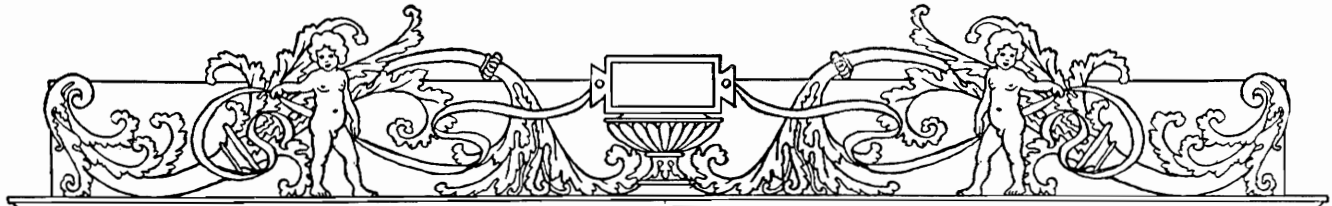


301070



# FOUR VENETIAN LOVE-SONGS

For a High or Medium Voice  
With Piano Accompaniment

The Lyrics by  
**GEORGE S. BRYAN**

The Music by  
**IRÉNÉE BERGÉ**



At Last I Hold Thee



Ah, Dear Lost Days



Barcarolle



Serenade



Price, each 50 cents net

**G. SCHIRMER**

3 East 43d Street, New York

LONDON

BOSTON





# At Last I Hold Thee

George S. Bryan

Irénée Bergé

**Voice** *Moderato* *con calore*  
*mf*

At last I hold thee,

**Piano** *mf* *mf sostenuto*

*un poco rubato* *rit.*

These arms en-fold thee, Now lips meet wait-ing lips, and heart beats to heart.

*colla voce* *rit.*

*a tempo* *cresc.* *rubato*

For this fond meet - ing Hast thou no greet - ing? Say I am thine a - lone, as

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

The musical score is written for voice and piano. The voice part is in a single treble clef with a common time signature (C). The piano part is in a grand staff with treble and bass clefs, also in common time. The score is divided into three systems. The first system shows the voice entering with the lyrics 'At last I hold thee,' and the piano accompaniment. The second system continues the voice line with 'These arms en-fold thee, Now lips meet wait-ing lips, and heart beats to heart.' The piano accompaniment includes a 'colla voce' section. The third system concludes with 'For this fond meet - ing Hast thou no greet - ing? Say I am thine a - lone, as'. The piano accompaniment continues with 'colla voce' and 'cresc.' markings. Performance markings such as 'Moderato', 'con calore', 'mf', 'mf sostenuto', 'un poco rubato', 'rit.', and 'a tempo' are placed above the respective staves.

*ten.* *a tempo* *f*

on-ly mine thou art. — Can my poor words tell thee, dear, How I a-dore thee,

*a tempo* *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a tenor clef and a 'ten.' marking. The piano accompaniment starts with a grand staff. Dynamics include 'a tempo' and 'f' for the vocal line, and 'a tempo' and 'mf' for the piano accompaniment.

My fal-t'ring tongue. — my soul con-vey? How may I whol - ly, dear,

*cresc.*

*cresc.*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'My fal-t'ring tongue. — my soul con-vey? How may I whol - ly, dear,'. The piano accompaniment features more complex chordal textures. Dynamics include 'cresc.' for both the vocal and piano parts.

cast my-self be-fore thee? How can this hour be de - tain'd for aye? —

*dim.*

*dim.*

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'cast my-self be-fore thee? How can this hour be de - tain'd for aye? —'. The piano accompaniment provides a concluding harmonic structure. Dynamics include 'dim.' for both the vocal and piano parts.

*appassionato*

*f* *rubato*

Would my en-deav - or      Might give thee ev - er      Thy joy un-marr'd by thought of

*f* *colla voce*

*a tempo*

pain, free of a sigh;      Would I might cap - ture      This hour of rap - ture,

*a tempo*

*rubato* *cresc.* *ff* *a tempo*

While we two stood dream-ing here, and let the world go by! \_\_\_\_\_

*colla voce* *cresc.* *ff* *f cresc.* *a tempo*

301070

# FOUR BALLADS FOR A HIGH OR MEDIUM VOICE

Dedicated, in grateful remembrance, to  
Mrs. Alfred Vanderbilt

## A Little Song

The Words by  
Zahirudin

The Music by  
Leowald Erdödy

Andante, molto rubato

Voice

Piano

*mf*

*con amore*

In dreams at night, when thoughts, my love, of you steal soft-ly thro' my mind, —

I see you stand-ing in the cool moon - light,

*crec. molto*

*ff*

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## Because of You

Harold Flammer

R. Huntington Woodman

Andante

Voice

Piano

*mf*

When

first I gazed on you, my love, I saw be-neath your won-drous

*crec.*

hair Such joy in your up-lift-ed face, It caught my

*crec.*

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A Monsieur William Thorner

## If Flowers Could Speak

Ben. M. Kaye

Mana Zucca. Op. 6

Moderato, con sentimento *p dolce*

Voice

Piano

*ff*

*p*

If flow'rs could speak, I'd send thee ev'ry day A

rose of red to sing love's roun-de-lay; And ev'-ry pet-al with its per-fume-rare Would

*pp*

praise the sweet-ness of my la - dy fair, Each bud un-fold-ing is a sym-pho-ny.

*crec.*

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To Miss Ann Swinburne

## When I was One - and - Twenty

A. E. Housman \*  
From "The Shropshire Lad"

Tom Dobson

Allegretto

Voice

Piano

*mf*

When

*a tempo*

I was one - and - twen - ty I heard a wise man say, "Give

*f*

*mf*

*molto rall.*

*pp*

*p*

*mf*

crowns and pounds and guin - eas, But not your heart a - way! Give

*f*

*mf*

*molto rall.*

*pp*

*p*

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