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Schirmer's Edition.

SONG

ALBUM

BY

BENJ. GODARD.

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SONG ALBUM

by

BENJAMIN GODARD.



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Florian's Song.

CHANSON de FLORIAN.

English version by
CHARLOTTE H. COURSEN.

BENJAMIN GODARD.

Allegretto. (♩ = 68.)

VOICE.

p

Ah! tell me if you ev - er
Ah! s'il est dans vo - tre vil -

PIANO.

Allegretto.

p

meet — him, A shep-herd youth of gen - tle mien,
lu - - ge, Un ber - ger sen - sible et char - mant

One whom you love as soon as seen, One whom you love the more you
Qu'on ché-risse au premier mo - ment, Qu'on aime en - sui - te da - van -

m. g.

cresc.

f *ff*

greet him. Ah! he is mine, give him to
 tu - ge C'est mon a - mi, ren - dez - le

sostenuto. *dim.* *dim.* *p*

me! His love have I, — my faith has he.
 moi! J'ai son a - mour, — il a ma foi.

dim. *p*

p

If by his voice so sweet and ten - -
 Si par sa voix tendre et plain - ti - -

p

der He charms the echoes far and near,
 ve Il char-me l'é-cho de vos bois,

m.g.

cresc.

And if his flute notes, high and clear, The tears of pen-sive hearts can
Si les ac - cents de son haut - bois Ren - dent la ber - gè - re pen -

cresc.

f ————— *ff*

ren - - der, Then is he mine, give him to
si - - ve C'est en - cor lui, ren - dez - le

f ————— *ff*

dim. ————— *dim.* ————— *p*

me! His love have I — my faith has he.
moi! J'ai son a - mour, — il a ma foi.

dim. ————— *p* ————— *p*

p

When some poor soul his need con - fess —
Si pas sant près de sa chau - miè —

p

es, Who longs to call one lamb his own;
re Le pauvre, en voy-ant son trou-peau,

m.g.

cresc.
If he re-ceive not one a-lone, The no-ble giv-er whom he
O-se de-man-der un a-gneau Et qu'il ob-tienne en-cor la

cresc.

f bless-es, Oh! he is mine, give him to
ff mè-re Oh c'est bien lui ren-des-le

f *ff*

sostenuto. me! His love have I my faith has he.
dim. p moi! J'ai son a-mour il a ma foi.

dim. p p

Love.

(L'AMOUR.)

English Version by W. v. SACHS, jr.

B. GODARD.

Andante quasi adagio. (♩ = 50.) *pp*

VOICE.

Yes, I love thee
 Oui, je t'ai - me,

PIANO.

pp

as some bright an - gel From its heav - en - ly home es -
 comme un bel an - ge E - chap - pé du div - in sé -

f *p*

aped. As the half - closed bud which the ro - sy dawn To full blown flow'r has
 jour Com-me le bou - ton qui se chan ge En fleur a l'au - be d'un beau

cresc. *f* *p*

shaped. I love thee, I love thee, I
 jour; je t'ai - me, je t'ai - me, je

pp

f love — thee *ff* as the re - a - wak - 'ning — *p* of bright hope .
tai - me, *com-me l'es-pé - ran - ce* — *Qui re - naît*

Un - der low- 'ring sky. *pp* I love thee as the peace - ful si - lence
sous l'ho - ri - zon noir, Je tai - me com-me le si - len - ce

Through which faint at
Que — frois - - se la

rall. - night zeph - yrs
bri - - se du

a tempo.

sigh.
soir;

p

I love thee
Je t'ai - me

sf a tempo.

as some wild - rose blos - som Which in - clines low in maj - es -
com - me l'ég - lan - ti - ne Qui se penche a - vec maj - es -

f *p*

cresc. *f* *dim.*

ty; As the fra-grance sweet of the bri - er, As elms I plant - ed ten - der -
té; Com - me la su - ave au - bé - pi - ne Com - me l'or - meau que j'ai plan -

cresc. *f* *dim.*

p *pp* *cresc.* *f*

ly. I love thee, I love thee, I
té; Je t'ai - me, je t'ai - me, je

p *pp* *cresc.*

ff love — thee as my own soul with long - ing *dim.* Loves the bright sky,
tai - me en - fin com - me mon à - me Ai - me d'am - our

p loves heav'n a - bove, *cresc.* As doth an an - gel pure and ho - ly Ev - er - *ff*
le beau ciel bleu, Com - me le ché - ru - bin en flam - me A ja -

rall. more his Cre - a - tor love. *a tempo.*
mais ai - me - ra son Dieu!

p *pp*

ON BOARD! ON BOARD!

(Embarquez-vous!)

(Ulrich Guttinguer.)

Andantino quasi Allegretto. (♩. = 44.)

B. GODARD.

VOICE. *f*

Come! hie on board! Oh! has-ten
Em-bar-quez-vous! qu'on se de-

PIANO. *f*

quick-ly Un-der reeds hid-den, lies our boat. Clear is the sky, Fresh blow the
pè-che; La na-celle est dans les ro-seaux. Le ciel est pur, la brise est

breez-es. On each wave pale re-flec-tions float. The
fraî-che, L'on-de ré-flé-chit les or-meaux. Le

god of these shores, laughing Cu-pid, To lov-ers doth ten-der-ly
dieu de ces ri-ants ri-va-ges, Le tendre A-mour veil-

rall.

ff *a tempo.*

help ac - cord. Young swains and aged, wise maids and fool - ish, —
 le sur nous. *Jeu - nes et vieux, fol - les et sa - ges, —*

ff *f*

— On board! on board! Now with one
 — *Em - bar - quez vous! Je vais du*

shove in - to the riv - er I shall cause my fleet boat to dart; Li - sa,
piéd, loin de la ri - ve Pous - ser le ba - teau va - cil - lant Li - se,

p *pp*

come! for - get all thy ter - rors Press me close to thy flut - t'ring
ne sois pas si crain - ti - ve, Pres - se moi sur ton coeur trem -

heart, — For how couldst thou fear an - y dan - - ger? To -
 blant — Eh! quoi, tu crain - drais les nau - - fra - - ges! Pé -

geth - er to die, it were sweet ac - cord! Young swains and aged,
 vir - en - sem - ble se - rait doux Jeu - nes et vieux,

rall. *ff a tempo.*

wise maids and fool - ish — On board! on board!
 fol - les et sa - ges, — Em - bar - quez - vous!

ff

Fain would I, dear maid-en con - duct thee To that isle when they dance gay
 Je veux vous con - dui - re moi - mè - me Dans l'île ou l'on danse aux chan -

p

rounds; When from that voice, best loved and sweet-est, A faint ech-o for e'er re-
sons; OÙ de la voix de ce qu'on ai-me L'é-cho re-dit long-temps les

p

sounds. Bright pleas-ure is e'er fond of roam-ing, Come
sons. Le plai-sir ai-me les voy-a-ges, A-

cresc. *ff* *a tempo.*

friends and come foes! be all strife ig-nored! Young swains and aged,
mis,— pa-rents, ac-cou-rez tous. Jeu-nes et vieux;

cresc. *ff* *a tempo.*

wise maids and fool-ish On board! on board!
fol-les et sa-ges Em-bar-quez-vous!

ff *ff*

NAUGHT ELSE!

(Je ne veux pas d'autres choses.)

English by
ARTHUR H. VIVIAN.

B. GODARD.

Andante. (♩ = 50.)

VOICE. *p*

PIANO. *pp*

Je ne veux
I ne'er will

pas d'autres choses Que ton sou-ri-re et ta
ask for ought save this: Thy voice, thy smile sweet

voix De l'air de l'ombre et des ro-ses Et des ray-
maid, Where roses glow, and soft winds blow, And the sun

cresc. *pp*

cresc. *pp*

rall. *a tempo.* *un poco animato.*

ons — dans les bois, Je ne veux moi qui me
glints — down the glade. I ask naught else, when thou'rt

rall. *a tempo.* *un poco animato.*

cresc.

vo - le Dans la joie et la dou - leur, Que ton re -
be - side In joy or sor - row's hour Save thee my

cresc.

f *sostenuto.* *mf*

gard mon é - toi - - le, Que ton ha - leine ô ma
star each sweet eve - - tide Thy breath, each morn o my

f *mf*

pp *tranquillo.*

fleur, Je ne veux pas — d'au - tres cho - ses Que ton sou -
flow'r I ne'er will ask for ought save this — Thy voice, thy

pp *tranquillo.* *pp*

ri - re et ta voix, De l'air, de l'ombre et des
 smile — sweet maid; Where ros - es glow and soft

cresc. *rall.* *f*

cresc. *rall.* *f*

ro - ses Et des ray - ons dans les bois Sous
 winds blow. And the sun glints down the glade Be -

a tempo. *dim.* *pp* *rall.* *a tempo.* *mp*

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

ta pau - pière ver - meil - le Qu'i - nonde un cé - les - te
 neath thy soft gol - den lash es, O'er - whelm'd in a light di -

mp *cresc.*

jour, Tout un u - ni - vers som - meil - le, Je n'y
 vine, Love's world, e'en when sleep - ing, flash - es; I would

f *ff*

f *ff*

f dim. rall. *p a tempo.* *pp*

cher - che que l'a - mour. Je ne veux pas — d'autres cho - ses Que ton sou -
 craze — no love but thine. I ne'er will ask for ought save this thy voice thy

f dim. rall. *p a tempo.* *pp*

cresc. *pp*

ri - - - re et ta voix, De — l'air de l'ombre et des
 smile — sweet maid; Where — ros - es glow and soft

cresc. *pp*

rall. *pp* *a tempo.*

ro - ses Et des ray - ons — dans les bois.
 winds blow And the sun - glints — down the glade.

rall. *pp* *a tempo.* *cresc.*

mf *dim.* *p* *dim.* *pp* *ppp*

CONTEMPLATION.

(Contemplation.)

B. GODARD.

Vivace. (♩ = 112.)

PIANO.

First system of piano accompaniment. Treble and bass clefs. Dynamics: *p* (piano) and *f* (forte). The piece is in 2/4 time with a key signature of one flat (B-flat).

Second system of piano accompaniment. Dynamics: *cresc.* (crescendo), *f* (forte), *p* (piano), and *cresc.* (crescendo).

Third system of piano accompaniment. Dynamics: *f* (forte) and *dim.* (diminuendo).

Fourth system of piano accompaniment. Dynamics: *p* (piano).

VOICE.

p

Tell me what there is to long for, What is
 De quoi puis-je a - voir en - vi - e, De quoi

Fifth system of piano accompaniment. Dynamics: *p* (piano), *cresc.* (crescendo), *f* (forte), and *p* (piano).

cresc.

left to dread or fear, What re - mains to live or
 puis - je a - voir ef - froi, Que fe - rai - je de la

cresc. *f* *p* *cresc.*

f *dim.*

die for If thou art no long - er near, If thou
 vi - e, Si tu n'es plus près de moi, Si tu

f *dim.*

p

art no long - er near,
 n'es plus près de moi,

p

f *dim.* *p*

— What re - mains to live or die for —
 — Que fe - rai - je de la vi - - e —

f *dim.* *p*

f *dim.*

If thou art no long - er
Si tu n'es plus près de

p

near? What will hap - pen if I nev - er
moi? Que veux - tu que je de - rien - ne

p

More shall hear thy foot - steps fall? Is't my
Si je n'en - tends plus ton pas? Est - ce

p

life or thine, be - lov - ed, Which es - capes, thus
ta vie ou la mien - ne Qui s'en va? je

past re - - call?
ne sais pas.

f dim.
What will hap - pen if I
Que veux - tu que je de -

f dim.

p
nev - - er More shall
vien - - ne Si je

p

un poco rall.
hear thy foot - steps fall?
n'en - tends plus ton pas!

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

p *cresc.*

Tell me what there
De quoi puis-je a -

p *cresc.* *f* *p* *cresc.*

f *p* *cresc.* *f*

is to long for What is left to dread or fear,
voir en - vi - e, De quoi puis-je a - voir ef - froi?

f *p* *cresc.* *f*

p *cresc.* *f*

cre - scen - do.
What re - mains to live or die for, If thou art no
Que fe - rai - je de la vi - e Si tu n'es plus

p *cresc.* *f*

dim.

long - er near, If thou art no long - er
près de moi, Si tu n'es plus près de

dim. *p*

near?
moi?

The first system consists of a vocal line and piano accompaniment. The vocal line has a melodic line with a long note value. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

f *dim.* *p*

What re - mains to live or die for,
Que fe - rai - je de la vi - e

The second system continues the vocal and piano parts. The piano part includes dynamic markings *f*, *dim.*, and *p*. The vocal line has lyrics in English and French.

f *dim.*

If thou art no
Si tu n'es plus

The third system continues the vocal and piano parts. The piano part includes dynamic markings *f* and *dim.*. The vocal line has lyrics in English and French.

p

long - er near? What need have I, sad and
près de moi Que fe - rai - je seul, fa -

The fourth system continues the vocal and piano parts. The piano part includes a dynamic marking *p*. The vocal line has lyrics in English and French.

lone - ly With - out thee, for sun - ny skies,
rou - che, Sans toi, du jour et des cieux,

And with - out thy lips for kiss - es Or for
De mes bai - sers sans ta bou - che Et de

tears with - out thine eyes?
mes pleurs sans tes yeux?

Or for
Et de

f *dim.*

tears with - out thine eyes?
mes pleurs sans tes yeux?

p

un poco rall. *a tempo.*

Or for tears with - out thine eyes?
Et de mes pleurs sans tes yeux?

poco rall.

Or for tears with - out
de mes pleurs sans tes

eyes?
yeux?

pp *un poco rall.*

FLOWER OF THE VALLEY.

(Fleur du Vallon.)

B. GODARD.

Andantino. (♩ = 54.)

VOICE. *p*

Deep in a val-ley's shade, lone-ly there grew a
Dans le creux d'un val - lon u - ne fleur dé-lais-

PIANO. *p*

flower. One day a ze-phyr soft chanced to pass by that way. He
sé-e Au souf - fle d'un zé - phir, qui s'en vint à pas - ser, Sur-

f *p* *animato* *cre -*

came with sweet car - ess, and he seemed as some power Which bid her now to
pri - se tout à coup dou - ce ment ca - res - se - e, D'é - pa - nou - ir pour

f *rall.*

bloom un - der his lov - ing sway, un - der his lov - ing sway;
lui crut de - voir s'em - pres - ser, crut de - voir s'em - pres - ser;

f *rall.*

Tempo I.

pp

Heed - less he went his way, Sweet - ly now bloomed the flow - er,
 Mais l'in - grat s'é - toi - gna dès qui l'ent fait é - clo - re,

pp

cresc. *f* *rall.*

He to her sis - ters bright, (thank - less breeze, faith - less breeze,) quick - ly
 Vers ses bril - lan - tes sœurs (in - fi - dèle in - fi - dèle) il cou -

cresc. *f* *rall.*

p a tempo. *pp*

hied; Vain was her wait - ing now, When came the dawn's first hour, Sad - ly
 rut; Elle at - tend - it en vain, et quand re - vint l'au - ro - re l'humble

p a tempo. *pp*

rall. *a tempo.*

she hung her head, fad - ed quick - ly and died!
 fleur se pen - cha, se fa - na, puis mou - rût!

pp *rall.* *a tempo.*

SONG OF THE SHEPHERD.

*(Chanson du Berger.)*English version by
ARTHUR H. VIVIAN.

B. GODARD.

Vivace. (♩ = 72.)

VOICE. *p*
J'aime
I

PIANO. *p*

et je ne puis ex - pri - mer Mes vœux, mon res -
love, yet in vain would I tell The feel - ings so

pect, ma ten - dres - - se Je ne puis chan - ter la mai -
ten - der that move My heart to re - joice in the

cresc. *mf*

rall. *a tempo.* *molto rall.* *a tempo.*
tres - - se Qu'il m'est si fa - ci - le d'ai - mer
spell Of her 'tis so ea - sy to love

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

Si je dis qu'elle est la plus bel - le Des
If grace-ful, I cry, or so fair, No

ber - gè - res de ce ha - meau, Je n'aurai rien
shep - herd - ess here you will find I say but what

dit de nou - veau, Ce n'est un se - cret que pour el -
all men de - clare, Tho' she to her beau - ty be blind

le Si je par - le
Her vir - tues if

en sen - ti - ments, Mais mon es - prit ne peut les
 thoughts may beat high No words to their mea - sure will

dim. rall.

dim. rall.

ren - dre Tai - sons - nous, crai -
 move Be still then, O

p a tempo. pp sotto voce.

p a tempo. pp

gnons d'of - fen - ser La beau - té pour qui je sou -
 tongue lest thou pain The beau - ty that wields such a

pi - re, Et cessons de si mal lui di -
 spell Nor vain - ly still strive to ex - plain

cresc. rall.

cresc. rall.

re Ce que je sais si bien pen - ser.
 — What yet the fond heart knows so well.

p a tempo. molto rall.

p a tempo. molto rall.

THE SHEPHERD'S FAREWELL.

(Les adieux du Berger.)

(Florian.)

B. GODARD.

Andantino. (♩. = 44.)

VOICE. *p* Fare-
A -

PIANO. *p*

mf well, dear shep-herd-ess cher-ishid, Fare-
dieu, ber-gè-re ché-ri-e, A -

pp

cresc. well, be-lov-ed for aye, *dim.*
dieu, mes seu-les a-mours;

cresc. *f* *f*

Far from the fields I must wan - der, Whith-er thou cam'st ev - 'ry day. — Fare-
Je vais quit-ter la prai-ri - e OÙ tu ve-nais tous les jours. — A -

p *cresc.*

well, dear shep-herd - ess cher - ish'd.
dieu, ber - gè - re ché - ri - e!

ff *dim.* *rall.* *a tempo.* *pp*

ff *dim.* *p* *rall.* *a tempo.*

Ex-iled hence a - cross the riv - er, There of my
Ex - i - lé sur l'au - tre ri - ve, J'y par - le -

true love I'll speak But a - las! my voice, sad and plain - tive,
rai - de - mu foi; Mais, hé - las! ma voix plain - ti - ve

Vain - ly to reach thee will seek. Fare - well, dear shep - herd - ess
 Ne vien - dra plus jus - qu'à toi A - dieu, ber - gè - re ché -

cher - ish'd, Fare - well, be - lov - ed for
 ri - e, A - dieu mes seu - les a -

aye. Far from the fields I must wan - der,
 mours. Je vais quit - ter la prai - ri - e

Whith - er thou cam'st ev - 'ry day. Fare - well, dear
 Où tu ve - nais tous les jours. A - dieu, ber -

dim. rall. *p*

shep-herd-ess cher-ish'd.
gè-re ché-ri-e!

p *rall.*

Weep not my love, — for the suff'rings are but short-lived which I des-
Ne pleu-re pas, — mon a-mi-e, J'ai peu de temps, a-souf-

cry; For with our death ends all sor-row, He who must leave thee must
frir; Tout mal cesse a-vec la vi-e, Et qui te fuit va mou-

die. Fare-well, dear shep-herd-ess cher-ish'd,
rir. A-dieu, ber-gè-re ché-ri-e,

mf *p*

cresc. *f*

Fare - well, be - lov - ed for aye.
A - dieu, mes seu - ies u - mours;

cresc. *f*

p

Far from the fields I must wan - der,
Je vais quit - ter lu prai - ri - e

f *p*

cresc. *ff* *dim.*

Whith - er thou cam'st ev - 'ry day. Fare - well, dear
Où, tu ve - nais tous les jours A - dieu, ber -

cresc. *ff* *dim.*

rall. *p*

shep - herd - ess cher - ish'd.
gè - re ché - ri - e!

p rall. *pp*

Tell me now.

(DÎTES-MOI.)

Quasi Allegretto. (♩ = 104.)

B. GODARD

PIANO. *p*

Q. a.

p *molto rall.*

Tell me now, thou en - chant - res - s love - ly, Who was it gave to thee thine
 Dî - tes - moi, belle en - chan - te - res - se, Qui donc vous a don - né vos

molto rall.

a tempo.

eyes? Thy sweet eyes, full of ten - der - ness, Like
 yeux? Vos doux yeux, si pleins de tendresse, As -

a tempo.

ra - diant orbs from out the skies. Who is the fay with fin - gers
 tres div - ins tom - bés des cieux! Quelle est la fée aux doigts de

ro - sy, Who from her eas-ket took for thee, Sweet
 ro - se Qui prit dans son é - crin, pour vous, Char -

cresc. frag - ile flow - er hard - ly o - pen'd These two bright jew - els fair to
mf man - te fleur á peine é - clo - se, *dim.* Ces deux ad - mi - rab - les bi -
rall.

a tempo. see? — Tell me now, thou en - chant - res - s love - ly, Who
rall. joux? *a tempo.* Di - tes - moi, belle en - chan - te - res - se, Qui

molto rall. was it gave to thee thine eyes? Thy sweet eyes, full of
a tempo. donc vous a don - né vos yeux? *mf* Vos doux yeux, si pleins

ten - der - ness, Like ra - diant orbs from out the skies!
de tendresse, As - tres div - ins tom - bés des cieux!

cresc. *mf* *rall.* *a tempo.* *p*

p *un poco rall.* *pp*

Know'st thou if there be oth - er plan - ets, Where
Sa - vez - vous s'il est d'autres mon - des Où

one can find such orbs as thine? Is't on the waves or 'neath the
l'on puisse en voir d'aussi beaux? Est - ce au fond des mers sous les

wa - ter, That such re - splendent jew - els shine?
 on - des, Qu'on trou-ve de par - eils jo - yeux?

rall. *a tempo.* *rall.*

rall. *a tempo.* *rall.*

pp *a tempo.* *molto rall.*

Tell me now, thou en - chantress love - ly, Who was it gave to thee thine
 Di - tes - moi, belle en - chan - te - res - se, Qui donc vous a don - né vos

molto rall.

a tempo. *mf* *f*

eyes? Thy sweet eyes, full of ten - der - ness, Like
 yeux? Vos doux yeux, si pleins de tendresse, As -

a tempo. *mf* *f*

p *p* *f*

ra - diant orbs from out the skies! Be they stars, be they
 tres div - ins tom - bés des cieux! Qu'ils soient as - tres, bi -

p *pp* *f*

jew - els bright, Or pre - cious stones found heath the sea, What care
 joux de fee, Ou jo - yaux trouvés sous les mers, Peu m'im-

I, since I, dear - est loved one, With kiss - es close them ten - der -
 por - te, ma bien ai - mé - e Quand je les couv - re de bai -

f *rall.*

a tempo. *dim. rall.* *p*
 ly, With kiss - es close them ten - der - ly.
 sers, Quand je les couv - re de bai sers.

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

p *rall.*

A FLOWER IN EXILE.

(Fleur d'Exil.)

English Version by W. v. SACHS, jr.

B. GODARD.

Andantino. (♩. = 50.)

PIANO.

The first system of the piano introduction features a treble clef with a 9/8 time signature and a key signature of two flats. The right hand plays a steady eighth-note accompaniment, while the left hand has a more melodic line with some grace notes. A dynamic marking of *p* is present.

The second system continues the piano introduction. The right hand accompaniment becomes more complex with some triplets. The left hand has a long note with a grace note. Dynamic markings include *cresc.* and *p*.

The third system of the piano introduction. The right hand has a melodic line with a grace note. The left hand accompaniment is steady. Dynamic markings include *p*, *f*, and *dim. e rall.*

The fourth system contains the vocal line and piano accompaniment. The vocal line begins with the lyrics "fresh and sweet-ly fra-grant Which I have pluck'd on this far dis-tant". The piano accompaniment features a treble clef with a 9/8 time signature and a key signature of two flats. Dynamic markings include *cresc.* and *mf*.

fresh — and sweet-ly fra - grant Which I have pluck'd on this far dis - tant
 frai - che et par - fu - mé - e Qui j'ai cueil - lie en ce pays lo - in

shore — Would that I, oh! my fond - ly lov'd one On thy breast could but
tain, — Je voudrais, ô ma bien - ai - mé - e, Comme au temps du bon -

place it, as in days of yore. — But a - las! sweet love, I can but
heur la met - tre sur ton sein. — Hé - las! ce n'est plus qu'en pen -

of - fer In si - lent thought this flow - er fair to thee — Our —
sé - e Qu'il m'est don - né de pou - voir te l'of - frir. — Notre heu -

hap - py life gone for - ev - er Naught but mem - 'ry's sweet
reu - se vie est pas - sé - e, Il n'en res - te plus

un poco rall. *p* *a tempo.* *rall.* *a tempo.* *ppp*

joys — are now left un - to me — Our
rien, — que le doux sou - ve - nir. — Notre heu -

dim. *a tempo.* *rall.* *a tempo.*

un poco rall. *ppp*

hap - py life, gone for - ev - er.
reu - se vie est pas - sé - e.

rall.

cresc. *mf*

Tempo I.

p

cresc. *p* *cresc.*

p

A
De

un poco più mosso.

f *dim. rall.* *p*

cresc.

long — wea - ry ex - ile will part us 'Twill last for years — aye, per-haps, ev - er -
 moi — tu se - ras se - pa - ré - e Longtemps peut - être — et peut - è - tre tou -

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 long note on 'long' and continues with a melodic line. The piano accompaniment consists of chords and a moving bass line. Dynamics include *cresc.* and *mf*.

mf

more. ————— Who knows what fate re - lent - less cru - el May yet have for us
 jours. ————— Qui sait ce que la des - ti - né - e Ré - serve en - cor de

The second system continues the musical score. The vocal line has a melodic phrase starting with 'more.' and 'Who knows what fate'. The piano accompaniment features chords and a steady bass line. Dynamics include *mf* and *cresc.*.

p

sad, hap - less lov - ers in store? — This fair flow - er will a - las! be
 pleurs à nos tris - tes a - mours? La — bel - le fleur se - ra fa -

The third system continues the musical score. The vocal line has a melodic phrase starting with 'sad, hap - less lov - ers'. The piano accompaniment features chords and a steady bass line. Dynamics include *p*.

pp *cresc.*

fad - ed Ere I may press thee to my ach - ing heart, — Its fra - grant
 né - e Quand je pour - rai te pres - ser sur mon coeur, — Il au - ra

The fourth system concludes the musical score. The vocal line has a melodic phrase starting with 'fad - ed Ere'. The piano accompaniment features chords and a steady bass line. Dynamics include *pp* and *cresc.*.

dim. *p* *mf*

scent — will long have left it, As the sad years of
 fui — plus d'une an - né - e Em - por - tant des ro -

un poco rall. *pp a tempo.* *rall.* *a tempo.* *pp*

grief — and of long-ing de - part. Its fra-grant
 siers — la su - a - ve sen - teur. Il au - ra

dim. *a tempo.* *rall.*

un poco rall. *p* *a tempo.* *pp*

scent — will long have left it.
 fui — plus d'une an - né - e.

cresc.

a tempo.

rall *mf* *p* *pp*

THE MEADOW SONG.

(La Chanson des prés.)

B. GODARD.

Molto moderato. (♩ = 88.)

VOICE. *p*

Hast thou heard sung the mead-ow
Sa-vez-vous la chan-son des

PIANO. *p*

song,
prés

Which ev - 'ry list - 'ner sad doth ren - der?
Qui porte à la mé - lan - co - li - e?

cresc. *f* *dim. rall.* *p*

Go hear it! thou wilt say 'tis sweet and gen - tly ten - - -
Al - lez l'en - tendre et vous ver - rez Qu'elle est jo - li - - -

cresc. *mf* *dim. rall.* *p*

der.
e.

p *cresc.* *mf*

It is the song one al-ways hears Whenspring its ver- dure fresh is
 C'est la chan- son que l'on en- tend Dans la sai- son de la ver-

p *cresc.* *mf*

bring- ing. Un- to fields, where sweet 'tis to lie.
 du- re, Quand dans la grande her- be on s'é- tend;

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

It is the song of nature's sing- - - ing.
 C'est la chan- son de la na- tu- - - re.

dim. *pp colla voce.* *p a tempo.*

cresc. *mf* *dim.*

Soft- ly sighs the zeph- yrs thro' the reeds, And past the flow'rs it half un-
 Le- vent dans les cha- lum- eaux verts, l'in- sec- te dans les fleurs mi-

cresc. *mf* *dim.*

pp *cresc.* *mf*

clos - es, Dron - ing in - sects gen - tly hum an air With which to
 clo - ses Chan - tent et mo - du - lent des airs Pour char - mer

pp *cresc.* *mf*

a tempo. *pp*

greet the wak - ing ros - es. Hast thou heard
 le re - veil des ro - ses. Sa - vez - vous

dim. rall.

sung the meadow song, Which ev - 'ry list'ner sad doth ren - der?
 la chanson des prés Qui porte à la mé - lan - co - li - e?

cresc. *f* *dim. rall.* *p a tempo.*

Go hear it! thou wilt say 'tis sweet and gen - tly ten - der.
 Al - lez l'en - tendre et vous ver - rez Quelle est jo - li - e.

cresc. *f* *dim. rall.* *p a tempo.*

Bleat - ing sheep and
La voix des mou -

cresc. low - ing cat - tle ne'er of - fend the ear in pas - tures
mf tons, des bre - bis, Au mi - lieu des champs est moins

p sun - - ny; Though the sound be harsh when 'tis
mf ru - - de; A - ve - tu - ble C'est du pain

dim. un poco rall. near, In wide - spread fields 'tis sweet as
pp bis, C'est du miel dans la so - li -

a tempo. *cresc.*

hon - - - ey Bleat - ings sad and
tu - - - de. Bè - le - ments

a tempo. *cresc.*

mf , *dim.*

gen - tle, lov - ing, Strike my ear with dul - cet tones dis -
et mu - gis - se ments, Là, vous me plai - sez du - van -

pp *cresc.*

creet - - ly; Charm - ing seem the songs of shep - herds,
ta - - ge Les airs des pâ - tres sont char -

pp *cresc.*

f , *dim.* *rall.*

sung in pas - tures green and seen - ted sweet - ly.
mants, Dans les sen - teurs du pa - tu - ra - ge.

mf *dim.* *rall.*

The musical score consists of four systems. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The music is in a minor key (one flat) and 4/4 time. Dynamics include *a tempo*, *cresc.*, *mf*, *dim.*, *pp*, *f*, and *rall.* The lyrics are in English and French.

a tempo. *pp*

Hast thou heard sung the mead-ow
 Sa - rez - vous la chan - son des

a tempo.

song,
pres Which ev - 'ry list - 'ner sad doth ren - der?
 Qui porte a la me - lan - co - li - e?

cresc. *dim. rall.*

Go hear it! Thou wilt say 'tis sweet and gen - tly
 Al - les l'en - tendre et vous ver - rez Qu'elle est jo -

cresc. *f* *dim. rall.*

p *a tempo.*

ten - - - der.
 li - - - e.

p *a tempo.*

ARABIAN SONG.

(Chanson Arabe.)

English words by
CHARLOTTE H. COURSEN.

B. GODARD.

Allegretto moderato.

Voice. *p* *bien également.* *trainez.*

Dans le sé - rail sont mes a -
Ma - - ny my brides! All - - are so

Piano. *f* *p*

trainez. *cresc.* *f* *f*

mours Je suis sé - pa - ré pour tou - jours De
fair! But still my heart will wan - der where Is

pp *cresc.*

cel - le que j'ai - me! Ah!
she who is dear - est! Ah!

f *dim.* *pp* *rall.*

p

Je _____ vais er - rer _____ Près _____ du pa -
 Where _____ she a - bides _____ There _____ must I

a tempo.

f *p*

pp cresc. *f* *f*

lais _____ Mais el - le ne sau - ra ja - mais _____ Com - bien _____ je
 go, _____ But sure - ly she shall nev - er know _____ That she _____ is

mf *mf*

pp *f*

l'ai - me! Ah! _____
 dear - est! Ah! _____

pp

pp

rall.

p

Dans le dé - sert Tou - te la
Oer desert sands, All through the

a tempo.

f *p*

cresc. *ff* *pp*

nuit Je cher - che un re - pos qui me fuit Hé -
night, I seek re - pose that still takes flight, A -

mf

pp *cresc.*

las! je l'ai - me! Ah!
las! the dear - est! Ah!

pp

f *dim.*

rall.

p

Aux bords du Nil Je vais le
A - - long the Nile When dark-ness

a tempo.

f *p*

cresc. *f* *f*

soir Pleu - rer mon a - mour sans es - poir Hé -
falls, My heart in hope - less rap - ture calls, A -

mf

pp *cresc.*

las! je l'ai - me! Ah!
las! the dear - est! Ah!

mf *mf* *pp*

f *dim.* *p*

rall.

p

J'ai dans mon coeur son sou - ve -
 With - in my heart one form doth

atempo.

f *ff* *f*

nir Oh! je vou - drais pou - voir mou - rir Pour
 lie, Oh! mad - ly do I long to die for

p

cel - le que j'ai - me! Ah!
 one who is dear - est! Ah!

p *pp*

rall.

p

Ji - - - rai l'at - ten - dre au sein des
I - - - shall a - waither far - - - in the

a tempo.

f *p*

cieux - - - Là, je re - ver - rai les beaux yeux - - - De
skies, - - - and there shall meet once more the eyes - - - of

pp

pp

cel - - - le que j'ai - me! Ah!
one - - - who is dear - est! Ah!

pp

pp

rall.

THE SIESTA.

(La Sieste.)

Vivace. (♩ = 72)

B. GODARD.

VOICE. *dim.*

O - pen not thine eyes as yet, Thou fair one gen - tly
Nou - vrez pas en - cor tes yeux, Ma bel - - le dor -

PIANO. *p* *dim.*

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

sleep - ing; Ra - diaut - ly the sun doth shine, While I am
meu - se; Le so - leil est ra - di - eux, Et vous -

p *dim.*

p *cresc.* *mf*

vig - il keep - ing. Lis - ten now, sweet dream - er fair,
ra - di - eu - se. E - cou - tez, tout en dor - mant,

cresc. *mf*

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

To the song I'm sing - ing, Soft - ly I will sing while sleep,
Ce que je vous chan - te: Je chan - te - rai dou - ce - ment,

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

dim. *p*

To thine eyes is cling - ing.
Dor - mez ma char - man - te.

dim. *p*

Sleep on — most beau-teous of
Dor - mez — dans vo - tre beau -

p

marcato.

mf

maids, sleep on — Thus peace-ful-ly dreaming; Falsehood's fair-er than the truth,
té, dor - mez, — Ber - cez - vous d'un son - ge Mieux que lu ré - a - li - lé

mf *dim.*

dim. un poco rallen. a tempo.

When of pleas-ant seem - ing.
Vaut un beau men - son - ge.

un poco rallen. a tempo. mf pp

When _____ thou a - wak'n - est once more _____ My
 Quand _____ vous vous ré - veil - le - rez, _____ Ma

own dear-est treas - - - ure,
 pe - ti - te rei - - - ne,

We shall go where love die -
 Nous i - rons où vous vou -

tates, _____ Where a - waits _____
 drez _____ Que là - mour _____

us pleas - - ure. Past the Church our
 nous mè - - ne. Nous pren - drons, si

way we'll take, And we'll both be go - - ing.
 vous vou - lez, Au - près de l'E - gli - - se

By the path that winds thro' fields, when the breeze is blow -
 La route à tra - vers les blés, Quand vien - dra la bri -

ing. And we'll both be go - ing, when the breeze is blow - ing.
 se. Au - près de l'E - gli - se, Quand vien - dra la bri - se.

pp

Or we'll choose the
Ou bien les pe -

nar - row ways Round the vil - lage lead - - ing,
tits sen - tiers Au - tour du vil - la - - ge,

'Neath the shade of pop - lars tall Past the riv - er
Où sau - les et peu - pli - ers Bor - dent le ri -

rall. speed - - ing. *a tempo.* O - pen not thy eyes as yet, Thou fair one
cresc. *dim.*
va - - ge. N'ou - vrez pas en - cor les yeux, Ma bel -

p *p* *cresc.*

gen - tly sleep - ing, Ra - diant - ly the sun doth shine; While
 le dor - meu - se, Le so - leil est ra - di - eux, Et

dim. *p* *poco a poco sempre diminuendo e rallentando sin' al fine.*

I am vig - il keep - ing. Lis - ten now, sweet dream - er fair,
 vous — ru - di - eu - se. E - cou - tez tout en dor - mant,

dim. *poco a poco sempre diminuendo e rallentando sin' al fine.*

pp

To the song I'm sing - - ing, Soft - ly I will
 Ce que je vous chan - - te: Je chan - te - rai

pp

dim. *ppp*

sing while sleep To thine eyes is cling - - ing.
 dou - ce - ment, Dor - mez ma char - man - - te.

dim. *ppp*

WHENCE COME YE?

*(D'où venez vous?)*Andantino quasi Allegretto. (♩ = 84.)
doux et très-lié.

B. GODARD.

PIANO.

p *cresc.*

p
Whence come ye?
D'où ve - nez -

mf *pp*

speak! oh! breez-es fresh-ly blow-ing, So full of
vous ô vous bri-ses nou-vel-les, Plei-nes de

rall. *a tempo.*
life, and sweet with per-fume rare; That from the
vie, et de par-fum si doux; Qui de ces

rall.

hills whence comes a bal - my air With your sweet
 monts pal - pi - tants com - me nous Fai - tes juil -

sempre legato.

breath set all buds and flow - ers grow - - ing,
 lir au seul vent de vos aî - - les

rall. a tempo.

cresc. rall. dim.

Which blooming forth their bright - est tints are show - - ing;
 Feuil - les et fleurs com - me des è - tin - cel - - les?

cresc.

Whence come ye, winds, thus fraught with fra - grance
 Ces aî - les d'or où les em - bau - mez -

f rall. a tempo. rall. p

f rall. a tempo. dim. rall. pp

a tempo.

rare?
vous?

p a tempo.

cresc.

mf

p

Is't from the hills, the
Est-il des monts des

pp

vales or plains extend - ed, Where you do bathe in
val-lons où des plai - nes, Où vous bai - gnez dans

a tempo.

per-fumes, strangely sweet, When gen - tle spring doth
ces par-fums flot - tants, Où tous les mois sont

rall.

a tempo.

sempre legato.

rall.

èr the sen-ses greet, When bal-my winds fol-low in train un-
 de non-veux prin-temps, Où tous les vents ont de tiè - des ha-

a tempo. *cresc.*

end - ed When nec-tar sweet with fragrance rare is blend - ed,
 lei - nes Où de nec - tar les fleurs sont toujours plei - nes,

a tempo.

f rall. *a tempo.* *p* *a tempo.*

When lov - ing hearts in true af - fee - tion meet?
 Tou-jours les cœurs d'ex - ta - se pal - pi - tants?

f rall. *a tempo.* *rall.* *pp* *p a tempo.*

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

68
COME.

Viens.

(Les Contemplations.)
(Poésie de Victor Hugo.)

B. GODARD.

Andantino (♩ 63.)
marc. il canto.
PIANO. *pp ben tranquillo.*

sotto voce.
Come!
Viens!

pp

from a - far through the or - chard A flute seems to call to rest.
u - ne flû - te in - vi - si - ble Sou - pi - re dans les ver - gers.

cresc.

Shep-herd songs, peace-ful-ly sound-ing, Seem to me,
La chan-son la plus pai-si-ble Est la chan-

cresc.

mf *dim.* *pp* *mf*

sweet-est and best. 'Neath the
son des ber-gers. Le vent

p

Un poco più mosso.

oak - - - tree, note the wa - - -
ri - - - de sous l'y - eu - - -

ters, Dis - - - turbed by the winds that
se, Le som - - - bre mi - roir des

cresc.

cresc. *f* *a tempo.*

blow. Then the birds sing their gay
eaux. La chan-son la plus joy-

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

f. *dim.* *molto rall. pp*

car - - - ols No glad - der song do I
eu - - - se Est la chan-son des oi -

f *dim.* *molto rall. pp*

p *2* *2* *2*

know. Let no care op-press thee sad - - -
seaux. Que nul soin ne te tour-men - - -

a tempo.

cresc.

ly Love me, dear, all else a - bove
te, Ai - mons-nous! aimons tou-jours!

cresc. *f*

p *p a tempo.* *rall.*

Sweet-er than the sweetest sing - - - ing, Is the song of
La chan-son la plus char-man - - - te Est la chan-son

rall. *p a tempo.* *rall.*

pp *a tempo.*

hap - py love.
des a - mours.

pp *a tempo.*

SWEET LASSIE.
(Fille à la Blonde Chevelure.)
 (Imitation of Burns.)

B. GODARD.

Allegretto. *p*

VOICE. Sweet las-sie, with fair lint white
Fille à la blon-de che-ve

PIANO. *p*

head. oh! _____ Wilt thou on the green blooming mead - ow
lu - re, _____ Veux - tu gar - der sur la ver - du - re _____

Tend these my flocks with me?
Les chè - vres a - vec moi!

mf

Sweet flow'rs on the broad lea are grow-ing; I
De fleurs se re - vêt la prai ri - e f'aime

pp un poco rall. *a tempo.* *cresc.*

love to see fair Na - ture blowing; Young and sweet lass, like
à voir ces champs ma ché - ri - e *Ces champs frais com - me*

mf *pp rall.* *a tempo.*

thee, Young and sweet lass, like thee.
toi *Ces champs frais com - me toi!*

mf

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *dim.* and *p*.

p

Well wait till dew has dis - ap - pear - ed, 'Till it each flow - er
Nous at-tendrons que la ro - sé - e Quit-te la plan-te

Vocal line and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *p*.

shall have cheer - ed; Then we will wan - der 'neath cool - ing shade,
re - po - sé - e Pour er - rer sous les frais ber-ceaux

Vocal line and piano accompaniment for the third system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

cresc. f rall. dim. p a tempo. cresc.

When on clouds fair Cyn - thia re - clin - ing, In ef - ful - gence
Quand la lu - ne belle et se - rei - ne Bril - le - ra des

Vocal line and piano accompaniment for the fourth system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *cresc.*, *f*, *rall.*, *dim.*, *p*, *a tempo.*, and *cresc.*.

f *rall. dim.* *p* *a tempo.*

bright-ly is shin - ing We will seek some re - quester'd glade. —
cieux pâ-le rei - ne, Nous i - rons le long des ruis-seaux. —

f *rall. dim.* *p* *a tempo.*

un poco rall. *a tempo.*

Through for-est trees comes a light,
Dans les bois verts sous la sau-

un poco rall. *a tempo.*

3 mel - low; — Be - neath us lie fields, wav - ing, yel - low; —
lé - e — D'ou se dé - cou vre la val - lé - e —

Then we will talk of love.
Nous par - le - rons d'a - mour. —

mf *dim.*

We'll join then our sad mus - ings va - grant _____ While
 Nous u - ni - rons nos rê - ve - ri - es _____ En

a tempo.

treading on sweet mead - ows, fra - grant, _____ 'Till the day dawns a -
 foul - ant les her - bes fleu - ri - es _____ Jus - qu'au le - ver du

pp rall. *a tempo.*

cresc. mf *pp rall.* *a tempo.*

bove, 'Till the day dawns a - bove.
 jour, Jus - qu'au le - ver du jour.

mf *pp rall.* *a tempo.*

marcato il canto.

p

Howl cold blasts win-try; near the fire, Thou ne'er of laugh-ter
Dans les nuits d'hi-cer près de là-tre Sur mes ge-noux ris

gay, shall tire. Though storms be rag-ing, fear no
et fo-là-tre! Quand le vent mu-git dans mes

harm, Ah! come! Fears laugh a-way, love, light-ly.
bras Ah! viens! viens t'ab-ri-ter sans crain-te!

pp

For in my arms I shall
Ber - cée en u - ne

pp

hold thee tight-ly; In my embrace néer canst feel a - iarm. —
douce ét - rein - te C'est là que tu l'en - dor - mi - ras! —

a tempo.

Sweet las-sie, with fair lintwhite
Fille à la blon-de che-ve-

*un poco rall.**a tempo.*

head, oh! Wilt thou on the greenblooming mead - ow —
lu - re, Veux - tu gar - der sur la ver - du - re —

Tend these my flocks with me?
Les chè - vres a - vec moi!

mf
 Sweet flow'rs on the broad lea are grow-ing; I
De fleurs se re - vêt la prai - ri - e J'aime

pp rall. *a tempo.*
 love to see fair Na - ture blow-ing; Young and sweet lass, like
a voir ces champs ma ché - ri - e Ces champs frais com - me

cresc. *pp rall.* *a tempo.*
 thee, Young and sweet lass, like thee!
toi, Ces champs frais com - me toi!

DOST THOU REMEMBER?

(Te Souviens - tu?)

English by

ARTHUR H. VIVIAN.

B. GODARD.

Allegro. (♩ = 100.)

PIANO.

The piano introduction for the first system consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with quarter notes and rests. The dynamic marking is *p*.

Te souviens-tu de ta pro - mes - se? Te souviens-tu des ans pas-
 Dost, Dear-est re-mem-ber thy pro - mi-se? And all the fond past call to

The piano accompaniment for the second system continues with the same melodic and harmonic patterns as the first system, maintaining the *p* dynamic.

sés? Te souviens-tu de notre i - vres - - se
 mind? With ev'-ry wild trans-*port* it gave - us,

The piano accompaniment for the third system includes dynamic markings: *cresc.* in the first measure, *mf* in the second, and *dim.* in the third. The melodic line in the right hand shows a crescendo and then a decrescendo.

p *rall.* *a tempo.* *cresc. molto.*

Quand nos bras etaient en-la - eés? Oh! gar-de-moi bien ta ten-
 Of arms and of hearts en-ter - twin'd? Oh, be such bliss still ev-er

p *rall.* *a tempo.* *cresc. molto.*

ff *meno mosso.* *dim.* *rall.* *p*

dres - - se, J'ai tant be - soïn de tes bai - sers! ———
 mine ——— My soul lives on those lips of thine! ———

ff *meno mosso.* *dim.* *rall.* *p* *a tempo.*

p

Te souviens - tu de ma tris - tes - se
 Dost, al - so re - mem - ber my sad - ness

Lors - que je par - tais pour un jour?
 When sever - ed from thee but a day.

cresc.

mf

Loin de toi je rê - vais sans ces - - - se
I saw from a - far but the glad - - - ness

mf *dim.*

p *rall.* *a tempo.*

A l'ins - tant joy - eux du re - tour
That smil'd at the end of my stay

p *pp*

cresc. molto. *ff* *meno mosso.*

Oh! gar - de - moi bien ta ten - dres - - - se, J'ai tant be -
Oh be such bliss still ev - er mine My soul lives

cresc. molto. *meno mosso.*

p *rall.*

soin de ton a - mour!
in that love of thine!

dim. *rall.* *p* *pp* *a tempo.* *rall.*

THE STONE BENCH.

(*Le Banc de Pierre.*)

Moderato. (♩ = 72.)
m. g.

B. GODARD.

PIANO.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melody of eighth notes with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *pp* and *pp³*.

pp

Far in the park, by the sun's rays ne'er heat - ed
Au fond du parc, dans une ombre in - dé - ci - se,

The vocal line is in a soprano range, with lyrics in English and French. The piano accompaniment continues with a similar harmonic texture. Dynamics include *pp* and *cresc.*

cresc. *f* *p* *un poco rall.*

A bench stands lone - ly, and o'er - grown with weed and moss,
Il est un banc so - li - tai - re et mau - su

The vocal line continues with the second line of lyrics. The piano accompaniment features a triplet of eighth notes in the first measure. Dynamics include *cresc.*, *f*, *dim.*, *p*, and *un poco rall.*

a tempo.

Where it would seem that Rev - er - y were seat - ed,
Où l'on croit voir la rê - ve - rie as - si - se,

The vocal line concludes with the third line of lyrics. The piano accompaniment maintains the harmonic structure. Dynamics include *a tempo.*

cresc. *rall. dim.* *p a tempo.*

Sore - ly be - wail - ing plighted love's sad - loss.
 Triste et son - geant à quelque a - mour dé - çu.

cresc. *f* *rall. dim.* *p a tempo.*

cresc.

Remembrance fond thro' the fo - liage is sigh - ing,
 Le sou - ve - nir dans les ar - bres mur - mu - re,

cresc. *sf* *cresc.*

ff *p* *rall.*

Re - call - ing hours that were bliss - ful, but fleet,
 Se ra - con - tant les bon heurs ex - pi - és,

ff *p* *rall.*

pp a tempo. *cresc.* *ff* *piu mosso.*

Now like a tear from the frail branch'oer head. Falls a leaf
 Et comme un pleur de lu grè - le ra - mure. U - ne feuil -

pp a tempo. *cresc.* *ff* *piu mosso.*

a tempo. *p* *meno mosso.* *pp*

at thy ver - y feet.
le tombe à vos pieds.

a tempo. *sf* *pp* *meno mosso.* *pp* *a tempo.* *pp*

pp

They hith-er came this
Ils venaient là, beau

pp

young, fair, lov - ing cou - ple,
cou - ple qui s'en - la - ce,

From jeal - ous eyes both
Aux yeux ja - lous tous

f *dim.*

cresc. *f* *dim.*

p *un poco rall.* *a tempo.*

flee - ing far a - way,
deux se dé - ro - bant,

The moon - shine pale in its
Et ré - veil - laient pour s'as -

p *un poco rall.* *p* *a tempo.*

calm sleep dis - tur - bing, As on this bench in soft ef -
 soir à - sa pla - ce, Le clair de lune en - dor -

cresc. *f*

cresc. *f*

ful - gence it lay. What there was
 mi sur le banc. Ce qu'ils di

rall. dim. *p a tempo.*

rall. dim. *p a tempo.*

said by the maid was for - got - ten; With ach - ing
 saient la mai - tres - se l'ou - bli - e Mais l'a - mou -

cresc.

cresc. *f* *cresc.*

heart he re - call'd ev - 'ry word.
 reux, coeur bles - sé, s'en sou - vient.

ff *p* *rall.*

ff *p* *rall.*

pp a tempo. *cresc.* *ff*

And to this spot he came when first they met, When first her
 Et dans le bois, a - vec mé - lan - co - lie Au ren - dez -

pp a tempo.

piu mosso. *a tempo.* *meno mosso.*

vows of love he had heard.
 vous tout seul il re - vient.

piu mosso. *sf a tempo.* *pp meno mosso.* *pp*

Tempo I.

pp

To the eye that sees when Na - ture is weep - ing,
 Pour l'œil qui sait voir les lar - mes des cho - ses

cresc. *f* *dim.* *p* *rall.* *a tempo.*

This bench de - sert - ed seems to mourn the past. That soft em -
 Ce banc dé - sert - re - gret - te le pas - sé, Les longs bai -

cresc. *f*

brace, those fresh - ly bloom - ing ros - es Which as a
 sers et le bou - quet de ro - ses Comme un si -

rall. *p* *a tempo.*

sig - nal on this seat oft were cast. A with - er'd.
 gnal à son an - gle plu - cé. Sur lui la

cresc.

branch up - on the bench has fal - len, With moss o'er -
 branche à l'a - ban - don re - tom - be; La mousse est

ff *p* *rall.*

grown, scent-less flow'rs on it lie;
jaune et la fleur sans par-fum;

pp a tempo. *cresc.* *ff*

Like si-lent tomb, seems this bench now for-sak-en, Which con-ceals
La pier-re grise, a l'as-pect de la tom-be Qui re-couvre

p meno mosso. *pp*

— a love but born to die.
— un a-mour dé-funt.

ppp

GUITAR.

(Guitare.)

B. GODARD.

Andantino. (♩ = 72.)

VOICE.

PIANO.

p

Said the men; — how shall we
Com - ment, disaient - ils,

pp

with our boats hith - er stray - ing, From our guards get free,
a - vec nos na - cel - les, Fuir les al - gua - zils,

cresc.

cresc.

p

from our guards get free?
fuir les al - gua - zils?

pp

un poco più mosso cresc.

pp cresc.

"Come row, come row,"
"Ra - mez, ra - mez,

*dim.**cresc.**pp*

the maid-ens were say - ing. —
ra - mez," disaient - el - les. —

*dim.**pp**mf**dim.**p**pp**p*

Said the men: —
Com - ment,

how shall we
disaient - ils,

hate and strife
ou - bli - er

cresc. *pp*

be al - lay - ing, Grief and mis - er - y? Grief and mis - er -
 que - rel - les, Mi - sère et pé - rils, Mi - sère et pé -

y?
rils?

un poco più mosso cresc. *dim.*

pp cresc. *dim.*

"Now sleep, now sleep," the maid - ens were
 "Dor - mez, dor - mez," dor - mez, di - saient

Tempo I.

say - ing. _____
 et - les. _____

pp *mf* *dim.* *pp*

mf *pp*

Said the men:— how shall we when to hearts siege we're lay-ing
Com - ment *disaient-ils* *En - chanter* *les bel-les*

cresc. *p*
 With - out phil - ters be, with - out phil - ters be?
Sans phil - tres sub - tils, *Sans phil - tres sub - tils?*

cresc. *pp* *un poco più mosso.*

cresc. *dim.*

pp cresc. *dim.* *pp*

"Oh! love, oh! love" the maid - ens were say - ing.
 "Ai - mez ai - mez, ai - mez," di - saient - el - les.

Tempo I.

pp cresc. *dim.* *pp*

mf dim. *pp*

mf pp

THE TRAVELLER.

(Le Voyageur.)

BALLADE.

Allegro. (♩ = 120.)

B. GODARD.

PIANO.

pp

The piano introduction consists of two staves in 2/4 time, marked *pp*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

p

Oh! good sir, of the wolves be - ware, of the wolves be -
 Oh! mon - sieur, prenez garde aux loups! Prenez garde aux

The first system of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

ware, of the wolves be - ware! Leave not so late, oh!
 loups! pre - nez garde aux loups! Par - tir si tard! res -

The second system of the vocal and piano accompaniment. The vocal line continues with the same melody. The piano accompaniment remains consistent with the first system.

cresc. pray take care, of the wolves be - ware, of the wolves be -
 tez chez nous. Prenez garde aux loups! prenez garde aux

cresc. *f*

The third system of the vocal and piano accompaniment. The vocal line concludes with the final phrase. The piano accompaniment features a *cresc.* marking and a *f* dynamic at the end of the system.

ware, Leave not so late, oh! pray take care.
loups! *Par - tir si tard! res - tez chez nous.*

dim. *p*

My arms are strong and bright is gleam-
Mes bras sont forts, la route est clai -

f

ing, On my way the fresh fal-len snow. My moth - er I —
re, De la neige on a — la lu - eur. fem - bras - se - rai —

— shall soon-er see, — Fare - well my friends, no fear I know.
— plus tôt ma mè - re A - dieu, mes a - mis, j'ai du coeur.

p

Re-main with us the ta - ble's wait - ing, Bright burns the
 Res - tez chez nous la table est mi - se, Le feu flam-

pp *sec.* *p*

fire, dif - fus - ing cheer. Thou shalt de - part at ear - liest
 be dans le foy - er. Vous par - ti - rez dès l'au - be

cresc.

dawn - ing a - bide, a - bide thou gal - lant cav - a - lier.
 gri - se, Res - tez, res - tez, mon - sieur le ca - va - lier.

rall. *portamento.* *pp calando.* *a tempo.*

rall. *calando.* *a tempo.* *f*

The cav - a - lier be - strode his
 Le ca - va - lier se mit en

f *dim.* *p*

saccadé.

char - ger. ——— In vain they said: "Remain and sup?"
 sel - le, ——— Cha - cun eut beau le sup - pli - er ;

cresc.

And by the flick - 'ring can - dle light He quaffed in
 A la clar - té d'u - ne chan - del - le Il but le

cresc.

f. haste the stir - rup cup. A foot of snow the ice scarce
coup de lê - tri - er. Un pied de neige est sur la

f. *p.*

cov - ers. ——— He clasps the hands of one and all,
 gla - ce. ——— A cha - cun il ser - re la main.

His way lies thro' the si-lent for - est.
 La route à travers les bois pas - se.

mf

From far a - way he hears them call: "Oh! good
 On lui hé - la dans le loin - tain: Oh! mon -

f cresc. f

sir, of the wolves be - ware! of the wolves be - ware!
 sieur, prenez garde aux loups! Prenez garde aux loups!

f

of the wolves be - ware! Leave not so late, oh!
 pren-ez garde aux loups! Par - tir si tard! res -

f

pray take care, of the wolves be - ware, of the wolves be -
 tez chez nous. *Pre-nez garde aux loups!* *prenez garde aux*

ware, leave not so late, oh! pray take care."
 loups! *Par - tir si tard!* *res - tez chez nous.*

dim. *p*

Thus he
 Il fend

ff

left, _____ si - lent is _____ his
 leur, _____ son bruit sourd _____ s'ef -

dimin.

pp

foot - - fall. Through dens-est mists he's lost to
fa - - ce; Et lui se perd dans le brouil-

ppp *pp*

sight. — Each one of us in ter - ror
lard. — Cha - cun de nous, droit à sa

seat - - ed. Doth think of him in grave af - fright. —
pla - - ce, Au - gu - ra mal de ce dé - part. —

pp

At night, who knows the things that
La nuit, sait - on ce qui se

f Recitativo. *ff* a tempo.

hap - pen. A - las! a fa - tal end was near! _____
 pas - se. Qu'im - porte! il eut un sort fa - tal, _____

Andantino. (♩ = 76.)

Ne'er — was the faint-est trace dis -
 On — n'a ja - mais re - trou - vé

rall. *f* a tempo Allegro.

cov - er'd of horse or gal-lant cav - a - lier. _____
 tra - ce du ca - va - lier ni du che - val. _____

rall. e cresc. *f* a tempo Allegro.

dim. *p* rallentando.

pp a tempo.

Youths and maids of the wolves be - ware, of the wolves be -
Jeu - nes gens, prenez garde aux loups Prenez garde aux

pp a tempo.

ware, of the wolves be - ware! When near us you pass
loups! prenez garde aux loups! Quand vous pas - se - rez

cresc.

cresc.

oh! take care, of the wolves be - ware, of the wolves be -
par chez nous. Prenez garde aux loups! prenez garde aux

f *p*

f *p*

ware; When near us you pass — oh! take care.
loups! Quand vous pas - se - rez — par chez nous.

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

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

pp *rall.*