - se ce soir, de - main

poco rall.

— re - new - ing, How can — you live, Who noth - ing knows of love?
 — flé - tri - e, Com - ment — vis - tu, toi qui n'as pas d'a - mour?

poco rall.*(a tempo)**mf*

Your face is fair, — Your eyes are
 Re - gar - de toi, — la jeu - ne

*a tempo**mp**più dolce*

glow - ing, and your lips with all sweet - ness o'er - flow - ing;
 fil - le, Ton coeur bat et ton oeil — pé - til - le,

pp

f

'Tis your morn - ing of June! but soon the night must
Au - jour - d'hui le prin - temps, Ni - non, de - main l'hi -

mf

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a forte (*f*) dynamic. The piano accompaniment is in a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

be! And yet with not a star—— you're sail - ing out to sea!
ver! Quoi tu n'as pas d'é - toile—— et tu vas sur la mer,

f

The second system continues the musical score. The vocal line continues with the same dynamics and notation. The piano accompaniment features a forte (*f*) dynamic. The piano part maintains the eighth-note accompaniment in the bass and a melodic line in the treble.

No trump - et wakes your dar - ing, With - out a chart you're far - ing,
Au com - bat sans mu - si - que, en vo - ya - ge sans li - vre;

The third system concludes the musical score. The vocal line and piano accompaniment continue with the same dynamics and notation. The piano part maintains the eighth-note accompaniment in the bass and a melodic line in the treble.

dolcissimo

You have no love to give, — and yet you say you live!
 Quoi tu n'as pas d'a - mour — et tu par - les de vi - vre!

pp

I for a look of love — my ver - y life would pay, And
 Moi pour un peu d'a - mour — je don - ne - rais mes jours Et

poco rall.

des - ti - tute of love, I'd throw my life a - way!
 je tes don - ne - rais pour rien sans les a - mours.

poco rall.

a tempo
pp

Ni - non, Ni - non, O heed what you are do - ing, The spring-
Ni - non, Ni - non, que fais - tu de la vi - e? L'heu - re—

a tempo
pp

- time flies, and with it flees the dove! The rose— of dawn—
— s'en - fuit, le jour suc - cède au jour, Ro - se— ce soir,—

— has no— re - new - ing, How can— you live, who noth - ing
— De - main— flé - tri - e Com - ment— vis - tu, toi qui n'as

poco rall.

poco rall.

(a tempo)

knows of love? None can the fu-ture fear,
pas d'a-mour? *Qu'im - por - te que le jour-*

a tempo

cresc. poco a poco

— nor how day dawns and clo - ses Who in a true love near,
 — *fi - nisse et re - com - men - ce Quand d'une au - tre ex - is - ten -*

cresc. poco a poco

ff molto rit.

— His loy - al faith re - po - ses. Bud and blow, ten - der flow'r,
ce le coeur est a - ni - mé, — Ou - vrez - vous, jeu - nes fleurs,

molto rit.

molto dim. *p a tempo*

What tho' soon you may with - er? Life's but a dream - ing hour,
si la mort vous en - lè - ve, La vie est un som - meil,

molto dim. *pp*

Lur - ing us, who knows whith - er? You shall have tru - ly liv'd, _____
l'a - mour en est le rê - ve, Et vous au - rez vé - cu _____

pp rall.

— Ah, if you have but lov'd! _____
 — *si vous a - vez ai - mé _____*

rall. sempre *pp*

pp *rall.* *

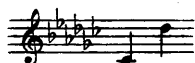
The Marriage of Roses

Le Mariage des Roses

EUGÈNE DAVID

English version by NATHAN HASKELL DOLE

CESAR FRANCK



Poco allegretto

Piano

*cantabile e ben legato
con Pedale*

like the dain-ti-est play, like the dain-ti-est
cet hy-men est char-mant, cet hy-men est char-

play: Sweet-est dreams are shared; Kiss-es
mant! Quel-les ten-dres cho-ses El-les

light to eye-lids stray By soft breez-es
di-sent en ou-vrant Leurs pau-piè-res

car-ried! My love, dost know the way That ros-es are
clo-ses! Mi-gnon-ne, sais-tu com-ment S'é-pou-sent les

poco rall.

*a tempo
dolce*

mar - - - ried? "Let us love!" is what they say,
ro - - - ses? *El - les di - sent; ai - mons nous!*

- "Ah, brief our ex - ist - ence! Let us kiss while kiss we may -
- *si courte est la vi - e!* *Ay - ons les bai - sers plus doux,*

- And make no re - sist - ance! While up - on their knees men pray -
- *L'â - me plus ra - vi - e!* *Pen - dant que l'homme à ge - noux -*

- To hope - beck'ning dis - tance! Oh my sis - ters, kiss to - day -
- *Doute, e - père ou pri - e!* *Ô mes soeurs, em - bras - sons - nous -*

rall. *a tempo*

— Too brief our ex - ist - ence!"
 — Si courte est la vi - e!

rall. *a tempo*
dolce
cantabile

p

Dear Heart! in faith to me
 Croix - moi, mi-gnon - ne, croix-

pp

cling, And love like the flow - ers! To thee re- turns joy- ous
 moi, Ai-mons-nous comme el - - les, Vois, le prin-temps vient à

Spring Joy-ous spring, dear, re - turns,
 toi, Le prin-temps vient à toi,

And the swal - lows' hours Glow with love, as home they
 Et des hi - ron - del - - les Ai - mer est l'u - ni - que

wing To their nest - - - ing bow - ers. Oh my
 loi, A leurs nids fi - dè - les. Ô ma

cresc. *cresc.*

Queen, heed thy King! Let their love be ours!
 rei - ne, suis ton roi, Ai-mons-nous comme el - - les!

poco rit. *poco rit.*

*a tempo
dolce*

Is there an - y joy we know — Like Love's full con - fid - ing?
Ex - cep - té d'a - voir ai - mé — Qu'est - il donc sur ter - re?

a tempo

Your ho - ri - zon shrinks its bow, — Night's mys - ter - y hid - ing.
Votre ho - ri - zon est fer - mé — Om - bre, nuit, mys - tè - re!

cresc.

One bright light sends forth its glow: — 'Tis love that's a - bid - ing!
Un seul phare est al - lu - mé — L'a - mour nous lé - clai - re,

cresc.

f

Is there an - y joy we know — Like Love's full con - fid - ing?
Ex - cep - té d'a - voir ai - mé — Qu'est - il donc sur ter - re?

dim. e rall.

rall.

dim.

Lied

LUCIEN PATÉ
English version by
Nathan Haskell Dole



CÉSAR FRANCK

Andantino *(pochiss rit.)* *a tempo p dolce*

Voice

Piano

p

pochiss rit. *a tempo*

col Pedale

me her hand cull'd ros - es ten - der, Her - - self a flower, — So
 moi sa main cueil - lait des ro - ses A ce buis - son, — Comme

sweet, so un - de - vel - opt, slen - der; Love's fu - ture - dower! — A -
 elle en - core à peine é - clo - ses, Chè - - re mois - son. — La

las! all fa - ded are the ros - es, Fa - ded her hand! The
gerbe, hé - las! en est fa - né - e Comme elle aus - si; La

reap - er, reapt by Death, re - pos - es, Here, where I stand!
mois - son - neu - se mois - son - né - e Re - pose i - ci.

allargando poco cresc. *dim.* *pp rall.*
allargando *poco cresc.* *dim.* *pp*

(a tempo) (pochiss rit.) a tempo
But, oh, my Love, where
Mais sur la tom - be

a tempo *(pochiss rit.)* *a tempo*
p

thou art ly - ing, Low in the tomb, An
qui vous cou - vre, O mes a - mours! Une

eg - lan-tine's white flowers un - dy - ing O - ver thee bloom, — And
 é - glan - ti - ne, qui s'entr'ou - vre, Sou - rit tou - jours. — Et

neath the bush a - bove thee bend - ing Sweet whis - pers
 sous le buis - son qui sur - plom - be, Quand je re -

thrill, — With - in the tomb, old mem - ries — blend - ing,
 viens, — U - ne voix me dit sous la tom - be:

allargando
poco cresc. *dim.*
allargando
poco cresc. *dim.*

"I love thee still."
 "Je me sou - viens."
pp
morendo
più rall.

Evening Bells

Les Cloches du Soir

M. DESBORDES-VALMORE

English version by
Nathan Haskell Dole

CÉSAR FRANCK



Andantino e sostenuto *pp* *dolcissimo*

Voice

When the far eve - ning bells let their
Quand les clo - ches du soir, dans leur

Piano

pp

slow tones go fly - ing To tell the sol - emn hour to
len - te vo - lé - e, Fe - ront de - scen - dre l'heure au

col Pedale

val - leys 'neath them ly - ing, Then, if thou hast no friend And no
fond de la val - lé - e, Si tu n'as pas d'a - mis ni d'a -

mp

lov - er with thee, Think of me! Think of me! If the clear eve - ning bells, as
 mours près de toi, Pense à moi! Pense à moi! Car les clo - ches du soir a -

dim.

deep and loud they ring, Should per - chance to thy lone - ly heart a mes - sage bring, Then
 vec leur voix so - nore A ton cœur so - li - taire i - ront par - ler en - core, Et

cresc. *dim.* *rall.* *pp*

round thee in the air, these trem - bling words would swell: Love me well! Love me
 làir fe - ra vi - brer ces mots au - tour de toi: Ai - me moi! Ai - me

cresc. *dim.* *(colla voce)* *pp*

a tempo well! *mp* If the sad eve - ning
 moi! *a tempo* Si les clo - ches du

pp *a tempo* *p*

cot Pedale *cresc. un poco* *mf* *mp cresc.*
 bells thy heart's fore-bod-ings wa - - ken, Then ask of pass - ing
 soir é - veil - lent les a - lar - - mes, De - mande au temps é -

cresc. un poco *mf* *p* *cresc.*

largamente sempre *f* *cresc.*
 Time if thou art e'er for - sa - - ken, And Time will swear that thou a -
 mu qui passe en - tre nos lar - - mes, Le temps di - ra tou - jours qu'il
largamente sempre

f *cresc.*

rall. molto dim. *a tempo* *p dolce*
 lone en - thron - ed art In my heart! - Tho' the
 na trou - vé que toi Près de moi! - Quand les

rall. *a tempo* *molto dim.* *p*

far eve - ning bells of ab - sence, may re - mind me, They will
clo - ches du soir, si - tris - tes dans l'ab - sen - ce, Tin - te -

p

molto cresc. glad - den my heart when in thine arms I find me; Ah,
f
ront sur mon coeur i - vre de ta pré - sen - ce, Ah!

molto cresc.

largamente what a heav'n - ly lay will then peal forth for thee! for
dim.
c'est le chant du ciel qui son - ne - ra pour toi! Pour

largamente *f* *dim.*

molto rall. thee and for me!
molto rall. toi et pour moi!

p *morendo*

The Procession

La Procession

CH. BRIZEUX

English version by NATHAN HASKELL DOLE

CÉSAR FRANCK



Lento e solenne

Piano

p

con Pedale

cresc.

f

God is mov-ing the
Dieu s'a-vance à tra-

dim.

p

fields a-long! O'er the mead-ows and the moors, green beech-en wood-lands.
vers les champs! Par les lan-des, les-prés, les verts tail-lis de

poco cresc.

rift - ed. He comes, by hosts attend-ed,
hè - tres. Il vient, sui-vi du peu-ple

largamente

mf dim. pp

by the priests high up-lift-ed; Oh ye birds, add your car-ols To
et por-té par les prê-tres: Aux can-ti-ques de l'hom-me, oi-

meno dolce

meno p

man's a-dor-ing song! It is end-ed.
seaux, mê-lez vos chants! On s'ar-rê-te.

cresc. pp

The throng a-bout an oak as - sem - bling,
 La foule au-tour d'un chêne an - ti - que

In sol - - emn awe in-cline, Be - fore the mys - tery
 Sin - cline, en a - do-rant, sous l'os - ten-soir mys -

poco più f *dim.*

trem-bling. Oh Sun! pour down thy rays Up - on this hal-lowed
 ti - que: So-leill dar - de sur lui tes longs ray-ons cou -

f *poco rit.*

cresc. *f* *poco rit.*

shrine!
 chants!
 a tempo

f *dim.*

molto dolce

Oh ye birds, add your car - - - ols, To
 Aux can - ti - ques de l'hom me, oi -

pp

mans a - dor - ing song!
 seaux, mê - lez vos chants!

cresc.
 Fair flowers, your breath com -
 Vous, fleurs, a - vec l'en -

cresc.

con forza
 bine With the in - cense up - well - ing! Oh
 cens ex - ha - lez - votre a - rô - mel O

con forza

splen - dor! all is light, And prayer and praise high -
 fê - tel tout re - luit, tout prie et tout em -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

swell - - - - ing!
 bau - - - - mel!

poco rall.

ff *molto dim.*

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata, indicating a 'swell'. The piano accompaniment features a very forte (*ff*) dynamic and a 'molto dim.' (molto diminuendo) marking. The tempo is marked 'poco rall.' (poco rallentando).

a tempo *molto dolce*

God is mov-ing the fields a-long.
 Dieu s'a-vance à tra-vers les champs.

a tempo *pp*

The third system introduces a new tempo of 'a tempo' and a 'molto dolce' (very sweet) character. The vocal line is marked 'a tempo' and the piano accompaniment is marked 'pp' (pianissimo). The piano accompaniment consists of a simple harmonic accompaniment with a steady rhythm.

poco rall.

God is mov-ing the fields a - long.
 Dieu s'a-vance à tra-vers les - champs.

poco rall.

The fourth system continues the 'a tempo' section but includes a 'poco rall.' (poco rallentando) marking. The vocal line and piano accompaniment both feature a gradual deceleration. The piano accompaniment ends with a final chord.

Thematic booklet of Treharne's songs with biographical sketch sent gratis upon application

A Lover's Prayer
(In Memoriam)

M. Healy Bryceson Treharne

At first, quite simply, meditatively

Voice: "Lord teach us how to pray," they said; And

Piano: *p*

Je - sus rais'd His wear - y head, Bowed by the

sor - rows of the way, And taught His chil - dren how to

cresc.

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Renunciation

E. B. Browning Bryceson Treharne

Fairly slowly, with great feeling

Voice: O wilt thou have my hand, Dear, to

Piano: *p*

lie a - long with thine? As a lit - tle stone in a

run - ning stream it seems to lie and pine! Now

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Invocation

Th. Traherne Bryceson Treharne

Fairly slowly, in a devotional manner *p*

Voice: O ho - ly

Piano: *pp*

Je - sus, who didst for us die, And on the

al - ter bleed - ing lie.

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Uphill

C. Rossetti Bryceson Treharne

Slowly and with great expression

Voice: Does the road mind up hill all the way?

Piano: *p*

"Yes, to the ver - y end." Will the days' jour - ney

f. h.

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