

5 M
1620
C. Franck
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Live but to love

Aimer

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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

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

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

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.

rall. *Tempo Iº*
p

3 *3 rall.* *3* *3*

pp *espressivo*
p

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*

dream sublime!" Hush! her voice, en -
 ve di - vin! J'en - - ten - dais sa

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and a tempo marking of **Tempo I**. The lyrics are "dream sublime!" followed by "ve di - vin!" and "Hush! her voice, en -". The piano accompaniment includes triplets in the right hand and a melodic line in the left hand.

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

cantabile

The second system continues the vocal line and piano accompaniment. The lyrics are "treat - - ing and ten - - der, Spoke when the" and "voix si tou - chan, - - te, Lors - que l'é -". The piano accompaniment features a *cantabile* marking in the right hand.

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

The third system concludes the vocal line and piano accompaniment. The lyrics are "first star crown'd the hill, When" and "toile au ciel mon - tait. A". The piano accompaniment continues with a melodic line in the left hand.

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, è - tre

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* (crescendo) marking and reaches a *f* (forte) dynamic. The piano accompaniment also includes a *cresc.* marking and a *mf* (mezzo-forte) dynamic. The music is in a minor key with a 4/4 time signature.

dim.

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

The second system continues the vocal and piano parts. The vocal line is marked with a *dim.* (diminuendo) dynamic. The piano accompaniment also features a *dim.* marking. The melodic lines are more active, with the piano part playing a rhythmic accompaniment.

rall. *pp*

live but to love!
vons pour ai - mer.

rall. *sempre rall.* *pp*

The third system concludes the piece. The vocal line is marked with a *rall.* (rallentando) and *pp* (pianissimo) dynamic. The piano accompaniment also features a *rall.* and *sempre rall.* (sempre rallentando) marking, along with a *pp* dynamic. The music ends with a final chord in the piano part.