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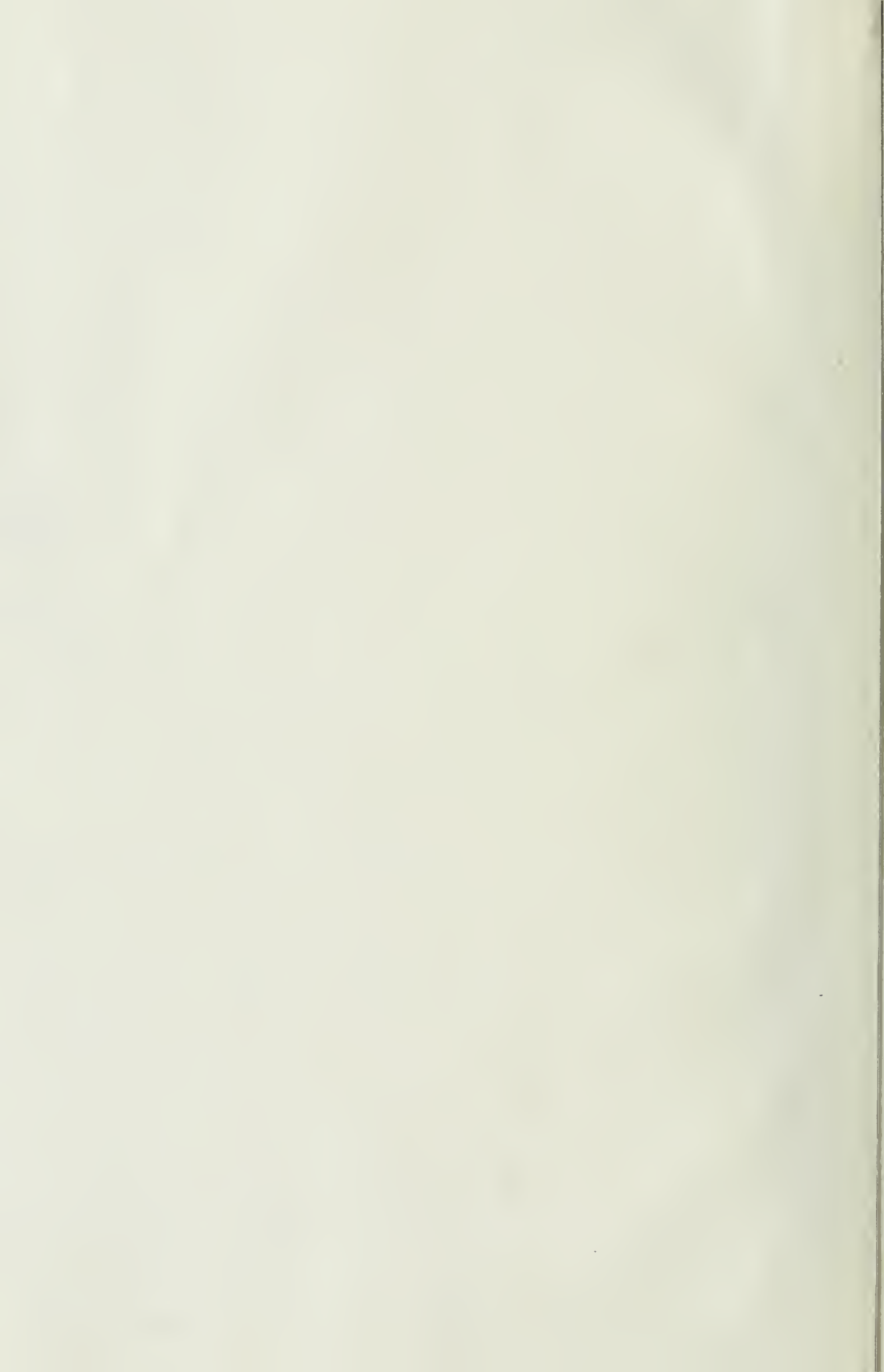
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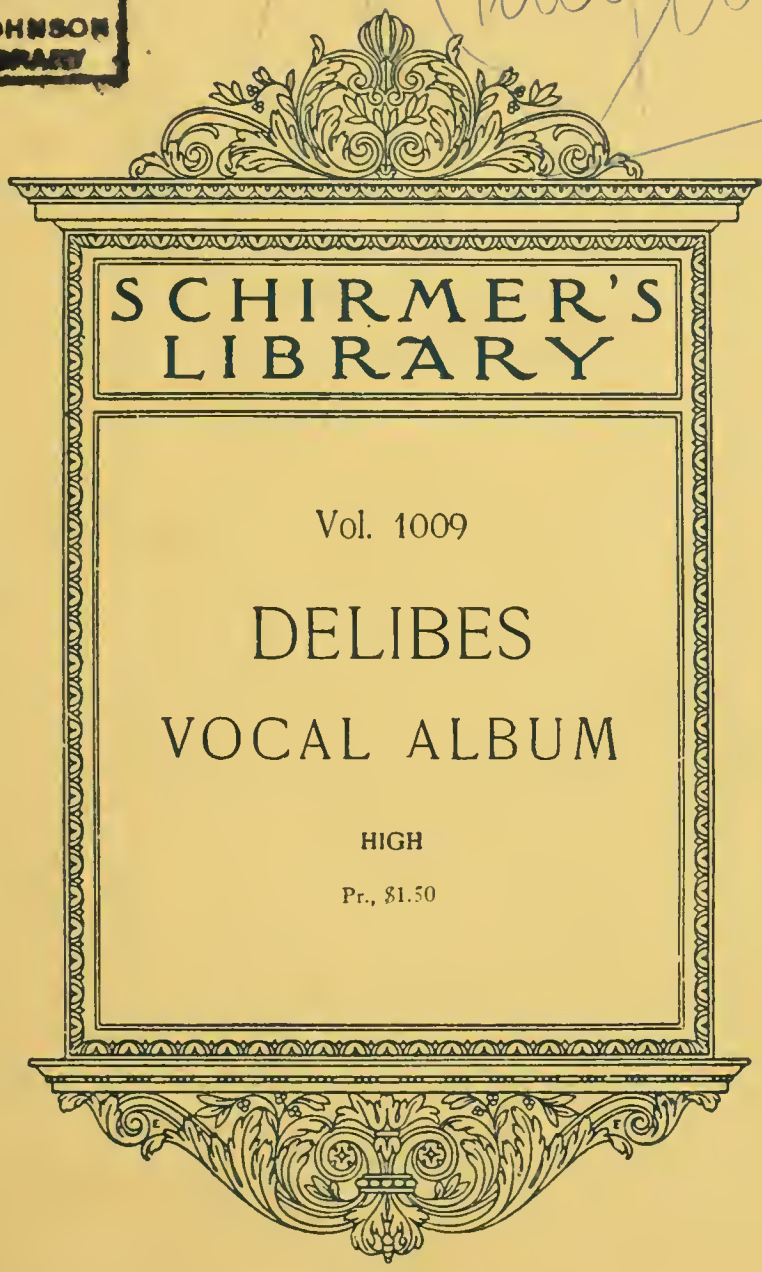


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WITH PIANO ACCOMPANIMENT



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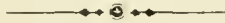
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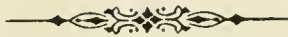
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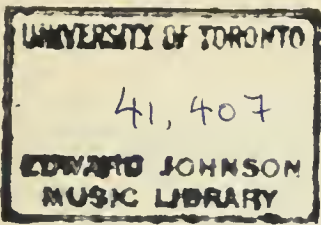
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# ÉGLOGUE.

(ECLOGUE.)

(Poésie de Victor Hugo.)

LÉO DELIBES.

Andante.

PIANO.

*p*

*And.* *And.* *And.* *And.* *And.*

*And.* *And.* *dim.*

*p* *ten.*

Viens! u - ne flûte in - vi - si - ble      Sou - pi - re dans les ver-gers:  
 Come! for a flute has re - sound-ed      In the or-chards far a - way,

*pp*

*rall.*

La chan-son — la plus pai - si - - ble Est la chan-son des ber-  
 Noth - ing speaks — of peace un - bound - ed As doth the shepherd's sweet

*esp.* *rall.*

*a tempo.*

gers, La chan-son la plus pai - si - ble Est la chan-son des ber -  
lay, Noth - ing speaks of peace - un - bound - ed, As doth the shepherd's sweet

*a tempo.*

gers, — Est la chanson des ber - gers. —  
lay, — As doth the shepherd's sweet lay. —

*rall.*

*rall. e dim.*

*p*

*p*

*dim.*

Que nul soin ne te tour - men - - te, Ai - mons, — ai - mons  
Far from thee be cares a - larm - ing, To love — let our

*pp*

*pp*



*ten.*

nous — tou-jours! La chan-son — la plus char-mun - - te  
 thoughts — be-long, Nev - er heardst thou mu - sic charm - ing,

*esp.*

*rall.* *a tempo.*

Est la chan-son des a - mours, La chan-son la plus — char-  
 Heardst thou not love's ten - der song, Nev - er heardst thou mu - sic

*rall.* *a tempo.*

*rall.*

man - te Est la chan-son des a - mours, ———  
 charm - ing, Heardst thou not love's ten - der song, ———

*rall.*

Est la chan-son des a - mours! ———  
 Heardst thou not love's ten-der song. ———

*And.*

# Que l'heure est donc breve!

(How fleeting the hour!)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

Commodo. TENOR. *p*

VOICE. Que l'heure est donc  
How fleet-ing the

PIANO. *p*

bre-ve Qu'on pas-se en ai - mant, \_\_\_\_\_ Que l'heure est donc  
hour While love's flame doth last, \_\_\_\_\_ How fleet-ing the

bre-ve Qu'on pas-se en ai - mant! \_\_\_\_\_ *pp* C'est moins qu'un mo -  
hour-While love's flame doth last. \_\_\_\_\_ 'Tis here, and 'tis

*pp*

*molto rall.* *lunga.* *sfz*

ment. \_\_\_\_\_ Un peu plus qu'un rè - - - ve. \_\_\_\_\_ Que  
past \_\_\_\_\_ Like swift fad-ing flow - - - er, \_\_\_\_\_ How

*molto rall.* *sfz* *dim.*

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

l'heure est donc brève qu'on pas - se en ai - - mant! \_\_\_\_\_  
 fleet-ing the hour While love's flame doth last! \_\_\_\_\_

*colla voce.* *mf a tempo.*

*mf*

Le temps nous en - lè - ve Notre en - chan - te -  
 The spell los - es pow - er Which o'er us is

*p*

*f slancio.*

ment. \_\_\_\_\_ Que l'heure est donc brève Qu'on pas - se en ai -  
 cast. \_\_\_\_\_ How fleet - ing the hour While love's flame doth

*p*

mant! \_\_\_\_\_ Sous le flot dor - mant \_\_\_\_\_  
 last! \_\_\_\_\_ The waves flow - ing fast, \_\_\_\_\_

*dim.* *pp*



Sou - pi - rait la gre - ve; M'ai-mas-tu vrai - ment?  
 Their spray o'er us show - er Is thy love then past?

Fut ce seu - le - ment Un peu plus qu'un  
 Which all else sur - passed, Like swift fad - ing

rè - - - ve, Un peu plus qu'un rè - - - ve? Que  
 flow - - - er? Like swift fad - ing flow - - - er? How

*più lento.* l'heure est donc brè-ve qu'on pas - se en ai - mant!  
 fleet - ing the hour While love's flame doth last!  
*dim.* **Tempo I.**



## MYRTO.

(MYRTO.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

Non lento. (♩ = 96.)

*sostenuto e ben marcato.*

PIANO.

*mf* *dim.* *p*

MEZZO-SOPRANO.

*p semplice.*

Myr - to ne  
Myr - to no

sait pas de chan - sons, Les fil - les la trou - vent sau -  
song doth seem to know The maids one and all try to

va - ge. On la fuit,  
flee her. She is shunned

et les beaux gar- çons \_\_\_\_\_ Ne l'ém- brassen pas \_\_\_\_\_ au pas- sa -  
 No younglads be- stow \_\_\_\_\_ Kisses on her, chanc - ing to see \_\_\_\_\_

- - - ge.  
 her.

El - le s'en va loin des mai - sons \_\_\_\_\_ S'as- seoir près  
 From dwellings far she e'er doth go, \_\_\_\_\_ Close by the

*cresc.*

de la mer im - men - - - - se. Nul ne re -  
 boundless o- cean seat - - - - ed, No one her

*f* *p*

*dim.*

gret-te son ab - sen - - ce: Myr - to ne sait pas de chan - sons, —  
 presence has en - treat - - ed, Myr - to doth no song seem to know, —

— Myr - to ne sait pas de chan - sons. —  
 — Myr - to doth no song seem to know. —

*f* *gaiamente.*

No - ël vient, vè - tu de gla - çons: On  
 When Christ - mas doth bring ice and snow, And

danse au - tour du feu qui bril - - le;  
 youths with maids round fires are dan - - cing,



*p*

Nul n'in - vi - - te la pauvre fil - - - le. Myr - to ne sait  
No fond swain toward the maid is glan - - cing, Myr - to doth no

pas de chan - sons, ————— Myr - to ne sait pas de chan -  
song seem to know, ————— Myr - to doth no song seem to

*L'istesso tempo.* *p largamente.*

sons. ————— Mais el - le sait le chant au -  
know. ————— Of her one song, is made no

*Cres.* *Cres.* *p* *Cres.*

*cre - - - scen - -*

stè - - - re Qui vibre au cœur si - len - ci - eux,  
men - - tion Deep in her heart it doth be - long,

*Cres.* *cre - - - scen - -* *Cres.*

do

Et que n'é - cou - te point la ter - - - re:  
Lis - t'ners on earth pay no at - ten - - - tion,

do

*do*

*f slancio.*

Myr - - to, Myr - to, Myr -  
Myr - to Myr - to Myr -

*cresc.* *f più largo.*

*do* \* *do* \*

*allargando.* **Tempo I.** *dim.*

to sait la chan - son des \_\_\_\_\_ cieux! \_\_\_\_\_  
to doth know bright heav - en's \_\_\_\_\_ song! \_\_\_\_\_

*colla voce.* *f* *dim.*

*p*

*do*

## AVRIL.

(APRIL.)

(Poésie de Rémy Belleau.)(1560.)

LÉO DELIBES.

Andantino quasi Allegretto.

PIANO.

TENOR or SOPRANO. *p*

A - vril, — La grâce et le ris De Cy -  
Sweet month! — which to us dost bring The glad

℞. \*

pris, — Le flair et la douce ha - lei - ne: A - vril, — Le  
Spring, — Thy breath on Na - ture be - stow - ing, Sweet month! — thy

℞. \*

par - fum des dieux, Qui des cieux, Sen - tent l'o - deur de la pi - ai -  
scents from a - bove, Which gods love, Come o'er the plain to us blow -



*cresc.* *un poco allarg.* *a tempo.*

ne, sen - tent l'o - deur de la plai - - ne.  
ing, Come o'er the plain to us blow - - ing.

*cresc.*

*collu voce.* *a tempo.*

A - 'vril, c'est ta dou - ce  
Sweet month! 'tis 'neath thy soft

main, Qui du sein De la na - tu - - re, des - ser - re U - ne — moisson de sen -  
hand, Doth ex - pand Each opening blos - som and flow'r, And waft - ed up - on the

teurs Et de fleurs, Em - bau - mant l'air et — la ter - re. A -  
air Per - fumes rare, Their fragrance do o - ver us show - er, Sweet

*p*

*p*

vril \_\_\_\_\_ La grâce et le ris De Cy - pris. \_\_\_\_\_ Le  
 month! \_\_\_\_\_ Which to us dost bring, The glad Spring, \_\_\_\_\_ Thy

*Ad.* \*

flair et la douce ha - lei - ne. A - vril; \_\_\_\_\_ Le par - fum des dieux, Qui des  
 breath on Na - ture be - stow - ing, Sweet month! \_\_\_\_\_ thy scents from a - bove Which gods

*Ad.* \*

dieux, Sen - tent l'o - deur de la plai - ne, sen - tent l'o - deur de la plai - -  
 love, Come o'er the plain to us blow - ing, Come o'er the plain to us blow -

*cresc.*

*un poco allarg.*

*cresc.*

*colla voce.*

ne. \_\_\_\_\_  
 ing. \_\_\_\_\_

*a tempo.*

*a tempo.*



*mf* C'est toi, cour-tois et gen-  
The swal-lows thou one and

*p*

til, Qui d'e - xil — Re - ti - res ees pas - sa - gè - - res,  
all, Dost re - call — From climes they sought, win - ter fear - ing,

*p*

Ces hi - ron - del - les qui vont, Et qui sont Du printemps les mes - sa -  
See! how they come from a - far; And they are The her - alds of spring - time

*pp* *f*

*allarg.* *pp*  
gè - - res, Du printemps les mes - - sa - gè - - res — A -  
near - - ing, The her - alds of spring - time near - - ing. — Sweet

*allarg.* *p*

## Tempo I.

vril, \_\_\_\_\_ La grâce et le ris De Cy - pris, \_\_\_\_\_ Le  
month! \_\_\_\_\_ Which to us dost bring The glad spring, \_\_\_\_\_ Thy

flair et la douce ha - lei - - - ne, A - vril, \_\_\_\_\_ Le  
breath on Na - ture be - stow - - - ing. Sweet month! \_\_\_\_\_ Thy

par - fum des dieux, Qui des cieux, sen - tent l'o - deur de la plai - -  
scents from a - bove, Which gods love, Come o'er the plain to us blow - -

ne, sen - tent l'o - deur de la plai - - ne. \_\_\_\_\_  
ing, Come o'er the plain to us blow - - ing. \_\_\_\_\_

*rall.*

# DÉPART.

(DEPARTURE.)

(Poésie d'Emile Augier.)

LÉO DELIBES.

Allegro vivo.

PIANO.

*f*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and features a continuous eighth-note accompaniment with a melodic line.

*dim.*

The second system continues the piano introduction. The upper staff has a melodic line with some chromaticism and a key signature change to one flat. The lower staff continues the eighth-note accompaniment. The system concludes with a *dim.* (diminuendo) marking.

TENOR.

*f*

Je veux ou - bli - er, ou - bli - er que j'ai - - - - -  
 I fain would for - get, for - get this fond lov - - - - -

*p*

The first system of the vocal entry features a tenor line starting with a quarter rest and a *f* (forte) dynamic. The piano accompaniment is in bass clef with a steady eighth-note accompaniment. The lyrics are written below the vocal line.

me: \_\_\_\_\_ Em - me - nez - moi loin. a - mis, \_\_\_\_\_ loin - d'i -  
 ing, \_\_\_\_\_ Oh! friends, take me far from here; \_\_\_\_\_ far - from

The second system continues the vocal entry. The tenor line has a long note with a fermata. The piano accompaniment continues with the eighth-note accompaniment. The lyrics are written below the vocal line.



ci, En Es - pa - - - gne, en Flan - - - dre, à  
here, E'en to Spain, to Flan - - - ders, to

Na - - ple en Bo - hè - - - - me,  
Nap - les, to Bo - he - - - - mi - a.

*cresc.*

*p*  
Si loin qu'en che - min re - ste mon sou -  
So far that my grief shall all dis - ap -

*p*

ci Que re - ste - ra - t - il en moi de moi -  
pear What will then re - main of me oft I

*a piacere.*

mè - - - - me  
won - - - - der

Quand à m'en gue-  
When free-dom from

*colla voce.*

*a tempo.*

rir j'au-rai ré - us - si?  
pain at last shall be near?

*f a tempo.*

*dim.*

*f*

N'im - por - - - - te!  
No mat - - - - ter!

*p*

Les lon-gues dou - leurs ne sont pas mon lot.  
Long sor-row can - not my des - ti - ny be.

Al - lons par pa - ys cou - rir l'a - ven -  
We'll seek oth - er climes, ad - ventures ex -

*portamento.*  
tu - - - re, Pour nous se - cou -  
cit - - - ing. To quick - en our

er par-tous au ga - lop: \_\_\_\_\_  
puls - es we hence will flee, \_\_\_\_\_



*p*

Sans te dire a - - dieu, che - - re cre - a - tu - -  
 I'll ne'er say fare - well, sweet - est maid be - lov - - -

*p*

*a piacere.*

re. \_\_\_\_\_ Car mon cœur fon - drait, fon - drait en sau -  
 ed. \_\_\_\_\_ My heart else would break while weep - ing for

*colla voce.*

*a tempo.*

glot!  
 thee.

*f a tempo.*

*dim.*

*p*

## Molto meno mosso.

Nous re - po - se - rons la course as - sou - vi - - - e  
We will rest when once our jour-ney's com - plet - - - ed,

Dans le ser - po - let, le baume et le thym; \_\_\_\_\_  
'Neath the hedge where grows the wild thyme so sweet. \_\_\_\_\_

Mais si d'en cueil - lir il me prend en - vi - - - e, Dé - tournez mes  
But if I by chance should try some to gath - - - er. Quickly turn a -

doigts d'un fa - tal bu - tin, \_\_\_\_\_ Car ce fut ain -  
side my hand in - dis - creet. \_\_\_\_\_ Thus it was my



*ad lib.* *a tempo.*

si qu'el-le prit ma vi - - - e, Sans en rien sa -  
 peace un - wit-ting was tak - - - en, One morn when the

*L'istesso tempo.*

voir, par un frais ma - tin. — J'é-tais à ge -  
 air was balm-y and sweet. — I was on my

noux — par-mi la bru - ye - - - re —  
 knees — a-round me the heath - - - er —

*dim.*

**Tempo I. Allegro vivo.**

*a piacere.*

Par-tons, mes a - mis, — par-tons, mes a - mis, — j'ai soif — de cou-  
 Come, friends, haste a - way, — Come, friends, haste a - way — I long — hence to

*colla voce.*

*a tempo.* *f*

rir! \_\_\_\_\_ Que mon che - val jette au vent sa cri-  
 fly. \_\_\_\_\_ My steed his mane to the breezes is

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

niè - - - - - re, \_\_\_\_\_ Voy-ons l'ho-ri -  
 toss - - - - - ing \_\_\_\_\_ Be-fore us, be -

zon, \_\_\_\_\_ devant nous \_\_\_\_\_ s'ou - vrir, \_\_\_\_\_ voy-ons l'ho-ri -  
 hold! \_\_\_\_\_ new ho - ri - - zons lie, \_\_\_\_\_ Be-fore us, be -

zon, \_\_\_\_\_ devant nous \_\_\_\_\_ s'ou - vrir. \_\_\_\_\_  
 hold! \_\_\_\_\_ new ho - ri - - zons lie. \_\_\_\_\_

*cr - - scen - - do.*

Moderato.

*ad lib.*

*p*

Ah! — par-tez sans moi par-tez sans moi par-  
Ah! — leave me be-hind! with-out me go. De-

*fp* *p*

*rall.*

tez: l'à-me pri-son - niè-re, Ai-me sa pri - son, — et veut y mou -  
part! for the captive spir-it Loves its prison walls, — and there fain would

*rall.*

♭ ♭ \* ♭ ♭ \* ♭ ♭ \* ♭ ♭ \* ♭

Tempo I. Allegro.

rir!  
die!

*p*

1

*f*

♭ ♭ \* ♭ ♭ \* ♭



# LES FILLES DE CADIX.

(THE MAIDS OF CADIZ.)

(Poésie d'Alfred de Musset.)

LÉO DELIBES.

Allegretto con moto.

PIANO.

*una corda e staccato.*

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is characterized by staccato chords and eighth-note patterns. The bass clef part provides a steady accompaniment of quarter notes. The second system continues the piece with similar textures, including some triplet-like figures in the treble and a more active bass line.

SOPRANO.

*mf*

Nous ve-nions de voir  
Three lads, three maids we

The piano accompaniment for the first vocal line features a treble clef with a key signature of two sharps and a 4/4 time signature. The melody is marked with a *cresc.* (crescendo) and includes dynamic markings of *f* (forte) and *p* (piano). The bass clef part provides a steady accompaniment of quarter notes.

le tau-reau, ——— Trois gar-çons, trois fil-let  
all did go ——— To see the spor-tive fight ———

The piano accompaniment for the second vocal line continues with a treble clef, key signature of two sharps, and 4/4 time signature. The melody is marked with a *bu* (basso) and includes dynamic markings of *f* and *p*. The bass clef part provides a steady accompaniment of quarter notes.

tes, \_\_\_\_\_ Sur la pe-louse il fai-sait beau, \_\_\_\_\_  
 ing, \_\_\_\_\_ The sky was clear, fresh winds did blow \_\_\_\_\_

*rall.* *a tempo.*

Et nous dansions un bo-lé-ro \_\_\_\_\_ Au son des ca-sta-gnet - -  
 We danced the joy-ous bo-lé-ro \_\_\_\_\_ Its strains our hearts de-light - -

*colla voce.* *a tempo.*

*p un poco rit.*

tes: \_\_\_\_\_ Di-tes moi, voi-sin,  
 ing. \_\_\_\_\_ Neigh-bor, prithee say,

*rall.* *sostenuto.*

Si j'ai bon-ne mine, Et si ma bas-qui-ne Va bien ce ma-tin.  
 If these col-ors gay My eyes brighter ren-der? How look I to-day?

*rall.*

Vous me trou-vez la tail-le fi - ne? vous me trou-vez la tail-le fi -  
Come! think you that my waist is slen-der? Come! think you that my waist is slen-

*rall.*

*a piacere.*

*dim.*

*p*

- ne? ah! ah! ah! ah! ah!  
- der ah! ah! ah! ah! ah!

*colla voce.*

— Les fil - les de Ca - dix ai - ment as - sez ce - la, ah!  
— To words like these the Ca - diz maids most partial are ah!

ah! ah! ah! ah!  
ah! ah! ah! ah!



*poco rall.* *a tempo.*

— les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la  
 — To words like these the Ca-diz maids most par-tial are la ra la la la la

*cresc.*

la la ra la la la la la les fil - les de Ca - dix ai - ment as - sez ce -  
 la la ra la la la la la, To words like these the Ca-diz maids most par-tial

*f* *tr* *f*

la. ah! ah!  
 are. ah! ah!

*f* *f* *f* *p e staccato.*

*cresc.*

*mf*

Et nous dan-sions un bo-lé-ro,  
While we did dance a bo-lé-ro,

*f* *p*

— Un soir, c'é-tait di-man- - - - - che.  
— One Sun-day even-ing gai - - - - - ly

*a*

Vers nous s'en vient un hi-dal-go,  
There came to us a hi-dal-go.



*rall.* *a tempo.*

Cou - su dor. la plume au cha - peau, Et le poing sur la  
A feath - er from his hat did flow 'Twas thus he strutted

*colla voce.* *a tempo.*

*rall.*

han - che:  
dai - ly:

*rall.*

*un poco rit.*

*p*

Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.  
If thou wilt be mine, Dark eyes smil - ing sweetly, I'll be - have dis - creet - ly.

*sostenuto.*

*f*

Cet or est à toi. Pas - sez vo - tre che - min beau si - re,  
Speak! this gold is thine! Be - gone most no - ble lord, and fleet - ly,

*rall.* *a piacere.* *dim.*

Pas - sez vo - tre che - min, beau si - - - re, ah! ah!  
 Be - gone most no - ble lord, and fleet - - - ly, ah! ah!

*rall.* *colla voce.*

*p*

ah! ah! ah! Les fil - les de Ca -  
 ah! ah! ah! Such words to Ca - diz

dix n'en - ten - dent pas ce - la, ah! ah!  
 maids dis - taste - ful al - ways are. ah! ah!

ah! ah! ah! Les fil - les de Ca -  
 ah! ah! ah! Such words to Ca - diz

*poco rall.* *a tempo.*

dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la  
 maids dis - taste - ful al - ways are, la ra la la la la la la ra la la la la

*poco rall.* *a tempo.*

*cresc.* *f*

la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!  
 la, Such words to Ca - diz maids dis - taste - ful al - ways are!

*cresc.* *f*

*tr* *tr* *tr* *f*

ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_  
 ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_

*lunga.* *f*

*f* *A* *A* *V*



# WHAT MATTER?

*Bonjour, Suzon!*

Poesie d'Alfred de Musset.

English Translation by  
CHARLOTTE H. COURSEN.

LÉO DELIBES.

*Allegretto vivo.*

PIANO.

*rall.*

*mf*

Good morn-ing, charm-ing sweet Su - sanne! \_\_\_\_\_  
 Bon - jour, Su - zon, ma fleur des bois! \_\_\_\_\_

*a tempo.*

\_\_\_\_\_ And are you fair as when we part - ed? I come to  
 \_\_\_\_\_ Es - tu tou - jours la plus jo - li - e? Je re - viens

you a trav-elled man, \_\_\_\_\_ Be-hold me well and hap-py heart - ed.  
 tel que tu me vois, \_\_\_\_\_ D'un grand vo-yage en I - ta - li - - e.



Through par - a - dise I've passed be - times. \_\_\_\_\_ Made love and  
 Du pa - ra - dis j'ai fait le tour. \_\_\_\_\_ J'ai fait des

scrib - bled man - y rhymes, \_\_\_\_\_ Made love and scrib - bled man - y  
 vers, j'ai fait là - mour, \_\_\_\_\_ J'ai fait des vers, j'ai fait là -

*un poco riten.*

rhymes. To you what mat - ter, to you what mat - ter?  
 mour. Mais que t'im por - te, mais que t'im por - te?

*un poco riten.*

*a tempo.*

Be - fore your house I stand once more, be - fore your house I stand once more,  
 Je pas - se de - vant ta mai - son, je pas - se de - vant ta mai - son,

*a tempo.*

*più lento.* *p* Pray o - pen then the door, pray o - pen then the door. *a tempo.* *f* O sweet Su -  
 Ou - vre ta por - te, ou - vre ta por - te. Bonjour, Su -

*pp colla voce* *mf*

*a tempo.*

sanne! O sweet Su - sanne!  
 zon! bon - jour, Su - zon!

*f* *p*

*mf* When li - lacs bloomed I saw you  
 Je t'ai vue au temps des li -

*rall.* *a tempo.*

last; It was a pleas - ure to be near - you.  
 las, Ton coeur jo - yeux ve - nait dé - clo - re.

*p*  
 You murmured soft - ly, "Not so fast, ——— I am not read - y yet to  
 Et tu di - sais, je ne veux pas, ——— Je ne veux pas qu'on m'ai - me en -

hear — you." Now tell me what has been your fate? ———  
 co - re. Qu'as - tu fait de - puis mon dé - part? ———

Who goes too soon, re - turns too late. ——— Who goes too  
 Qui part trop tôt re - vient trop tard, ——— Qui part trop

*un poco riten.*

soon, re - turns too late. To me what mat - - ter, to me what  
 tôt re - vient trop tard. Mais que m'im - por - - te, mais que m'im -

*un poco riten.*



*a tempo.*

mat - ter? Be - fore your house I stand once more, be - fore your  
por - te? Je pas - se de - vant ta mai - son, je pas - se

*p*

*a tempo.*

*più lento.*

house I stand once more; Pray o - pen then the door, pray o - pen  
de - vant ta mai - son; Ou - vre ta por - te, ou - vre ta

*pp*

*pp colla voce.*

*a tempo.*

then the door. O sweet Su - sanne! O sweet Su -  
por - te. Bon - jour, Su - zon! bon - jour, Su -

*f*

*mf*

*a tempo.*

sanne!  
zon!

*f*

*cresc.*



## HEURE DU SOIR.

(EVENING HOUR.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

PIANO.

Con moto.

The piano introduction is in 3/4 time, key of B-flat major. The right hand features a series of chords and arpeggiated figures, while the left hand plays a more rhythmic accompaniment with eighth and sixteenth notes. The tempo is marked 'Con moto'.

The piano accompaniment continues with a similar texture. It includes dynamic markings such as *p* and *pp*, and tempo changes to *rall. e dim.* and *a tempo*.

TENOR.

*p*

Sur les grands bois — no - yés de bru - me, Lé - toi - le d'or —  
O'er those great trees — which grey mist cov - ers, The gold-en star -

*pp*

The piano accompaniment for the first vocal line is marked *pp* and features a simple, arpeggiated accompaniment.

trem - ble et s'al - lu - me, Le gril-lon noir — dit son chant clair,  
light - faint - ly hov-ers; The crick-et chirps — its mirth-ful song,

The piano accompaniment continues with the same arpeggiated accompaniment style.

Des bruits lé-gers — flot-tent dans l'air. Viens, ô ma bien ai - mé - - e.  
The breezes bear — faint songs a - long. Oh! come to me my dear - est,

Sous la som-bre ra - mé - - e, Plei - ne de fleurs, — de  
The for-est, when thou near - - est, Greets thee with per-fume, with

fleurs et de — chan - sons; — Sous les bois que ca - res - se  
per-fume and joy-ous lay — — — 'Neath the trees o'er us grow - ing,

La brise en-chan-te - res - - se, L'a - mour au cœur — — —  
The breeze comes softly blow - ing; Love's in our hearts — — —

tous deux, fu - yons! \_\_\_\_\_ *pp* Ô ma mai -  
 we'll hence a - way! \_\_\_\_\_ Sweet rap - ture

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note followed by a quarter note, then a series of half notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *pp* (pianissimo) at the end of the first phrase and *mf* (mezzo-forte) at the beginning of the second phrase. The system concludes with a *dim.* (diminuendo) and *pp* marking.

*poco rall.* \_\_\_\_\_ *a tempo.*  
 tres - - - - se! \_\_\_\_\_ Sur les grands bois \_\_\_\_\_ no - yés de bru -  
 know - - - - ing. \_\_\_\_\_ O'er those great trees \_\_\_\_\_ which grey mist cov -

The second system continues the musical score. The vocal line starts with a half note marked *poco rall.* (poco rallentando), followed by a quarter note, then a series of eighth notes. The piano accompaniment features a more active eighth-note pattern. The tempo marking *a tempo.* (al tempo) appears above the vocal line. The system ends with a *colla voce.* (colla voce) marking.

me, L'é - toi - le d'or — trem - ble et s'al - lu - me, Par - tout s'é - lè - -  
 ers, The gold - en star - light faint - ly hov - ers. A gen - tle song -

The third system of the score shows the vocal line with a series of eighth notes and quarter notes. The piano accompaniment continues with a consistent eighth-note accompaniment. The system concludes with a *a tempo.* marking.

*portare.*  
 - ve un chant bien doux, — un chant bien — doux; \_\_\_\_\_ Sous la bri - se toute  
 — comes on the breeze, comes on — the — breeze; \_\_\_\_\_ Ten - der, soft are the

The fourth system features a vocal line with a series of eighth notes and quarter notes, marked *portare.* (portato). The piano accompaniment includes some chordal textures in the right hand. The system ends with a *f* (forte) dynamic marking.



em-bau-mé - e, Ô - bien ai - mé - e, je veux rê - ver, rê - ver à tes ge-  
 tones thou hear - est, Oh! - mine own dear - est, I fain would dream, yes, dream while at thy

*rall.* *dim.*

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

noux!  
 knees!

*a tempo.*

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

*p*

Sur les grands bois — la lu - ne é - pan - che, En flots d'ar - gent —  
 Up - on the trees' — dark leaf - y bow - ers, The moon its beams

*pp*



son — ur - ne blan-che,      La paix du soir ——— de-scend des cieux  
pale and sil - v'ry showers,      And from on high ——— The peace of night

Sur les che-mins — si - len - ci - eux.      Viens, ô ma bien ai - mé - - e.  
Doth on the si-lent path-ways a - light.      Oh! come to me my dear - est,

Sous la ver - te ra - mé - - e,      Plei - ne de fleurs, — de  
The for-est, when thou near - - est,      Greets thee with per-fume, with

fleurs et de — chan - sons, ———      Sous les bois que ca - res - - se  
per-fume and joy-ous lay ———      O'er the branches en - twin - ing

La lune en - chan - te - res - - se, L'a - mour au cœur — tous deux, pas -  
Behold the moon is shin - ing, Love's in our hearts — we'll hence a -

sons. ———— Ô ma mai - tres - - - se!  
way. ———— For thee I'm pin - - - ing.

*pp* *poco rall.*

*mf* *dim.* *pp* *colla voce.*

*a tempo.*

— Sur les grands bois — la lune é - pan - che, En flots d'ar - gent, son — ur - ne blanche,  
— Up - on the trees' - dark leaf - y bow - ers, The moon its beams, pale and sil - v'ry showers,

*a tempo.*

*portare.*

La paix du soir ——— de - scend sur nous, ——— de - scend sur — nous. ———  
The peace of night ——— comes o'er us sweet, ——— comes o'er us ——— sweet. ———

*rall.*

De ta lè - vre bu - vant la flam - me, Ô - ma - chère à - me, je veux mou -  
 All my love in one word out - pour - ing, Thus thee a - dor - ing, I fain would

*cresc.* *rall.*

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

rir, mou - rir à tes ge - noux, à tes  
 die, yes die, while at thy feet, while at

*dim.* *a tempo.*

*p.*

ge - - - noux, à tes ge - - -  
 thy feet, while at thy

*perdendosi.*

noux.  
 feet.

*morendo.* *ppp*



## Chanson de l'oiseleur.

(Song of the Bird-Catcher.)

(Poésie de Lockroy.)

LÉO DELIBES.

Allegretto.

PIANO. *p*

TENOR. *mf*

Un jour, me - nant ma che - vret - te, \_\_\_\_\_  
 One day my doe I was lead - ing \_\_\_\_\_

*p*

Je trou - vai sur un or - meau U - ne gen - til - le fau - vet -  
 'Neath an elm I chanced to spy Hid - den a - way a young lin -

*mf*

te, Un tout jeu - ne pas - se - reau: Sui - vez - moi dans ma cham -  
 net, And a spar - row close there by. "Fol - low me in - to my

*mf*



*portare.*

bret - te, dans ma cham - bret - - - te,  
 cham - ber, in - to - my cham - - - ber

*pp* *f* *rit.* \*

*pp*  
 Je gar - de - rai de vous deux, Ce - lui qui di - ra le mieux,  
 That one of you two shall dwell With me who best knows to tell

*pp*

Ce - lui qui di - ra le mieux, Le nom de la ber - ge - ret - -  
 That one who best knows to tell The name of the shep - herd maid

*rall.* *a tempo.*  
 - - - te, Dont mon cœur est a - mou - reux!  
 - - - en, Whom my heart doth love so well!"

*rall.* *mf* *a tempo.*

La. \*

*Un poco più mosso.*

La fau - vette est jeu - ne et bel - - - le, Dé - ja  
 Young and pret - ty is the lin - - - net Songs with -

*p*

sa voix re - ten - tit: Chan - te, chan - te, mon - pe - tit!  
 in her breast have stirred, Car - ol, car - ol, lit - tle bird!

Mais le nom de l'in - fi - de - -  
 But the name of her - who's faith -

*portare.*

*colla voce.*

*a tempo.*

le. L'autre oi - seau sou-dain — le dit. Va! — puis - que tu par - les  
less. From the oth - er's sud-den-ly heard: Ah! — since 'tis of her — thou

*a tempo.**p*

d'el - le, Va, c'est toi que l'on — ché - rit! Chan - te, chan - te, mon pe -  
speak - est, Thou shalt be by me — pre - ferred. Car - ol! car - ol! lit - tle

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

tit, chan - te, chan - te, mon — pe - tit! —  
bird! Car - ol! car - ol! lit - tle bird! —

*poco rall.**a tempo.*

— Un jour, me - nant ma che - vret - - te, —  
— One day, my doe I was lead - ing, —

*mf**p*



*p*

Je trou - vai sur un or - meau U - ne gen - til - le fau - vet - -  
 'Neath an elm I chanced to spy, Hid - den a - way a young lin -

*mf*

te, Un - tout jeu - ne pas - se - reau: Sui - vez - moi dans ma - cham -  
 net, And a spar - row close there by: "Fol - low me - - in - to my

bret - te, dans ma - cham - bret - - - te  
 cham - ber, in - to - my cham - - ber.

*f*

*Ad.* \*

*pp*

Je gar - de - rai de vous deux, Ce - lui qui di - ra - le  
 That one of you two shall dwell With me who best knows - to

*pp*

mieux, — Ce - lui qui di - ra le mieux Le nom — de la ber - - ge -  
 tell — That one who best knows to tell The name — of the shep - herd

ret - - - - te. Dont mon cœur — est a - mou -  
 maid - - - - en, Whom my heart — doth love — so

*rall.*

reux, — Dont mon cœur est a - mou -  
 well. — Whom my heart doth love so

*molto rit.*

*colla voce.*

*And.* \*

reux!  
 well!"

*a tempo.*

*And.* \*

## REGRETS!

(REGRETS!)

(Poésie d' Armand Silvestre.)

Paraphrase of a motive from  
"La Source," (Ballet.)

LÉO DELIBES.

Lento, come recitativo.

PIANO.

*mf* *p*  
*espressivo.*

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

TENOR or MEZZO-SOPRANO.

Lentement.

Jours pas - sés, O ——— jeu - nes - se en - vo - lé - - e,  
Days gone by, Youth ——— thy flight thou hast tak - en,

*p*

Vous lais - sez L'à - - me à ja - mais trou - blé - - e.  
Sad am I Joy ——— has my soul for - sak - - en.



O \_\_\_\_\_ jeu - nes-se en - vo - le - -  
Youth \_\_\_\_\_ thy flight thou hast tak -

e, Vous lais - - sez à \_\_\_\_\_ ja - mais mon â - me trou -  
en, Sad am I; glad \_\_\_\_\_ joy has - my spir - it for -

*rall.* *più mosso.*  
blé - - e. Ô prin - temps \_\_\_\_\_ sans re - tour! Ô fleurs! - ô dé -  
sak - - en. Oh! spring-time \_\_\_\_\_ gone for aye, oh! joy \_\_\_\_\_ oh! sweet

li - re, \_\_\_\_\_ ô dé - li - re, Quand mes - yeux cha - que jour \_\_\_\_\_ Te voy -  
flow - ers, \_\_\_\_\_ oh! sweet flow - ers! Thy smile day af - ter day \_\_\_\_\_ Gladdened

*molto rit.*

alent sou - ri - - re *Ô* mon seul, — mon cher — a - mour!  
all my hours — For thou wert — my love — al - way.

*colla voce.*

*lunga.*

**Tempo I. Lentemente.**

*p*

Jours pas - - sés, *Ô* — jeu - nes-se en - vo -  
Days gone by, Youth — thy flight thou hast

*pp*

lé - - e, Vous lais - - sez à — ja - mals — mon  
tak - en, Sad am I; glad — joy has — my

â - me trou - blé - e, Jours pas - sés, — jours pas - sés. —  
spir-it for - sak - en, Days gone by, — Days gone by. —

*lunga.*

L'istesso Tempo.

Bien loin tu t'es en -  
 Far hence thou hast been

*pp* *esp.*

fui - - e, O toi qui fus ma  
 flee - - ing, Thou, who wert once my

*cresc.*

vi - e, Et qui res - - tes mon cœur. En  
 be - ing, Thou who now art my heart. In

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

vain le temps dé - vo - - re, Sous mon  
 vain is Time's en - deav - - or, I'll re -



*cresc.*

front luit en - co - - - re      Ton      sou - ve - nir      vain -  
 mem-ber for - ev - - - er      That      thou, my true      love

*cresc.***Molto Lento.***pp*

queur, ton sou - ve - nir — vain - queur!      Jours pas - sés,  
 art, That thou, my true — love art.      Days gone by,

*pp**lunga.*

Ô — — — jeu - nes - se en - vo - lé - - e      Vous lais - - sez à —  
 Youth — — — thy flight thou hast tak - en,      Sad am I, glad -

— ja - mais mon â - me trou - blé - e, Jours pas - sés, — jours pas -  
 — joy has - my spir - it for - sak - en, Days gone by — Days gone

sés! \_\_\_\_\_ Heu - reux de ma bles-  
 by. \_\_\_\_\_ My wound with joy I'm

*pp*

*pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

su - re, \_\_\_\_\_ Ton nom, \_\_\_\_\_ ton nom, je le mar - mu - -  
 see - ing \_\_\_\_\_ Thy name \_\_\_\_\_ sweet thought doth e'er im - part \_\_\_\_\_

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*R.H.*

re, O toi, qui fus ma vi - e Et — qui res - - tes mon  
 — Thou, who wert once my be - ing, Thou, — who now — art my

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*R.H.*

cœur! \_\_\_\_\_  
 heart. \_\_\_\_\_

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*dim.*

*P*

\*

# CHANT DE L'ALMÉE.

(SONG OF THE ALMÉE.)

(Poésie de Ph. Gille.)

LÉO DELIBES.

**PIANO.**

*Lento.*

*pp*

The first system of the piano introduction is in 3/4 time, marked *Lento* and *pp*. It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with eighth notes and chords.

*Allegretto non troppo.*

*p*

*pp staccatissimo.*

The second system continues the piano introduction, marked *Allegretto non troppo*. The right hand has a more active melody with sixteenth notes, while the left hand provides harmonic support with chords and eighth notes. Dynamics range from *p* to *pp staccatissimo*.

The third system of the piano introduction shows the right hand playing a series of sixteenth-note patterns, and the left hand playing chords and single notes.

**SOPRANO.**

*p*

Dis - moi, jeu - ne cap - ti - - ve, —  
Why is't thou captive fair - est —

The vocal line begins with a rest, then enters with the lyrics "Dis - moi, jeu - ne cap - ti - - ve, —" and "Why is't thou captive fair - est —". The piano accompaniment continues with chords and eighth notes in both hands.



Qu'at-tends-tu sur la ri - ve? — Est-ce un ri - che tré -  
 Thou to this shore re - pair - est? — Dost thou great wealth ex -

sor, Un vais - seau char - gé d'or, Qu'at-tends-tu sur la ri - ve? —  
 spect A ship with gold be - deck'd, That hith - er thou re - pair - est? —

Sous le ciel qui s'é -  
 'Neath skies where stars are

toi - le, — Vois - tu donc u - ne voi - le —  
 shin - ing — Art thou a sail di - vin - ing —

*rall.*

Qui s'a - van - ce et qui luit, À l'ho - ri - zon qui fuit, à l'ho - ri - zon qui  
Borne swift up - on the breeze While the ho - ri - zon flees, while the ho - ri - zon

*rall.*

*a tempo.*

*sfz*

fuit? \_\_\_\_\_ Ah! \_\_\_\_\_  
flees? \_\_\_\_\_ Ah! \_\_\_\_\_

*a tempo.*

*sfz*

*p*

*sfz*

ah! \_\_\_\_\_ ah! \_\_\_\_\_  
ah! \_\_\_\_\_ ah! \_\_\_\_\_

ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_  
ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_

Dan - se, lé - gè - re al - mé - - e, \_\_\_\_\_ La brise est - par - fu -  
 Dance! be blithe and con - ten - ted \_\_\_\_\_ Sweet are the breez-es \_\_\_\_\_

me - e, \_\_\_\_\_ Chan - te, le - gai - tam - bour Ré - son - ne en -  
 scent - ed. \_\_\_\_\_ Sing! while the drum beats long As 'twere a \_\_\_\_\_

co - re \_\_\_\_\_ Dan - se, lé - gè - re al  
 warn - - - - - ing. \_\_\_\_\_ Dance! be blithe and con -

mé - - e, \_\_\_\_\_ La brise est - par - fu - me - - e, \_\_\_\_\_  
 ten - - ted \_\_\_\_\_ Sweet are the breez-es \_\_\_\_\_ scent - ed. \_\_\_\_\_



Chan - - - te jus - qu'à l'au - ro - - - re, Re - dis - tou -  
 Sing! thou un - til the morn - - - ing, Re - peat for -

jours ton - - - chant d'a - - - mour! ah! chan - - -  
 e'er thy - - - sweet love - - - song. ah! sing, - - -

- - - te, chan - - - te en co - - -  
 ah! sing till morn - - -

re, chan - - - te nos a - - -  
 ing. Sing thy sweet love - - -

*molto rall.*

*colla voce.*

*a tempo.*

mours. \_\_\_\_\_  
song: \_\_\_\_\_

*pp staccatissimo.*

*a tempo.*

Dis-moi, je-ne cap - ti - ve. —  
Why is't thou captive fair - est —

Qu'at-tends tu sur la ri - ve? — Quel but my - sté - ri - eux At - ti - re - ain - si tes  
Thou to this shore re - pair - est? — What strange mysterious aim Doth thine at - tention

yeux, Qu'at-tends tu sur la ri - ve? —  
claim, That hith-er thou re - pair - est? —

Rien ne vaut sur la  
In vain is all dis -

ter - re — Ce qu'en tremblant j'es - pè - re, — J'at-tends mon doux sei -  
sem - bling — My love I wait for trem - bling — My lord I fain would

gneur, Il m'a don - né son cœur, il m'a don - né son cœur. — *rall.* *a tempo.*  
see Who gave his heart to me, who gave his heart to me. —

Ah! Ah! ah! ah! ah! ah!

ah! ah! ah! ah!  
ah! ah! ah! ah!



Dan - - se, lé - gè - re al - mé - - e, \_\_\_\_\_ La brise est par - fu -  
 Dance! be blithe and con - ten - ted \_\_\_\_\_ Sweet come the breez-es \_\_\_\_\_

mé - - e, \_\_\_\_\_ Chan - - te, le gai tam - bour Re - son - ne en -  
 scent - ed \_\_\_\_\_ Sing while the drum beats long As 'twere a \_\_\_\_\_

co - - - - - re \_\_\_\_\_ Dan - se, lé - gè - re al -  
 warn - - - - - ing. \_\_\_\_\_ Dance! be blithe and con -

mé - - e, \_\_\_\_\_ La brise est par - fu - mé - - e, \_\_\_\_\_  
 ten - ted \_\_\_\_\_ Sweet come the breez-es \_\_\_\_\_ scent - ed \_\_\_\_\_

Chan - te, jus - qu'a l'au - ro - - re, Re - dis - tou - jours ton - chant - d'a -  
 Sing thou un - til - the morn - ing, Re - peat for - e'er - thy - sweet - love -

mour. Ah! chan - - - - te, chan - - te en -  
 song. Ah! sing \_\_\_\_\_ ah! sing \_\_\_\_\_ till

co - - - - re, chan - - - - te nos a -  
 morn - - - - ing, sing \_\_\_\_\_ thy sweet love -

mours! \_\_\_\_\_  
 song! \_\_\_\_\_

*pp staccatissimo.*  
*a tempo.*

# BLANCHE ET ROSE.

(WHITE AND PINK.)

LÉO DELIBES.

PIANO.

*p*

*♬* *♬* *♬* *♬* *♬*

TENOR.

Blan-che sous sa ro - be blanche, Blende en-  
White as is the snow that's driv-en, Gold-en

*p*

*♬* *♬*

tre les blonds è - pis, L'œil bleu com - me la per - ven - che, Le front  
as the rip-ened grain Eyes like a - zure blue of heav - en Brow like

pur com - me les lys \_\_\_\_\_ Pour-quoi mon àme est rê - veu - se  
li - lies with-out stain \_\_\_\_\_ Wilt thou from dreams ne'er a - wak - en?

*mf*



Me de-man-dez-vous en - cor? Elle a gla - né, la gla -  
 Askest thou me as of old. Reap-ing she has cap-tive

neu - - se, Mon cœur, mon cœur dans sa ger - be d'or!  
 tak - en My heart, my heart in her sheaf of gold.

*dim.* *rall.* *a tempo*  
*cresc.* *sfz* *dim.* *colla voce.*

*p* *L.A.* *L.A.* *L.A.* *L.A.* *L.A.* *L.A.*

Ro - se dès l'au-be ro - sé - e, Fleur à  
 Rose, when rose-hued is the morn-ing, Blos-som

*p* *L.A.*

sa fe - nè - tre en fleur, Hi - ron - del - le au toit po - sé - e Ci - ga - -  
 'mid all flow'rs that blow, Swal - low, rest and qui - et seem - ing, Crick -

le au fo - yer con - teur. — Pour-quoi mon âme est rê - veu - se,  
 et that chirps so low. — Wilt thou from dreams ne'er a - wak - en?

*p*

Me de - man - dez - vous en - eor? — El - le a fi - lé, la fi -  
 Must I then my thoughts un - fold? — Spinning she has cap - tive

leu - se, Mon cœur, — mon cœur dans sa tra - me d'or!  
 tak - en My heart, — my heart is her woof of gold.  
*a tempo.*

*dim.* *rall.*

*cresc.* *ff* *dim.* *colla voce.*

*La.* *La.* *La.* *La.* *La.*

## LE ROSSIGNOL.

(THE NIGHTINGALE.)

## ARIETTE.

(Vieille Poésie.)

LÉO DELIBES.

Moderato.

PIANO. *p*

MEZZO SOPRANO. *p*

É - cou - tez la chan - son \_\_\_\_\_  
 Harken all to the song \_\_\_\_\_



*portare.*

Du ros - si-guol vo - la - - - ge  
The nightingale sings sweet - - - ly

*mf* 3 3

Aux ber-gers du vil - la - ge,  
Mark, it teach-es dis-creet - ly,

*p* 3 3

Aux ber-gers du vil - la - ge. Il don - ne la le - con, — é - cou -  
Mark, it teaches dis-creet-ly, The lis - t'ning village throug— hear its

tez! ah! ———— é - cou - tez sa chan -  
song! ah! ———— lis - ten all to its

Allegretto.

son. Chan - tons, chan - tons l'a - mour —  
 song. We'll sing, we'll sing to love —

*p*

— Tant que — le prin - temps du - - re, Chan - tons, chan - tons l'a -  
 — While Springtime bright doth cheer — us, We'll sing, we'll sing to

mour ——— Tant que — le prin - temps du - - re, Sous la  
 love ——— While Springtime bright doth cheer — us. With the

*m.d.*

jeu - ne ver - du - - re, Et la nuit et le jour, — *rall.*  
 glad day - light near us, Or the soft night a - bove —

*rall.*

*a tempo.*

Chan - tons, chan - tons l'a - mour, Et la nuit et le  
We'll sing, we'll sing to love, While night's in skies a -

*a tempo.*

jour, Chan - tons, chan - tons l'a -  
bove, We'll sing, we'll sing to

*m.d.*

*colla voce.*

*a tempo.*

mour!  
love.

*a tempo.*

*tr*



*un poco più mosso.*

Il re - vient tous les ans, \_\_\_\_\_ Dit u - ne pas - tou -  
 "Love re - turns ev - 'ry year," \_\_\_\_\_ Saith a fair shepherd

rel - - - le, \_\_\_\_\_ Car la ro - se nou - vel - -  
 maid - - - en, \_\_\_\_\_ "For with ros - es is lad - -

le Re - nait cha - que prin - temps; \_\_\_\_\_ Il re -  
 en Each bush when Spring's a - gain here." \_\_\_\_\_ Love re -

Variante.

il re - vient tous les ans.  
 Love re - turns ev - 'ry year.

vient tous les ans, \_\_\_\_\_  
 turns ev - 'ry year, \_\_\_\_\_

il re - vient tous les ans.  
 Love re - turns ev - 'ry, year.

Ah! Ah! ah! ah!

*pp un poco più lento.*

Non, L'a - mour ne re - vient  
 Ne'er doth love this way re -

pas, Pas - tou - rel - le fri - vo - - - le, L'a -  
 pass. Shep - herd - maid - en light heart - ed; 'Twill

mour ne re - vient pas, ———— Ô pas - tou - rel - le fri -  
ne'er a - gain re - pass ———— Thou shep - herd maid-en light-

vo - - le; Dè s que l'a - mour s'en - vo - - - le,  
heart - ed; When once it hath - de - part - - - ed;

*rall.* C'est pour tou - jours, ———— hè - las! ———— L'a - mour ne  
It is for aye ———— a - las! ———— 'Twill ne'er a -  
*pp a tempo.*

re - vient pas, ———— l'a - mour ne re - vient pas, ————  
gain re - pass, ———— 'Twill ne'er a - gain re - pass, ————  
*m.f.*



*più lento.*

l'a - mour ne re - vient  
It will nev - er re -

*accel.*

*colla voce.*

*a tempo.*

pas!  
pass!

*a tempo.*

*leggieriss.*

*Ad.*

*rall.*

L'a - mour, l'a - mour, l'a - mour ne re - vient pas!  
Sweet love, sweet love comes but once here a - - las!

*rall.*

*Ad.*

*Ad.*

# PEINE D' AMOUR.

(LOVE'S GRIEF.)

LÉO DELIBES.

VOICE. TENOR. *p*

Je lui rends la  
I re - turn the

PIANO. *p*

*espr.*

ro - se flé - tri - - e      Que ré - cla - - me son  
rose which is fad - - ed      Which her smile      seems to

ris - mo - queur,      Ce doux rien qui fut tout mon cœur!  
claim - once more,      This sweet pledge of her I a - dore,

—      Mais je ne veux pas qu'el - le ri - e,      Mais je  
—      Her, whose scorn I fain had e - vad - ed.      Her, whose

*rall.* *a tempo.*

ne veux pas qu'elle ri - - e.  
scorn I fain had\_e - vad - - ed.

*portare.*

Je lui rends la fran-ge de soi - -  
And the silk - en fringe she se - lect - -

e Dont m'a li - é son cœur mé - chant,  
ed With which to tie me to her side,

*And.* \*

*pp*

Et je la baise en me ca - chant;  
Soft - ly I kiss it, while I hide,

*pp*



*sfz*

Car je ne veux pas qu'elle voi - e, Car je ne veux  
Dread - ing that I may be de - tect - ed, Dread - ing that I

*rall.* Un poco più Lento.

pas ——— qu'elle ——— voi - - - - e!  
may ——— be de - tect - - - - ed.

*rall.*

*pp*

*pp*

Quand el - le vien - dra tout à l'heu - - re,  
When she will a - non tryst be keep - - ing,

quand el - le vien - dra ——— A - vec des lar - mes  
When she will be here ——— When in her eyes I

*portare.*

dans les yeux, Je lui par - don - ne - rai jo -  
 see a tear She'll be par-doned I great - - ly

*portare.* *f*

yeux Car je ne veux pas qu'el - le pleu - re,  
 fear For I ne'er can look at her weep - ing,

*cresc.*

*dim.* *p* *rall.*

Car je ne veux pas qu'el - le pleu -  
 For I ne'er can look at her weep -

*dim.* *rall.*

re!  
 ing.  
*a tempo.*

*ad.* \*

# ARIOSO.

(*ARIOSO.*)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

**PIANO.**

*Allegro.*

*mf* *p*

*Lento.*

*mf*

Ô mer, ou - vre - toi, Liu - ceul - du —  
 Thou great might - y sea What ist - thou dost

*Lento.*

*p* *colla voce.*

*cantando.*

mon - de, Mer pro - fon - - de! Ou - vre pour —  
 keep 'Neath wa - ter deep? Come o - pen to

*m. d.*

moi, Com - me un tom-beau sa - cré, les bras de l'on - - de!  
 me And 'neath en-gulf-ing wave I'll find my grave, my grave.



Prin - temps en - vo - lés, Heu - res trop brè - - - ves!  
Sweet spring, gone for aye! An hour dost seem. \_\_\_\_\_

Où donc sont al - lés Mes pau-vres rê - - ves? Cher sou - ve -  
Didst thou take a - way My one poor dream? \_\_\_\_\_ Remembrance

nir, \_\_\_\_\_ Lointaine i - vres - se! Du pas - sé, voix en - chan - te -  
sweet, \_\_\_\_\_ Oh! passion fled. \_\_\_\_\_ Ere I die, thee, soft voice, I

res - se! \_\_\_\_\_ Prè - te à mou - rir, \_\_\_\_\_ Par vous en - co - re Mon cœur bri -  
greet \_\_\_\_\_ of old love dead \_\_\_\_\_ In spite of all \_\_\_\_\_ My heart doth

*cresc. ed accelerando.*

sé, mon cœur l'a - do - re, mon cœur bri - sé par vous en -  
 own It - self thy thrall, — For love's o'er - thrown Thy bar - riers

*cresc. ed accelerando.*

co - re, ah! — mon cœur l'a - do - - re! —  
 all — Ah! — my heart to thee doth call! —

*rall. e dim.* **Tempo I.**

*cresc.* *p*

*rall. e dim.*

Ô mer, ou - vre - toi, Lin - ceul — du — mon - de, Mer pro -  
 Thou great might-y sea What is't — thou dost keep 'Neath wa - ters

*colla voce.*

fon - - de! Ou - vre pour — moi, tom - beau sa -  
 deep? — Come, o - pen to me! And 'neath a

*cresc. ed accelerando.*

*cresc. ed accelerando.*

eré, — ou - vre pour moi — les bras de l'on - - -  
 swift — en - gulf - ing wave — I'll find my grave, —

de! Ou - vre tes bras, ô mer pro - fon - - de! A -  
 — I'll find my grave, 'neath some en - gulf - ing wave. Fare -

*allargando.*

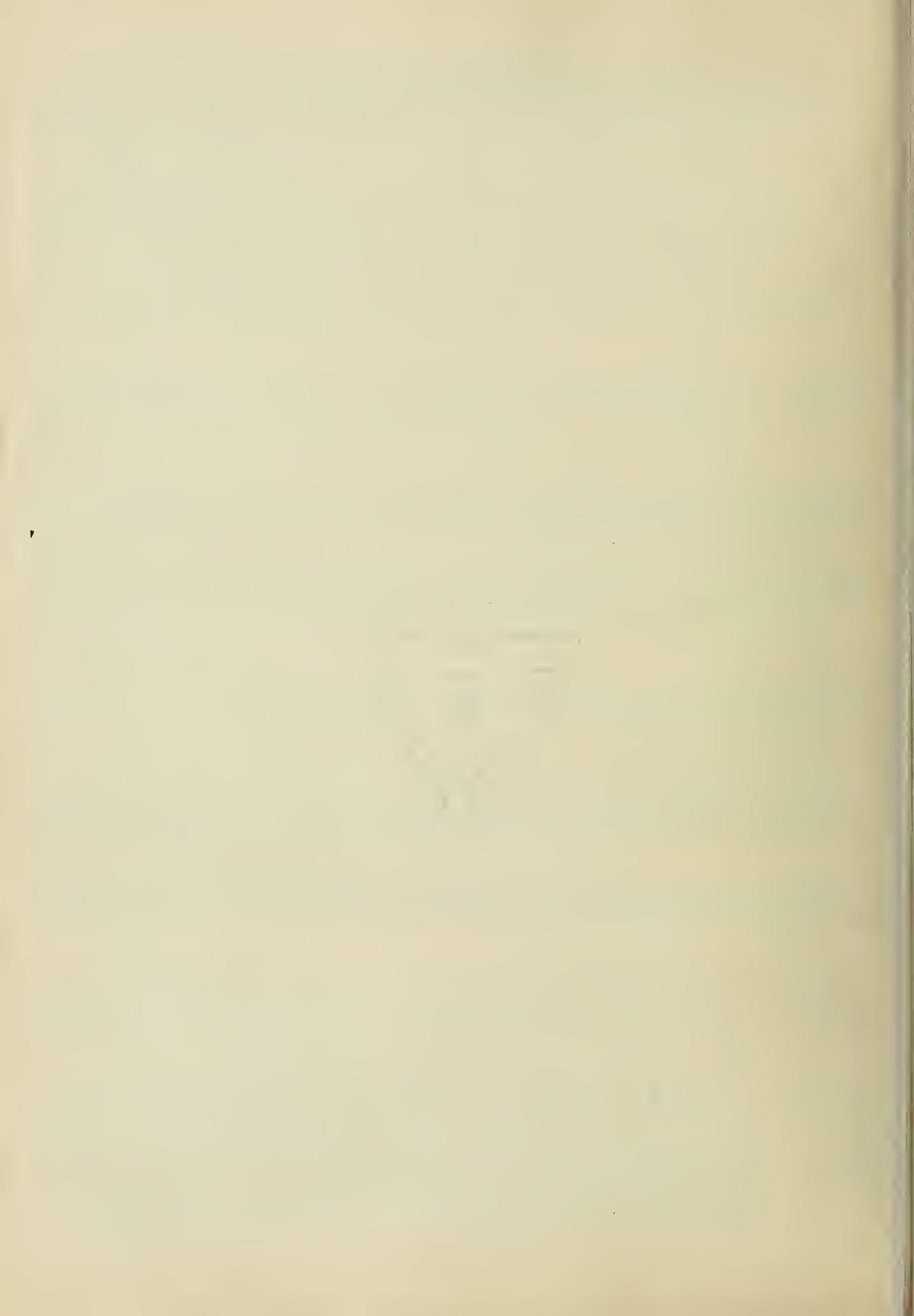
dieu, je meurs, ô mer, — ou - vre -  
 well, I die! — oh! sea — ope to

*molto allarg.*

toi! —  
 me! —

*dim.*







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