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October.

1886.

For the Fall Campaign.

November.

December.

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3
As sung by JULES JORDAN.
STAR OF MY HEART .

Soprano.

Words by G. Enderssohn .

Music by L. Denza .

Andante.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *Andante*. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The vocal line enters in the second measure. The lyrics are: "While there's a pearl in the depth of the sea, While there's a leaf on the green myrtle". The score includes dynamic markings such as *f*, *rit.*, *p*, and *pp*. The key signature has one sharp (F#).

While there's a pearl in the depth of the

sea, While there's a leaf on the green myrtle

tree, Balm in the zeph - yrs in sum mer that

rit.

float, Mu - sic that thrills in the night-in-gale's

rit.

col canto

note; Long as the per - fume ex - hales from the

p

mp

rose, Long as the brook - let in me - lo - dy

cres.

cres.

flows, Yes, and still long - er, if these should de.

cres.

cres.

part, Yes, yes, yes,

mf *cres.*

5

Thee will I wor - ship, thee will I wor ship; Thou

sensibile

star of my heart, thou star of my heart!

rit. *col canto*

While there is

rit. *mf stacc.*

val - or and glo - ry on earth, Hon - or in

cres.

wis - dom, and greatness in worth, While there is

rit.

mem'ry to cher - ish the past, Friend - ship to

rit. shel - ter and save from the blast; Dear face to

rit. col canto *pp*

smile on, and sweet voice to sing, Com - fort in

cres.

sad - ness, and fond Hope to spring, Yes, and still

cres.

cres.

long - er, if these should de - part, Yes,

mf *>*

cres.

yes, yes, Thee will I wor - ship,

f *>*

sensibile

thee will I wor - ship, thou star of my heart, thou star of my

rit. *>*

col canto

heart!

WOND'ROUS IS THE POWER.

(Wie berührt mich wundersam.)

English version by M. Barnett.

Soprano.

Franz Bendel.

Slowly and dreamily.

Voice. *p*

Won - drous is the power I feel, With one word from thee,
Wie be - rührt mich wun - der - sam oft ein Wort von dir,

Piano. *p*

pp rit.

When thy heart and lips re - veal, Thoughts conceived by me.
das von dei - ner Lip - pe kam, und vom Her - zen mir!

rit. pp

a tempo p

1. Thou or I, ah! can we know, Which for ut - france seeks,
Was ist mein und was ist dein ach! du weißt es nicht,
 2. Strong and deep some sym - pa - thy, Binds our souls in one.
O welch' tief Ge - heimniss trägt still der See - le Band,

a tem. p

rit. *dim.*

When in thee 'mid joy or woe, 'Tis my soul that speaks?.....
wie aus dir in Lust und Pein mei - - ne See - le spricht.....
 Both our hearts mys - te - rious - ly, Beat in u - ni - son
dass aus bei der Her - zen schlägt was ein Herz em - pfand.....

dolce

W. * *W.* * *W.* * *W.* * *W.* * *W.* *

pp a tempo

Won - drous is the power I feel, With one word from thee,
 Wie be - rührt mich wun - der - sam oft ein Wort von die,

dolcissimo

Ped.

pp rit.

1. 2.

When thy heart and lips reveal, Thoughts conceived by me. me. *a tem.*
das von dei - ner Lip - pe kam und vom Her - zen mir. mir.

rit.

pp

dolce

3

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

A musical score for a piece titled "Dance of the Fairies". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is marked with a tempo of "Allegretto" and a dynamic of "p". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings below the staff, including "D", "p", and asterisks.

CRADLE SONG.

WIEGENLIED.

English version by L. L. Sealife.

JOH. BRAHMS, Op. 49, No. 4.

Allegretto teneramente.

VOICE. Rest thee, dar-ling, good night, With
Guten A-bend, gut' Nacht, mit

PIANO. *p*

cheeks ro-sy bright As flow'rs could a-dorn, 'Neath cov-er-let
Ro-sen be-dacht, mit Näg-lein be-steckt schlupf' un-ter die

lie: And a-gain, if God will, Shalt thou rise with the
Deck: Morgen früh, wenn Gott will, wirst du wie-der ge-

morn. And a-gain, if God will, Shalt thou rise with the morn.
weckt, Morgen früh, wenn Gott will, wirst du wie-der ge-weckt.

Rest thee, dar - ling, good night, With
Guten A - bend, gut' Nacht, mit

p

cheeks ro - sy bright As flow'rs could a - dorn 'Neath cov - er - let
Ro - sen be - dacht, mit Nüg - lein be - steckt, schlupf' un - ter die

lie: And a - gain, if God will, Shalt thou rise with the
Deck: Morgen früh, wenn Gott will, wirst du wie - der ge -

morn, And a - gain, if God will, Shalt thou rise with the morn.
weckt, Morgen früh, wenn Gott will, wirst du wie - der ge - weckt.

ENTREATY. BITTE.

(Hans Schmidt.)

English version by M. BARNETT.

CARL BOHM, Op. 318, N^o 1.

Simply, not too fast.

VOICE.

PIANO.

p

Sweet-heart I en -
Lieb-ster Schatz, i

- treat of thee, When art part-ed, dear, from me, One germ of love in thy
bitt di schön: Wann wir uns nit wer-den seh'n, in dei-nem Her-zen das

heart en-fold, Nour-ish, keep, and sa-cred hold!
Körn-lein heg' Körn-lein Lie-be heg' und pfleg'!

*rit.**rit.*

mf

a tempo.

Then when to thee I come once more,
Und wenn i dann mal wie der kumm,

p *mf.*

a tempo. *ten.*

Sweet heart mine, I thee implore, Let thou the germ be grown a tree,
lieb - ster Schatz, I bitt' di drum: Dann ist's ein grosser Baum, nit wahr?

ten.

ten.

Grateful shade for thee and me. Let thou the germ be grown a tree,
der uns schattet im - mer dar! Dann ist's ein grosser Baum, nit wahr?

p

Grate - ful shade for thee and me.
der uns schat - tet im - mer - dar!

p *rit.* *p*

SLUMBER SONG.

SEMELE.

Handel.

LARGO.

PIANO.

The piano introduction is in D major (two sharps) and common time. It consists of two staves. The right hand begins with a half note D5, followed by a quarter rest, then a half note E5, and a quarter note F#5. The left hand begins with a half note D4, followed by a quarter rest, then a half note E4, and a quarter note F#4. The tempo is marked LARGO and the dynamics are marked *p*.

The first vocal line is in D major and common time. It begins with a whole rest, followed by a half note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment consists of two staves. The right hand begins with a half note D5, followed by a quarter rest, then a half note E5, and a quarter note F#5. The left hand begins with a half note D4, followed by a quarter rest, then a half note E4, and a quarter note F#4. The tempo is marked LARGO and the dynamics are marked *p*.

The second vocal line is in D major and common time. It begins with a whole rest, followed by a half note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment consists of two staves. The right hand begins with a half note D5, followed by a quarter rest, then a half note E5, and a quarter note F#5. The left hand begins with a half note D4, followed by a quarter rest, then a half note E4, and a quarter note F#4. The tempo is marked LARGO and the dynamics are marked *p*.

leave me? Why thy visiona - ry joys re - move? O

Sleep, O.... Sleep, O Sleep. again deceive me, O Sleep again deceive me, To my

arms restore my wandring love, my wan -

dring love, restore my wandring love again de _

ceiveme, O Sleep! to my arms, to my arms re_store

my wan - - dring love!

SLUMBER SONG.

SCHLAFLIED.

(Poem by W. Sachs.)

English Version by Laura Underwood.

Moritz Moszkowski.

Andante.

VOICE.

Sleep, ba-by dear! Thy fa-ther is a
 Schlaf, Bübchen, schlaf, dein Va-ter ist ein

PIANO.

p

Ped. Ped. Ped. Ped. *

peer; Thy moth-er was a fool-ish child, A simple, fool-ish child.
 Graf, deine Mut-ter war ein thöricht Kind, ein einfach thö-richt Kind.

Ped. Ped. Ped. Ped. Ped. *

Sleep, ba-by mine! His manners were so fine; Sweet words he spoke of love for
 Schlaf, Bübchen, ein, er war gar hold und fein; er sprach von Treu' auch süßes

rit. un poco

rit. un poco

Ped. Ped. Ped. *

dimin.

aye; They're blown by winds a - - way. Sleep, lit - tle lad! My
 Wort, die Win - de tru - gen's fort. Schlaf, schlaf mein Lieb, Nun

dimin. *pp*

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

with increasing excitement

song is growing sad; A haughty wife thy fa - ther takes; My heart with sorrow
 wird mein Singen trüb, eine stol - ze Braut dein Va - ter freit, das ist mein Herze -

*Ad. ** *Ad. **

rit. dimin.

breaks, A haughty wife thy fa - ther takes; My heart with sorrow breaks.
 leid, eine stol - ze Braut dein Vater freit, das ist mein Herze - - leid.

f *rit. dimin.*

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

Sleep, sleep, my own! We now are left a - - lone; I weep and weep with -
 Schlaf, Bübchen, mein, nun sind wir ganz al - lein, nun wein' ich meine

pp

*Ad. Ad. Ad. **

very softly and dreamily.

out relief For bitter, bitter grief. Sleep, baby dear! Thy father is a
 Au-genroth um bittre, bittre Noth. Schlaf, Bübchenschlaf, dein Va-ter ist ein

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

peer; Thy mother was a foolish child, A foolish, foolish child.....
 Graf, deine Mutter war ein thöricht Kind, ein thöricht, thöricht Kind!.....

colla parte. morendo.

ritard. pp riten. >

*Ad. Ad. Ad. Ad. **

A NIGHT IN SPRING.

FRÜHLINGSNACHT.

English Version by Mrs. NATALIA MACFARREN.

CARL BOHM, Op. 230, No. 2.

Andante con moto.

PIANO.

pp *p dolce.*

p

The lin - den flow'rs soft - ly sway - - - ing shed
 Es spie - len lei - - se die Blü - - - then am

poco rit. *pp*

fra - - grance up - on the night, the
 duf - - ten - den Lin - - den baum, und

mf *pp*

ten - der moon - beams are throw - - - ing o'er
drau - ssen schim - mert die Mond - - - nacht im

all their drea - - - my light, o'er
schön - - - sten Wun - - - der traum, im

all their drea - - - my light, o'er
schön - - - sten Wun - - - der traum, im

all their drea - - - my light.
schön - - - sten Wun - - - der traum.

poco rit.

pp dolce.

p And Mich

poco rit.

blest re mem bran ces greet me, so moon light.....
 grüsst ein trau tes Er in nern, so lenz mild.....

mf

clear and sweet, of far off days E -
 mon des klay an je - ne schö - nen

pp *mf* *cresc.*

ly sian, so fair, and oh! so fleet!
 Ta ge, wo einst ich glück lich war!

pp

Ossia.

days E - ly

mf

of far off days E - ly
 an je ne schö - nen Ta

Ossia.

poco rit.

- sian, so fair and oh! so fleet!
 - ge, wo einst ich glück - lich war!

dim. *poco rit.* *p*

rit. *pp*

24
APPEAR LOVE AT THY WINDOW.

SERENADE.

TENOR or SOPRANO.

Words by C.H.

Allegretto giocoso.

Louis Gregh.

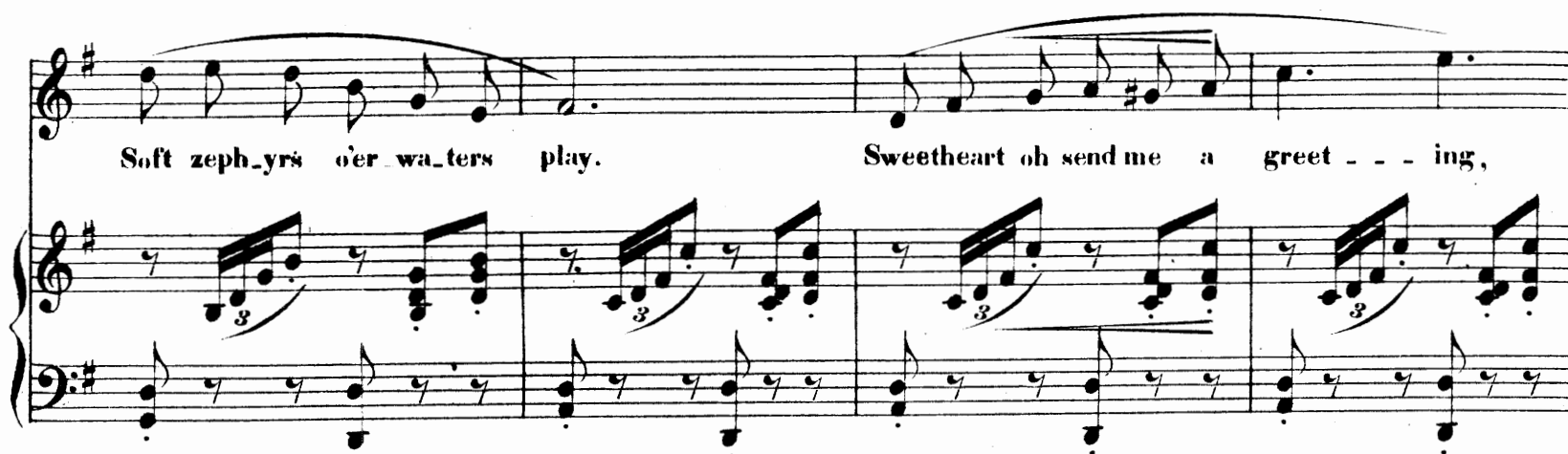
PIANO.



Piano introduction in G major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*ff*) dynamic and concludes with a repeat sign. Pedal markings are present throughout.



First vocal line and piano accompaniment. The vocal melody begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern with triplets. The lyrics are: "Na - ture so calm - ly is sleep - - - ing".



Second vocal line and piano accompaniment. The vocal melody continues with the lyrics: "Soft zeph - yrs o'er wa - ters play. Sweetheart oh send me a greet - - - ing,". The piano accompaniment maintains the eighth-note pattern with triplets.



Third vocal line and piano accompaniment. The vocal melody includes the lyrics: "O - pen thy win - dow I pray! In heav'n the pale moon is fill - - - ing,". The piano accompaniment continues with the eighth-note pattern and triplets. Performance markings include *rit. un poco*, *a tempo.*, and *cresc.*

With sil - ver rays all the night, Nightin - gales sweetly are trill - - - ing,

cresc. rit. Trill - ing in songs of de - - light. Ah ap - - pear love at thy win - - - dow,

Tempo di Valse.

mf Give me one glance of thy dear eyes, *p* Drive a - way night's dark sha - - - dow,

f appassionato Ope - to - me the bright skies, Ah ap - pear love at thy win - - - dow, *dim. molto*

p Come ope to me the skies, *f* In one sweet look of thy dear eyes!

ff *dim.*

p *leggiere*

Under thy easement I'm sigh - - - ing,

Too soon will dawn the bright day And canst thou still be de - ny - - - ing,

rit. un poco *a tempo.* *cresc.*

One smile to him who doth pray. Oh deign to hear my sad sto - - - ry

dim.

Thy si - lence still do not keep Till the sun breaking in glo - - - ry

cresc. rit. *mf* *cresc.*

Comes to awaketh thee from sleep Ah ap - - - pear love at thy win - - - dow,

p *mf* *cresc.*

mf *p* *cresc.*

Give me one glance of thy dear eyes Drive a - way night's dark sha - - - dow

mf *p* *cresc.*

f appassionato *dim. molto*

Ope to me the bright skies Ah ap - pear love at thy win - dow

f *dim. molto*

led. * *led.* * *led.* *

p *cresc. molto* *f*

Come ope to me the skies In one sweet look of thy dear eyes.

p *cresc. molto* *f*

led. * *led.* * *led.* *

ff *dim. molto*

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

p

Sweet birds their night rest are tak - - - ing,

p *leggero*

After their flight o'er the lake. But when the red dawn is break - - - ing,

rit. un poco *a tempo.* *cresc.*

Flutter - ing they all a - wake. Unlike thee oh my fair dream - - - er,

dim. *cresc.*

Thy love, for thee doth a - wait. Why leave with mocking de mean - - - or,

*cresc. rit.**cresc.*

Him trembling at thy closed gate. Ah ap - - pear love at thy win - - - dow,

Give me one glance of thy dear eyes, Drive a - way nights dark sha - - - dows,

*cresc. molto**f**dim. molto*

Ope to me the bright skies. Ah ap - - pear love at thy win - - - dow,

Come ope to me the skies, In one sweet look of thy dear eyes.

OH THOU ART LIKE A FLOWER.

„DU BIST WIE EINE BLUME“

English words by Miss F. A. DILLAYE.

F. LISZT.

Langsam, innigst.

pmezza voce

Oh--! thou art like a
Du-- bist wie ei-ne

ppp

una corda
pp

PIANO.

flow - er, So gen - tle and so sweet, I---
Blu - me, so hold und schön und rein. Ich--

sempre pp

gaze on thee and sad - ness, Steals o'er my lone - ly heart,
schau dich an und Weh - muth schleicht mir ins Herz hin - ein.

G. A. & Co. 299. 2.

Entered according to Act of Congress in the year 1874 by G. Andre & Co. in the office of the Librarian of Congress at Washington. D. C.

sotto voce.

I long my hands to lay
 Mir ist als ob ich die

*dolciss.**Pod cresc.*

gen - tly up - on thy head in prayer,
 Hän - de aufs Haupt dir le - gen sollt,

*Pod**poco rit. smorz.**un poco marc.*

Ask that the Lord will pre - serve thee, So sweet and
 he - tend, dass dich Gott er - hal - te so rein und

*pp**ppp*

pure ----- and fair.
 schön ----- und hold.

*pp**ppp*

32
DREAMS.
TRÄUME.

(Study to Tristan and Isolde.)
(Studie zu Tristan und Isolde.)

In very moderate time but not dragging.
Sehr mässig bewegt aber nie schleppend.

RICHARD WAGNER.

VOICE.

PIANO.

pp

dolcissimo.

un poco cres.

dim.

p

Say, oh say what won - d'rous dream - - - ings
Sag, welch wun - der - ba - - re Träu - - - me

pp

Keep my inmost soul re - volv - - ing, That they
 hal - - ten meinem Sinn um - fan - - gen, dass sie

not like emp - - ty gleam - - ings In to nothing are dis - solv - ing?
 nicht wie lee - - re Schäu - - me sind in ödes Nichts ver - gan - gen?

Dream - - ings that with ev'ry hour ev'ry day in bright - ness grow and with their Ce -
 Träu - - me, die in jeder Stunde, jedem Ta - ge schö - ner blüh'n, und mit ih - rer

p *poco cresc.*

lestial pow - - er sweet - - ly thro' the bo - - som flow? Dream
 Himmelskun - - de se - - lig durch's Ge - mü - - the ziehn? Träu

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

lively.
(belebt.)

34

- ing, that like rays of splendour fill the bo - som ne - ver wav - ing last - ing im - age there to
- me, die wie heh - re Strahlen in die See - le sich versen - ken, dort ein e - wig Bild zu

cres. *mf*

ren - der, All - forget - ting one re - tain - ing Dream - ings like the
ma - len: All - verges - sen, Ein - ge - den - ken! Träu - me, wie wenn

p *ritenuto.* *accel.* (steigernd.) *f* *a tempo.* *quicker.* (bewegt.) *p*

dim. *pp* *cres.* *f*

sun that kiss - es from the snow the buds new born, that to strange and unknown bliss - es they are
Früh - lings - son - ne aus dem Schnee die Blü - then küsst, dass zu nie ge - ahn - ter Won - ne sie der

p *cres.*

greet - ed by the morn, that ex - pand they may and blos - som dream - ing
neu - e Tag be - grüsst, dass sie wach - sen, dass sie blü - hen, träu - mend

abating. (nachlassend.) *more and more* (immer mehr.) *dim.* *p* *dolce.* *tenderly.* (weich.) *p*

abating.
nachlassend.

spend their o - dours suave gent - ly die up - on thy bo - som and then vanish
 spen - den ih - ren Duft, sanft an dei - ner Brust ver - glü - hen, und dann sinken

pp *morendo.*

Red. * *Red.* *

in the grave
in die Gruft.

pp

più p

pp

WERE I A BIRD OF AIR .

(Wenn ich ein Vöglein wär.)

Soprano.

Volkslied.

Ferd. Hiller, Op. 111.

Moderato. *poco f*

Voice

Were I a bird of air, And had two pin-ions fair, I'd fly to
 Wenn ich ein Vög-lein wär, und auch zwei Flüg-lein hätt', flög' ich zu

Piano

dolce *poco cres.*

thee, I'd fly to thee. But that can nev - er be, but that can never be,
 dir, flög' ich zu dir: weil's a - ber nicht kann sein, weil's a - ber nicht kann sein,

decres. *cres.*

decres. *p*

Ah woe is me! Ah woe is me!..... Tho' thou art
 bleib' ich all - hier, bleib' ich all - hier. Bin ich gleich

decres. *p* *dolce*

poco f

far from me, I am in dreams with thee, With thee a - lone, with thee a - lone;
 weit von dir, bin doch im Schlaf bei dir und red' mit dir, und red' mit dir;

poco cres. *decres.*

Standard Series German Songs. 51749-2

But when I wake a-gain, but when I wake a-gain, The dream hath flown,
 wenn ich er-wa-chen thu, wenn ich er-wa-chen thu, bin ich al-lein,

decres.

cres. *decres.*

p
 the dream hath flown There is no hour of night But to my
 bin ich al-lein Kein' Stun-de in der Nacht, da nicht mein

p *dolce*

poco f
 heart is bright. With thoughts of thee, with thoughts of thee, And that a
 Herz er-wacht, an dich ge-denkt, an dich ge-denkt, dass du mir

poco cres. *decres.* *cres.*

decres. *p*
 thou-sand times, thy heart a thou-sand time Thou'st giv'n to me, Thou'st giv'n to me
 tau-send-mal, viel tau-send, tau-send-mal dein Herz ge-schenkt, dein Herz ge-schenkt

decres. *p*

FORGET ME NOT.

(*Vergiss mein nicht.*)

Words by Caroline Hoffmann.
English version by W.J. Westbrook.

Graben-Hoffmann, Op.85, No 3.

Andante sostenuto.

p.

sf

sf

I look on thee, thou lit - tle flow'r Be-pearl'd with fresh - est morn - ing
 Ich schau' dich an, du Blümlein blau, be - perlt mit fri - schem Mor - gen -

string.

dew, And in my breast a star - let shines With rays that match thy leaves of
 thau, ein Sternlein dir im Her - zen schwebt von blau - en Blätt - chen rings um -

string.

riten. e con molto espressione *a tempo*

blue, With rays that match thy leaves of blue.
 webt, von blau - en Blätt - chen rings um - webt.

colla voce *mf*

That star - let shines and says to me "Re - pose once more in calm - est
 Das Sternlein strahlt, und blinkt mir zu: "Ge - wiss auch du find'st einst noch

string.

rest," And then it calls up mem'ries dear, And flings a ha - lo o'er my
 Ruh!" Und wie es trö - stend mich durch - glüht, es sei - ne Bah - nen wei - ter

string.

riten. e con molto espressione *a tempo*

breast, And flings a ha - lo o'er my breast.
 zieht, es sei - ne Bah - nen wei - ter zieht.

colla voce *mf*

Un poco più moto.

And as I go, I leave, my love, A sweet - est
 Ein sü - sser Wunsch doch blieb zu - rück, ich las' ihn

wish to cheer thy lot; To thy dear eyes my heart re -
 auch in dei - nem Blick, was du mir sagst, das - sel - be

p e rall. a tempo molto riten.
 plies In tend'rest tones "For - get me not!" In tend'rest
 spricht mein Herz zu dir: Ver - giss mein nicht! mein Herz es

a tempo molto riten.
rall.

ad lib.
 tones "For - get me not!"
 spricht: Ver - giss mein nicht!

A MAIDEN'S SONG.

(Mädchenlied.)

English version by Mrs. L. T. Craigin.

in C.

Erik Meyer-Helmund.

Allegretto.

Voice

Mother, mother dar-ling, be not an - gry, To the for - est I've been dai - ly;
 Mut - ter, Müt - ter - chen, ach sei nicht bö - se, dass ich in den Wald ge - gan - gen,

Piano

p

Moth - er, mother dar - ling bright the sun shone, Ti - ny birds were sing - ing gai - ly.
 Mut - ter, Müt - ter - chen, die Sonn' schien hel - le und die klei - nen Vög - lein san - gen!

Ah!
 Ach!

mf *pp*

Moth - er, Moth - er dar - ling, be not an - gry, Thee I ev - er
 Mut - ter, Müt - ter - chen, ach sei nicht bö - se will dir stets ge -

pp

will o - bey, Moth-er, Moth-er dar-ling, bright the sun shone, But-ter-flies were sport-ing
 hor - sam sein. Mut-ter, Müt-ter-chen die Sonn' schien hel - le, Schmet-ter-lin - ge kos - ten im

rit.

light and gay.
 Son - nen - schein!

Moth-er, I the truth will tell thee, There my lov - er have I met,
 Und ich muss es dir ge - ste - hen, mei - nen Lieb - sten fand ich dort;

He's a hun - ter young and hand - some, And of him I'm think - ing yet!
 s'ist ein jun - gen schmu - cker Jä - ger, an ihn denk' ich im - mer - - fort!

f *pp* *rit.*

a tempo

Ah! Moth-er, mother, dar-ling be not an-gry, Thee I ev-er
 Ach! Mut-ter, Müt-ter-chen, ach sei nicht bö-se will dir stets ge-

a tempo

will o-bey, Moth-er, moth-er dar-ling, bright the sun shone, But-terflies were sport-ing
 hor-sam sein. Mut-ter, Müt-ter-chen, die Sonn' schien hel-le, Schmetter-lin-ge kos-ten im

rit. molto

light and gay.
 Son-nen-schein!

a tempo

MY SWEETHEART.

(MEIN SCHATZ.)

Chr. Winther.

Translated from the German Version
by LAURA M. UNDERWOOD.

Halfdan Kjerulf.

No 33.

Valse Tempo.

The piano introduction is in 3/4 time. It begins with a treble clef staff containing five whole rests. The piano accompaniment starts on the second staff with a melody in the right hand and chords in the left hand. Dynamics include *mf*, *p*, and *rf*. The piece concludes with a final chord in the right hand.

The first vocal line is on a single staff. The lyrics are: "She is sweet; she is neat; She is pure as a dove; She's the How she swings, as if wings Bore her light - ly and fleet, Ah, so Sie ist fein, süß und rein, und so schlank ist ihr Lieb, ist so O wie schwebt, sie und webt, wie der Schnee auf den Höhen sie kam". The piano accompaniment is on a grand staff, featuring chords in the right hand and a simple bass line in the left hand, with a *p* dynamic marking.

The second vocal line continues the melody. The lyrics are: "slen - der - est, the ten - der - est, The maid - en I love. She is mild as a blithesomely, so lithesome - ly On ti - ni - est feet! If she sits, if she bieg - sam, ach und schweigsam, ach, das hol - de - ste Weib! Weich und lind, bist mein nei - gen sich auf beu - gen sich auf Fü - ssen so schön, Wo sie steht, wo sie". The piano accompaniment continues with chords in the right hand and a bass line in the left hand, with a *pdol* dynamic marking.

poco riten *a tempo* *mf* *p*

child; Like the rose soft and warm; Oh, what bliss, love, to
 flits, In the dance if she floats, She's en - chant - ing and
 Kind, wie die Ro - se, so warm, du bist nied-lich ja, app-
 geht, wo im Tanz sie sich schwang, war sie nied-lich ja, und

ms *mf* *p*

kiss, love, Oh, what bliss, love, to kiss, love, Thy mouth hand and arm!
 haunt-ing, She's en - chant-ing and haunt-ing As flute's ten - der notes.
 tit-lich ja, du bist niedlich ja, app'tit-lich ja zum Kuss auf Mund und Hand und Arm.
 friedlich ja, war sie niedlich ja, und friedlich ja wie hol - der Flö - ten süs - ser Klang.

mf *fz*

p *rfz*

As between
 Banks of green
 Leaps and sparkles the brook,
 She doth gleamingly,
 And beamingly
 'Neath brown ringlets look.
 Into light
 Turneth night
 At the sound of her voice;
 She's all lightness,
 And brightness,
 She's all lightness,
 And brightness,
 My sweetheart, my choice.

Und so kühn
 Ist das Glühn
 Ihrer Augen voll Glanz!
 Ja so hell sie schau'n
 Aus Locken braun,
 Im wallenden Kranz.
 Wenn die spricht,
 Wird es Licht
 In der düstersten Nacht!
 Solche Wonne, ja,
 Und Sonne ja!
 Solche Wonne, ja,
 Und Sonne hat
 Die köstlich theure Lieb gebracht.

MOTHER, OH! SING ME TO REST.

MUTTER, O SING' MICH ZUR RUH'

R. FRANZ, Op. 10. No. 3.

Andantino Semplice.

Moth-er! oh, sing me to
Mut - ter, o sing' mich zur

rest, As in my bright days de - part - ed, Sing to thy
Ruh,' Wie auch in schö - ne - ren Stun - den, Sing' meinem

child, the sick heart - ed, Songs for a spir - it op - press'd.
Her - zen, dem wun - den, Trö - sten - de Lie - der sing' Du.

p *Ped.* * *Ped.* *

Ped. *

mf *cres.* *mf* *Ped.* * *Ped.* *

p *ten.*

Lay this tired heart on thy breast!
Drü - cke die Au - gen mir zu!

p *ten.*

Ped. *

Flow'rs from the night-dew are clos - - ing, Pilgrims and mourners re -
Blu - men die Haup - ter jetzt nei - - gen; Trau - ern - de ras - ten und

Ped. *

mf

pos - - ing, Moth - er, oh! sing me to rest!
schwei - - gen, Mut - ter, o sing' mich zur Ruh:

mf *dim.*

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

p

Take back thy bird to its nest! Wea - ry is
 Bet - te dein Vö - gel - chen Du! Stür me, ach!

p *Ped.* *

mf

young life when blight - . . ed, Hea - vy this love un - re - qui . .
 ha - ben's ent - fie - . . dert; Lie - be, sie drückt un - er - wie - . .

poco riten.

mf *Ped.* * *Ped.* * *Ped.* *

pp poco riten.

ted Moth - er, oh! sing me to rest! . . .
 dert; Mut - ter, o sing' mich zur Ruh! . . .

un poco riten.

dim. *pp* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

49 CHILDHOOD.

(*Les enfants.*)

English version by Laura M. Underwood.

Music by J. Massenet.

Andante. *mf* *dim.*

Voice. *mf* *dim.*

Let us never cast o'er a child E'en the lightest shadow of
On ne devrait faire aux en - fants Nul le pei - ne, mê - me l'ô -

Piano. *mf* *p* *mf* *dim.*

rall. *Andantino, ma non lento.* *p*

sor - row. They are so gen - tle, sweet and pure, Arms a - round their moth - er en - twin - ing,
gè - re. Ils sont si doux, ces in - no - cents Sus - pen - dus au sein de leur mè - re!

colta voce *p*

dolce *p*

And rays of God's own light, I'm sure, Are in their lov - ing glan - ces shin - ing.
Dieu mit dans leurs yeux ca - res - sants Comme un ra - yon de sa lu - miè - re.

They pass on small, un - cer - tain feet, And li - lies say: Be - hold our broth - er!
Quand ils vont à pas chan - ce - lants, Le lys s'in - cli - ne jus - qu'à ter - re,

dolce

And tur-tle doves their coo-ing sweet mis-take for that of one an-o-ther;
 Et les voy-ant pas-ser si blancs, Le tour-te-reau se croit leur frè-re!

They hold such art-less, touching speech, With birds and flow'rs, with all that liv-eth,
 Ils tien-nent des pro-pos touchants A la na-tu-re tout en-tière

dim. *pp*

And well they un-der-stand, when each in its man-ner an an-swer giveth.
 Aux a-ni-maux, aux fleurs des champs Qui ré-pon-dent à leur ma-nière.

pp

mf *espress.*

You say "They're ty-rants, one and all!" Ah, no, their lov-ing rule gives pleas-ure.
 Vous di-tes: Ce sont des ty-rans! Mais leur em-pire est dé-bon-nai-re

mf *espress.*

dim.

They do not know you're held in thrall, Nor that their song can cause dis-pleas-ure.
 Et sa-vent-ils, les i-gno-rants! Q leur chan-son peut vous dé-plai-re.

p

p *cres.*

Ah, know ye not a healing balm Is found in coo-ing, ba-by voic-es?
 In-grats! leurs clairs ga-zouil-le-ments Sont comme un bau-me sa-lu-tai-re,

p *cres.*

espress.

'Tis they our care-worn spir-its calm; Their love a-lone sad hearts re-dis-
 Ce sont eux qui dans vos tour-ments Ar-ri-vent seuls à vous dis-

espress.

p

joic-es, Therefore be not hast-y, nor stern, For them let
 trai-re. Aus-si, so-yez leur in-dul-gents, Pour eux ja-

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

mf *espressivo et un poco riten.*

all be love and glad-ness! Too soon, too soon, a-las, they'll learn All our
 mais de front sé-vè-re, Les ché-ru-bins ont bien le temps De con-

p *mf* *più f* *colla voce*

f *rall.*

sor-row, our bit-ter sad-ness!
 maî-tre no-tre mi-sè-re.

colla voce *più f*

WITH NEWER STRINGS MY MANDOLINE.

(HO MESSO NUOVE CORDE AL MANDOLINO.)

English adaptation by L.C.ELSON.

Music by CH. GOUNOD.

Allegretto,



Ho mes - so nuo - ve cor - de al man - do -
With new - er strings my man - do - line a -

li - no, Per che le vo - glio far le se - re -
dorn - ing, My love, a ser - e - nade I'm fond - ly

na - - - te E glie - ne vo - glio far se - rae mat -
bring - - - ing, In Sum - mer, Win - ter, Eve - ning and at

ti - no Serae mat - ti - noe ver - noe sta - - te
 morn - ing, I still her wondrous charms am sing - - ing,

E fa - rò sì che per le mie can - zo - - -
 To sing of her I love, shall be my du - - -

ne Va - da co - stei fa - mo - sa e di - si - a - - -
 ty, Till all the world her glor - ious worth con - fess - - -

ta Co - me la bel - la Don - na d'A - vi - gno - - -
 es, Nev - er was seen on earth such won - drous beau - - -
cres. *dim.*

ne Un tem-po è sta - - - ta! E
 ty as she pos-sess - - - es! And

si di-rà: Qual è co-tes-ta stel-la Co-tes-ta
 all shall ask what bright, new star is gleam-ing Which ev-ry

sel-la ond' il mon-do ra-gio-na? Oh, co-mehal vi-
 bo-som with won-der im-pres-ses, What can be rar-

so? Ed i-o; Non se ne tro-va u-na si
 er, more love-ly? I see her face with ra-diance

bel - la U - na si bel - la in Pa - ra - di - - -
 beam - ing, And par - a - dise holds no - thing fair - - -

cres.

so. Non se ne tro - va U - na si
 er. E'en Par - a - dise, E'en Par - a -

f *p* *cres.*

bel - la In Pa - ra - di - - -
 dise holds no - thing fair - - -

tr *tr*

so.
 er.

f

THE OLD STORY.

(*Das alte Lied.*)

English version by ELLIS GRAY.

German words by H. Heine.

ED. GRIEG.
(1863)

Allegretto semplice.

Voice.

There was a mon-arch old - en,
Es war ein al - ter Kö - nig,

Piano.

mf

His heart was hard and gray his head,
sein Herz war schwer, sein Haupt war grau,

This poor, poor monarch
der ar - me, al - te

pp *poco cres.*

old - en, He needs must a young wife wed.
Kö - nig er nahm ei - ne jun - ge Frau.

There
Es

mf

was a page so bon - nie Gold-en his head, graceful his mien,
 war ein schö - ner Pa - ge, blond war sein Haupt, leicht war sein Sinn,

molto cres. *sosten.*

The silken train he car - ried Of that young, love - ly queen,
 er trug die seid - ne Schlep - pe der jun - gen Kö - ni - gin.

molto cres.

p

Know'st thou the old, old sto - ry?
 Kennst du das al - te Lied - chen?

pp *p*

poco rit.

So sweet to hear, so sad to tell! To -
 Es klingt so süß, es klingt so trüb! Sie

pp

mf molto ritard.

gether must they per - - ish, A - las they had loved too well.
 mussten bei - de ster - - ben, sie hat - ten sich viel zu lieb.

mf molto ritard. a tempo

pp ppp

Ped. *

YEARNINGS.

(Sehnsucht.)

German words by W. Osterwald. } from the Russian
English " by W. Stigand. } by Lermontoff.

Soprano.

A. RUBINSTEIN, Op. 8, No 5.

Appassionato.

1. Give me days of golden glo-ry, And my dun-geon o-pen wide,
1. Gönn mir gold-ne Ta-ges-hel-le, öff-net mir des Kerkers Schloss,

And the fairest maid of sto-ry, With a blackmaned steed to ride: O'er the
ei-ne Maid gebt mir zur Stel-le, und mit schwar-zer Mähne ein Ross: Lasst mich

leas let me go springing, Springing on my jet-black steed, O'er the
ein-mal durch die Au-en sau-send spren-gen auf dem Ross, lasst mich

leas let me go springing, Springing on my jet-black steed, O'er the leas let me go
ein-mal durch die Au-en sau-send spren-gen auf dem Ross, lasst mich ein-mal auf den

a tempo

springing, Life and free - dom to me singing, Songs I've yearn'd for in my need,
 Au - en Le - ben, ach! und Freiheit schauen, die ich sel - - ten nur ge - noss,

Springing on my jet - black steed!
 lässt mich sprengen auf dem Ross!

2. Place me in the hull all batter'd Of a
 2. Mit ver - morschten Brettern gebt mir nur ein

ves - sel tempest-toss'd; Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as
 schwaches, schwankes Boot, dessen Segel von den Wettern tau - send-fäl - - tig sind be -

lost: Leaping 'mid the wild commo - tion, With no fear and with no stay, Leaping
 droht: In die Wo - gen will ich springen, un - ver - zagt und oh - ne Leid, in die

'mid the wild commotion, With no fear and with no stay, Leaping 'mid the wild com -
 Wo - - gen will ich springen, un - ver - zagt und oh - ne - Leid, in die Wo - - gen will ich

rit.

cres. *f* *rit.*

mo - tion, I would wres - tle with the o - cean, With its end - less might at play,
 springen, mit dem Mee - - re mannhaft rin - gen und mit der Un - end - lich - keit,

a tempo

a tempo

With no fear and with no stay.
 un - ver - zagt und oh - - - ne Leid.

Meno mosso

3. Give to me a pa-lace
3. Ge-bet mir ein Schloss mit

mf

state-ly, Where from tree and trellis tall.
Zinnen, wo in Gär-ten grün und hell

Shady vines droop down sedate-ly, Fountains
blüht die Schattenreb, und drinnen springt im

leap in mar-ble hall. Let them prat-tle and keep leaping,
Mar-mor-saal der Quell. Lasst ihn rauschen, lasst ihn spielen,

Till soft slumber holds me
bis der Schlummer kommt ge-

dim. *p*

fast; Let them prat-tle and keep leaping,
mach, lasst ihn rauschen, lasst ihn spielen,

Till soft slumber holds me fast; Let them
bis der Schlummer kommt ge-mach, lasst ihn

cres.

ritard.

prat - tle and keep leap-ing, Cool air round my temples creeping, Till my dream
 rau - schen, lässt ihn spielen, lässt die Schlä - fe ihn mir küh-len, dass ich träum'

mf rit.

p

as now is past, Till my dream as
 und sanft er - wach', dass ich träum' und

a tempo

now is past
 sanft er - wach'

p

pp

PARTING.**ABSCHIED.**

English version by Laura Underwood.

With deep feeling.

Franz Ries.

VOICE. *p*

When I once with long, sweet kiss-es Tore me from thy fond em -
 Wie ich jüngst mit langem Ku-ss-e mich aus dei-nen Ar-men

PIANO. *p*

cresc. *dim.*

brace,
wand,

I beheld a clear, bright tear-drop, Trembling on thy truth-ful
 sah ich ei-ne hel-te Thräne, die im treuen Blick dir

cresc. *dim.*

p *poco* *a*

face.
stand.

In my soul then fell that tear-drop, Swelled to
 Und sie fiel in mei-ne See-te, schwoll em-

pp *p* *poco* *a*

poco cresc. *molto > cresc.*

be a might - - y sea, And it surg - ing rose, and it
 por zum vol - - - len See, schwoll zum O - ce - an, schwoll zum

poco cresc. *sempre cresc.*

surg - ing rose, an o - cean Of love's bliss
 O - ce - an von lauter Lie - - - bes - lust

ff *dim.*

f *dim.*

p and ag - - o - - ny.
 und Lie - bes - weh.

espress.

cresc. *p dim.*

FLORIAN'S SONG.

(Chanson de Florian.)

English version by Laura M. Underwood.

Music by Benj. Godard.

Allegretto. (♩ = 88.) *p*

Voice. *p*

If there's a shep-herd in your par-ish,
 Ah! s'il est dans vo-tre vil-la-ge

Piano. *p*

A shepherd charming good and kind,
 Un ber-ger sen-sible et char-mant, To whom at
 Qu'on ché-risse

cres. *f*

once your heart's in-clined, Whom longer known still more you cher-ish,
 au premier mo-ment, Qu'on aime en-sui-te da-van-ta-ge

cres. *f*

ff *sostenuto* *dim.*

That is my love Give him to me! I have his heart; my
 C'est mon a-mi ren-dex-le moi! J'ai son a-mour,..... il

dim.

faith has he. Are echoing woods his songs re - peat -
 a ma foi. Si par sa voix tendre et plain - ti -

ing, Charmed by his voice, that sweet complains, And do his
 ve Il char - me l'e - cho de vos bois, Si les ac -

pipe's me - lodious strains The hearts of maidens set a - beat - ing, Then 'tis my
 cents de son haut - bois Ren - dent la ber - ge - re pen - si - ve C'est en - cor

love, Give him to me! I have his heart, my faith has he.
 lui, ren - dez - le moi! J'ai son a - mour, il a ma foi.

50741

p

When comes the poor man, 'tis no oth - - er, If when he
 Si pas - sant près de sa chau - miè - - re Le pauvre, en

begs from out his herd A lit - tle lamb, he at the
 ro - vant son trou - peau, O - se de - man - der un a -

cres. *f* *ff*

word Bestows up - on him lamb and moth - - er, 'Tis he in - deed,
 gneau Et qu'il ob - tienne en - cor la mè - - re, Oh! c'est bien lui

cres. *f* *ff*

sosten. *dim.* *dim.* *p*

Give him to me! I have his heart, my faith has he.
 ren - dex - le moi! J'ai son a - mour, il a ma foi.

dim. *p* *p*

NO ONE MY GRIEF CAN FEEL.

"NUR, WER DIE SEHNSUCHT KENNT"

(Goethe.)

English Version by Laura Underwood.

Andante non tanto.

P. Tschaikowsky. Op. 6.

VOICE.

espress.

PIANO.

p

p espress.

No one my
Nur, wer die

grief can feel, That knows not yearn - ing! Alone, from joy removed, All
Sehnsucht kennt, weiss, was ich lei - de! Allein und abgetrennt von

piu f

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mirth un - learn - ing,
at - - - ler Freu - de!

Towards the southern sky My gaze I'm turn - ing.
Sch' ich an's Fir - mament nach je - ner Sei - - te.
un poco marcato

Ah, to those dear to me There's no re - turn - ing.
Ach! der mich liebt und kennt ist in der Wei - - te.
mf *pp* *cresc.*

No one my grief can feel, That knows not yearn - ing! Alone, from
Nur, wer die Sehnsucht kennt, weiss, was ich lei - - de! Allein und
mf *p* *cresc.*

joy removed, All mirth un - learn - ing, A lone, from joy re -
 ab - getrennt von al - - - ler Freu - - de, allein and ab - ge -

f *cresc.*

cresc. e *stringendo*

moved All mirth un - learn - ing. My brain turns
 trennt von al - ler Freu - de! Es schwindelt

ff *molto riten.* *pp*

a tempo.

diz - - - - - zi - ly; My heart is burn - ing. No one my
 mir, es brennt mein Ein - - - ge - wei - - de, nur wer die

grief can feel, That knows not yearning!
 Sehnsucht kennt, weiss, was ich lei - de!

pp

ON ME TURN THY SPARKLING LUSTRE.

WEIL' AUF MIR.

(BITTE.)

English words by J. C. J.

R. FRANZ, Op. 9. No. 3.

Larghetto Sostenuto.

p On me turn thy spark - ling lus - tre, Dark eye,
 Weil' auf mir, du dunk - les Au - ge, Ue - be

p Legato.

filled with gen - tle light, *p* Ear - nest, mild, with
 dei - - ne gan - ze Macht, Ern - - ste, mil - - de,

p

dream - light beam - ing, Fair as day, and calm as night!
 träu - me - - ri - sche, Un - er - gründ - lich sü - - sse Nacht.

With thy pow'r of blest en - chant-ment, Take me from this
 Nimm mit dei - nem Zau - ber - dun - kel Die - se Welt von

world a - - way; Rule my life and rule for - - ev - er,
 hin - nen mir, Dass du ü - ber mei - nem Le - ben

Thee a - - lone will I o - bey. Dark eye, rule my
 Ein - sam schwe - best für und für.

life for - ev - er, In thy spir - it depths re - veal'd,

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

p Star - ry worlds I view ad - mir - ing, Founts of heav'nly

bliss un - sealed. *p* Hope for sor - row, joy for sigh - ing,

p All I need I find in thee, Rule then, eye of

dark - est ra - diance, *p* Calm, sup - port and com - fort me.

THE EASTERN SLAVE.

DER ASRA.

English version by L.L. Scaife.

Composed by A. RUBINSTEIN. Op. 32. No. 6.

Moderato.

VOICE.

p

Day by day the Sultan's daughter wondrous fair went
 Täg - lich ging die wun - der - schö - ne Sul - tans - toch - ter

PIANO.

p

forth and wandered, Near the fountain cool at twilight, Where the wa - - ters
 auf und nie - der um die A - bend zeit am Springbrunn, wo die weissen

mf

freshly sparkled; Day by day the youthful slave came To the fountain cool at twilight,
 Wasser plätschern; täglich stand der junge Skla - ve um die A - bend zeit am Springbrunn

mf

dim.

Where the wa - ters fresh - - ly spar - - - - kled. Daily grew he pale and
 wo die weissen Was - - - ser plüt - - - - schern. Täglich ward er bleich und

dim.

dim. **p**

pa - ler, pale and pa - ler, Till the prin - - cess fair one ev - 'ning
 bleicher, bleich und bleicher. Eines A - - bends trat die Für - stin

dim. **p**

stringendo.

Him approached with hurried ques - tion: "Of thy name and station tell me,
 auf ihm zu mit raschen Wor - ten "Deinen Namen will ich wissen,

stringendo.

ritard.

Of thy home and of thy kindred!" And the slave re - - plied: "My
 dei - ne Heimath, dei - ne Sippschaft!" Und der Skla - ve sprach: "Ich

ritard.

a tempo.

name..... is Ma - homet, . . . I am..... of Ye - men, And my
 hei - - - - sse Ma - homet, ich bin..... aus Ye - men, und mein

tribe are yonder As - - - ra, Who in lov - - - ing e'er shall
 Stamm sind je - ne As - - ra, wel - - che ster - - ben, wenn sie

per - - ish, And my tribe are yonder As - ra Who in lov - - ing, e'er shall
 lie - - ben und mein Stamm sind je - ne As - ra, wel - che ster - ben, wenn sie

per - - - - ish."
 lie - - - - ben."

O THANK ME NOT.

(WIDMUNG.)

W. MULLER.

Translated by J. C. J.

R. FRANZ, Op. 14. No. 1.

Andante Espressivo.

The first system of the musical score is for the vocal melody and piano accompaniment. The vocal line is in G major (one flat) and 3/4 time, marked *mf*. The lyrics are: "O thank me not, tho' sweet the mu - sic: / O dan - ke nicht für die - se Lie - der,". The piano accompaniment is in the same key and time, also marked *mf*, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system continues the vocal melody and piano accompaniment. The vocal line has the lyrics: "Mine to en - joy, the praise be thine, From thee it came; / Mir ziemt es dank - bar dir zu sein; Du gabst sie mir,". The piano accompaniment continues with the same texture. A *mf* dynamic marking is present above the vocal line, and a *mf Ped.* marking is present below the piano accompaniment. An asterisk (*) is placed below the piano accompaniment in the final measure of the system.

p *mf*

I but re - turn thee What thou hast giv'n; it was not
 Ich ge - be wie - - der, Was jetzt und einst und e - - wig

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

mf.

mine! When thy dear eyes with lov - ing
 dein. Dein sind sie al - - le ja ge -

mf *Ped.* *

ra - diance, On me . . . threw rays of soft - est light,
 we - - sen, Aus dei - - ner lie - ben Au - - gen Licht,

mf Plain - ly I read there *p* these fair ver - ses,
 Habb' ich sie treu - lich ab - - ge - le - aen,

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

pp Know - est thou not the song is thine!
 Kennst du die eig - - nen Lie - - der nicht?

pp

f Know - est thou not the song is thine! *p*
 Kennst du die eig - - nen Lie - - der nicht?

f *p*

M A R I E.

"Beside the window sittest thou, Marie?"

(R. Gottschall.)

English words by L. C. ELSON.

Music by ADOLF JENSEN, Op. 1, No. 2.

Religioso.

p

Be - side the win - dow sit - test thou, Ma - rie, thou
 Ma - rie, am Fen - ster si - ttest du, du lie - bes,

con Pedale.

maid - en fair, And watch - est as the flow' - rets
 sü - sses Kind, und siehst dem Spiel der Blü - then

p

bow, In eve - nings gen - tle air The wand' - rer
 zu, ver - weht im A - bend - wind. Der Wand - rer,

pp

who is pass - ing there rev'rent-ly thee doth greet;.....
 der vor - ü - ber geht, er lüf - tet fromm den Hut;.....

pp

riten.

For thou thy - self art like a prayer So pure, so good,
 du bist ja selbst wie ein Ge - bet, so fromm, so schön,

riten.

Tempo Io
p

so sweet. The flow - rets
 so gut. Die Blu - men -

gaze with rapt de - light, To view thy match-less grace!..... The
 au - gen sehn em - por zu dei - ner Au - gen - licht!..... Die

p

fair - est flow'r that greets the sight Is thine own love - ly face..... The
 schönste Blum' im Fen - ster - flor ist doch dein An - ge - sicht..... Ihr

ves - per bells the e - choes wake, And send their tones to
 A - bend - glo - cken grü - sset sie mit sü - sser Me - lo -

pp

thee!..... O may no storm the flow - rets break,.....
 die!..... O brech' der Sturm die Blu - men nie,.....

pp

riten.

Nor yet thy heart, Ma - - rie!
 und nie dein Herz, Ma - - rie!

riten.

LOVE VOICES .

(Liebespredigt.)

Nº 8.

Engl. version by Theo. Marzials, after Fr. Rückert.

Halfdan Kjerulf.

Allegretto.

Sweet bir - die, of what are you car - rol - ling
 Was sin - get und sagt ihr mir, Vö - ge - lein
 mai - den, of what are you whis - per - ing
 singt nun, o sagt nun dem Mäg - de - lein

of love, dears? O what does my
 von Lie - be? Was klingt ihr und
 of love, dears? O what does my
 von Lie - be! O klingt nun, o

heart give an an - swer and ring of love dears?
 klagt ihr in's Herz mir hin - ein von Lie - be?
 heart give an an - swer and ring of love dears?
 klagt nun in's Herz ihr hin - ein von Lie - be!

Be si - lent, my heart, and be si - lent, sweet bird, go sing as you
 Ihr habt mir ge - sagt und ge - sun - gen ge - nug, ich hab' euch ge -
 O heart, sing for ev - er and ca - rol, O bird, there's on - ly one
 Und wenn ihr des Mäg - de - leins Herz mir er - singt, dann e - wig o,

*

will, but don't sing me one word of love, dears, of
 hört und ver - stan - den ge - nug von Lie - be, von
 song and there's on - ly one word, 'tis love, dears, 'tis
 Vö - ge - lein, sagt mir und singt von Lie - be, von

mf

cres.

love, dears, of love,
 Lie - be, von Lie
 love, dears, 'tis love,
 Lie - be, von Lie

p

dears!
be!
dears!
be!

f

1.

Oh!

p *dim.* *pp*

2.

p dolce *fz* *p*

dim.

pp *smorz*

Ad. *

AH! WHEN THINE EYES OF AZURE .

Avec tes yeux, mignonne.

Mit deinen blauen Augen.

(Sopr.)

English version by Laura M. Underwood.

E. Lassen.

Very slow with deep feeling.

Voice. *pp*

Ah, when thine eyes of
A - vec tes yeux, mi -
 Mit dei - nen blau - en

Piano. *pp*

Pa. *

az - ure Send me a ten - der
gnon ne, Bleus com - me un lac d'a -
 Au - gen siehst du mich lieb - lich

ray, Such dream - i - ness com - eth up - on me,
sur, Pro - fonds comme un ciel qui ray - on ne,
 an, Da wird mir so träu - mend zu Sin - ne,

dim.

51122.5.

round my heart thy tress - es, Del - i - cate thread doth
vec le fil fra - gi - le De tes che - veux am -

wind; With bright shin - ing fet - ters thy ring - lets
brés, A - ven cet - te chaî - ne sub - ti - le

dim.

Subt - ly my spir - it bind, A - las! thou art - less
Fai - te dan - neaux do - rés, A - vec leur fi - ne

*Tw. * Tw. * Tw. **

maid - en, In cage of pur - est gold Dost
tra - me, Cœur pur et cœur na - if. Tu

*Tw. * Tw. * Tw. * Tw. * Tw. **

thou, like bird im - pri - soned, My be - ing cap - tive
 tiens, hé - las, mon â - me Com - me un oi - seau cap -

rit.

dim. *rit.*

hold . Ah,
 tif: A -

a tempo

Ad. *

like the warm, red ro - ses, Dar - ling, thy love - ly
 vec tes lè - vres ro - ses Où, sous l'a - zur du

lips, Whence bold - ly the bee in the sun - shine
 ciel, L'a - beil - le, a mou - reu - se des ro - ses,

dim.

Hon - ey and pleas - ure sips; But thy sweet lips a
Vient bu - ti - ner le miel, Ô vier - ge en - chan - te -

poi - son, Be - lov - ed maid, dis - till, And
res - se, A - rec leur deux poi - son, Tu

since I've kissed them, doth mad - ness My brain and bos - om
m'as ver - sé l'i - vres - se Qui trou - ble ma rai -

fill.
son!

a tempo

dim. rit. pp

A DREAM .

(Ich hatte einst ein Vaterland.)

English version by Laura M. Underwood.

Sopr.

Music by E. Lassen.

Molto adagio espressivo.

Voice. Long, long a - go a na - tive
Ich hat - te einst ein schö - nes

Piano. *Red.* *

land was mine, Where grew the mighty oaks so high, And
Va - ter - land, der Ei - chen - baum wuchs dort so hoch, die

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

vi - - olets sweet and shy, It was a dream. And
Veil - - chen nickten sanft Es war ein Traum. Und

pp

Red. * *Red.* *

when I reached this lone-ly, for eign shore, Did
 als ich nun ins fer-ne Aus-land kam da

I a love-ly maid be-hold, With hair of shin-ing
 war ein Mäd-chen sau-ber-schön und blond von Haar zu

gold, It was a dream.
 seh'n: Es war ein Traum.

She
 Das

spoke and kiss'd me, With what joy I heard, My
 küsst - te mich auf deutsch, und sprach auf deutsch (man

p *Ad.* *

na - tive tongue and that sweet word, She said: "I love but
 glaubt es kaum wie gut es klang) das Wort: "ich lie - be

Ad. *

thee!" It was a dream .
 dich!" Es war ein Traum.

pp *Ad.* *

pp *Ad.* *

EXILED.

(VERBANNT!)

English version by Laura Underwood.

Andantino. $\text{♩} = 50.$

Benjamin Godard.

PIANO.

p

cresc.

p

cresc.

p

f

dim. rall.

p

cresc.

mf

cresc.

mf

I'd bear to
Wie wollt' ich
un poco più mosso

thee,..... my love, how glad - - ly This rose, that's gath - - ered in 'dis - tant
ger - - - ne zu dir tra - - gen die Ro - se, fer - - - ne, so ferne ge -

land! Of hap-pier days I think so sad - - ly, When 'twould have
 pflückt, wie da - mals, ach, in schönren Ta - - gen hätt' ger-ne ich,

decked thee, dearest, from my hand. Now in fan - cy on - ly can I
 Theu - re, dich damit ge - schmückt. A - ber ach, im Gei - ste dir nur

of - - fer Thee the flow - er, for that time is past. Those
 bie - - ten kann ich sie, vorbei ist je - ne Zeit; je - ne

hap - py days, a - las, are o - - ver, And noth - - ing but
 fro - hen Ta - ge sie ver - blüh - ten, nichts blieb als der Er - -

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

mem - - - o - ry's joy doth last. Ah, those
in - - - nerung Se - lig - keit. Je - ne

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

dim. *pp*

pp

hap - py days, now are o - - ver.
Ta - ge, ach, sie ver - blüh - ten.

rall.

cresc.

a tempo.

p

cresc. *p* *cresc.*

p

un poco più mosso. Stern
Von

f *dim.* *rall.*

cresc.

fate..... doth us cruel-ly sev - er, Who knows how long?..... ah, for- ever, may
 mir..... bist du, Holde ge - - schie - - den, wer weiss wie lang..... und für immer viel-

cresc. *f*

mf

he..... Who knows, my sweet, if love will ev - er From fruitless
 leicht..... Wer weiss, ob je von uns hie - nie - - den der Liebe ver-

cresc. *mf*

p

long - - ing our souls set free?..... Many'a spring will lav - ish sun - ny
 geb - - li - ches Schuen ent - weicht?..... Ach, es wird wohl manches Jahr ent -

p

pp *cresc.*

weath - er, With its fra-grance will the fair rose part,..... And with ring
 schwin - den, die schö - ne Ro - se wird verdor - ret sein,..... ihr Duft ent -

pp

dim. *p* *mf*

die, ere we're to - geth - - er, Ere a - gain I shall
 flohn, eh' wir uns fin - - den, eh' ich wie - - der dich

p *mf*

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

press thee, love, close to my heart. The love - ly
 schlie - - sse an's Her - ze mein. Vernet - ken

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

dim. *p* *pp*

rose will then be with - - - ered.
 wird die schö - - ne Ro - - - se!

cresc.

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

A.R. 60-5

SPRING GREETING.

(Frühlingsgruss.)

English Version by Max Piutti.

Fast and with passion.

Eduard Lassen.

VOICE.

PIANO.

f *mf* *f* *f*

ten. ten.

fire of ro - - sy mor - - ning glow,
Feu - er in feu - ri - gem Mor - - gen - brand.

And where it is the high - est a
Und auf des Ber - - ges Spi - tze, ein

fir - - tree tall doth grow.
Tann - baum ü - - ber'm Land.

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The voice part has a melodic line with lyrics in both German and English. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are two 'ten.' markings, likely indicating tenor range or a specific performance instruction.

And in the high - - est tree - top I stand..... and look a -
 Und auf dem höch - - sten Wi - - pfel steh'ich..... und schau vom

mf *p*

Ped.

cresc.

far O world, thou lovely
 Baum O Welt, du schöne

cresc. *f*

Ped.

world, how fair thy blos - - - - - soms
 Welt, du; man sieht dich vor Blü - - - - - then

Ped. *o* *Ped.*

are!
 kaum.

ff

Ped.

SPRING'S BLUE EYES.

(Die blauen Frühlingsaugen.)

Poem by Heine. Engl. version by Laura Underwood.

Franz Ries, Op. 25, No. 3.

Poco vivace.

Voice. *p*

The Spring's blue eyes are look - ing Up from the dew - y grass; They
 Die blau - en Frühlings - au - gen schau'n aus dem Gras her - vor;.... das

Piano *p*

are the lit - tle vio - lets; I pick them as I pass. I pluck them, ev - er
 sind die lit - tlen Veil - chen, die ich zum Strauss er - kor. Ich pflü - cke sie und

thinking, And all the thoughts that spring, Sighing and sad, with - in me, The
 den - ke, und die Ge - dan - ken all, die mir im Her - zen seuf - zen, singt

mf

poco a poco cres

nightingale doth sing. Yes, what I think she's sing - ing,
 laut die Nach - ti - gall. Ja, was ich den - ke, singt sie

marcato

cen *do*

In shrill and ring - ing tone;.....
 laut schmet-ternd dass es schallt;.....

p *f* *sf* *

e *strin* *gen* *do*

Yes. what I think she's sing - ing,
 ja, was ich den - ke, singt sie

p *f* *marcato* *

In shrill and ring - ing tone:..... And
 laut schmet-ternd dass es schallt:..... Mein

p *cres* *cen* *do* * *Red.* *

now my ten - der se - cret
 zärt - li - ches Ge - heim - niss

f *sem* *pre*

sempre f

To all the wood is known And
 weiss schon der gan - - - ze Wald, mein

cres *cen* *do*

now my ten - - der se - - - cret
 zärt - - li - ches Ge - - heim - - - niss

ff *2* *poco* *rit.* *a tempo*

To all the wood is known.
 weiss schon der gan - - - ze Wald.

colla parte *a tempo* *f* *marcato*

poco rit. *dim.*

The
 Die

MY FAIREST ANGEL.

(*BIONDINA BELLA*.)

English Adaption by L.C. ELSON.

Music by CHARLES GOUNOD.

Allegretto. (♩ = 76.)

p *cres. molto* *dim.*

Bion-di - na bel - la Se tu fos - si
My fair - est an - gel could I ever pos -
Ti con - dur - rei co - si nel - la chie -
I then would speed with thee to the cha - pel's

p *pp* *p*

mi - a Ti ves - ti - rei di bian - co tut - ta quan - - - ta
see - thee I'd robe thee as the ho - ly ones are paint - - - ed
set - ta La do - ve m'h'an por - ta - to a bat - tez - za - - - re
por - tal Where ho - li - ness and beau - ty are en twin - - - ed

Si che pa - res - si la Ver - gin Ma - ri - a O qual - che
 In shin - ing rai - ment of white would I dress thee And deem thee
 E là ti vor - rei fatta u - na ni - chiet - ta So pra l'al -
 Thy saint - ly love - li - ness, far too pure for mor - tal Should be en -

cres. *cen - do* *f* *dim.*

San - ta Bion - di - na bel - la
 saint My fair - est an - gel
 ta re Ti con - dur - rei co - si
 shrin ed I then would speed with thee

p *pp* *p* *p*

Se tu fos - si mi - a Ti ves - ti - rei di bian - co tut - ta quan -
 could I e'er pos - sess thee I'd robe thee as the ho - ly ones are paint -
 nel la chie - set - ta Là do - ve m'han por - ta - to a bat - tez - za -
 to the cha - pel's por - tal Where ho - li - ness and beau - ty are en - twin -

p *dim.* *p* *pp*

ta Si che pa - res - si la Ver - gin Ma - ri - a
 ed In shin - ing rai - ment of white would I dress thee
 re E là ti vor - rei fatta u - na ni chiet - ta
 ed Thy saint - ly love - li - ness far too pure for mor - tal

cres. *molto* *f*

..... O qual che San - - - ta Si che pa -
 and deem thee saint - - - ed In shin - ing
 So - pra l'al - ta - - - re E là ti
 Should be en - shrin - - - ed Thy saint - ly

dim. *p* *pp* *p* *cres.*

res - si la Ver - gin Ma - ri - a O qual che San -
 rai - ment of white would I dress thee And deem thee saint -
 vor - rei fatta u - na ni - chiet - ta So - pra l'al - ta -
 love - li - ness far too pure for mor - tal Should be en - shrin -

cen do *molto* *f* *dim.* *p*

ta .
 ed .
 re .
 ed .

pp *colla voce* *p* *tempo* *cres.* *molto*

dim. *p* *pp* *p*

E bra - me rei che l'or - ga - no Suo - na - to Da qual che Se - ra -
 And when the Or - gan's tone..... came grandly soar - ing As if it were a

fin del Pa - ra - di - so Mi fa - ces - se mo -
 bless - ing fal - ling o'er thee I should view thee in

cres. *cen*

rire in eb - bri - a - to Sul tuo bel vi -
 ecs - ta - sy a dor - ing and die be - fore.....

do *f* *dim.* *p* *pp*

so E bra - me re - i che l'or - ga - no Suo - na - to Da
 thee And when the Or - gan's tone came grand - ly soar - ing As

p

qual-cho Se - ra - fin del Pa - ra - di - - so Mi fa -
 if it were a bles - sing fal - ling o'er thee I should

dim. *p* *pp* *p*

ces - se mo - rire in eb - bri - a - - to Sul tuo bel vi -
 view thee, in ecs - ta - sy a - dor - ing And die be - fore

cres. molto *f* *dim.* *p*

- - - so Mi fa - ces - se mo - rire in eb - bri -
 thee, I should view thee, in ecs - ta - sy a -

pp *p* *cres.* *cen - do* *molto*

a - to Sul tuo bel vi - - - so .
 dor - ing And die be - fore thee .

f

RESOLUTION.

(Vorsatz.)

English Version by M.P.

Edward Lassen.

Andantino.

PIANO.

p *ped.* * *ped.* * *ped.* * *ped.* *

No word shall ev - er tell thee how dear to me thou art;
 Ich will dir's nimmer sa - gen, wie ich so lieb dich hab'.

p *ped.* * *ped.* * *ped.* * *ped.* *

I'll bear in sacred si - lence the love that thrills my heart.
 im Her - zen will ich's tra - gen, will stumm sein wie das Grab.

ped. * *ped.* * *ped.* * *ped.* *

cresc.

No song shall make con - fes - sion, or beg for joy with sighs:
 Rein Lied soll dir's ge - ste - hen, soll fle - hen um mein Glück.

cresc. *ped.* * *ped.* * *ped.* *

Thine heart must all in - - terpret; Thy - - self must read mine eyes.
 du sel - ber sollst es se - hen, du selbst in mei - nem Blick.

And if thou canst not read it, what speaks so fond-ly here,
 Und kannst du es nicht le - sen, was dort so zärt - lich spricht,

It has been naught but dream - ing: for - - give the dreamer's
 so ist's ein Traum ge - - we - - sen, dem Träu - - mer zür - - ne

tear.
 nicht.

A.R. 98 - 2

THOU ART SO LIKE A FLOWER.

DU BIST WIE EINE BLUME.

Translated by L.L. SCAIFE.

A. RUBINSTEIN, Op. 32.

Moderato.

VOICE.

p

Thou art so like a flow - - er So pure, and
 Du bist wie ei - ne Blu - - me, So hold und

PIANO

p

fair, and kind, I gaze on thee, and sor - - row Then in my
 schön und rein, Ich schau' dich an, und Weh - - muth Schleicht mir in's

heart I find, It seems as though I must lay then My hand up -
 Herz hin - ein, Mir ist als ob ich die Hün - - de Auf's Haupt dir

p

p

on thy brow, Praying that God may pre - serve thee As
 le - - gen sollt', Re - tend, dass Gott dich er - hal - - - te, So

pure and fair, as now, Praying that God may pre - serve
 rein und schön und hold Re - tend, dass Gott dich er - - hal - -

cre - - - - - scen -

do

thee, As pure and fair, as now,
 te, So rein und schön und hold,

do

p

Pray-ing that God may pre - serve thee,
Be - tend, dass Gott dich er - hal - te,

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

As pure and fair as now.....
So rein und schön und hold.....

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C4, a half note B3, a quarter note A3, a half note G3, and a quarter note F#3. The piano accompaniment continues with similar chords and notes. A piano dynamic marking 'p' is present in the right hand of the piano part.

The third system of the musical score. The vocal line continues with a half note E3, a quarter note D3, a half note C3, a quarter note B2, a half note A2, and a quarter note G2. The piano accompaniment continues with similar chords and notes, ending with a double bar line.

ED. GRIEG.
(1869)

Vivace.

p

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

1. { Thou love-ly bride, thou dar-ling one, My trea-sure, my de-
Du sü-ße Braut, du hol-des Weib, mein Reich-thum, mei-ne

2. { Thro' all this peace-ful si-lent night, Dear Love, with thee to
In die-ser hel-len, stil-len Nacht mein Lieb mit dir al-

piu p

light! Come forth! for clear in a-zure sky The moon is shin-ing
Welt! O komm, es scheint der Mond so klar vom ho-hen Him-mels.
rove, What joy is mine, what bless-ed-ness! O fra-grant beechen
lein, wie bin ich froh, so se-lig froh, nun duf-te Bu-chen-

piu p

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

tranquillo

bright. The night o'er all the dream-ing world Glides
zelt. Die Nacht so still durch's wei-te Land auf
grove! Sing night - in-gale, shine gold-en moon! No
hain! Sing Nach - ti-gall! Strahl Mond so gold! Kein

tranquillo

Ad. *

animato

by, on noiceless wing, Thro' beechen grove stray hand in hand Where
wei - chen Schwingen zieht - zum Bu - chen - hain komm Hand in Hand, wo
oth - er prayer is mine, My love - ly bride, my dar - ling one! My
Wunsch mehr hebt die Brust. Du sü - sse Braut, mein Weib so hold, mein

animato

animato

wood - land blos - soms spring, Thro' beech - en grove stray
Wald - blüm - lein er - blüht. Zum Bu - chen - hain komm
treasure, my de - light! My love - ly bride, my
Reich - thum, mei - ne Lust! Du sü - sse Braut, mein

poco rit.

hand in hand, Where wood-land blos-soms spring.
 Hand in Hand, wo Wald-blüm-lein er-blüht.
 dar-ling one, My trea-sure, my de-light!
 Weib so hold, mein Reich-thum, mei-ne Lust!

poco rit.

p *pp*

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

3.

Thou art as pure as woodland breath,
 As nightingale's low song,
 As peaceful as the summer night
 The woodland flowers among.
 Here where the stately beeches stand
 Beneath the moonbeams white,
 Come lovely bride, come darling one
 My treasure, my delight!

3.

Du bist so frisch wie Waldeshauch,
 Wie Nachtigallenlied,
 So still wie Ruh' der Sommernacht,
 Drin Waldblümlein erblüht.
 Dorthin wo hohe Buchen steh'n,
 Vom Mondenstrahl erhellt,
 Komm süsse Braut, komm holdes Weib,
 Mein Reichthum, meine Welt!

SYNNOVE'S SONG.

Bj. Björnson.

SYNNOVE'S LIED.

No 9.

Andante.

Halfdan Kjerulf.

As if humming to one's self.

Summend vor sich hin und gleichsam seufzend.

pp mf pp mf a tempo.

Oh! to re-
Sei nun ge-

p col canto. p poco rit. a tempo.

mem - ber the hap - py hours, The pleasant childhood we spent to - ge - ther, The days of
dankt für der Kindheit Freud', wir spiel - ten fröh - lich in Wald und Ha - ge, Ich wähn', das

p

sunlight and birds and flow'rs, What did we know of wintry wea - ther?..... We thought our
Spiel währ - te al - le Zeit bis in die grau - en - den Ta - ge..... Ich wähn', das

dim. e rit.

play - ing must nev - er cease, We thought our - flow'rs would bloom for -
 gar - den is white with snow, At night I wait and I stand and
 Spiel nim - mer wär es aus, wo Bir - ken - laub grün im Wal - de
 harrt oft bei A - bend - zeit, und schaut hin - ab oft zu Tan - nen -

ev - er, Our world was bounded by the gar - den trees, Then came the
 shiv - er, The place is fros - ty, the cold winds blow, Oh! love, my
 flim - mert bis wo das son - - ni - ge Bal - ken - haus, roth auch das
 grün - den, der Fels doch schreck - te die ban - ge Maid, du nie den

church-yard and the riv - - - er. Oh! now the
 love, but you comen ev - - - er.
 Kirch - - lein er - schim - - mert. Ich sass und
 Weg konntest fin - - den.

dim. e rit.

mf pp rit. pppoco rit.

HE WHO HEAV'N AND EARTH IS KEEPING.

SERENADE.

English words by L.C. ELSON.

Music by J. RAFF.

Larghetto.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo marking is *Larghetto*. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, starting with a piano (*p*) dynamic.

He who heav'n and
Der den Him - mel

Larghetto.

The second system of the musical score. The vocal line continues with a half note C5, a quarter note B4, a half note A4, and a half note G4. The piano accompaniment continues with chords and single notes. The lyrics are written below the vocal line.

earth is keep - ing, He who watch - es up a - bove,
und die Er - den Schützt mit sei - ner Va - ter - hut,

The third system of the musical score. The vocal line continues with a half note F#4, a quarter note E4, a half note D4, and a half note C4. The piano accompaniment continues with chords and single notes. The lyrics are written below the vocal line.

Send down peace where she is sleep - ing,
Lässt es dort auch Frie - de wer - den

accel.

Gen - tle peace to her I love. Rest thee, love, in sleep re - clin - ing,
 Wo mein Lie - bes Lieb - chen ruht. Lieb - chen schlummre, schlummre wei - ter

accel.

cres.

Till red rays shall tint the skies, Till from heav'nly por - tals shining
 Bis ein lich - ter Streif sich zeigt, Bis auf gold - ner Him - mels - lei - ter

cres.

f *p*

Morn - ing shall in glo - ry rise. Let no cares thy rest en - cum - ber
 Hell der Mor - gen nie - der steigt. Kannst die Äug - lein ru - hig sen - ken,

f *p* *espress.*

Love shall watch till dawn-ing light, Dream of me then, in thy slumber
Denn dein Treu-ge-lieb-ter wacht, Musst im Traum auch mein ge-den-ken,

pp rit.
Oh, my loved one, now, good night, Oh, my loved one,
Lie-bes Lieb-chen, gu-te Nacht, Lie-bes Lieb-chen,

pp rit.

a tempo
now, good night.....
gu-te Nacht.....

pp *pp* *rit.* *pp*

MARGARET'S CRADLE SONG.

(Margarethens Wiegenlied.)

From the Danish of H. Jbsen.
English version by Ellis Gray.
German words by F. v. Holstein.

ED. GRIEG.
(1868.)

Andante molto tranquillo.

pp sempre

Up - rise the low - ly raft - - ers Like
Des Hau - - ses De - cke wölbt sich zum

pp

And. *

clear and star - - ry skies, Now hap - - py lit - tle
Ster - nen - dom so klar, nun brei - - tet aus klein

ppp

Ha - - kon, A - - way on dream - wings flies, For
Haa - - kon sein Trau - mes - schwin - - gen paar. Da

ppp

Ad. *

mf

him a shin - ing path - - way, Leads up - ward. to the Throne, And
baut sich ei - - ne Stie - - ge bis in den Him - mel hin - ein. Dort

mf

Ad. *

p

there with God's dear an - - - gels, My lit - - tle Ha - kon's
klimmt hin - auf klein Haa - - - kon mit Got - - tes En - - gel -

p

pp

flown. The an - - gels all are watch - - ing My
lein. Die En - - gel all be - - wa - - - chen mein

pp

Red.

child the long night through, God guards the lit - - tle
sü - - sses Kind zur Nacht, be - - hüt' dich Gott klein

mf *riten.*

Ha - - kon, Thy mo - ther watch - es too!
Haa - - kon, auch dei - ne Mut - ter wacht.

riten. *ppp una corda*

Red. *Red.*

WHEN YOU SLEPT.

(*Quand tu dors.*)

English words by Theo. Marzials, after Victor Hugo.

Music by Halfdan Kjerulf.

Moderato.

Piano, *dolcis.*

Red. * *Red.* * *pp dim.* * *Red.* *

When you slept in the gar - den by the
Quand tu dors *calme et pu - re* *dans*

Red. *

ro - ses large and deep, When I heard you faint - ly
l'om - bre sous mes yeux, *ton ha - lei - ne* *mur -*

mf *p*

mf poco

mur - mur my name a - mid your sleep, I
mu - re des mots har - mo - ni - eux. Ton

più moto

cried in your dream - ing, 'tis I you think up -
beau corps se ré - vè - le sans voi le et sans a -

on . Sleep on, for - ev - er,
tours. Dor - mez, ma bel - le,

Tempo I. *p*

my dar - ling, sleep on,
ma bel - le, dor - mez,

sleep on, my dar - ling, sleep on, sleep
dor - mez, ma bel - - le, dor - mez tou -

on for - ev - er, dar - ling!
jours, dor - mez ma bel - - le!

rfz *p* *calmato*

sleep on, sleep on,
dor - - mez tou - - jours!

p *sempre p* *pp*

sleep on!
dor - - mez!

pp *ritard.*

I LOVE THEE.

(Ich liebe dich.)

English version by ELLIS GRAY.
From the Danish of HANS ANDERSEN.

ED. GRIEG.
(1864.)

Andante.

p

My in - most thought, my on - ly hope, my treas - ure,
Du mein Ge - dan - ke, du mein Sein und Wer - - den!

pp

Thou on - ly art my heart's fe - li - ci - ty,
 Du mei - nes Her - zens ex - - - ste Se - - lig - keit!

pp

Ped.

p

I love thee
 Ich lie - - be

Ped.

far a - bove all earth - ly pleas - ure I love but thee, I
 dich wie nichts auf die - ser Er - - den, ich lie - - be dich, ich

cres. sempre

love but thee, Thro' time I love thee and e -
 lie - - be dich, ich lie - - be dich in Zeit und

cres. sempre

Ped.

ritard.

tern - - i - ty, Thro' time I love thee and e - tern - i - ty!
 E - - wig-keit! Ich lie - be dich in Zeit und E - wig-keit!

ritard. *mp*

Ped. *Ped.* *Ped.*

dim. *pp*

OH! PRESS THY CHEEK AGAINST MINE OWN.

(*Lehn' deine Wang' an meine Wang'!*)

H. Heine.

Adapted to English words by
L. C. ELSON.

Soprano in E♭

Music by
ADOLF JENSEN, Op. 1, No. 1.

Slowly.



p appassionato



And press thy heart close to my heart, To - geth - er the
und an mein Herz drück' fest dein Herz, dann schla - gen zu -

flames shall be glow - - ing ; And when in the
sam - - - men die Flam - - men . Und wenn in die

glow - ing flames at last, The streams of tears are
gro - - sse Flam - me fließt der Strom von un - - sern

pp

throng - - - ing, And when my arm shall en - cir - cle thee
 Thrä - - - nen, und wenn mein Arm dich ge - wal - - tig um -

pp

p

fast Then I shall die of long - - - ing,
 schliesst, sterb ich vor Lie - bes - seh - - - nen.

p

pp (like a sweet memory.)

Oh! press thy cheek a - gainst mine own !.....
 Lehn' dei - ne Wang', an mei - ne Wang' !.....

pp

THE DREAM.

(DER TRAUM.)

Soprano in D $\flat$

A. Rubinstein. Op. 8, No. 1.

VOICE. *Moderato.* *p*

'Twas in a mea - - dow
Am wie - - sen - hü - - gel

PIANO. *p*

by the way, Where on the hay I slum - - - - ber'd, A
schlum - mert ich dem brei - - ten Weg zu ne - - - - - ben, ein

gen - - - - - le dream up bore me where Float an - - - - - gel hosts un -
süs - - - - - ser Traum ent - - - - - rück - te mich da - - - - - hin, wo En - - - - - gel

mf

num - - - - - ber'd. I wak - end, and with
schwe - - - - - ben. Ich wach - te auf und

dim. *p*

sigh profound Look'd sad - - ly, vain - - ly, all a - round.
 seufz - - te schwer und blick - - te trau - - rig um mich her;

Then came a song that way a - long, A fair young min - - strel
 kam mit Gesang die Strass' entlang ein jun - - ger Sän - - ger

cresc. *mf*

sing - - - - ing; And through the trees pass'd
 gan - - - - gen, Schon schwand er hin - - - ter

p

like a gleam, While still the tones were
 Busch und Baum, als noch die Tö - - - ne

p *mf* *pp*

ring - - - - ing, Ah! were they
 klan - - - - gen, ach wa - ren

poco cres. *dim.*

those which from my dream Still to
 sie's, die mir den Traum süß in

pp *cresc.*

..... my soul were cling - - - - ing?
 die See-le san - - - - gen?

dim. *p*

pp

GOLDEN ROLLS BENEATH ME.

(*Gelb rollt mir zu Füßen.*)

German words by F. Bodenstedt. (from the Persian)
English " " W. Stigand. (of Mirza Schaffy.)

A. RUBINSTEIN, Op. 34, No. 9.

Andante.

p

1. Gold - - en rolls be-neath me the Ku - ra in might,
1. Gelb rollt mir zu Fü - - - ssen der brau - sen-de Kur,

Foam on the waves light - ly ri - - - - ding, Bright - ly
im tan - zen-den Wel - len - ge - trie - - - - be, hell.....

smile earth and sun, and my heart laughs
lä - chelt die Son - - - - ne, mein Herz und die

p

light. O would this were ev - er a - bid - -
 Flur. O, wenn es doch im - mer so blie - -

ing, O would this were ev - er a - bid - - - ing!
 he, O, wenn es doch im - mer so blie - - - he!

2. Sparkles red in glass now our Georgi-an wine, The wine from my
 2. Roth fun - kelt im Glas der ka - che - ti - sche Wein, es füllt mir das
 3. The sun now is setting, on com - eth the night, My heart, like love's
 3. Die Son - - - ne geht un - ter, schon dunkelt die Nacht, doch mein Herz gleicht dem

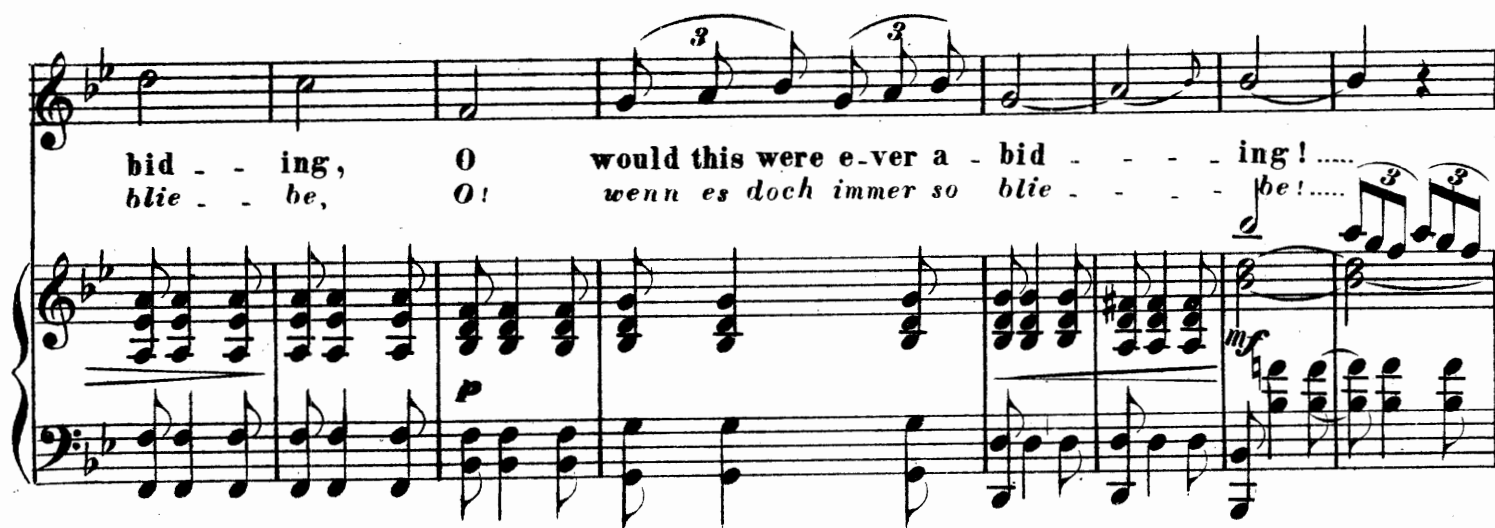


Love's hands soft glid - - - ing. I..... drink from her eyes..... the.....
 Glas mei - ne Lie - - - be, und ich saug' mit dem Wein.....
 stars so con - fid - - - ing, Still in deepen - ing dark - - ness aye.....
 Ster - ne der Lie - - - be, flammt in tief - - stem Dun - - kel in.....



light..... down in mine.....
 ih - - re Bli - - cke ein.....
 glis - - - tens more bright.....
 hell - - - - ster Pracht.....

O would this were e - ver a -
 O! wenn es doch im - mer so



bid - - ing, O would this were e - ver a - bid - - - ing!.....
 blie - - be, O! wenn es doch immer so blie - - - be!.....



1^o 2^o

N I N A.

'Tis three long days.

(TRE GIORNI. — Drei Tage sind verflossen.)

Translated and adapted by
THEODORE T. BARKER.

G. B. PERGOLESE.

Andantino.

Voice



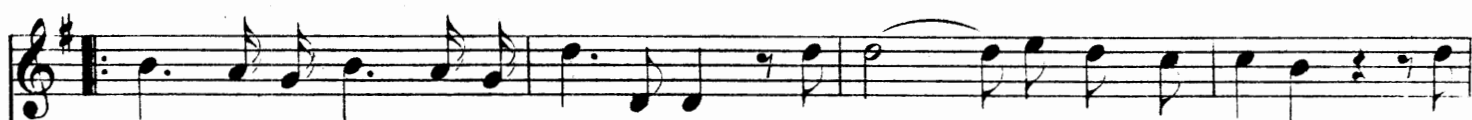
Tre giorni son che Ni-na, che Ni-na, che Ni - na in
 2. Why wakes she not, my Ni-na, my Ni-na, my Ni - na? Why
 1. 'Tis three long days, that Ni-na, that Ni-na, that Ni - na Up-
 Drei Ta-ge sind ver-flos-sen, und Ni-na, ach Ni - na hält

Piano




let-to se ne sta,..... in let-to se ne sta.
 heeds she not my call - - - ing, Un-mind-ful that I weep?
 on her couch re - - pos - - - es, In slum-ber soft and deep.
 noch ihr Aug' ge - - schlos - - - sen und schläft in sü - - sser Ruh'!





Pif - fa-ri, tim - pa-ni, cem-ba-li, sve - glia - - te mia Ni - net-ta, sve -
 Whis - per, O Love, in her drow-sy ear, A - rouse my dar-ling Ni-na! A -
 Trumpets, and cymbals, and flutes now sound, And wake my dar-ling Ni-na! A -
 Cymbeln und Flö - ten er - schallet laut! Ver - scheucht mit eu - ren Tönen den



glia - - te mia Ni - net-ta, ac - - ciò non dor-ma più ac -
 rouse my dar-ling Ni-na, And bid her no more sleep, And
 wake my dar-ling Ni-na, And bid her rouse from sleep, And
 Schlum - mer meiner Schönen, und we - cket mei - ne Braut, und



ciò non dor - - ma più, sve - glia - te mia Ni - net - - ta, sve -
 bid her no more sleep! A - rouse my dar-ling Ni - - na, A -
 bid her rouse from sleep! A - wake my dar-ling Ni - - na, A -
 weck - et mei - - ne Braut! Ver - scheucht mit eu - ren Tö - - nen den



1^o

glia-te mia Ni - net - ta, ac - ciò non dor - ma più.
 rouse my dar - ling Ni - - na, And bid her no more sleep!
 wake my dar - ling Ni - - na, And bid her no more sleep!
 Schlummer mei - ner Schö - nen, und we - cket mei - ne Braut!

pp

2^o

a piacere

più, ac - - ciò non dor - - - - ma più.
 sleep! And bid her no more sleep!
 sleep! And bid her no more sleep!
 Braut! Ja, we - - cket mei - - - - ne Braut!

f *dim.* *pp colla voce*

Translation from the German.

"THREE DAYS ARE NOW DEPARTED."

Three days are now departed,
 And Nina, ah Nina O I am broken hearted,
 She sleeps yet sweetest rest!
 Cymbals and flutes O wake my dove!
 :: Afright with tones the rarest
 The slumber from my fairest,
 Awake again my love,
 Awake again my love! ::

LAST NIGHT.

(Sehnsucht.)

Engl. version by Theo. Marzials. after Chr. Winther.

Halfdan Kjerulf.

Andantino. *p*

1. Last night the night in - gale
1. Ich kann - te heu - te nicht

p dolce

woke me, Last night when all was still, It sang in the
schla - fen mich weckt die Nach - ti - gall! Mein Ohr ih - re

dolce

gol - den moon - light, From out the wood - land hill. I
Tö - ne tra - fen vom Wald mit hel - lem Schall. Mein

p

o - pen'd my win - dow so gent ly; I look'd on the dream - ing dew,.....
Fen - ster, das öff - net ich lei - se und starrt' in das Nacht - re - vier.....

dolce *mf* *p*

pp *pp*

Halfdan Kjerulf.

510582.

And oh! the bird my dar - ling was sing - ing sing - ing of
und oh! die slü - se Wei - se, sie sin - gen, sin - gen von

you, of you.
dir, von dir.

Tempo

p dolce

colla voce

p

Fin.

2.

I think of you in the day time,
I dream of you by night,
I wake and would you were here love,
And tears are blinding my sight.
I hear a low breath in the limetree,
The wind is floating thro',
And oh! the night my darling,
Is sighing, sighing for you.

2.

Dein denk' ich mit Herz und Munde,
Und send' dir meinen Blick,
Du schlugst mir die tiefste Wunde.
Nicht Antwort giebst du zurück.
Nur Seufzer im nächtlichen Winde,
Vom Zweige ein Wink so fern,
Nur kühler Thau der Linde, ja Linde,
Kult auch vom hohen Stern.

3.

O think not I can forget you;
I could not tho' I would,
I see you in all around me,
The stream, the night, the wood,
The flowers that slumber so gently,
The stars above the blue,
Oh! heaven itself my darling,
Is praying, praying for you.

3.

Glaub' nicht, ich kömmt' dich vergessen.
Vertrau' der Liebe Macht,
Will tief in das Herz dich pressen.
Und tragen durch Grabesnacht,
Zu leuchtendem Sternengefunkel.
Wo Liebe vergehet nicht,
Trotz Tod und schaurigem Dunkel, ja Dunkel,
Dich zu des Himmels Licht.

SPRING. FRÜHLINGSZEIT.

English Version by L. UNDERWOOD.
Not too fast—joyfully.

REINHOLD BECKER, Op. 3.

VOICE. *mf*

When the spring is climb - ing up the height, When the
Wenn der Früh - ling auf die Ber - ge steigt und im

PIANO. *mf*

snow dissolves in sun - shine bright, When the trees their first green
Son - nenstrahl der Schnee zer - fließt, wenn das er - ste Grün am

p

leaf - lets show, In the grass the first dear flow - 'rets blow, And when
Baum sich zeigt, und im Gras das er - ste Blüm - lein spriesst, wenn vor -

mf sud - den past in the vale at last Is the time of storms and win - try
bei im Thal nun mit ei - nem - mal al - le Re - gen - zeit und Win - ter

cresc. *f rit.*

blast, qual. Then from hill to vale doth re-sound and ring: O how
 schallt es von den Höhn bis zum Tha-le weit: o, wie

won-drous fair,..... O how fair is spring, O how won-drous fair,..... O how
 wun-derschön ist die Früh-lingszeit, o wie wun-derschön ist die

fair is spring, how..... fair is spring!
 Früh-lingszeit, die..... Früh-lingszeit!

When the
 Wenn am

glac - ier's kiss'd by sun's warm beam, And when down the moun - tain leaps the
 Glet - scher heiss die Son - ne leckt, wenn die Quel - le von den Ber - gen

mf

stream, When a ten - der green is all around, When the
 springt, Al - les rings mit jün - - - - - gem Grün sich deckt und das

p

woods give forth a joy - ous sound, When the gen - tle air scents the
 Lust - ge - tön der Wäl - der klingt, Lüf - te lind und lau würzt die

mf

mead - ow fair, And a ra - diant smile the hea - vens wear, Then from
 grü - ne Au, und der Him - mel lacht so rein und blau, schallt es

cresc. *f rit.* *f*

cresc. *f rit.* *f*

12 8 12 8

hill to vale doth re - sound and ring : O how won - 'drous fair, O how
 von den Höh'n bis zum Tha - le weit : o wie wun - der - schön ist die

mf

fair is spring, O how won - 'drous fair, O how fair is spring, how
 Früh - lingszeit, o wie wun - der - schön ist die Früh - lingszeit, die

fair is spring!
 Früh - lings - zeit!

f

Was it
 War's nicht

p

not in springtime, fair and young That thy tim - id heart first found a
 auch zur jun - gen Fröh - lings - zeit, als Dein Herz sich mei - nem Herz er -

mf

tongue? That thy lips, O sweetest maid and best, In the first long kiss to mine were
 schloss? Als von Dir, Du wunder - su - sse Maid, ich den ersten lan - gen Kuss ge -

mf *f*

press'd? Then the for - est rang, and the bird - lings sang, Then the
 noss! Durch den Hain erklang hel - ler Lust - ge - sang, durch den

p *mf*

for - est rang, and the bird - ling sang, Down the moun - tain side the stream - let
 Hain erklang hel - ler Lust - ge - sang, und die Quel - le von den Ber - gen

cresc. *f* *cresc.*

p sprang, While from hill to vale did re - sound and ring, Yes, from hill to vale did re -
sprang, *scholl es* *von den Höhn bis zum Tha - le weit, scholl es* *von den Höhn bis zum*

cresc.

mf sound and ring: O how won - 'drous fair, O how fair is spring, O how
Tha - le weit: o wie wun - der - schön ist die Früh - lingszeit, o wie

f won - 'drous fair, O how fair is spring, how fair is spring!
wun - der - schön ist die Früh - lingszeit, die Früh - lingszeit!

f

l.h.

s

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