

MARIE ROZE'S FAVORITE SONGS.



GOOD NIGHT BELOVED;	BALFE.	6
THERE IS A GREEN HILL;	GOUNOD.	5
L'ESTASI, VOCAL WALTZ	ARDITI.	7½
DORMI PURE, (SLEEP ON);	SCUDERI.	6
ALPINE FLOWERS, (FLEURS DE ALPES)	WEKERLIN.	5
ROSE;	SPOHR.	5
AWAY WED FLY, (TI RAPIREI)	TOSTI.	5
LULLABY OF NINNA NANNA	PROVILLI.	4
CHANSON D'PRINTEMPS (SONG OF THE SPRINGTIME)	GOUNOD.	6
LONG AGO - LONG AGO.	HATTON.	4
WATCHING AND WAITING.	COWEN.	5
END OF THE RIVER.	BLUMENTHAL.	5
VOICE BY THE CEDAR TREE.	SANT SAENS.	6

*This is the only authorized
Edition
Marie Roze*

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MUSIC MARCHES,
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FACE IN

BOSTON.

Published by OLIVER DITSON & CO. 451 Washington

NEW YORK.
C. H. DITSON & CO.
SUCCESSORS TO J. L. PETERS.

CHICAGO
LYON & HEALY.

SAN FRANCISCO.
SHERMAN, HYDE & CO.

FLEUR DES ALPES.

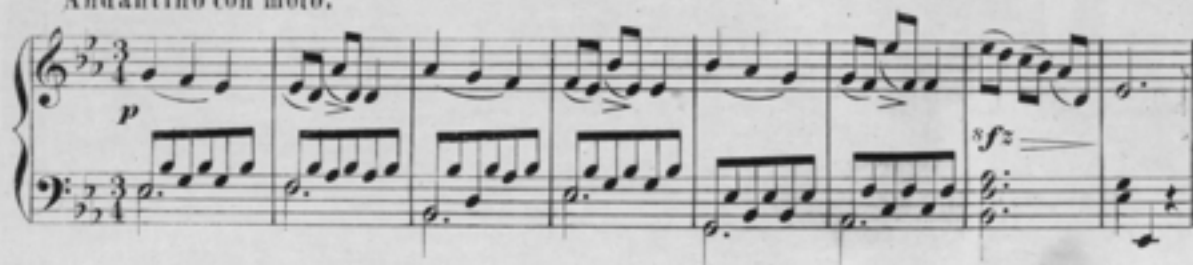
23

FLOWER OF THE ALPS.

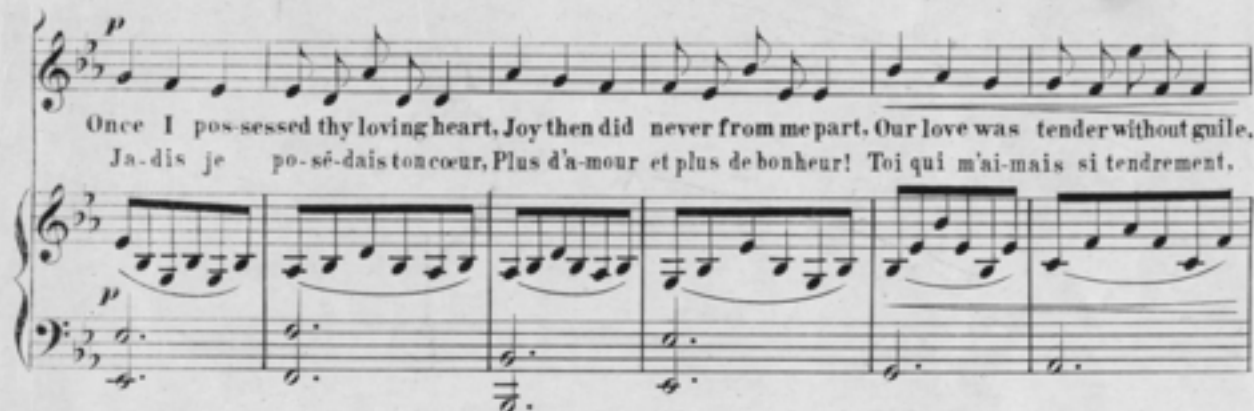
English version by LOUIS C. ELSON.

J. B. WERERLIN.

Andantino con moto.

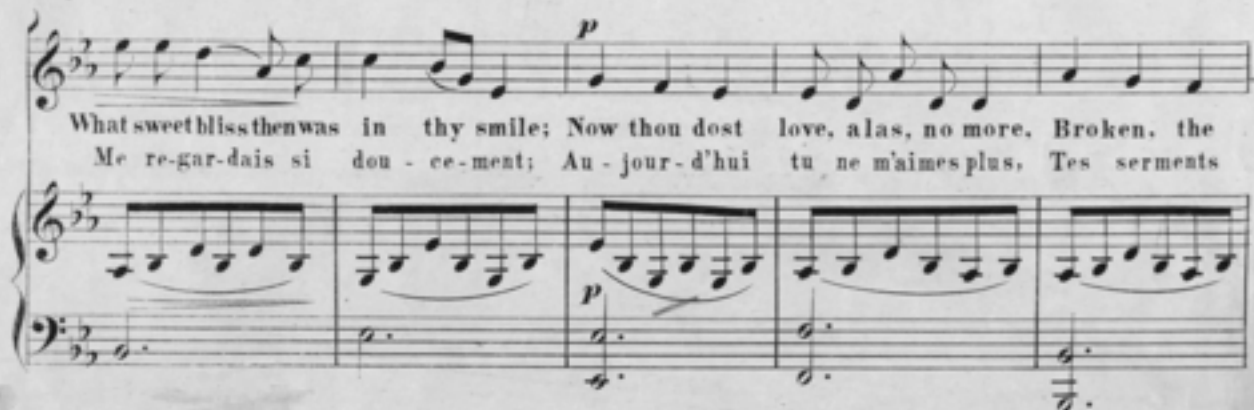


Piano introduction in 3/4 time, marked *p*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a dynamic shift to *sfz*.



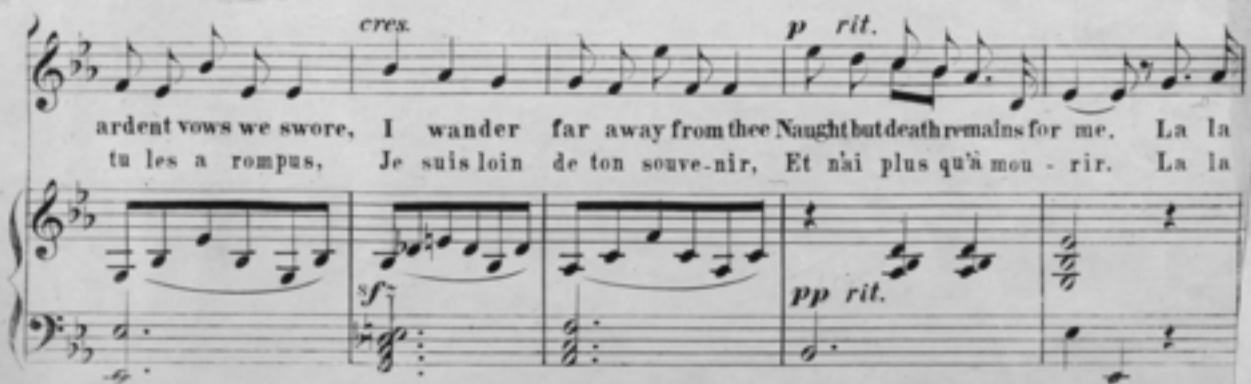
First system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics: "Once I possessed thy loving heart, Joy then did never from me part, Our love was tender without guile." The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

Once I possessed thy loving heart, Joy then did never from me part, Our love was tender without guile.
Ja-dis je po-sé-dais ton cœur, Plus d'a-mour et plus de bonheur! Toi qui m'ai-mais si tendrement.



Second system of the vocal melody and piano accompaniment. The vocal line continues with: "What sweet bliss then was in thy smile; Now thou dost love, alas, no more, Broken, the Me re-gar-dais si dou-ce-ment; Au-jour-d'hui tu ne m'aimes plus, Tes serments". The piano accompaniment continues with the same eighth-note accompaniment.

What sweet bliss then was in thy smile; Now thou dost love, alas, no more, Broken, the
Me re-gar-dais si dou-ce-ment; Au-jour-d'hui tu ne m'aimes plus, Tes serments



Third system of the vocal melody and piano accompaniment. The vocal line concludes with: "ardent vows we swore, I wander far away from thee Naught but death remains for me, La la tu les a rompus, Je suis loin de ton souve-nir, Et n'ai plus qu'à mou-rir, La la". The piano accompaniment features a dynamic shift to *pp rit.* and a change in the left hand's accompaniment pattern.

ardent vows we swore, I wander far away from thee Naught but death remains for me, La la
tu les a rompus, Je suis loin de ton souve-nir, Et n'ai plus qu'à mou-rir, La la

la . . . la la la la la . . . la la * la la la la la la la . . . a a a a a

p *rit*

la . . la la la.

a tempo. *pp* *a tempo.* *mf* *rit.*

Since he has proved so false to me, No charms on all the earth I see,
 De puis qu'il a trahi sa foi, Rien n'a plus de charmes pour moi!

p

E - cho but mocks my mournful sighs And to all my com-plaints re-plies!
 E - cho plain - tif viens recueillir Mes re-grets, mon der-nier sou-pir!

cres.

No hope my saddened heart discerns, Love once lost ney-ver more returns, All that can
 Je n'at-tends plus rien i-ci bas, Bon-heur per-du ne re-vient pas, Et mon coeur

rit. *a tempo.*

soothe my troubled breast Is the e-ter-nal rest.
 ne demande au ciel Qu'un re-pos é-ter-nel. La la la... la...

rit. *a tempo.*

..... la la la... la... .. la la la a a a a a

pp. *rit.* *cres.*

rit. *a tempo.* *rit.*

Dear vales where once I used to rove, Sweet cra-dle of my vanished love.
 Ruis-seaux, châ-lets val-lons heureux, Doux ber-ceau de nos premiers jeux,

a tempo. *rit.* *a tempo.*

Wit-ness-es of that happy day I must bid ye a-dieu for aye;
 Te-moins con-stants de nos amours, Je vous dis a-dieu pour toujours,

Plus vite.

That love which those bright days hath graced, From my heart can not be effaced,
 Amour, ser-ments, bonheur passé, Qu'à ja-mais tout soit ef-fa-cé,

cres. *rall.*

Still his fond smile up-on me beams, Leave me, ye faithless dreams!
 Ten-dres re-gards, propos flatteurs, Fa-yez son-ges men-teurs!

Variation 1st

Un poco All'ito.

The first system of Variation 1st consists of two staves. The upper staff is a vocal line in 3/4 time, starting with a piano (*p*) dynamic and the word "Ahl". It features a melodic line with many sixteenth notes, some beamed together. The lower staff is a piano accompaniment, also in 3/4 time, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system continues the musical notation. The vocal line includes a *cres.* (crescendo) marking and features a triplet of sixteenth notes. The piano accompaniment continues with its characteristic rhythmic pattern.

Variation 2nd

The first system of Variation 2nd consists of two staves. The vocal line begins with the word "Ahl" and features a melodic line with eighth and sixteenth notes. The piano accompaniment is characterized by a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second system continues the musical notation. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment continues with its characteristic rhythmic pattern.

The third system continues the musical notation. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment continues with its characteristic rhythmic pattern.