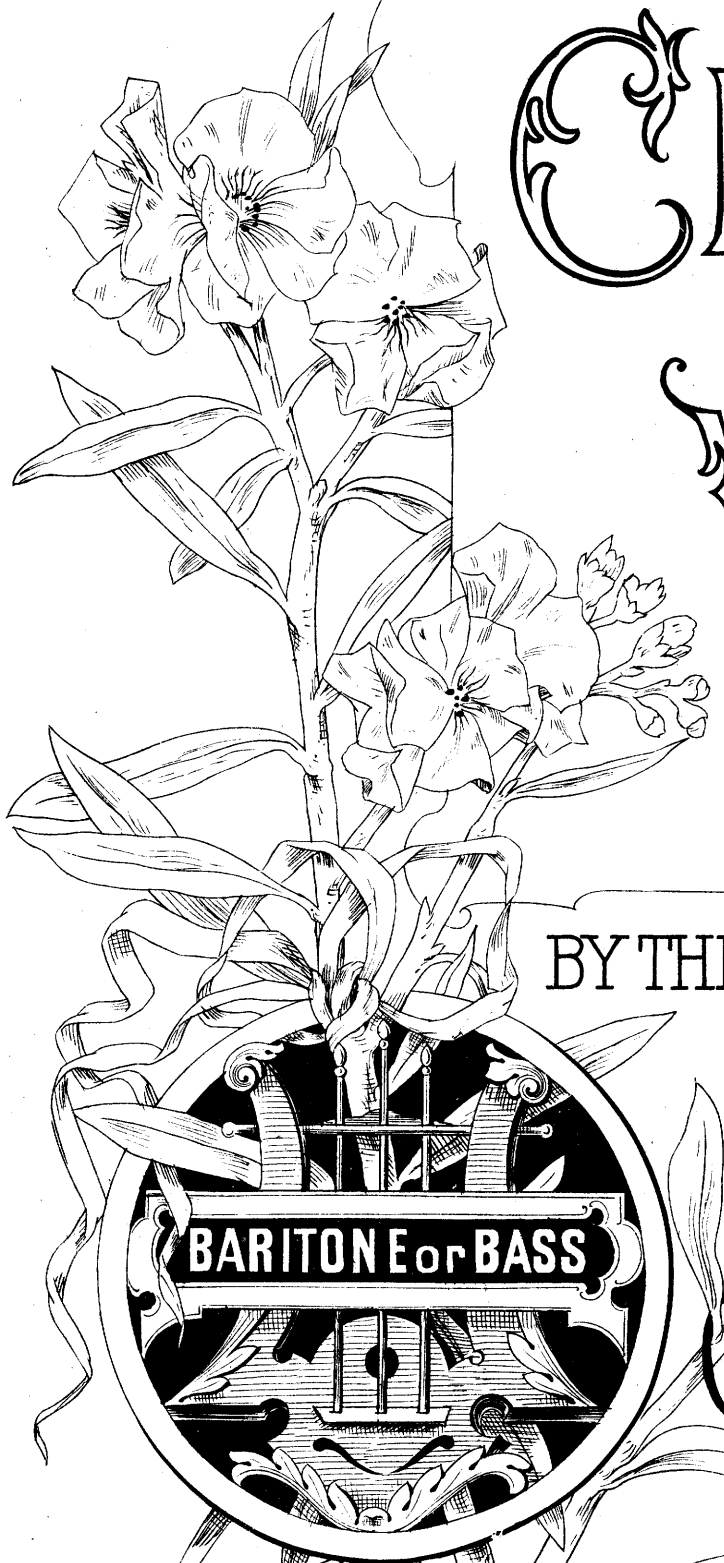




CLASSIC VOCAL GEMS

BY THE BEST

MODERN COMPOSERS



BOSTON.
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VULCAN'S SONG .

(*Au bruit des lourds marteaux d'airain.*)

(AT THE SMITHY.)

English words by Edward Oxenford.

From *Philémon et Baucis.*
by Ch. Gounod.


Allegro moderato.

Voice. 

Piano. 



The sparks fly
Au bruit des



thro' the smithy door..... Far from glow-ing iron re..
lourds mar-teaux d'ai - rain..... Au sombre è - clat de la four -

217.88

bound ing; All fierce and loud the bel - lows
 nai se Dans mon em - pi - re sou - ter -

roar, A - bove the an - vil's clang re - sound
 rair Je marche et je re - spire a l'ai

ing. The Black - smith's voice is heard all
 se Je règne en mai - tre sou - ve -

o'er: "I love the chat of neighbour, That
 rain Mais chez vous, j'en ai hon - te, Cha -

Un poco piu animato *p*

dim.
Un poco piu animato

cheers the hours of la - bour; The an - vil's mer - ry
 - que fois que j'y mon - te J'en ra - ge de me

ring Bli - the mood to me doth bring; Free am
 voir Si dif - forme et si noir, Mon as -

I as the breez - es, And I toil when it pleas -
 spect vous fait ri - re Et tout bas j'en - tends di -

es! No man dare bid me stay, Or chide me for de
 re: Vé - nus n'a - rait pas tort Il mé - ri - te son

- lay ! I scorn all world-ly trou - ble, 'Tis but a fleeting bub - ble, pass - ing
 sort Sans é - cou - ter le res - te, Loin du sé - jour cé - les - te, Moi je

by All care I can de -
 fuis voi - là pour quoi, voi -

fy, all care de - fy, So hap - py and so
 là pour quoi, voi - là pour quoi J'aime à res -

free am I?
 ter chez moi

As the fire sinks low for the night,.....
 Sous les monts fer - mes au ciel bleu.....

The smith from star-dy toil is rest - - - ing;..... It makes the
 Je commande à toute une ar - mée - - - e..... De noirs gé -

dull - est heart feel bright, 'Mid foam ing mead and neigh-bor's jest - - -
 ants mai - tres du feu Au sein de lar - den - te fu - mé - - -

ing
 e To hear him sing with de -
 Comme vous là haut je suis

*Un poco più animato**p*light;
Dieu!"I love the chat of neighbour, That
Mais quand Ju non m'in - vi - te A*dim.**Un poco più animato*cheers the hours of la - bour;
lui ren dre vi - si - teThe an - vil's mer - ry ring Blithe
J'en - ra - ge de me voir Si dif -mood to me doth bring;
forme et si noirFree am I as the breez - es, And I
Mon as - pect la fait ri re Et touttoil when it pleas - - es!
bas j'en - tends di - - re:No man dare bid me stay, Or
Vé - nus n'a - vait pas tort Il*pp*

chide me for de - lay! I scorn all world-ly trou - ble, 'Tis but a fleeting
 mé - ri - te son sort Sans é - cou - ter le res - te Loin du sé - jour cé -

p

bub - ble, pass - ing by..... All care I can de -
 les - te Moi je suis..... voi - là pour - quoi,..... voi -

pp

fy, all care de - fy, So hap - py and so free am
 là pour - quoi, voi - là pour - quoi, J'aime a res - ter - ches

rit.
cres.
rit.

I!
 moi.....

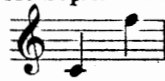
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SERENADE.

Mezzo-Sop. or Bar. in Cmin.

English version by M. Barnett.

Music by Francis Thomé.



PIANO. *Allegretto.*
f leggiero

Could I but
Si tu sa-

p

whisper thee, my dear - - - est, Of a se-cret this heart doth know,.....
rais ma tou-te bel - - - le Le se-cret que j'ai dans le cœur.....

segue.

..... Thou wouldst re-spond to my ap-peal - - - ing, Then thou wouldst
..... Tu ré-pon-drais quand je t'ap-pel - - - le Tu tai-rais

nev_ er mock me so..... Thou wouldst re_spond to my ap - peal - -
 ton ri - re mo - queur..... Tu ré - pon - drais quand je t'ap - pel - -

pp subito

ing..... Dost thou not feel my sweet e - mo - tion? That
 le..... Mais tu con - nais peut ê - - tre mê - me Ce

thou dost di - vine, it may be,..... What I fain would re -
 que je veux te ré - ve - ler..... Sans qu'il soit be soin

cres. sf

veal to thee,..... All my heart's best fond - est de - vo -
 de par - ler..... Tu de - vi - nes bien que je t'ai -

rall. colla voce

tion.
me

O - pen thy por - tal, O - pen thy por - - tal,
Ou - vre ta - por - te, Ou - vre ta - por - - te

Love now is there, Love now is there, O - pen thy por - tal,
L'A - mour est là, L'A - mour est là, Ou - vre ta por - te

O - pen thy por - tal, Thy joys with me share, Love now, yes
Ou - vre qu'im - por - te Ce que l'on di - ra L'A - - mour, L'A -

rall.

love is there.....
mour est là!.....

a tempo

f a tempo

Thou dost not
Tu ne veux

p

wish to cull the ros - - - es, That for thee bloom brightly to - day,.....
pas cueillir la ro - - - se Qui s'é - pa - nou - it sous la main.....

segue

..... Ah! thou dost keep thy fort de - fend - - - ed, I will then
..... Tu gar - des ta fe - ne - tre clo - - - se Et je vais

pass a - long my way, Ah! thou dost keep thy fort de - fend - -
pas - ser mon che - min!..... Tu gar - des ta fe - nè - tre clo - -

pp subito

ed..... Fare_well! all is for me now end_ed, My
 se..... C'est bien a - dieu! le ciel te gar - de Ja -

fate, it can nev_er be thine..... Tho' I may par - don,
 mais ton cœur ne m'ai - me - ra Je te par - don - ne

list my warn - ing, One day, one day.....dark ven geance will be
 mais prends gar - de Un jour, un jour quel qu'un me ven - ge -

colla voce

mine. *p* Close well thy por - tal, Close well thy
 ra. Fer - me ta por - te, Fer - me ta

p *leggiero* *segue*

por - - tal, Love now will fly! Love now will fly!
 por - - te L'A - mour s'en va! L'A - mour s'en va!

Clos well thy por - tal, Clos well thy por - tal, For joy will pass
 Fer - me ta por - te, Fer - me qu'im por te Ce que l'on di -

by, Love now, yes, love will fly!.....
 ra L'A - mour, L'A - mour s'en va!.....

rall.

dim. *accel.*

SHE ALONE CHARMETH MY SADNESS.

From the Reine de Saba(Irene.)

BASSO.

Chas. Gounod.

Allegro Moderato.

First system of piano introduction. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). Time signature: common time (C). Dynamics: *f*. The music features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

Second system of piano introduction. Continuation of the rhythmic accompaniment and chords.

Third system of piano introduction. Dynamics: *ff*. The music continues with the same accompaniment.

Moderato.
Recit.

Fourth system of piano introduction. Dynamics: *ff*. The music continues with the same accompaniment.

Yes! she flies from me

Vocal line and piano accompaniment for the second system. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "still! All is ready, the Imaums the Santons where is she? The fire burns in the".

fane, While the ho - ly men wait But the sa - cred fires wane, O, my love why so

late! Cruel one to for - sake me! Thou mad'st me all thy love be - lieve, But ah! well thou

Larghetto (♩ = 152)

knowest, thou knowest to de - ceive!

She a lone charmeth my sad - ness, At her feet willing I lay my pow'r and

sceptre down I a King! O what mad - ness! 'Tis I who am the

slave 'Tis she who wears the crown! I a King O what

mad - ness! 'Tis I who am the slave 'Tis she who wears the crown

rit.

p *colla voce. pp* *tempo*

Wake, oh wake from the spell and be a King a - gain!

p

Too long thou pinest, heart, waiting her smile in vain Throw her

fet-ters a-way! Be yet a King and reign!

Sleep-er a-wake! Ah no! He dream-eth

still He loves thee, He dream-eth still, He

loves thee! And he humbleth his pride, But he gain - - - eth a

bride, And he hum - bleth his pride But gains, but gains, a

bride, Thee his bride his bride, Thee his bride, his bride

She a-lone charmeth my sad - ness, At her feet willing I lay my pow'r and

cres. *3* *3* *3*

cres. *dim.*

rit.

cres. *f* *dim.* *pp colla voce.*

tempo *rit. al - - -*

p tempo

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

sceptre down I a King! O what mad - ness, 'Tis I who am the

cres. *dim.* *p*

slave 'Tis she who wears the crown! I a King! O what

rit. *tempo.* *p* *colla voce.* *p*

mad - ness, 'Tis I who am the slave 'Tis she who wears the

crown .

p *p*

AFAR IN THE WOOD.

(J.S. Welhaven.)

Nº 5.

RUHE IM WALDE.

Halfdan Kjerulf

Poco Andante.

A - - far in the wood where the
A - - far in the wood where the
Im Wald, wo so hoch die
Dort ist in der hol - den

dolce. *p dolce tranquillo.*

pine trees wave, Warm noon is gen - tly gleam - ing,
pine trees wave, I feel my sor - row dwindle,
Tan - nen steh'n brennt Mit - - tags heiss die Son - ne,
Ein - sam - keit so lin - dern - de Ruh zu fin - den,

Ad. ** Ad.*

The leaf - - lets trem - ble here and there, And
I wan - - der on from shade to shade, And
da kommt da - her ein lei - - ses Weh'n und
wie Sam - met so weich ist das grü - - ne Moos, dich

p *poco rit.* *a tempo.* *p*

like a soft kiss on my hair, The cool wind sets me
 think of thee my own sweet maid, Till hope be - gins to
 kühlt dir die Stir - ne so sanft und schon, wie ein Gruss von ihr voll
 wiegt in Träumen der Win - de Ge - kos? um dir Hoff - nung von ihr zu

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present. The system concludes with a fermata over the final notes and a decorative asterisk symbol.

dream - ing, The cool wind sets me
 kin - dle, Till hope be - gins to
 Won - ne, wie ein Gruss von ihr voll
 kun - den, um dir Hoff - nung von ihr zu

The second system continues the musical score. The vocal line has a rest for the first few measures before entering with the lyrics. The piano accompaniment features a *pp* (pianissimo) dynamic marking. The system ends with a *p* (piano) dynamic marking and a fermata.

dream - ing.
 kin - dle.
 Won - ne.
 kun - den.

The third system shows the vocal line with a rest and the piano accompaniment. The piano part includes dynamic markings of *p* and *pp*. The system concludes with a fermata over the final notes.

pp *dim.*

The fourth system is a piano solo section. It begins with a *pp* (pianissimo) dynamic marking and a *dim.* (diminuendo) instruction. The piano part features a melodic line with fingerings (2, 4, 3, 4) and a bass line with fingerings (1, x, x, 1, x, 2+). The system ends with a fermata.

THE GONDOLIER'S SONG.

Gondoliera.

Contralto or Baritone in D \flat .

English version by M. Barnett.



Erik Meyer-Helmund, Op. 71, N $^{\circ}$ 1.

Tranquillo.

p
Come thou to me,
O komm' zu mir,

mf *pp*

Red. Red. Red.

clear is the night,
wenn durch die Nacht

Glow - ing the stars ap - pear,
wan - delt das Ster - nen - heer,

p *p* *ritard.*

Red. Red. * Red.

O'er us the moon shines forth so bright, The gon - do - la is here.....
dann schwebt mit' uns in Mon - des - pracht die Gon - del ü - ber's Meer.....

colla parte *a tempo*

ritard.

Red. Red. Red.

f
 Come O, thou to me, Come O, thou, O
 komm' zu mir, komm' zu

Ped. * *Ped.* * *Ped.* *

come, Come thou, O come to me,
 mir, O komm', O komm' zu mir,

Ped. * *p* * *Ped.* *

ritard.
 Come thou, O come to me!
 o komm', o komm' zu mir!

colla parte *p*

Ped. *p* *Ped.*

pp
 This is the hour for lovers true,
 Das ist für Liebende die Stund',

ppp

Ped. * *Ped.* * *Ped.* *

Dear - est, like thee and me, Cloud-less the sky of az - ure blue, In
 Lieb - chen wie ich und du So fried-lich blaut des Him - mels Rund, es

calm re - pose, the sea. Speak 'mid the si - lence
 schläft das Meer in Ruh! Und wie es schläft, da

with a glance, What tongue might ne'er re - veal, Let
 sagt der Blick was nie die Zun ge - spricht, die

hand to hand our joy en - hance, While side by side we steal.
 Lip - pe zieht sich nicht zu - rück und wehrt dem Kus - se nicht!

p
Come thou to me,
O, komm zu mir,

mf

Ad.

ritard.

Come thou, O come to me!
O komm', o komm' zu mir!

ritard.

Tempo I.
pp

Come thou to me, clear is the night, Glow-ing the stars ap-
O, komm' zu mir, wenn durch die Nacht wan-delt das Ster-nen-

pp

Ad. *p.* *Ad.* *

pear,
heer,

O'er us the moon shines forth so bright, The
dann schwebt mit uns in Mon-des-pracht die

Ad. *p.* *p.*

ritard. a tempo.

gon - do - la is here. Come thou to me,
 Gon - del ü - ber's Meer. O komm' zu mir,

colla parte

a tempo.

Red. *Red.* *Red.* * *Red.* *

Come O, thou, O come, Come thou, O
 komm' zu mir, o komm' o

Red. * *Red.* * *Red.* *

come to me, Come thou, O come, O
 komm' zu mir, O, komm', o komm' zu

f

mf

colla parte

Red. *Red.* * *Red.*

come!
 mir!

ff

ppp

Red. *Red.* *Red.* *Red.* 54330-5

DORMI PURE!

(SLEEP ON.)

(*Dorst!*)

Translated and adapted by THEO. T. BARKER.

SALVATORE SCUDERI.

Andante poco mosso.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 6/8. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The vocal line consists of rests, indicating the singer is to sleep.

Dor - mi pu - re dor - mi fe - li - - - ce dell' a - mor
 En - dors - toi, mais qu'un heureux son - - - ge Te parle au
 Slum - ber, dar - ling, soft sleep in - vites thee! But in thy

mio... non ti scor - dar.
 moins de mon a - mour.
 dreams for - get not me.

p
 Quan - - do poi sa - ra - i mia spo - - -
 Cet a - - - mour n'est point un men - son - - -
 When to thee, love, kind fate u - nites

poco meno
 sa mai lon - ta - no ti sa - rò ma - i lon -
 ge Car Dieu nous u - - nit sans re - tour, Dieu nous u -
 me, Part - - ed we no more shall be, Part - ed no

f *poco meno*

ta - no ti sa - rò . tu sei un an - ge - lo
 nit sans re - tour Au jar - din s'e - veit -
 more we then shall be. Thou'rt my an - gel, love,

a tempo

sei la gio - ia del mat - ti - no la fre - sca ro - sa
 lent les ro - ses, Au ciel bril - lent les as - tres d'or
 thou'rt my pleas - ure, Thou'rt my fra - grant, fresh rose of morn - ing,

sei - sim - pa - ti - ca sei vez - zo - sa sei Re - gi - na d'a -
 Toi mal - gré tes pau - piè - res clo - ses Tu sem - bles plus belle en -
 Grace and beau - ty thy face a - dorn - ing, Thou'rt my bright queen of

mor se - i sim - pa - ti - ca sei vez - zo - sa dor - -
 cor Si tu mai - mes quand tu re - po - ses Dors
 love! Grace and beau - ty thy face a - dorn - ing, Slum - -

f *pp*

f meno *Con affetto*

mi Sei lo stem - ma di que - - sto
 ber! Si tu m'ai - mes quand tu re -
 Thou'rt my dear - est, my heart's best

f meno

co - re dor - - - mi .
 po - - ses Dors
 treas - ure, sleep..... on!

pp

pp

Be - ne - - det - ta si - a tua mam - - - ma che ti
 Bé - - nis soient ton ange et ta mè - - - re Du tré -
 Bles - sed be the mo - ther that bore thee! On thee

fe - ce co - - si bel - la.
 sor qu'ils m'ont don - né.
 such fair charms be - stowing.

tu so - - mi - gli ad u - na stel - - -
 Tu re - - çus de l'un la lu - mie - - -
 Like a star thou seem'st, bright - ly glow - - -

la che dal cie - lo di - sce - se per - me, che dal
 re Et de l'au - tre la..... beau - té L'au - tre
 ing, That de - scend - eth to me from a - bove, That de -

poco meno

cie - lo di - sce - - se per - me.
 t'a..... don - ne..... sa beau - té.
 scend - eth to me from a - bove.

a tempo

tu sei un an - ge - lo sei la gio - ia del ma - ti - no la
 Au jar - din se - veil - lent les ro - ses Au ciel bril - lent les
 Thou'rt my an - gel, love, thou'rt my pleas - ure, Thou'rt my fra - grant, fresh

fre - sca ro - sa sei sim - pa - ti - ca sei vez - zo - - sa
 as - tres d'or Toi mal - gré tes pau - piè - res clo - ses,
 rose of morn - ing; Grace and beau - ty thy face a - dorn - ing -

Sei Re - gi - na d'a - mor sei sim - pa - ti - ca sei vez -
 Tu sem - bles plus belle en - cor, Si tu m'ai - mes quand tu re -
 Thou'rt my bright queen of love! Grace and beau - ty thy face a -

zo - sa dor - - - mi sei l'or - go - glio di que - sto
 po - ses Dors..... Si tu m'ai - mes quand tu re -
 dorn - ing, slum - - - ber. Thou'rt my dearest, my heart's best

con affetto

f *meno*

p *rall.*

co - - re dor - - - - mi sei sim -
 po - - ses, *Dors!* sans sou -
 treas - - ure, sleep on! Grace and

pa - ti ca sei vez - zo - sa dor - - - mi sei lo
 ci de l'a - ve - nir Tu peux dor - - mir Dieu de -
 beauty thy face a - dorn - ing dream on! Thou'rt my

stem ma di que - sto co - - re dor
 main va nous u - nir Tu peux dor
 dearest, my heart's best treas - - ure, sleep dor

ppp

mi.
 mir!
 on!

pp

MY HEART IS WEARY.

Alto or Bass.

English words by M. BARNETT.

Music by C. GOUNOD.

Andante quasi adagio.

Piano introduction in E-flat major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *dim.*, *p*, and *f*. A *Ped* (pedal) marking is present at the end of the introduction.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line is in E-flat major, 4/4 time. The piano accompaniment is in the same key and time. Dynamics include *pp* and *p*.

{ My heart, my heart is wea - ry, Hope from my soul has fad - ed, One fond
 { *Il cor, di tut - to stan - co, op - pres - so da gli affan - ni, Non vuol*

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line is in E-flat major, 4/4 time. The piano accompaniment is in the same key and time. Dynamics include *cresc.*, *dim.*, and *p*.

{ wish now doth haunt me, Oh, Fate, then heed my sigh; Ah,
 { *più co' suoi vo - - ti la sor - te in - fa - sti dir. Mi*

7997-5

Also published for Mezzo Soprano or Baritone in D Minor.

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lead me for a mo - ment Back to..... the vale so shad - ed, Where
por - gi so - la - men - te val - le..... de miei prim'an - ni Per

youth's bright days were sported, For'tis there I would die.....
un sol gior - no a - si - lo, per ch'io ven - ga a mo - rir.....

dim. ff f p

1st V. { From here.....my life ap - pear - eth Like clouds of mist re -
Di qui.....veg-go la vi - ta di nu - vo-lo a sem-

2nd V. { My heart, long grow thy shad - ows, As when the day's de -
Ai di del tar-do au-tun - no si - mi-li i gior - ni

pp

{ - treat - ing, Mem'ry of days de - part - ed Sheds not.....one sin - gle ray,
 { - bian - za *Per - der - si nel - lo - blio de' tra.....pas - sa - ti di.*

{ - cline; Thy sun is slow - ly go - ing, To leave.....behind but gloom.
 { tuo - i, *De - cli - nan co - me l'om - bre in ve - sper - ti - no ciel.*

p

{ Stands one proud mighty Im - age, Like a lost sol - emn greet - ing, 'Tis
 { *L'a - mor so - lo ri - ma - ne co - me gran ri - mem - bran - za, Che*

{ All thy friendships deceived thee, Lone - ly art thou re - pin - ing, In
 { *L'a - mi - ci - zia ti ne - ga fi - no i confor - ti suo - i; E*

cresc.

cresc.

love a-lone re-main - eth, All else hath passed a - way.....
 so - lo so - pra-vi ve al so - gno che fi - ni.....

sor - row, and for-sak - en, Wan-der on to the tomb.....
 so - lo fin-cam-mi - ni sul sen-tier del - l'a - vel.....

f *dim.* *p* *poco rit.*

Rest thou my soul, in qui - et, While love doth stand be - fore thee, 'Tis
 A - ni - ma mia, ri - po - sa in ques-to estre-mo lo - so; Co -

One faith-ful friend re-main-eth, Na - ture ev - er smil - ing,
 Ma la na - tu - ra e fi - da: el - la t'ama e tin-vi - ta,

a tempo.

like..... a faithful pi - lot, 'Twill lead the wan - d'rer home. Like
 - si ri - posa a se - ra lo stan - co passag - ger, Che

In her arms fond - ly sheltered, To the eyes, to thee, peace she'll im - part, With her
 Nel suo sen ti ri - co - vrache a te, che a te di - schiude o - gnor. Quan - do

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

cresc.

sweet, cool shades of evening, Its perfume cometh o'er thee, Oh, here my soul, repose thou, Nor
ve - de da lon - ta - no del - la sua casa il fo - co, La do - ve fra brev' o - ra i

cresc. molto.

voice full of music, with her voice full of music, Thine ev-'ry sense beguiling, When
tut - to ti man - ca, quan - do tut - to ti man - ca in - - - quest' o - scu - ra vi - ta, Fe -

cresc.

p cresc. rit. e dim. molto. a tempo. pp

farther onward roam, Here, oh, my soul, re - pose thou, Nor farther onward roam.
suoi spera ve - der..... La do - ve fra brev' o - ra i suoi spera ve - der.....

f ff rit. e dim. molto. a tempo. pp

all beside is faith - less, She will console thy poor heart, She will console thy heart.....
- del el - la ti re - sta e ti con - so - la il cor, e ti con - so - la il cor!

dim. pp cresc. dim. col canto.

pp *Ped*

1. 2.

1. 2.

1. 2. 8.

dim. p pp

Ped ** Ped* ** Ped* ** Ped* ** Ped*

COME TO ME.

AIME - MOI.

MELODIE

Baritone or Mezzo Soprano in G♯

English version by M. J. Barnett.

Music by H. Bemberg.

Molto animato.

Piano.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending sequence, while the left hand provides a simple harmonic accompaniment with chords and single notes.

dolce.

Come to me...
Viens à moi,.....

The first vocal entry is on a single staff. The piano accompaniment continues with the same rhythmic pattern as the introduction.

..... for I love thee so strange - ly and deep - ly
..... car ton charme est é - trange et je l'ai - me,

The second vocal entry continues the melody. The piano accompaniment remains consistent.

Thy blue eyes..... are more soft than the O - ri - ent
Car tes yeux..... sont plus doux qu'un doux ciel d'O - ri -

The third vocal entry concludes the phrase. The piano accompaniment continues to the end of the page.

sky..... And the tones..... of thy voice are so
 - ent,..... Car ta voix..... a des sons qui vous

m.g.
p

sweet and so ten - - der. On thy heart.....
 vont au cœur mê - - me, Car ton être.....

cresc.

..... for my peace and my joy I re - ly.....
 en mon être est un dieu sou - ri - ant!.....

dim. riten.

dim. riten. suivies

Ah! thou wouldst be to me a de - light - ful com -
 Ah! tu se - rais si bien la com - pa - gne rê -

pan - - ion, Full of grace,..... full of light, and
 ré - - e, Tu fe - rais..... ray - on - ner la.

cedez un peu
 charm - ing wouldst thou be..... My life with bliss se -
 grâce au - tour de toi,..... L'au - ro - re de mes

cresc.

rene..... would seem all ro - sy morn - - ing.
 jours..... se - rait en - fin le - vé - - e.

Come to me!..... Come to me!.....
 Viens à moi!..... viens à moi!.....

f

f

.....
.....

Come..... to me!
viens..... à moi,

.....
.....

With thine eyes like the sky, come to me!
mon bon ange aux yeux bleus, viens à moi!

ff

Pia. *

.....
.....

p

p

tres doux

.....
.....

Come to me, for 'tis sweet to forget ev - ery
Ai - me - moi, c'est si bon d'ou - bli - er tou - te a -

p

p

sor - row . For 'tis sweet..... in af - fec - tion a
 lar - me , C'est si bon..... de sen - tir ses tour -

heart to pos - sess 'Tis so sweet.....
 ments a - pai - sés , C'est si bon.....

to be - guile ev - ery pain ev - ery an - guish
 d'es - suy er par - fois même u - ne lar - me ,

cresc. And so sweet..... to be - stow one en - dear - ing ca -
 C'est si bon..... de con - fondre en un seul deux bar -

dim. *riten.* *suivex.*

ress
sers!.....

How glad - ly thee I'd give
Je pré - vien - drais si bien

all of my soul's de - vo - - tion, I would ask.....
tes moïn - dres vœux de fem - - me, Je se - rais.....

cedex un peu

..... no more joy could I but live near thee One
..... tant heu - reux de vivre au - près de toi,..... J'ai

suives

eres

im - age fills my heart..... all my spir - it en -
tant d'a - mour au cœur,..... tant d'i - vres - se dans

tran - cing, Come to me!
là - me, Ai - me - moi,

Come to me!
ai - me - moi, Come to me
ai - me

cresc.

me! With thine eyes like the sky, Come to me
moi, mon bon ange aux yeux bleus, ai - me - moi!

suivex

IN A DREAM TO ME THOU SPEAKEST.

INVOCATION.

English version by L. UNDERWOOD.

Words by V. HUGO.

Music by C. M. WIDOR., Op. 28, No. 2.

Lento.

VOICE. *pp*

In a dream to.....me thou
 Tu me par - les du fond d'un

PIANO. *pp*

speakest, Like a soul from spir it land,..... While thy dress, blown by the
 rê - ve Comme une â - me parle aux vi - vants comme l'é - cu - me de la

breez - es, Floats like the sea - foam on the strand..... Out from thy cloud come, charming
 grê - ve Ta ro - be flot - te dans les vents Sors du nu - age om - bre char -

pp

spir - it! Phan - tom, show thee un - to the eye! Be thou a beacon light in my
 - man - te O fan - tô - me lais - se toi voir Sois un pha - re dans ma tour.

crese.

crese.

tempest! Be thou a glance in my dark sky! From a -
 men - te Sois un re - gard dans mon ciel noir Tu me

p

sf

far thou sayest thou lov'st me, That thou dost come to see at night On the
 dis de loin que tu m'aimes Et que la nuit a l'ho - ri - zon Tu viens

pp

pp

wan, pale shores in th' ho - ri - zon Thy dwell - ings shad'wy spec - tre white
 voir sur les grè - ves blê - mes Le spec - tre blanc de ta mai - son

pp

pp *cresc.* *f*

Out from thy cloud come, charming spirit! Phan-tom
 Sors du nu-age om-bre char-man te O fan-

show thee un-to the eye! Be thou a glance in my dark sky!
 - tô-me lais-se toi voir Sois un re-gard dans mon ciel noir

pp

I am conq'ring des-ti-ny's captive; I'm the
 Je suis l'al-gue des flots sans nombre Le cap-

weed, the wave-lets' toy; I'm what the dark cloud ov-er-shad-ows, But whose
 tif du des-tin vain-queur..... Je suis ce-lui que tou-te l'om-bre cou-vre

pp

heart it can not des - troy..... Be thou the wing o'er o - cean flit - ting, In angry
 sans é - tein - dre son cœur..... Sois l'ai - le qui pas - se et se me - le Aux grandes

cresc.

waves that soft - ly dips!..... Come! Thy dis - tant..... song so love - ly..... Sure - ly
 va - gues en cour - roux..... O viens viens tu dois é - tre bel - le..... Car ton

cresc.

comes from love - ly lips.
 chant lointain est bien doux.

Cast a
 Cherche

pp

ray on me mid my sea - gulls! Shine on my rocks' bold aw - ful steeps!..... Give the
 moi par - mi les mou - et - tes Dresse un ra - yon sur mon ré - cif..... Et dans

pen - sive an - gels white - ness To my vast and si - lent deeps!

mes profondeurs mu - et - tes La blan - cheur de l'an - ge pen - sif

pp

Out from thy cloud come, charming spir - - - it! Phan - tom

Sors du nu - age om - bre char man - - - te O fan -

cresc. *f*

cresc.

show thee un - to the eye! Be thou a glance in my dark

- tō - me lais - se tai voir Sois un re - gard dans mon ciel

f

sky!

noir.

f

MY QUEEN.

(WIE BIST DU MEINE KÖNIGIN.)

Mezzo Soprano or Baritone in D \flat .



English Version by M. J. BARNETT.

JOH. BRAHMS.

Adagio.

VOICE.

p molto espress. e dolce

col Pedal

How dost thou fare, my gracious queen?
Wie bist du, mei-ne Kö-ni-gin,

As now I've e'er thy subject been.
durch sanft-te Gü-te won-ne-voll:

espress.

Dost thou but smile, all round me then sweet spring is smi-ling.
Du läch-le nur Lenz-düf-te weh'n durch mein Ge-mü-the

Thou my queen, thou my queen.
won - ne - voll, won - ne - voll!

p espress.

Fresh is the bloom the ro-ses
Frisch auf-ge - blüh - ter, Ro-sen

espress.

wear, Yet can it not with thine — compare. Fair-est of
Glanz, ver-gleich ich ihn den dei - ni-gen? Ach, ü - ber-

flowers thou bring-est joy my soul be - guil - ing. Thou my
al - les was da blüht, is dei - ne Bli - the won - ne -

queen, thou my queen.
voll, won - ne - voll.

p espress.

Though I might roam in deserts drear, All would be changed should'st thou ap -
Durch to - dte Wü - sten wandle hin, und grü - ne Schat - ten breiten

p

pear, Fra - grance and sweet refreshing shade thou — bring'st me
sich, ob fürch - ter - li - che Schwüle dort ohn' — En - de

sf

ev - er, Thou my queen, thou, yes
brü - te, won - ne - voll, won - ne -

dimin. dolce.

thou my queen.
won - ne - voll.

p *espress.*

In thy dear arms I would re - pose, E'en though for aye mine eyes might
Lass mich ver - geh'n in dei-nem Arm! Es ist in ihm ja selbst der

espress.

close, Wert thou but near e'en deaths sharp pang would harm me nev - er.
Tod, ob auch die herb - ste To - des - qual die Brust durchwü - the,

Thou my queen, thou, yes, thou my queen.
won - ne - voll, won - ne - voll!

Ped.

SERENADE.

(LA SERENATA.)

Alto or Baritone in C.



English version by M. J. BARNETT.

F. PAOLO TOSTI.

Andantino. ♩ = 80.

1. { Vo - la, O se-re-
Waft her the strains I

2. { Vo - la, O se-re-
Waft her the strains I

na - - ta. La mia di - let - ta è so - la, E
of - - fer, Thou breeze, while she is sleep - ing. Bear
na - - ta. La mia di - let - ta è so - la, Ma
of - - fer, Thou breeze, while she is sleep - ing. She

con la bel - la te - sta ab - ban - do - na - - - ta,
 on to her the mes - sage sweet I prof - - - fer,
 sor - ri - den - do an - cor mez - zo as - son - na - - - ta,
 smiles while dream - ing of the love I prof - - - fer,

Po - - sa tra le len - zuo - - la: O se - re - na - ta,
 As Heav'n a watch is keep - - ing. Waft her the strains I
 Tor - - na fra le len - zuo - - la: O se - re - na - ta,
 As Heav'n a watch is keep - - ing. Waft her the strains I

Vo - - la, O se - re - na - ta, Vo - la.
 of - - fer, Waft her the strains I of - fer.
 Vo - - la, O se - re - na - ta, Vo - la.
 of - - fer, Waft her the strains I of - fer.

Splen - de Pu - ra la lu - - na; L'a - leil si - len - zio
 Bright - ly the moon is shi - - ning, Si - lence oer all now
 L'on - da So - gna su'l li - - do, E'l ven - to su la
 Low chant the waves while flow - - ing, Sigh for - est breez - es

sten - - de. E die-tro i ve-li del-l'al - co - va bru-na La
 reign - - eth, List to my song while on this couch re - clin - ing, Now,
 fron - - da; E a' ba - ci miei ri - cu - sa an - co - ra un ni - do La
 near me. In soft-est tones my heart to thee is go - ing, Then

Iam - pa - da s'ac - cen - de. Pu - - ra la lu - na
 ere the star - light wan - eth. Bright - ly the moon is
 mia si - gno - ra bion - da. So - - gna sul li - do
 'mid thy slum - ber hear me. Low chant the waves while

p

Splen - - de, Pu - - ra la lu - na Splen - - de.
 shin - - ing, Bright - - ly the moon is shin - - ing.
 Lon - - da, So - - gna sul li - do Lon - - da.
 flow - - ing, Low chant the waves while flow - - ing.

pp

Vo - la, 0 se - re - na - - ta. Vo - la, 0 se - - re -
 Waft her the strains I of - - fer, Waft her the strains I

na - - ta, Vo - - la,
of - - fer, Wagt her,

Ah! la, Ah!
Ah! la, Ah!

1.
la.
la.

2.
pp

THE TOPER AND THE DEVIL.

DER SCHLESISCHE ZECHER UND DER TEUFEL.

ENGLISH WORDS BY JUL FRANKEL.

MUSIC BY REISSIGER.

Moderato.

PIANO.

1. On Si - lesia's mountains there grows a vine That needs neither heat nor
1. Auf Schle-si-ens Ber-gen da wächst ein Wein, der braucht nicht Hit-ze, nicht

fair sun-shine; If wet the year, or dry the air, They still drink merrily their
Son-nenschein; ob's Jahr ist schlecht ob's Jahr ist gut, da trinkt man fröhlich der

grape juice there. 2. There once I laid be -
Trau-ben Blut. 2. Da lag ich ein-mal vor'm

marcato.

-fore a cask, And called a-loud "who performs the task," To drink such
 vol-len Fass, "Ein And'rer soll mir trinken das" so rief ich, und sollt's der

a po-tion, and should the devil incline, I would out-drink him with such a
 Teufel sein, und sollt's der Teufel sein, ich trin ke ihn nie - der mit sol - chem

wine. 3. And scarce did yet my last
 Wein? 3. Und wie noch das letz-te

dim.

f
 word resound, When Sa-tan's step through the vaults rebound,
 Wort verhallt, des Sa-tans Tritt durch den Keller schallt,

ironisch.

Then spoke the Devil, "Ho! comrade dear, Aye my friend should I win, thy
He, Freund, gewinn'ich so bist du mein, ich,, ge - he, so ruft er ,,ich

soul, thy soul will be mine?" 4. Then
ge - he die Wette ein? 4. Da

man-y a goblet we drank outright, We drank well nigh one half of the night, Then
wur-de manch Krüglein leer gemacht, wir tranken heinah die hal-be Nacht, da

komisch.

mutter'd the Devil "Ho! comrade dear, E-ven in hell, thy wine would not cheer, I
lallte der Teufel: He, Kam-erad! beim Fegfeuer! jetzt hab'ich's satt! ich

drank it a hundred years this day, With the students in Prague 'till all were
trank vor hundert Jah-ren in Prag mit den Studenten dort Tag für Tag, doch

cres. *f*

gay, But to drink such a sour stuff, A Si-le-sian on - - ly
mehr zu trinken solch sauren Wein, müsst'ich ein ge - bor - ner

has spunk enough, A Si - lesian on - ly has spunk enough.
Schlesi - er sein, müsst'ich ein ge - bor - ner Schlesi - er sein!

ff

HERE REST IN PEACE.

(*Non t'accostare all'urna.*)

ROMANCE.

For Baritone in B \flat minor.



English version by Warren Davenport.

Music by Verdi.

Andante sostenuto.

VOICE.

PIANO.

dim. e rit.

p Con espress.

Here rest in peace my ash - - es, Ap - proach not, the spot is
Non t'ac-cos-ta - re all'ur - - na che il ce - ner mio rin-

p

sa - - - cred; Ho - ly the ground with - in which my
ser - - - ra, que - sta pie-to - - sa ter - - ra è

f con forza.

ash - es now rest in peace. Bring not thy flow'rs, Nor waste thy tears, In
 sa - cra al mio do - lor. O - dio gli affan - ni tuo - i ri -

mf

vain..... are they, and o - - - dious, O leave now this spot..... for
 cu - so i tuoi gia - cen - - ti che gio - va - no a - - gli e -

p

ev - - er, Thy flow'rs and tears, Thy flow'rs and tears are o - dious when
 stin - ti due la - cri - me O du - e fior? che giova - no due

ad lib.

of - fered here, Thy flow'rs thy tears are o - dious when of - fered here, O cru - el one!
 la - cri - me o - du - e fior? Che giova - no due la - cri - me o du - e fior?

colla voce.

Allegro.

Im-pious! Im-pious! No ray of hope thou gav-est me while life ex-
 Em-pia! Em-pia! do-ve-vial-lo-ra por-germi un fil d'a

f Allegro. *p*

un poco agitato.

ist - - ed. Leave me for-ev-er thou false one, In vain thy flowers, thy
 i - - ta. quando tra-e-a la vi-ta nell'an-sia e-nei sos-

tears, All that thou of-ferst I scorn in my sor-row, Be gone, false
 pir, quan-do tra-e-a la vi-ta nell'an-sia e-nei sos-

Tempo primo.

one. My life..... in grief was
 pir. A chi..... di-nu-tel

p

ad lib.

a tempo.

wast - ed, When thou..... all hope had ban - ished, Re - spect now the shad - ow.
 pian - to, as - sor - di la fo - res - ta, ri - spet - ta un om - bra

colla voce. ***p*** *a tempo.*

cresc.

of my tomb And let me rest in peace, De - part then, depart for -
 me - sta e la - scia la dor - mir ri - spet - ta un' om - bra.

cresc.

dim.

cresc.

ev - er, And let me rest in peace. No more then thy use - less
 me - sta e la - scia la..... dor - mir, ri - spet - ta un om - bra

cresc.

ff

Allargando.

wail - ing, De - part for - ev - er more.
 me - sta e la - scia la dor - mir.

ff *colla voce.* *morendo.*

DO NOT FORGET.

(NON TI SCORDAR.)

Engl. words by L.C. ELSON.

(RAPPELLE-TOI.)

Music by GEORGES RUPÈS.

Lento.

Baritone in A.

p *espressivo*

pp

The piano introduction is in 6/8 time, key of A major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The first section is marked *p* *espressivo*, and the second section is marked *pp*.

Moderato.

mf

Non mi scor - dar
Do not for - get
Rap - pel - le - toi,

al - lor che l'al - ba in cie - lo,
when morn's first rays are blend - ing,
quand l'au - ro - re crain - ti - ve,

p

The piano accompaniment for the first vocal line is in 6/8 time, key of A major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The first section is marked *p*.

rall.

Vien del - le stel - le i raggi ad ec - cli - sar,
Op' - ning to Phoebus it's pa - lace of light,
Ouvre au so - liel son pa - lais en - chan - té,

The piano accompaniment for the second vocal line is in 6/8 time, key of A major. It features a melody in the right hand and a harmonic accompaniment in the left hand.

Non mi scor - dar
Do not for - get
Rap - pel - le - toi,

al - lor ch'in fos - co - ve - lo,
when twi - light is des - cend - ing,
lors - que la nuit pen - si - ve,

mf

The piano accompaniment for the third vocal line is in 6/8 time, key of A major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The first section is marked *mf*.

ten. *rit.*

Scen - - de la not - - te i cam - pi ad os - cu - rar:
 Pass - - ing in dreams neath the veil of the night;
 Passe en rê - vant sous son voile ar - - gan - té

meno lento

Quand' as - col - tan - do stai L'in - no del di che mo - re
 E'en when pleasure shall glide, When thy heart high is bound - ing,
 A l'ap - pel du plai - sir, lorsque ton sein pal - pi - - te,

dolce *rall.*

Quand' i not - tur - ni rai Ti par - la - no d'a - mo - re O -
 Or at calm e - ven - tide when nightingales are sounding, E'en
 Aux doux son - ges du soir, lorsque l'om - bre t'in - vi - te, E -

dolce

gnor m'ud rai can - tar: Non ti scor - dar di me.
 then thy heart shall hear From a voice soft and clear.
 coute au fond des bois mur - mu - rer u - ne voix.

Lento, *espressivo*

p Non ti scor-dar! Non ti scor-dar!
Do not for-get! Do not for-get!
Rap - pel - le - toi! rap - pel - le - toi!

pp

a tempo

p espressivo

p Non mi scor-dar al-lor che tor bid' an-ni
Do not for-get, when we two shall be part-ed
Rap - pel - le - toi! lorsque les des - ti - né - es

mf

pp

rall. *mf*
Trat - to m'a-vran-no lon-ta - no da-te, Non m'ob-bli-ar al-
When I am torn by my fate far from thee, When I a-far an
M'au - ront de toi pour j'a - mais se - pa - ré. Quand le cha - grin l'e -

rall. *ten.*
lor che occulti af-fan - ni Tut - te le gra - zie sfron - deranno in me,
ex - ile, broken - heart - ed, Wander a - lone and joy dwells not with me,
xil et les an - né - es, Au - ront flé - tri ce cœur de - ses - pe - re,

meno lento

Pen - sa al mio fi - do a - mor, Pen - sa al - la mia cos - tan - za,
Think how sad is my lot, *Still shall our ties not se - - ver,*
 Songe à mon triste a - mour songe à l'a - dieu su - prê - me,

Nul - la po - tran sul cor Tem - po nè lon - ta - nan - za; E
Time and absence are nought, *True love is true for - e - ver And*
 L'ab - sen - ce ni le temps, ne sont rien quand on ai - me, Tant

fin che spi - ro a - vrò Mai sem - pre ta - me - ro:
while my fond heart beats, *to thee it still re - peats:*
 que mon cœur bat - tra tou - jours il te di - - ra:

Lento *espressivo*
 Non mi scor - dar, Non mi scor - dar!
"Do not for - get!" *"Do not for - get!"*
 "Rap - - pel - - le - toi!" rap - - pel - - le - toi!"

a tempo *p*

Non mi scor-
Do not for-
Rap - pel - le -

p espressivo *pp* *p*

dar, o mio ce_ leste a - mo - re, Quand' il mio
get, when end - ed is my roam - ing, When I shall
toi quand sous la froi - de ter - re, Mon cœur bri -

co - re nell' ur - na dor - mi - ra, Non mi scor - dar, al -
lie in e - ter - nal re - pose, Do not for - get, a
se pour tou - jours dor - mi - ra. Rap - pel - le - toi, quand

ten. *rit.*

lor che qual che fio - re Sul - la mia tom - ba il ca - lice a - pri - rà!
sin - gle flow'r is blooming, On my low grave and for thee only, it grows,
la fleur so - li - tai - re, Sur mon tom - beau douce - ment s'ou - vri - ra,

meno lento

f

Più non ve_drotti ahi_mè,
I shall ne'er meet thee more
Je ne te ver_rai plus,

Ma l'al_ma o_vun_que si__a,
yet shall my soul im_mor_tal,
mais mon âme im_mor_tel__le,

dolce

rall.

dolce

Sem_pre verrà con_te,
Still it's love hover o'er,
Re_viendra près de toi

O dolce fiamma mi_a, E tu l'udrai sela_watching thee from Heav'n's portal At night thou still shalt
comme u-ne sœur fi_dè-le, E-cou_te dans la

dolce

Lento espressivo

pp

mar: Non ti scordar di me, Non ti scor_dar!
hear a whisper soft and clear: "Do not for-get;
nuit u-nè voix qui gé-mit: "Rap-pel-le-toi!

pp

non ti scor_dar!
Do not for-get!"
Rap-pel-le-toi!"

p espressivo

pp

HOW DO I LOVE THEE.

SONG.

Music by Maude Valérie White.

Andante espressione.

The piano introduction consists of two staves. The upper staff features a melodic line with a *arioso* marking and a *p* dynamic. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern. The key signature is three flats (B-flat major/D minor) and the time signature is common time (C).

VOICE.

The vocal line begins with a *p* dynamic and includes a triplet of eighth notes. The lyrics are: "How, how do I love thee? Let me count the". The piano accompaniment continues with a steady eighth-note accompaniment in the lower staff and chords in the upper staff.

The vocal line continues with the lyrics: "ways; I love thee to the depth, and breadth, and height, My". The piano accompaniment features a triplet of eighth notes in the upper staff and a steady eighth-note accompaniment in the lower staff.

con tenerezza

soul.....can reach, I love thee, I love..... thee

rall.

pure - - - ly. I

p

arioso

espressivo

love thee to..... the le - - vel of ev' - - ry day's most qui - et

espressivo

ben marcato la melodia

cres - - - *cen* - - - *do*

need, I love thee with the breath of all my life,

cres - - - *cen* - - - *do*

rall.

and If God choose, I shall but love thee, love thee bet - - - ter

rall.

p *rall.*

af - - - ter death.....

p *rall.*

FLEETING VISION.

(VISION FUGITIVE.)

From the Opera "HERODIADE."

In B \flat for Bass.



English Version by M. J. BARNETT.

J. MASSENET.

Allegro appassionato

VOICE. HÉRODE.

'Tis a
Ce breu-

PIANO.

espress

dream that my spir - it so lone-ly en-tran - ces, Could I now as of old
va - ge pour-raït — me don ner-un tel rè - ve! Je pour-raï la re-voir,

Andante.

Her fair beauty be-hold, That gave me bliss un - told To re-pay my fond
Con-tem-pler sa beau-té! Di - vi - ne vo - lup - té A mes re-gards pro-

mf

fp

dolce

glan - ces. All my hope it en - han - ces, This vis - ion I'd ne'er lose it is
mi - se! Es - pé - ran - ce trop brè - ve Qui viens ber - cer mon coeur et trou -

fp *dolce*

so sweet to me, Vain il - lu - sion though I well know it
bler ma rai - son Ah! ne t'en - fuis pas, douce il - lu - si -

p *pp colla voce*

Andante.

be.
on!

mf espress. *cresc.* *f*

p
Vis - ion sweet! I would fol - low thee though thou art
Vi - si - on fu - gi - tive et tou - jours pour - sui -

espress. *dim.* *p* *pp* *p* *pp*

sfx

fleet - ing. An - gel of my sad life, my soul giv-eth thee greet-ing.
vi - - e An - ge mys-te - ri - eux qui prends tou-te ma vi - e,

più f *cresc.* *dim.*

Ah! 'tis thee! joy of my heart, My love and hope ev-er thou art!
Ah! c'est toi que je veux voir. O mon a - mour! ô mon espoir!

p dolce *f* *animato molto*

Vis - ion sweet, thou art fleet - ing, My soul
Vi - si - on fu - gi - ti - ve, c'est toi,

f *animato molto*

ev-er giv-eth thee greet-ing.
 Qui prends tou-te ma vi-e!

rall.
a tempo appass

colla voce
dim.
mf

I would fold thee so near That thy heart beat I'd hear,
 Te pres-ser dans mes bras! Sen tir bat tre ton coeur

f
f
dim.

And with my own re-ply, Glad-ly then would I die.
 D'u-ne a-mou-reu-se ar-deur! Puis, mou-rir en-la-cés

f
più f

f *p*

In that blest dream so joy - ous, In that blest dream so joy - ous,
 dans u - ne mè - me i - vres - se, Dans u - ne mè - me i - vres - se;

f *pp*

piu animato

Glad-ly I'd die, love for thee show-ing.
 Pour ces trans - ports pour cet - te flam - me,

cresc. *cresc.*

Ah! with no fear or re - gret, On thee my whole soul he -
 Ah! sans re - mords et sans plain - te Je don - ne - rais mon

ff

ff *p* *rall.*

stow - ing. Thou joy of my heart and my hope!
 à - - - - me Pour toi, mon a - mour! mon es - poir!

ff *colla voce*

a tempo
pp dolce

Vis - ion sweet, and blest joy of my heart!
Vi - si - on fu - gi - ti - ve! c'est toi

pp *cresc.* *f*

Fond il - lu - sion so fleet - - - ing, Ah! thou art
Qui prends tou - te ma vi - - - e! Qui c'est toi!

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

colla voce *dim.* *fp* *a tempo appass*

My own love, thou art, — My
mon a - mour! Toi, mon

f *fp* *ff* *allarg.*

cresc.

on - ly love and my hope!
seul a - mour, mon es - poir!

rall. *ff* *ff sec.*

THE DIVER.

IN THE CAVERNS DEEP OF THE OCEAN COLD.

Baritone or Bass in E \flat



Poetry by G. Douglas Thompson, Esq:

Music by Edward J. Loder.

Andantino.

In the ca - verns deep of the

o - cean cold The Di - ver is seek - ing a trea - sure of gold, In the

ca - vens deep of the o - cean cold, The Di - ver is seek - ing a

cres.

treasure of gold, Risk - ing his life for the spoil of a wreck,

Tak - ing rich gems from the dead on her deck; And fear - ful such sights to the

Di - ver must be Walk - ing a - lone, walk - ing a - lone,

cres. *pp*

Walk - ing a - lone in the depths of the sea!

mf

He is

now on the surface, (he's gasp - ing for breath,) So pale that he wants but the

mf *p*

still - ness of death To look like the forms he has left in the caves,

p

Si - lent and cold 'neath the trem - bling waves, Si - lent and cold 'neath the

trem - bling waves. How fear - ful such sights to the Di - ver must be

Walk - ing a - lone in the depths of the sea. And Mam - mon's the mas - ter and

Man is the slave Toil - ing for wealth on the brink of the grave.

Leav - ing a world of sun - light and sound, For night - like gloom and a

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. The lyrics are "Leav - ing a world of sun - light and sound, For night - like gloom and a". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

si - lence pro - found; And fear - ful the death of the Di - ver must be

The second system continues the vocal line with the lyrics "si - lence pro - found; And fear - ful the death of the Di - ver must be". The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with chords.

Sleep - ing a - lone, sleep - ing a - lone, Sleep - ing a - lone in the depths of the

The third system has the lyrics "Sleep - ing a - lone, sleep - ing a - lone, Sleep - ing a - lone in the depths of the". The piano accompaniment includes a right-hand part with sustained chords and a left-hand part with a steady eighth-note accompaniment.

sea!.....

The fourth system concludes with the lyrics "sea!.....". The piano accompaniment features a right-hand part with a triplet of eighth notes and a left-hand part with chords and eighth notes.

STILL IS THE NIGHT.

RUSSIAN GIPSY SERENADE.

Words by CONSTANCE BACHE.



Music by C. SCHILOFSKY.

Moderato.
p

VOICE

Still is the night, and the moon

PIANO

p

floats a - bove;..... Wakes in - to mu -

sic the theme of my love;..... Light

cres.

cres.

breez - es waft it, chords sweep a - long,

..... Bear - - ing to her my pas - -

sion in song. *p* 1. Un - der - neath thy win - dow plead - ing
2. To my pas - sion grant a guer - don,

For thy love, to thee I sing; To thy ti - - ny
Just one tear - drop from thine eye; Love - wing'd, with the

feet un - heed - ing All my soul's de - sire I bring.
pre - cious bur - den To Gra - na - da I will fly.

Hark my ten - der lute's en - treat - ing, To my song O
There shall cun - ning hands im - mure it In a price - less

lend thine ear, And for but one mo - ment fleet - ing,
ring for aye, From all hurt they must se - cure it,

La - dy fair, do thou ap - pear
And I'll wear it till I die

p

That dear ta - lis - man shall nev - er Leave me when a - far from

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 7/8 time signature. The lyrics are "That dear ta - lis - man shall nev - er Leave me when a - far from". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A dynamic marking of *p* is placed above the first measure of the piano part.

thee, Should I wan - der, it shall ev - er Wan - der thro' the

The second system continues the vocal line with the lyrics "thee, Should I wan - der, it shall ev - er Wan - der thro' the". The piano accompaniment remains consistent with the first system.

pp

world with me Still is the night, And the

The third system begins with the lyrics "world with me Still is the night, And the". A dynamic marking of *pp* is placed above the vocal line. The piano accompaniment continues with the same pattern.

moon floats a - bove; Wakes in - to

The fourth system concludes the page with the lyrics "moon floats a - bove; Wakes in - to". The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.

mu - sic the theme of my love; *cres.* Light

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, moving from G4 to A4, B4, and C5, with a fermata over the final note. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A *cres.* (crescendo) marking is placed above the vocal line.

breez - es waft it, chords sweep a - long,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase in G major, moving from G4 to A4, B4, and C5, with a fermata over the final note. The piano accompaniment continues with the same eighth-note accompaniment. A *cres.* (crescendo) marking is placed above the piano accompaniment.

Bear - ing to her my pas - sion in

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase in G major, moving from G4 to A4, B4, and C5, with a fermata over the final note. The piano accompaniment continues with the same eighth-note accompaniment. Dynamic markings *f* (forte) and *p* (piano) are present in the piano accompaniment.

song, in song, in song!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase in G major, moving from G4 to A4, B4, and C5, with a fermata over the final note. The piano accompaniment continues with the same eighth-note accompaniment. A *ff* (fortissimo) marking is present in the piano accompaniment. The system ends with the word *Fine.*

AT THE CASEMENT.

(*Das Fensterln.*)

Erik Meyer-Helmund, Op. 16, No. 2.

English version by A. Barnette.

Not too slow. *p*

Voice.

Im vexed with thee, dear one, Oh, dar - ling mine, Be -
 Ich bin auf Dich bö - se, du Lieb - chen mein, wa -

Piano.

p *pp*

Pa. * *Pa.* *

fore thy closed case - ment, why leav'st thou me to pine
 rum lässt Du nie - mals zum Fen - ster mich hin - ein!

Piano.

pp

Be - fore thy closed casement, why leav'st thou me to pine .
 Wa - rum lässt Du nie - mals zum Fen - ster mich hin - ein?

Piano.

pp *Piu vivo* *p*

mf *Tempo I.*

Long hours have I lin-gered neath thy
 'Ich ha-be manch' Stun-de un-ter'm

*Tempo I.**p*

win-dows my love, And while I grew wrath-ful, The moon laugh'd a-bove.....
 Fen-ster ge-wacht, ich hab' mich ge-är-gert, der Mond hat ge-lacht!

pp

And while I grew wrath-ful the
 Ich hab' mich ge-är-gert, der

moon laughed a-bove!
 Mond hat ge-lacht!

Più vivo

That
 Dass

Tempo I.

thou dost not love me, if I on - ly could find, if I on - ly could
 Du mich nicht lieb hast, hätt' ich nim - mer ge - glaubt, hätt' ich nim - mer ge -

Tempo I.

pp *colla parte*

Più vivo.

rit. *espressivo*
 find Then off to Ty - rol land I'd go,
 glaubt! Drum geh' ich in's Ty - ro - ler land,

Più vivo.

rit.

mf
 where sweet-hearts are more kind Hum - bly I stand en -
 da ist's Fensterln ar - laubt In - nig um Lie - be

p.

p
 treat - ing, Be - fore thy house, sweet - heart, But not one
 fle - hend steh' ich vor Dei - nem Haus, dass Du Dich

p *cres.*

mf

kiss wilt thou give me, Ere I for - ev - er de - part
 nicht lässt küs - sen, halt ich län - ger nicht aus:

f *dim.* *3*

..... So off to Ty - ral land I'll go, where sweethearts are more
 drum geh' ich in's Ty - ro - ler - land, da ist's Fen - sterln er -

cres. *f* *mf* *dim.*

kind .
 laubt .

Più vivace

p *pp*

Tr. * *Tr.* * *Tr.* * *Tr.* *

3 *3* *3* *3*

pp * *Tr.* * *Tr.* *

D *Tr.* * *Tr.* * *Tr.* * *Tr.* * 52381.4

But Once The Hour Approaches.

(*Nur einmal blüht die Stunde.*)

In D \flat for Tenor or Baritone

English version by M. Barnett.



C. Bohm.

Moderato.

1. { Dost find a heart that's glow - - ing, By ten - der love pos - sessed, And
So du ein Herz ge - fun - den, das Lie - be hegt und trägt, und

2. { Dost thou two hearts dis - cov - er, That fond - ly beat as one, Oh!
Und siehst du wo zwei Her - zen in stil - ler Lie - be glüh'n, um

feel - est thou re - spon - ses, A - - rise within thy breast, Thy
so du selbst em - pfun - den, wie Lieb' im Bu - sen schlägt; So
guard them from es - trange - ment, That they love's pain may shun. For
nim - mer sie zu quä - len, musst du von dan - nen ziehn! Wie

hand all joy-ous of - - fer With no re-gret or fear ; } But
 gieb dem schönen Bun - de mit Freu - den dei - ne Hand } Nur
 ten - der - ly an - oth - - er May bind the tie so dear.
 oft durch Andrer Kun - - de zer - riss das schö - ne Band.

once the hour ap - proach - es, When heart to heart comes near, } But
 ein - mal blüht die Stun - de, wo Herz zu Herz sich fand! } Nur

once the hour ap proach - es When heart to heart comes near.
 ein - mal blüht die Stun - - de wo Herz zu Herz sich fand!

3. { Oh! let them not be part - ed, Whom love would fain u -
 Was lie - - bend sich ver - ei - - net, o, brich es nicht ent -

nite, For on - - ly once un - fold - - eth Love's
 zwei, es blü - - het für die Lie - - - be, ja

spring - time of de - light. The blos - soms by the
 nur ein ein - z'ger Mai. Viel Blu - - men blüh'n im

way - - side Full ma - ny times ap - - pear, But
 Grun - - de, und blü - - hen an den Strand, Nur

riten.

riten. *crese.*

f

once the hour ap - proach - es Where heart to heart comes
 ein - - mal blüht die Stun - - de, wo Herz zu Herz sich

f

near, But once the hour ap -
 fand, Nur ein - - mal blüht die

proach - - es When heart to heart comes near.
 Stun - - - de, wo Herz zu Herz sich fand.

colla parte

ADRIFT.

(A LA DÉRIVE.)

LAMENTO.

Baritone in B \flat Minor.



English Version by M. J. BARNETT.

Music by A. FLÉGIER.

Lentement. (♩ = 52)

VOICE. *f* *3* *3*

The sea ev - er louder and
La mer pleure u - ne can - ti -

PIANO. *mf* *f* *3* *3* *3* *3*

p *cresc.*

strong - er, Wails forth my hearts most plaintive song. — Madeleine I love now no
- lê - ne Sur dîn - vi - si - bles vi - o - lons. Je n'aimerai plus Ma - de -

p *pp* *cresc.*

f

long - er, Roll on, roll on, and pitch a - long!
- lei - ne Tan - guis, tanguons! Rou - tis, roulons!

f *f* *f* *f*

p *f a tempo*

The nights are short the days are long. — The sea ev - er louder and strong -
 Les nuits sont courtes, les jours longs. — La mer pleure u-ne canti - lè - -

a tempo

pp *f*

p *suivez*

cresc. *3* *ff*

er, Has jest as well as plaintive song, — Roll on, roll on and
 - ne, Oû passent, railleurs, des flon - fions. — Tan - guis, tanguons! Rou -

sf *ff*

agitato *p* *cresc.* *poco* *a* *poco*

pitch a-long! With sobs thou sea, grown ev - er stronger, Togeth - er we will moan our
 - lis, roulons! Mais c'est de sanglots qu'elle est pleine. Elle et moi, nous nous dé - so -

ff *p* *cresc.* *poco* *a* *poco*

f a tempo *dim.*

song. — The nights are short the days are long, —
 - lous. — Les nuits sont cour - tes, les jours longs. —

a tempo

f *dim.*

cresc. *f* *f*

Ma-deleine she's left me for - ev - er, List my com - plaint O rocking sea! Roll
Je n'ai-me-rai plus Ma-de - lei - ne. Mieux vaut cou - rir les Ma-de-lons. Tan-

cresc. *espressivo* *sf* *sf*

on, and sigh and moan with me! I feel her breath all near me
- guis, tanguons! Rou-lis, roulons! Mais je sens pas ser son ha -

agitato *p* *cresc.*

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

poco *a* *poco* *a tempo*

ev - er, I see her floating hair of gold. I hear her ac - cents
- lei-ne Et vois flot - ter ses cheveux blonds. Les nuits sont cour - tes

poco *a* *poco* *a tempo*

f

as of old How long the moments since we sever, Since comes no more this love un - told.
les jours longs. A son par - fum de mar - jo - lai-ne J'ai frê - mi du crâne aux ta - lons,

appassionato *cresc.*

Ma - de-leine I love now no more. Roll on, roll on and
 J'ai fré-mi du crâne aux ta-lons. Tan - guis, tan-guons! Rou -

ff

ff *ff*

pitch a-long. The nights are short the days are long. — The
 - lis, rou-lons! J'ai fre - mi du crâne aux ta - lons — La

ff *ff* *f*

sea ev - er loud-er and strong - er Wails forth my heart's most plain-tive
 mer pleure u-ne can-ti - lê - ne Sur d'in - vi - si - bles vi - o -

f *p*

song, — The sea moans e'er louder and stron - ger.
 - lons, — La mer pleure u-ne can-ti - lê - ne.

ff *ff* *pp* *p dim. pp*

LOOK INTO MINE EYES AGAIN.

Words by Agnes M. Limpus.

Alto or Bass in C.



Music by Edward Sharp.

p

p

rall.

Look in - to mine eyes a - gain, With that trust - - ing look of

yore, Let me gaze in - to thine own

Once, and then oh ne-ver more, Once, and then oh ne-ver more,

Ah that look is cold and dead Light and trust for e-ver fled,..... Darling

all the world to me, Life is life-less, reft of

thee Oh! life is life - - - less, reft..... of thee.

rall.

cresc. *con passione.* *dim.*

p *pp* *pp*

Kiss me yet but once again, With thy ma - - gic kiss of

old,..... Let me strain thee to my breast,..... Let mine arms thee close en -

f cresc.

fold, Let mine arms thee close en - fold. Ah! thy fond heart doth not

beat..... Calm is all it's passion heat..... By that love once giv'n to

me, Let me die and live with thee Oh! let me die.....

..... and live..... with thee.

rall.

MOST WONDROUS IT MUST BE.

(ES MUSS WAS WUNDERBARES SEIN.)

Mezzo Soprano or Baritone in B \flat .



FRANZ RIES.

VOICE.

p

What is it has awaked in
Was ist nun doch in mir er-

PIANO.

dolce.

mf

dim.

pp

cresc.

me And fills my ver - y be - ing, As if the star - light's brill - ian -
wacht! Ich spür's durch al - te Sin - ne_ wie wenn in mil - der Früh - lings

cresc.

mf

dim. *p*

dim.

cy In spring-time I were see - ing.
nacht, der Ster - nen-glanz be - gin - ne.

espress.

dim.

pp *poco a poco cresc.*

Like when up-on the si-lent lea Each rose - bud soft un -
Wie wenn auf einsam stiller Au sich Ro - sen sucht er -

pp *poco a poco cresc.*

clos - es, And dew, on flow'rs poured
schlie - ssen, und En - - gel drauf den

mf

mf

p *rit.*

ten - der-ly By an - gel hands, re - pos - es.
Him - melsthau aus gold - nen Scha - len gie - ssen.

dim. *p* *rit.*

Allegro molto e con passione.

p
Now
Wie

f *dim.*

8 *ped.* *

3

feels my heart heav - y and sad As bound in chains? do -
schwer das Herz bald in mir schlägt, als lüg's in erz - nem

p *cresc.*

min - ion. A -
Rin - ge! Bald

f *mf* *dim.*

molto cresc.

non a - gain 'tis light and glad As borne on long - - ing's
fern bis zu den Ster - nen trägt es auf der Sehn - - sucht

p *molto cresc.*

pin - ion, on long - ing's pin - ion. *ff* *And*
 Schwin - ge, der Sehnsucht Schwin - ge. *Und*

high a - bove the sea of light Hear I a sweet voice *dim.*
 hoch durch all des Lich - tes Meer hör ich ein Lied nun

sing - ing, Like to a se - cret hid from sight *p poco a poco*
 klin - gen; wie ein Ge - heimniss tief, und hehr, It thro'
 spür' ich's *poco a poco*

più tranquillo *morendo e molto rit.*
 my heart is ringing; Like to a se - cret hid from
 mein Herz durchdringen; wie ein Ge - heimniss, tief und
più tranquillo *morendo e molto rit.*

Tempo I^o

Molto tranquillo e fervore.

sight.
hehr. dolce

p

In-deed most wondrous it must
Es muss was *Wun-der-ba-res*

dim. *pp*

cresc.

be This love two souls are feel - ing; Who each in
sein um's Lie - ben zwei - er See - len! Sich schlie-ssen

poco cresc.

mf *dim* *p*

each the whole world see, no word, no word no thought con-
ganz ein - an - der ein, sich nie ein Wort, ein Wort ver-

p

ceal - ing. Who grief and joy,
heh - len. Und Freud und Leid,
mf *dolce* *poco rit.* *a tempo*

p *cresc.*

cresc. *mf* *dim.*

who bliss and care Bear with each oth - - er
 und Glück und Noth so mit ein-an - - der

pp *p molto espress.*

ev - er: Who all on earth to - geth - er
 tra - gen! Vom er - sten Kuss bis in den

sf *f pesante molto rit.* *colla parte* *a tempo*

share, whom death a - lone can sev - er.
 Tod von Lie - be nur sich sa - gen.

dolce *dim.*


pp Molto lento. *espress.* *pp*

A wondrous thing this love must be.
 Es muss was Wun - der - ba - res sein!

THY BLUE EYES.

(*Deine blauen Augen.*)

English version by M. Barnett.

M.S. or Bar.  in B7

C. Bohm, Op. 204.

Allegro.

Piano.

p *cresc.*



The piano introduction consists of two systems of music. The first system features a treble clef with a melody and a bass clef with a harmonic accompaniment. Dynamics include *p* and *cresc.*. The second system continues the accompaniment with dynamics *dim.* and *pp*.

p cresc. *f*

1. { Might I gaze in the blue, Of thine eyes blue ev - er
 In die Au - - gen die blau'n, möcht ich e - - wig dir

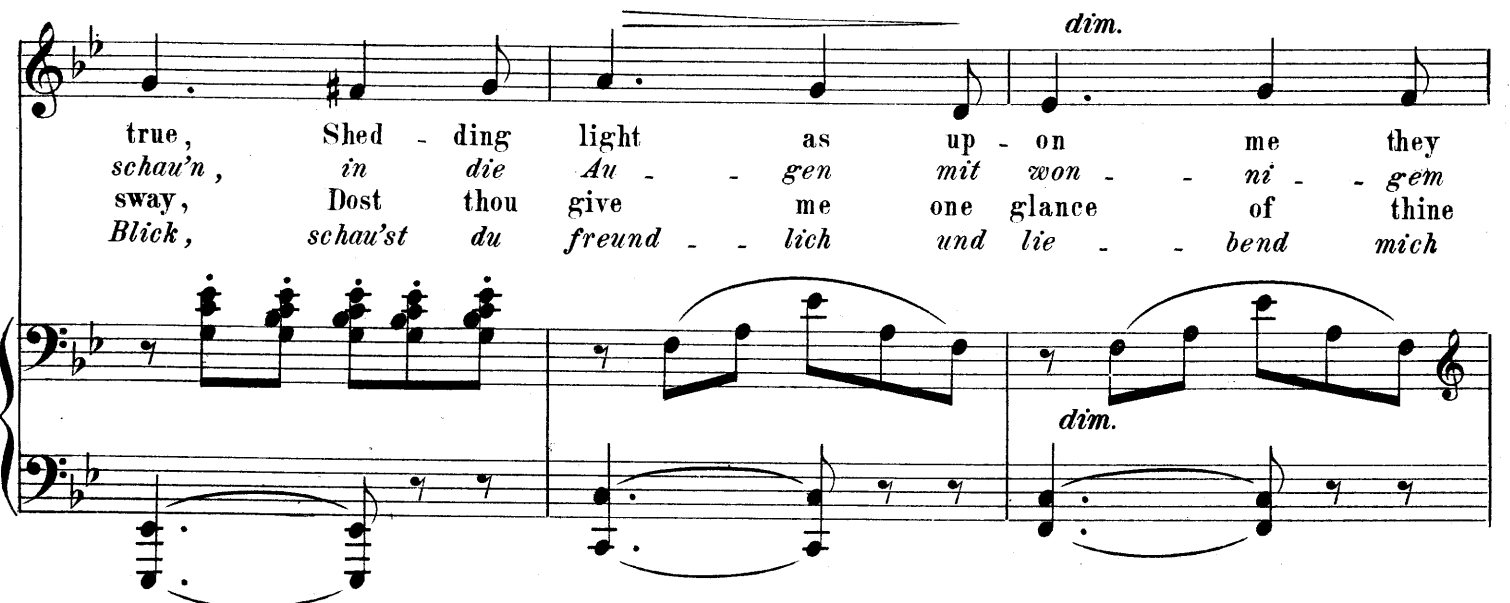
2. { Dark-est night or bright day, In my bo - - som hold
 All mein Schmerz, all mein Glück lie im se - - li - gen



The vocal line begins with a *p cresc.* dynamic and ends with a *f* dynamic. The piano accompaniment below features a *p* dynamic, a *cresc.* section, and a *f* section.

dim.

true, Shed - ding light as up - on me they
 schau'n, in die Au - - gen mit won - - ni - - gem
 sway, Dost thou give me one glance of thine
 Blick, schau'st du freund - - lich und lie - - bend mich



The vocal line concludes with a *dim.* dynamic. The piano accompaniment also concludes with a *dim.* dynamic.

poco rit. *p a tempo*

shine,
Schein,
eyes,
an.

All the pleas ure and joy of my
All mein Seh - - nen, mein Glück möcht' ich
Thy dear eyes like the stars in their
Ja dann winkt mir ein end - - lo - ses

pp poco rit. *a tempo*

heart to re - new, Might I ev - er be whol - - ly thine.
dir nur ver - trau'n, möch - te ganz nur dein ei - - gen sein.
bright - est ar - ray, More than gems, more than gold I prize.
se - li - ges Glück; dass ich nim - mer dir sa - - - gen kann.

p *crese.*

1 & 2. { All hap - - pi - - ness, all bliss, 'twould
All mei - - ne Won - ne mei - - ne

p

im - - part, Could I re - - pose on thy dear
Lust fühl ich bei - - dir an dei - - - ner

heart, All hap - - pi - - ness, all bliss 'twould im - part, Could I
 Brust, all mei - ne Won - ne all mei - ne Lust fühl ich

rest on thy dear heart.....
 nur an dei - ner Brust!.....

suivz. *p* *p*

un poco lento *p*
 Tho at rest I may
 Ist das Herz einst zur

pp *un poco lento* *pp*

mf dolce

be,..... Thy dear glance turned on me,..... And my soul ri - ses
Ruh',..... drück' die Au - - gen mir zu,..... dort in himm - li - schen

high,..... As the blue of the sky,..... And my soul ri - ses
Höh'n..... werd' ich wie der dich seh'n,..... dort in himm - li - schen

high,..... As the blue of the sky..... Might I
Höh'n..... werd' ich wie der dich seh'n!..... In die

gaze on the blue, Of thine eyes ev - - er
Au - - gen, die blau'n, lass dann e - - wig mich

dim.
 true, Shed - ding light as up - on me they
schau'n, in die Au - gen mit won - ni - gem

poco rit. *a tempo* *cresc.*
 shine, With this hap - pi - ness
Schein, lass sie dann mei - ne

pp poco rit. *a tempo* *cresc.*

cresc.
 won, Then the stars and the sun, Will be
leuch - ten den Ster - ne mir sein, die mich

p *cresc.*

f *ten.*
 dark to the light that is mine.
füh - ren zur Se - lig - keit ein!

f *fz* *ff*

THE MULETEER OF TARRAGONA.

(LE MULETIER DE TARRAGONE.)

Baritone or Bass in F Minor.



English Version by M. J. BARNETT.

PAUL HENRION.

Tempo di Bolero.

VOICE. **PIANO.**

2nd { A -
Ma

un poco più lento

1st { Come! Don Fer - nand! in these dark nar - row pass - - es,
Vieus! don Fer - nand! dans ces gor - - ges fu - nè - - bres,
las my sis - - ter as pure as an an - - gel
sœur hé - las! jeu - ne fille au front d'an - ge

Come! I a - wait since dawn breaks forth a - bove.
Viens! je t'at - tends de - puis le point du jour.
 Gave him the faith that on - ly love can give.
Crut les ser - ments d'un lâ - che sé - due - teur

animato

Here shall the ball of the Mu - let-er oer - take thee
Du mu - le - tier la belle en ces té - né - - bres
 I must a - venge all the wrong he has wrought her,
Et cette en fant qu'il fau - dra que je ven - ge

1st Verse.
rall. rit.

Here I'll re - pay thy false and faithless love, Searching eyes none may
Sau - ra pu - nir ton dé - toy - al a - mour L'œil au guet me de -
 And hide her shame as
A dans la mort ca -

rall.

find me My gun I'll place be - hind me And let it there re - main While I
vi - ne Ca-chons ma car-ra - bi - ne Dans l'her - be du che - min Et chan-

2^d Verse. rall.

sing the old re - frain long as I shall live. What
tons mon re - frain ché son dé - shon - neur Quels

rall.

sounds are com-ing near me? A merchant'tis, ne'er fear me! Horses
sons frappent lès - pa - ce? C'est un marchand qui pas se C'est un

animato.

tramp now comes near, The whip and bells I hear.
bruit de che - vauz De fouet et de gre - lots.

rall.

f *ah!* *ah!* Ho - ly Ma - don - na, Ho - ly Ma -
Par - la Ma - do - ne, par - la Ma -

don - na. The Mu - let - eer of Tar - ra - gon - a A maidens love to
do - ne. Le mu - le - tier de Tar - ra - gone Ai - mait la se - no -

rall.

gain, Sang o'er and o'er the old re - frain.
ra A - vec le re - frain que voi - là

rall.

Un - til she hark - ened to his
Il cap - ti - va la mar - que -

rall. *f* *risoluto* D.S. §

voice — And made his ar - - dent heart re - joice.
 sa — Il cap-ti - va — la mar-que - sa.

rall. *f* D.S. § **Tempo I.**

f **Agitato.**

'Tis he! 'tis Fernand drawing near this lone way, He
 C'est lui c'est Fernand qui s'a - van - ce dans l'ombre Il

ur - ges on his steed to has-ten by, When comes a flash a - mong the rocks so
 presse en vain le pas de son coursier L'éclair jail - lit et sur la ro - che

ff

grey. And ri - der - less a horsedoth onward fly, Mu-let-er what art
 som - bre Fuit un che - val er-rant sans ca - va - lier. Le mu-le-tier fris-

rall. fear - ing? A hunter's horn is near - ing. 'Tis the king with his men. Bold he sings once a -
 son - ne Au loin le cor ré - son - ne C'est la chas - se du roi Il re - prend sans ef-

animato
 gain ah! Ho - ly Ma -
 froi. ah! Par la Ma -

don - na, Ho - ly Ma - don - na, The Mu-let-er of Tar - ra -
 do - ne, par la Ma - do - ne, Le mu-le-tier de Tar - ra -

rall. *rit.*

gon, A maiden's love to gain, Sang o'er and o'er the old re-
 gone Aimait la se - no - ra A - vec le re - frain que voi -

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 *rall.* (rallentando) marking and ends with a *rit.* (ritardando) marking. The piano accompaniment consists of chords and moving lines in both hands, with a *rall.* marking in the left hand and a *rit.* marking in the right hand.

frain. Un-til she
 là Il cap-ti -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'frain.' and 'là' followed by 'Un-til she' and 'Il cap-ti -'. The piano accompaniment continues with similar harmonic support.

risoluto

hark - ened to his voice, And made his ar - dent heart re - joice.
 va la marque - sa, Il cap - ti - va la marque - sa.

f *col canto*

The third system features a more active vocal line and piano accompaniment. The vocal line includes the instruction *risoluto* (resolute). The piano accompaniment has a dynamic marking of *f* (forte) and the instruction *col canto* (with singing). The piano part includes a melodic line in the right hand and a supporting line in the left hand.

f *f*

The fourth system shows the piano accompaniment continuing with a *f* (forte) dynamic. It features a rhythmic pattern of chords and moving lines in both hands, concluding the piece.

CLASSIC VOCAL GEMS

— BARITONE —

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