

43211

SCHIRMER'S EDITION.

SONGS
BY

J. MASSENET.

English Version by Eugène Oudin.

Volume I.

.....

Soprano or Tenor.
Mezzo Soprano or Bar.

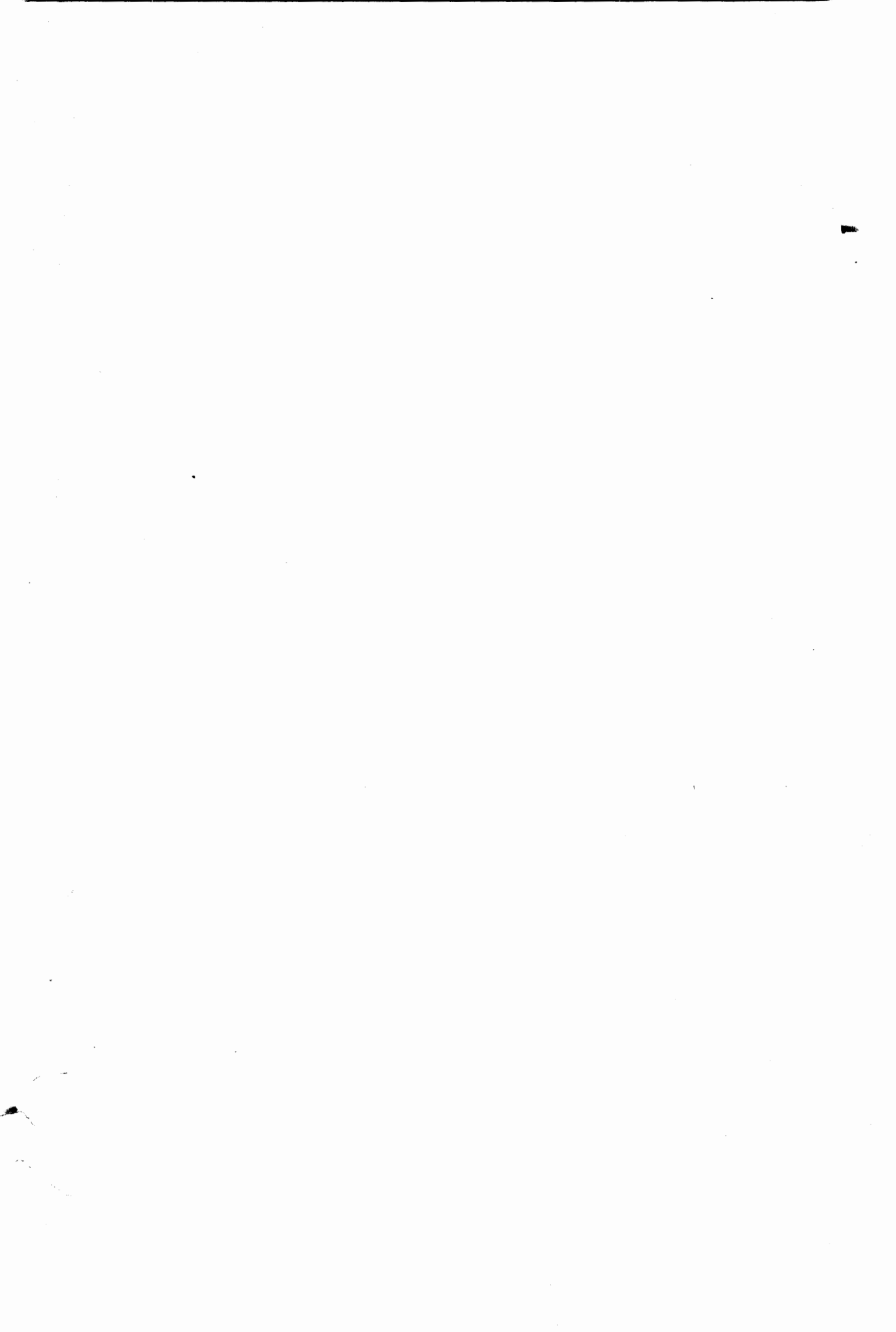
Volume II.

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Massenet Songs.

Vol. I.



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Adieu.

(UN ADIEU.)

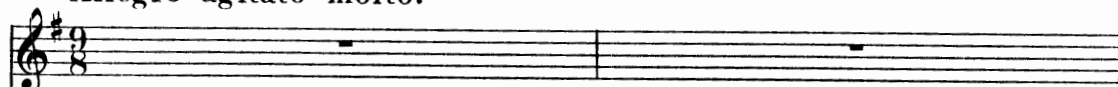
English version by
EUGENE OUDIN.

(d'Armand Silvestre.)

Allegro agitato molto.

J. MASSENET.

VOICE.



PIANO.

*molto appassionato.**mf*

On thy lips with sweet — de - sire, — On
 Sur ta bouche, a - vec lé de - sir, — Je



thy last ca - ress — I hov - er:
 bois ta der-niè-re ca - res - se:

For I
 Car je



wish no oth - er lov - er Than one whoknowshow to be - tray. —
ne veux plus de maî - tres - se Que cel - le qui ne sait tra - hir. —

On thy lips with sweet de - sire, — Let me
Sur ta bouche, a - vec le dé - sir — Je veux

drink — the dew of flow - ers; For Ill nev - er love oth - er
boi - re l'ou - bli des ro - ses; Car je n'ai - me - rai plus des

bow - ers Than those that quickly fade a - way. —
cho - ses Que cel - les qu'on ne peut flé - trir. —

On thy lips with sweet— de - sire, — I've
 Sur ta bouche, a - vec le dé - sir. — J'ai

drunk my last hope for - ev - er,
 bu ma derniè-re espé-ran - ce,
 For I want no oth - er pains, ah
 Car je ne veux plus de souf -

nev - er!
 fran - ce. Than those —
 Que cel -

rit. f con anima.
animato.
rit. f

— from which I must ex - pire!
 - le, dont je dois mou - rir!

a tempo agitato.
f
mf
ff
dim. e rit. ppp

Autumn Serenade.

(SÉRÉNADE D'AUTOMNE.)

(M^{me} Blanghégotte.)English version by
EUGENE OUDIN.

J. MASSENET.

Allegretto, appassionato e accarezzando.

VOICE.

PIANO.

f sostenuto e molto espressivo.

p

No! you have not yet ceased to love, — to love, — to
Non! tu n'as pas fi - ni d'ai - mer, — d'ai - mer, — d'ai -

love; And your song of spring — still is ring - ing; —
mer; Ta chan - son d'A - vril — dure en - co - re: —

Your voice can still with rap-ture move _____ Our hearts, and set the fan-cy
 Ta jeu-ne voix sait ra-ni-mer _____ Nos dou-ces vi-si-ons d'au-

wing - ing! _____ And set the rov - ing fan-cy wing -
 ro - re! _____ Nos dou-ces vi - si - ons d'au - ro -

poco rit.

pp

ing! _____
 re! _____

a tempo.

f sostenuto e molto espress.

No! you have not yet ceased to
 Non! tu n'as pas fi-ni d'ai-

p

love! to love! to love! The ten-der thoughts so si-lent
 mer! d'ai-mer! d'ai-mer! Les son-ges d'or que tu par-

teem - ing - Twice can-not al-ter or re-move, Ev-en
 sè - mes, N'ont pu dans toi se re-fer-mer Ils t'en-

f in your heart they're bright-ly gleam - ing! Ev-en in your
 i - vrent, tou-jours les mê - mes! Ils t'en - i -

dim. *p*

poco rit. *a tempo.*
 heart they're bright-ly gleam - - - ing!
 vrent, tou-jours les mê - - - mes!

poco rit. *a tempo.*

con anima, ed un poco animato.

No, you will nev - er cease to love! _____ to love! _____ to
 Tu n'au-ras pas fi - ni d'ai - mer! _____ d'ai - mer! _____ d'ai -

mf

love! _____ While yet your eyes with fire are beam - ing; _____
 mer! _____ Tant que tes yeux pleins d'é - tin - cel - les, _____

poco rit.
 Can smile se - rene - ly or re - prove! _____ Or while you've
 Pour - ront sou - rire ou s'a - lar - mer! _____ Et que ton

wings for all your dream - ing! _____ Or while you've
 rêve au - ra des aî - les! _____ Et que ton

pp

p. *rit.* *sempre animato.*

wings for all your dream - - - ing! -
 rêve au - ra - des aî - - - les!

col canto.

mf *con anima e sempre appassionato.* *più. f*

No! you have not yet ceased to love! - - - No! you have
 Non! tu n'as pas fi - ni d'ai - mer! - - - Non! tu n'as

mf *cresc.* *più. f*

f *dolce.*

not yet ceased to love! - - - to love! - - - to
 pas fi - ni d'ai - mer! - - - d'ai - mer! - - - d'ai -

f *dim.*

Più mosso.

love!
 mer!

f *m. d.* *m. d.* *m. d.* *m. d.* *f* *f*

m. g. *m. g.* *m. g.* *m. g.* *f* *f*

8va

Ed. *

Élégie.

English version by
CHARLOTTE H. COURSEN.

J. MASSENET.

14,792

VOICE. *Molto lento e dolore.* *molto espress. e con duolo.* *p*

O — spring of days long a-go
Ô — doux prin-temps d'au-tre-fois,

PIANO. *f* *rit.* *pp* *mf espr. e sosten.*

mf *p* *f*

Bloom - ing and bright, Far have you flut - tered a - way! No more the
Ver - tes sai - sons, Vous a - vez fui pour tou-jours! Je ne vois

mf *p* *pp* *f*

espr. imitando il canto.

mf *p*

skies a - zure light, Car - ol - ing birds Wak - en and glis - ten for
plus le ciel bleu; Je n'en-tends plus les chants jo-yeux des oi -

mf *p*

cresc.

me! Bear - ing all joy from my heart, Loved one, how
seaux! En em - por tant mon bon - heur, Ô bien - ai -

cresc. *cresc.*

far from my life hast thou flown! Vain - ly to me does the spring-time re -
 mé tu t'en es — al - lé! Et c'est en vain que re - vient le prin -

a tempo.

turn! It brings thee nev - er a - gain. Dark is the sun!
 temps! Oui, sans re - tour a - vec toi. le gai so - leil,

Dead are the days of de - light! Cold is my heart and as dark as the
 Les jours ri - ants sont par - tis! Comme en mon coeur tout est sombre et gla -

grave! Life is in vain! Ev - er - more! _____
 cé! Tout est flé - tri! Pour — tou - jours! _____

Improvisation.

(L'IMPROVISATEUR.)

English version by
EUGENE OUDIN.

Allegro vivace. (♩ = 132.)

J. MASSENET.

PIANO.

p e legg.

See yon - der hum - ble smil - ing inn, All
Vois - tu là - bas sur le che - min l'hum -

hid in the fair - est of bow - ers, And o - vergrown in jas - mine vines, And
bleet ri - ante hô - tel - le - ri - e, Sous le feuillage et le jas - min Vois -

nest - ling a - mong the flow - ers. There is my a -
tu la ton - nel - le fleu - ri - e? C'est là mon lo -

bode, The nest where hides my love al - way. — There are my hap-pi-est
gis, C'est là le nid de mes a - mours! — Et — j'y pas-se ma

f hours: — I drink, I love, I sing, —
vi - - - e, A boire, ai - mer, chan - ter, —
dim.

pp
— Yes, sing_ for aye. See yon - der hum - - - ble smil - ing
— chan - ter — tou - jours. Vois - tu là - bas — sur le che -

inn — All hid in midst_ of fair - est bow - ers.
min — Cet - te ri - ante — hô - tel - le - ri - e?
più f *p*

cresc. poco a poco.

There is my a - bode, where hides my love al - way. *portare la voce.* Ah! —
 C'est là mon lo - gis, le nid de mes a - mours — Ah! —

cresc. poco a poco. *mf* *f*

_____ come! _____ 'Tis there, _____
 _____ viens! _____ c'est là! _____

'tis _____ there _____ I fain _____ would stay! _____
 c'est _____ là _____ le gai _____ sé - jour! _____

f *cresc.*

ff

L'istesso tempo. *f* *>* *>* *>* *>*

O thou wine whose flow-ing Sets me
 ô li - queur puis - san - te Qui m'en -

f *sostenuto.*

glow - ing, Whose col - or's bright _____ As sun's fair light! _____
 chan - te Ray - on - ver - meil _____ Comme un - so - leil! _____

p

_____ O thou wine whose
 _____ ô li - queur puis -

f *>* *>* *>* *>*

cresc.

flowing Sets me glowing, Whose col - or's bright _____ As sun's fair light! _____
 san - te Qui m'en - chan - te, Ray - on ver - meil _____ Comme un so - leil! _____

p

ff > > > >

You in - spire my
Tu fais mes chan -

cresc.

p

hap - pi - est, hap - pi - est sing - - - ing. _____
sons, mes chan - sons joy - eu - - - ses. _____

ff > > > > *pp*

Set the will - ing heart with tender subt - le ar - dor ring - ing; _____ By
Tu rem - plis les cœurs d'une a - mou - reuse et sé - dui - sante ar - deur _____ Par

your sweet pow'r. _____
ta - sa - veur. _____

cresc. molto.

portare la voce.

Più mosso.

mf *mf*

Ah! _____ come! _____
 Ah! _____ viens! _____

p *poco a poco cresc.*

f *cresc.*

come! _____ Would you en - joy the pass - ing
 viens! _____ Veux - tu gai - ment pas - ser la

sempre cresc.

ff *sfz*

hours? _____ Would you en - joy the pass - ing hours? _____
 vi - - - - e? Veux - tu gai - ment pas - ser la vi -

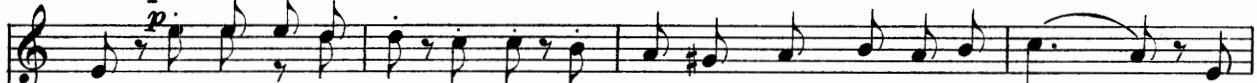
ff

_____ Then come to that inn a - mong the flow - ers!
 e? Al - lons dans cette hô - tel - le - ri - e!

ff

*quasi parlando e senza rit.**p*

The jas-mine vines in-vite us there, And your lov-er is there, Im-prov-is-ing for-
 On est si bien sous le jas-min OÙ se tient le chan-teur, Ton im-pro-vi-sa-

*senza rit.***Tempo I.***p*

e'er. Then come to the hum-ble smil-ing inn, Hid in fair-est of bow-ers, And
 teur! Al-lons là-bas sur le che-min Vers l'humble hô-tel-le-ri-e, Sous

pp

o-vergrown with jas-mine vines, And nestling a-mong fair-est flow-ers!
 le feuillage et le jas-min Sous cet-te ton-nel-le fleu-ri-e!



There is my—a-bode, the nest where hides my love for aye.—
 C'est là mon-lo-gis, c'est là le nid de mes a-mours,—



f *dim.*

There my hap-pi-est hours I drink, I love, I
 Et— j'y pas-se ma vi - - - e A boire, ai-mer, chan-

pp

sing, I sing al - way. Then come to yon - - -
 ter, chan-ter— tou - jours! Al - lons là - bas

- der smil - ing inn, That nes - tles 'mid the fair - est
 sur le che - min, Vers la ri - ante hôte - le -

p *più f* *p*

cresc. poco a poco. *rit.*

bow - ers! There is my a - bode, Where hides my love al -
 ri - e! C'est là mon lo - gis, le nid - de mes a -

cresc. poco a poco. *mf > rit.*

Più mosso. (♩. = 160.)

way! _____ Ah! _____ come! _____ Then come! _____
 mours! _____ Ah! _____ viens! _____ al - lons! _____

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "way! Ah! come! Then come! mours! Ah! viens! al - lons!". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte (ff) dynamic and consists of rhythmic chords and eighth-note patterns.

sempre animato.

and let me im - pro - vise for thee! la la la la la la
 Je veux im - pro - vi - ser pour toi! la la la la la la

The second system continues the vocal line with the lyrics: "and let me im - pro - vise for thee! la la la la la la Je veux im - pro - vi - ser pour toi! la la la la la la". The piano accompaniment continues with a consistent rhythmic pattern. The tempo marking "sempre animato." is placed above the vocal line.

la la la _____ A ten - der mel - - - o -
 la la la _____ Mes airs les plus _____ joy -

The third system features the lyrics: "la la la A ten - der mel - - - o - la la la Mes airs les plus joy -". The piano accompaniment includes dynamic markings of *f*, *ff*, and *ff*. There are also some slurs and accents over the piano part.

dy! _____ Come with me!
 eux! _____ Viens, suis-moi!

The fourth system concludes with the lyrics: "dy! Come with me! eux! Viens, suis-moi!". The piano accompaniment continues with a forte (ff) dynamic and ends with a final cadence.

It Rained.

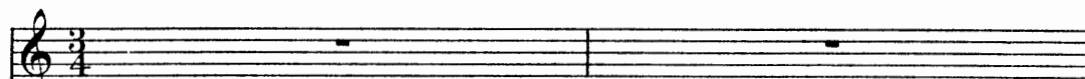
(IL PLEUVAIT.)
(Armand Silvestre.)

English version by
EUGENE OUDIN.

J. MASSENET.

Andantino con moto.

VOICE.



dolcissimo e legatissimo sempre pp e con sord.

PIANO.

2^{da}.

* *2^{da}.*

*

How it rained in the mos - sy
Il pleu - vait. l  - paisseur des

2^{da}.

* *2^{da}.*

* *2^{da}.*

*

bow - ers, A warm ten - der mist up -
mous - ses Fil - trait u - ne ti  - de va -

2^{da}.

rose and bathed, and bathed all the leaves and
 peur qui mon - tait, qui mon - tait sous les feuil - les

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

flow - - - ers. How it
 rous - - - ses. Il pleu -

rained! and she was a - afraid, was a - afraid.
 vait la chè - re mignonne a - vait peur

dolce sost.

Feared for her feet,
 Elle a - vait peur.

dim. *ppp*

Her feet so pret - ty, All clad in
pour ses pieds frê - les Chaussés de sa -

ppp

sat - in pur - est white. Yes,
tin vir - gi - nal. Et

e'en as a bird at morning light With
comme un oi - seau ma - ti - nal A -

dolce. trem-bling wings— sing their dit - ties.
vec des frê - mis - se - ments d'ai - les.

ppp *poco rit.* *pp*

How it rained!
Il pleu - vait —

cantabile.

So I qui - et - ed all her a - larms, Her fair
Comme un cy - gne sous le du - vet J'en - fer -

shoul - ders I cov - ered, nor tar - ried, And
mais ses blan - ches é - pau - les Et

ten - der - ly gent - ly I car - ried to the
je l'em - por - tais vers les sau - les, vers les

cresc.

f

wil - lows,
sau - les,

poco rit.

Car - ried her in my trem - bling
Je l'em - por - tais dans mes bras trem -

a tempo.

arms.
blants.

p

How it
Il pleu -

rained!
vait.

molto rit.

Maidens of Magdala.

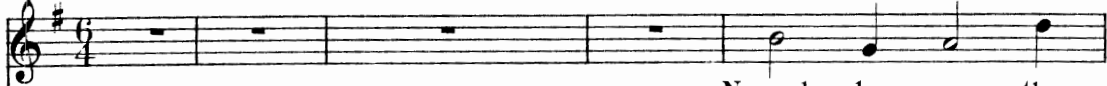
(LES FEMMES DE MAGDALA.)

(Louis Gallet.)


English version by
EUGENE OUDIN.

J. MASSENET.

Andantino. *dolciss. e sosten.*

VOICE. 


calmato ma senza lentezza.

PIANO. 

pp *f* *pp*

Q.

flow - ers are grow - ing, _____
fleur - re la plai - ne. _____



While the rest - less shade of the even - ing palm _____
Lom - bre des pal - miers fré - mis - sants _____



Glides a-cross the limpid fountain pool, Caressed by breezes full of balm.
 Glis-se sur la clai-re fon-taine A-vec des souffles ca-res-sants,

— Shad-ows glide a - cross the foun - tain flow -
 — L'om-bre glis - se sur la claire fon - tai -

pp

ing. — It is the hour of rest, —
 ne. — C'est l'heu - re du re - pos, —

'Tis the hour of rest, — that hour en - chant - ing, When a -
 l'heu-re du re - pos, — l'heure dé-li ci - eu - se, Où par -

sempre pp

mong the hedg - es green. To the si - lent wander - ing peo - ple, Ap -
 lant, au bord du che - min, A la fou - le si - len - ci - eu - se, Nous

peared our Sav - iour Je - sus, the beau - ti - ful Na - za - reen. It
 ap - pa - rait Je - sus, le beau Na - za - ré - en; C'est

is, it is the hour en - chant - ing!
 Pheu - re, l'heu - re dé - li - ci - eu - se!

colla voce. **ppp** **f**

Ad. *

p While the spreading shade of the palm— *pp* Wav - ing glides a -
 Lom-bre des palmiers fré - mis - sants— Glis - se sur la

p cross the foun-tain flow - ing. — *dolce.* It is the hour of
 clai - re fon - tai - ne. — C'est l'heu - re du re -

rest, — 'Tis the hour of rest, — That hour en -
 pos, — l'heu - re du re - pos, — l'heu - re dé - li - ci -

sempre pp chant - ing, When a - mong the hedg - es green, To the
 eu - se, Où par - lant, au bord du che - min, A la

si - lent wan - der - ing peo - ple, Ap - peared our Sav - iour Je - sus, the
 fou - le si - len - ci - eu - se, Nous ap - pa - rait Jé - sus, le

beau - ti - ful Na - za - reen. It is, it is the hour en -
 beau Na - za - ré - en; C'est l'heu - re, l'heu - re de - li - ci -

colla voce.

chant - ing, It is the hour, the hour en - chant -
 eu - se, C'est l'heu - re de - li - ci - eu -

ppp *più pp*

perdendosi.

ing!
 se!

dolce.

3

Madrigal.

(MADRIGAL.)

English version by
EUGENE OUDIN.

(d'Armand Silvestre.)

J. MASSENET.

Allegretto quasi Andantino.

PIANO.

pp
staccato.
mf

p
poco rall.
a tempo

The evn - ing
Le soir fris -

trembles 'mid the ros - es; Your laugh is like their trem-bling
sonne au coeur des ro - ses: Ton rire est com - me ce fris -

p

stir; Un - to thün - hap - py it dis - clos - es A sweet re -
son; Il pas - se sur les fronts mo - ro - ses, A - vee le

mf con anima.

fain from out the — skies. ———— Oh! the sweet
bruit dû - ne chan - son? ———— Oh le beau

pochissimo rall. *mf*

laugh, ———— The love-ly eyes! That make me
ri - re ———— Et les doux yeux! Qui me font

p *mf*

p *mf*

molto rit. *a tempo.*

smile, ———— or ———— make me weep!
tris - te ———— triste — ou jo - yeux!

pp collu voce. *pp* *sempre staccato.*

pochissimo rall.

As he sows each sweet ten - der
En ver - sant les fleurs de son

a tempo.

flow - er, Sweet A - pril
ur - ne, A - vril trou -

finds your eyes most fair. Like bright
ve tes yeux char - mants. Comme u -

stars they shine at mid - night
ne lu - miè - re noe - tur -

hour, Like fair gems be - yond com -
ne, Its ray - on - nent, fins dia -

pare!
mants!

pochissimo cresc.

f con anima. *p*
Oh! the sweet laugh, The love-ly eyes
Oh! le beau ri - re, Et les doux yeux

f colla voce. *p*

mf *molto rit.*
That make me smile, or - make me
Qui me foud tris - te, triste - ou joy -

mf *pp colla voce.*

a tempo.
mf *cresc.* - - *espress. assai.*

weep! Oh! the sweet laugh, _____ Oh! the sweet laugh, the love - ly
eux! Oh! le beau ri - - re, Oh! le beau rire et les doux

a tempo.

mf *cresc.* - - *più f*

pp

f rit.

eyes! Oh! the sweet laugh, _____ Oh! the sweet
yeux! Oh! le beau ri - - re, Oh! le beau

pp

f rit.

Lento.
espress.

laugh, The love - ly eyes, The love - ly
ri - re, Et les — doux yeux, ô les doux

p

p

a tempo.

eyes!
yeux!

a tempo. animando.

pp

'Neath the Branches.

(SOUS LES BRANCHES.)

(d'Armand Silvestre.)

English version by
EUGENE OUDIN.

J. MASSENET.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody marked *mf* and *pp*. The left hand has a bass line marked *fz*. A *dimin.* marking is placed over the left hand's notes, and *m. g.* is placed under the right hand's notes.

Allegretto.

The first system shows the vocal line and piano accompaniment. The vocal line has the lyrics: "All in A - pril 'neath the / En a - vril — sous les". The piano accompaniment includes markings for *poco rit.*, *ppp*, *m. d.*, and *sempre m. g.*

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "branch-es With their wav - ing breath-ing sighs, I was seek - ing fair - est / bran-ches Au feuil - la - ge fri - leux, En cher - chant — des per -". The piano accompaniment includes markings for *m. d.* and *m. g.*

flowers, And I found your sweet blue eyes, _____
 venches, J'ai trou-vé — tes yeux bleus, _____

pp *m. g.* *rit.*

rit.
 And I found your sweet blue eyes.
 J'ai trou - vé — tes yeux bleus. **Tempo I.**

colla voce. *p* *m. g.*

Quasi recit. *ten.*
 I saw your hands so shape - ly A - mong the pinks so - white. —
 Et j'ai vu tes mains blan - ches Par - mi les lys nei - geux —

colla voce. *ten.* *ten.*

a tempo.
 All in A - pril 'neath the branch - - - es,
 En a - vril — sous les bran - - - ches,

mf a tempo. *pp* *m. g.* *rit.*

p rit.

With their wav-ing breath-ing sighs.
 Au feuil - la - ge fri-leux.

Tempo I.

colla voce. *p* *m. g.*

Quasi recit.

And with a glad sur - prise, Your heart un - to the
 Et comme un nid joy - eux, Ton pe - tit cœur, aux

p colla voce.

rit. **Tempo I.**

skies Its nest of joy was lift - ing: _____ All in A - pril 'neath the
 cieux Con-tait ses gai-tés fran-ches, _____ En a - vril, sous les

Tempo I.

rit. *mf*

p rit.

branch - es With their
 bran - ches Au feuil -

p *m. g.* *rit.* *colla voce.*

a tempo.

wav - ing breath - ing sighs. All in A - pril
 la - ge fri - leux. *a tempo.* En a - vril

'neath the branch - es, With their
 sous les bran - ches, Au feuil -

wav - ing breath - ing sighs. *rit.* *a tempo.*
 la - ge fri - leux.

dim. *mf* *pp*

A Night in Spain.

(NUIT D'ESPAGNE.)

(Louis Gallet.)

English version by
EUGENE OUDIN.

J. MASSENET.

Allegretto quasi Andantino.

PIANO.

f *dim.*

marcatiss.

Detailed description: This block contains the first system of the piano introduction. It features a grand staff with treble and bass clefs. The music is in 3/4 time and B-flat major. The right hand has a melodic line with triplets and a decuplet. The left hand provides harmonic support with chords and single notes. Dynamics include *f* and *dim.* with a hairpin. The tempo is marked *Allegretto quasi Andantino* and the style is *marcatiss.*

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

Detailed description: This block contains the second system of the piano introduction. The right hand continues with melodic lines, including a triplet and a half note. The left hand has chords and moving lines. Dynamics include *p*, *pp poco rit.*, and *pp*. The tempo changes to *a tempo.*

col incanto e negligénza.

p

Balm-y is the air, And the night is dream - ing,
L'air est em - bau - mé, La nuit est se - rei - ne,

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in B-flat major and 3/4 time, starting with a piano (*p*) dynamic. The lyrics are in English and French. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

And my soul is teem - ing with sweet thoughts of joy; O well be -
Et mon âme est plei - ne de pen - sers joy - eux; ô - bien ai -

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

poco rall. *dim.*

lov - ed, Come! O my be - lov - ed, this is the mo - ment of
 mé - e, Viens! ô bien - ai - mé - e, Voi - ci l'ins - tant de là -

a tempo.

love! _____ In the som-bre
 mour! _____ Dans les bois pro -

mf *p* *mf* *p*

3 *1* *3* *1*

La. * *La.* *

woods, where the flow'rs are sleep - ing, Where the springs are
 fonds, où les fleurs s'en - dor - ment, Où chan-tent les

sing - ing, Come and fly with me, O fly with me! See, the moon is
 sour - ces, Vite en - fuy - ons - nous, en - fuy - ons - nous! Vois, la lune est

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

beaming and smiles on us_ from the sky.
 clai-re et nous sou-rit_ dans le ciel.

poco rall. *mf* *p*

cresc.

We have not to fear
 Les yeux in - dis - crets

mf *p* *cresc.*

ff *passionato.*

Cur-ious eyes a - pry - - ing, Come, o come be - lov - ed, the night will
 ne sont plus à crain - dre, Viens, ô bien - ai - mé - e, la nuit pro-

ff *colla voce.* *dim.*

dim. *p* *rit assai.* *pp* *a tempo.*

hide_ all_ your_ blush - es from sight! See, the night is
 tè - ge - ton_ front rou - gis - sant! La nuit est se -

p *pp*

dream - ing, com - fort my poor heart! Come, O my be -
 rei - ne, a - pai - se mon cœur. Viens, ô bien - ai -

p

lov - ed! See the night is dream - ing, Com - fort my poor
 mé - e! La nuit est se - rei - ne, a - pai - se mon

pp

heart! 'tis the hour of love! the hour
 cœur! c'est l'heu - re d'a - mour! c'est l'heu -

f

of love!
 re!

dim. *Tempo I.*

dim. *f marcato*

dim.

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

pp

From the stars a - bove See the stars are
 Dans le sombre a - zur Les blon-des é -

peep - ing, They are sly - ly peep-ing at you as you
 toi - les E - car - tent leurs voi - les pour te voir pas -

pass. O well be - lov - ed, Come, O my be -
 ser, ô bien - ai - mé - e, Viens! ô bien - ai -

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

lov - ed, this is the mo - ment of love!
 mé - e, voi - ci l'ins - tant de l'a - mour!

poco rall. *mf* *p*

And. *

I have seen it move,
 J'ai vu s'entr'ou - vrir

mf *p*

And. *

Seen your cur - tain mov - ing, Tho' you hear my cry, Yet you do not
 Ton ri - deau de ga - ze, Tu m'entends cru - elle, Et tu ne viens

come, you do not come! See, the path is shad - y be - neath the
 pas, tu ne viens pas! Vois, la route est som - bre sous les ra -

poco rall.

dim. *a tempo.*

far spread - ing palm.
meaux en - la - cés.

mf *p* *1* *3* *Ad.* *

cresc.

Cull your ten - der years In their ear - ly
Cueille en leur splen - deur Tes jeu - nes an -

p *Ad.* *3* *cresc.* *

ff appassionato.

splen - dor, Come! the hour is fleet - ing, A sin - gle
né - es, Viens! car l'heure est brè - ve, Un jour ef -

ff *Ad.* *colla voce.* * *Ad.* *

dim. *p* *rit. assai.* *pp a tempo.*

day will with - er the flow - ers of Spring! See, the night is
feuil - le - les - fleurs du prin - temps! La nuit est se -

dim. *pp*

dream - ing, Com-fort my poor heart. Come, O my be -
 rei - ne, a - pai - se mon cœur. Viens, ô bien - ai -

p

lov - ed! See, the night is dream - ing, Com-fort my poor
 mé - e! La nuit est se - rei - ne, a - pai - se mon

pp

heart! 'Tis the hour of love, The hour
 cœur! C'est l'heu - re d'a - mour! c'est l'heu -

hour
l'heu -

f

stent. e rit. *Allegro.*
 of love, yes! the hour of love!
 re d'a - mour! viens! c'est l'heu - re!

of love.
re!

ff ff

Pagan Sonnet.

(SONNET PAYEN.)

(Armand Silvestre.)

English version by
EUGENE OUDIN.Vivace sost. e con entusiasmo.
dolciss.

J. MASSENET.

PIANO. *pp*

sost

dolce.

Ro - sa, Ro - sa,
Ro - sa, _____ Ro - sa, _____

Pure is the air, Pure is the air _____ that
l'air est plus doux, l'air est plus doux _____ qui

bethes thy bo - som glow - ing; —
 la - gne ta poi - tri - ne; — A -

A - pril breathes thro' all the shades a bal - my breeze. All a -
 vril em - plit d'o - deurs les feui - la - ges om - breux. Tout re -

wakes, All a - wakes, all is love in the lanes 'neath the
 nait, Tout re - nait, et le long des sen - tiers a - mou -

dolce. trees. The ros - es are blush - ing, and
 reux, Par - tout sai - gne la rose et

dolce. *cresc.*

hawthorn buds are snow - - - ing! *p*
 nei - ge l'au-bé - pi - - - ne! The
La

Un poco meno animato.

flow - - - ers on each hedge _____ now ope' _____
 fleur _____ sous les buis - sons _____ en - tr'ouvre _____

pp

sost.

— a tim - id eye, _____ And on _____ the evening
 — un œil peu - reux _____ Et livre _____ au vent du

air, _____ their per - fume sweet, _____ *pp* Their
 soir, _____ au vent du soir _____ l'or

poco a poco appassionato.

perfume sweet are throw - ing. All Na -
de son é - ta - mi - ne, Tout ai -

poco a poco appassionato.

ture is lov - ing. Come, my
me! tout ai - me! Viens, Ro -

cresc.

f con passione.

Ro - sa, Come! the hap - py lov - ers sigh Be - neath the sha - dy
sa! viens les a - mants sont heu - reux A l'om - bré du grand

f

trees, where wood - land flow'rs are grow -
bois qui pend à la col - li -

Tempo I.
pp dolciss.

ing! O Ro - sa. Ro - sa, Pure is the air,
ne! Ro - sa! Ro - sa! l'air est plus doux.

Pure is the air that bathes thy bo - som glow -
l'air est plus doux qui bai - gne ta poi - tri -

poco rit.

col canto.

Allegro. *Recit.*

ing! But Ro - sa, the priestess, knows nothing of the
ne! Mais, Ro - sa la prê - tres - se i - gno - re les fris -

Moderato. misurato.
pp

breeze that A - pril brings, or of the pret - ty wood - land flowrs; And
sons Qu'à - vril nous porte a - vec ses blanches flo - rai - sons. Ja -

ppp *rit.*

Un poco rit.
dolciss.

Andante grave.

nev-er have her sandals been kissed by the flow-ers. She but loves the brooding
 mais les doux ga-zons n'ont bai-sé sa san-da-le. Des té-nè-bres du

And. *

con passione.

gloom that the tem-ples im-part, Of the fire that con-sumes
 tem-ple elle cher-che l'hor-reur, Et du feu qui nous brû-

us She knows naught, nor is troubled, But as a sa-cred al-tar she keeps her pure
 le, im-mo-bi-le ves-ta-le, Gar-de comme un au-tel le tom-beau de son

Tempo I.

heart.
 cœur.

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

Provence Song.

(CHANT PROVENÇAL.)

English version by
EUGENE OUDIN.

(Michel Carré.)

J. MASSENET.

Andantino sostenuto.

VOICE. *p* *dolce.*

Mirel-la does not heed, un-know-ing, The sweet
Mireil-le ne sait pas en-co-re Le doux

PIANO *p* *pp* *ppp* *sempre pp e sost. assai.*

charm her ten-der beau-ty wields!
char - me de sa beau-té!

A flow-er she so pure-ly
C'est u - ne fleur qui vient d'é-

grow - ing A - mid the smil-ing sum-mer fields!
clo - re Dans un sou - ri - re de l'é - té!

From him who does not know Mi - rel - la, His fair-est gem God doth — with—
A qui ne con-naît pas Mi - reil - le, Dieu ca-che son plus cher — tré-

hold! Her grace more beautiful than any other, — Doth
 sor! Sa grâ - ce à nulle au - tre pa - reil - le — La

cresc. — — — — — *f* *pp*
 clothe her more than cloak of gold! Mirel-la does not heed, un-
 pa - re mieux qu'un man-teau d'or! Mireil-le ne sait pas en-

dolce.
 know - ing, The sweet charm her ten - der beau - ty yields!
 co - re Le doux char - me de sa beau - té!

poco rit.
 A flower she so pure - ly grow - ing A - mid the sun - lit summer fields! —
 C'est u - ne fleur qui vient d'é - clo - re Dans un sou - ri - re de l'é - té!

p a tempo. *dolce.*
 Noth - ing troubles the ten - der dream - ing — Of her pure heart, so free from guile,
 Rien ne trou - ble le chas - te rê - ve — De son cœur in - no - cent et pur.

mf cresc. - - - *f*

She doth laugh at day-break that's beaming And day-light greets her with a
El - le rit au jour qui se lè - ve, Le jour lui sou - rit dans l'a -

f smile. *p* Mi-re! - la does not heed, un - know - ing, The sweet
zur. Mireil - le ne sait pas en - co - re Le doux

dolce e poco rit.

charm - her ten - der beau - ty yields! A flower she so pure - ly
char - - me de sa beau - té! C'est u - ne fleur qui vient dé -

grow - ing A - mid the smil - ing sum - mer fields, A - mid the
clo - re Dans un sou - ri - re de l'é - té, Dans un sou -

poco rit. *pp*

smil - ing sum - mer fields! A - mid the
ri - - re de l'é - té!

colla voce. *rall.* *ppp*

Serenade.

(SÉRÉNADE DU PASSANT.)

(François Coppée.)

English version by
EUGÈNE OUDIN.

J. MASSENET.

Allegretto con moto. (M. ♩ = 116.)

PIANO.

leggiero

pp

Mi - gnonne, ————— see, A - pril is
Mi - gnon - - - - - ne, voi - ci l'A -

here! And the sun's from ex - ile come; ————— All the
vril! Le so - leil re - vient d'e - xil; ————— Tous les

lit - tle birds are brawl - - - ing. Clear the sky, the
nids sont en que - rel - - - les, L'air est pur, le

r. h.

l. h.

zeph - yrs blow, Ev - 'ry - where a gen - tle snow Of
ciel lé - ger, Et par - tout on voit nei - ger Des

p. tur - - - tle - doves' feathers is fall - - -
plu - - - mes de tour - te - rel - - -

poco rit.

poco rit.

a tempo

ing. _____
les. _____

pp a tempo staccatiss.

p più accentuato

Leave _____ the se - duc - tive
Fuis _____ le mi-roir sé-duit -

glass Where you're braid - ing care - ful - ly _____ Your bright
sant, Où tu nat - tes à pré - sent _____ L'or de

gold - en hair so glow - - - ing; _____ Leave be - hind your
tes - che - veux de fé - - - e; _____ Lais - se là ru -

r.h.

l.h.

rib - buns gay, For the hedg - es by the way _____ Will
bans et nœuds, Car les buis - sons é - pi - neux _____ T'au -

soon _____ set your hair _____ a - blow - - - -
 ront _____ bien-tôt dé-coif-fé - - - -

poco rit.

ing. _____
 e. _____
a tempo

pp

sempre più accentuato ed allarg.
mf sino al fine

Take, _____ so that we _____ may
 Prends, _____ pour que nous nous trou-

meet, _____ The path of the but - ter - flies. _____ Where the
 vions, _____ Le che - min des pa - pil - lous _____ Et des

ver - dant leaves are blink - - - ing; _____ Come, I wait in
frê - les de - moi - sel - - - les; _____ Viens, car tu sais

r. h.

l.h.

ten - der mood Near the lake with - in the wood, _____ Where the
qu'on t'at-tend Sous le bois, près de l'é - tang _____ Où vont

cresc.

cresc.

sweet _____ ga - zeles are drink - - -
boi - - - re les ga - zel - - -

f

poco rit.

f

poco rit.

ing! _____
les! _____

a tempo

a tempo

ff

l.h.

1 2 3 2 5

1 2

ff

Sleep, my friend!

(DORS, AMI!)

English version by
EUGENE OUDIN.

(J. Chantepie.)

J. MASSENET.

Andante semplice.

PIANO.

The piano introduction is in 2/4 time and consists of two staves. The right hand begins with a series of eighth notes, marked *pp*, which then transitions into a more complex melodic line marked *dolcissimo e legato*. The left hand provides a simple harmonic accompaniment with chords and single notes, marked *ppp*. The piece concludes with a *cad.* (cadence) symbol.

dol.

Sleep, my friend, sleep, and may thy dream-ing
Dors, a - mi, dors et que les - son - ges

dol.

Bring— thee sweet joys tho' on - ly seem - ing, Sleep, my friend,
T'ap - por - tent leurs ri - ants men - son - ges, Dors, a - mi,

sleep, and may thy dreaming, may thy dreaming, Bring thee its ten - der seeming,
dors et que les son - ges, que les son - ges T'ap - por - tent leurs men - son - ges,

And rock thee to slum-ber deep. Sleep, my friend, O sleep, my on-ly friend—
 Et te ber-cent de doux ac-cords. Dors, a-mi, dors ô mon seul a-mi—

sleep!— sleep—my friend!—
 dors!— dors,— a-mi!

pp poco rit.

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

Un poco animato.

It seems that while you're dream-ing, The rays from ro-sy skies In
 Tan-dis que tu-re-po-ses, D'un so-leil ra-di-eux Les

2 Qa.

heav-en bright-ly gleam-ing Bless and ca-ress your tir-éd eyes.—
 ra-yons blancs et ro-ses Sem-blent se jou-er sur tes yeux.—

No! the pure light that's glow - ing, up - on your brow di - vine, Will
Non! la clar - té qui do - re Ton front calme et ver - meil, Ne

sure - ly not be go - ing But will a - gain to - mor - row shine! But _____
sau - rait être en - co - re Cel - le de ton der - nier so - leil! Non! _____

rall. will a - ce n'est

colla voce.

gain, pas, *rit assai.* **Tempo I.**
— will a - gain to - mor - row shine. Sleep, my friend, sleep and may thy dreaming
— ce n'est pas ton der - nier so - leil. Dors, a - mi, dors et que les son - ges

pp

Bring - thee sweet - joy tho' on - ly seem - ing, And - rock - thee to -
T'ap - por - tent leurs ri - ants men - son - ges, Et - te - ber - cent -

dol.

slum-ber — deep, — Sleep, my friend, O — sleep, my on-ly friend, Sleep! —
 de — doux ac-cords, — Dors, a - mi, — dors — ô mon seul a - mi, Dors! —

pp Sleep, — my friend! — sleep! — sleep! —
 dors, — a - mi, — dors! — dors! —

pp *dolcissimo.*

espress. Sleep, my friend, my — on - ly — friend, Sleep! — my on - ly friend! —
 dors a - mi, — mon seul a - mi, dors! — mon seul a - mi! —

pp rit.

f *rit.*

ppp

2 Ed.

A Song of Capri.

(CHANSON DE CAPRI.)

English version by
EUGENE OUDIN.

(Louis Gallet.)

J. MASSENET.

Allegretto vivo.

PIANO. *mf*

plagg.

Ah! do_ you know_____ who's won my heart?_____ It
 Con - naissez - vous_____ qui m'a charmé?_____ C'est

dim. *p*

is_ a beauteous child with dark and mellow smiling eyes._____ Ah!
 u - ne belle en - fant aux grands yeux noirs ri-ants et doux._____ La

see her pass _____ go sing-ing by _____ With
 voy - ez - vous _____ pa - ser là - bas _____ D'un

poco rit.
 step so light and gay, and fill'd with joy from out the skies.
 pas leste et joy - eux, i - vre d'a - zur et de so - leil.

colla voce.

— Half hid at times _____ be - neath the vines,
 — Ca - ché par - fois _____ sous les jas - mins,

poco rit. *a tempo.*
 I'm in pur - suit _____ and catch her soon! And then what
 Je la pour - suis _____ et la sur - prends! Com - bien a -

poco rit. *a tempo.*

cresc. *rall.*

joy _____ seems to _____ a -
 lors _____ le jour me sem-ble

cresc. *rall.*

p *a tempo.* *senza rall.*

bound! And time is bliss and gai - - ly quick - ly
 pur! Com - bien gai - ment s'en - fuit _____ le temps - lé -

a tempo. *ff*

p

flies! _____
 ger! _____

p

p dolce.

Ah! know you not _____ for me a - lone _____
 Sa - vez - vous bien _____ que pour moi seul _____

sempre stacc. *p*

— She keeps the sa - cred charms and treasures of her beau - ty
 — Elle a - vou - lu gar - der tous les tré - sors de sa beau -

rare? _____ Her heart is mine, _____ Her
 té? _____ Son coeur est mien _____ Com -

state - ly brow, _____ Her eyes so dark, the brown and wav - ing
 me son front _____ Com - me ses bruns che - veux et ses yeux

poco rit.

tress-es of her hair! — And if per - chance —
noirs que j'ai - me tant! — Quand un ga - lant —

col canto.

— some swain should glance With mock - ing air,
— lui dit — un mot, D'un air mo - queur —

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

— she sim-ply smiles And at her side —
— el - le sou - rit Et tri - om - phant —

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

— in a transport of bliss, I murmur her sweet name —
— j'accours à ses ge - noux, En mur - mu - rant son nom —

f. *p.*

f. *p.*

*a piacere.**rall.**pp a tempo.*

(or) — in one_sweet kiss.
 (ou) — dans un_bai - ser!

*rall.**pp a tempo.*

— in one_sweet kiss.
 — dans un_bai - ser!

— in one_sweet kiss.
 — dans un_bai - ser!

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

What joy_more real, _____ what
 Est - il_vrai - ment _____ plai-

p

great-er joy _____
 sir_meilleur _____

Than to_live on, and dream and love with -
 Que de_vivre et d'ai - mer_sans rien pré -

out a thought of care? Why should we think
 voir de l'a - ve - nir? Pour - quoi son - ger

— be - yond to - day When skies are gold - en?
 — au len - de - main Quand le ciel est do -

poco rit.
 spring e - ter - nal seems to bloom for e'er! And so I'd
 ré, quand le prin - temps semble é - ter - nel! Ain - si, je

col canto.

live and dream for aye, I love, am
 vais in - sou - ci - ant, Ra - vi d'ai -

p poco rit. *a tempo.*

dear - - - ly loved in turn. A sin - gle
mer_____ et d'être ai - mé! D'un seul - re -

p cresc. *rall.*

glance_____ changed our hearts for al -
gard_____ nos coeurs se sont don -

p cresc. *rall.*

f. *a tempo.* *senza rall.* *Allegro più mosso.*

way, For - ev - er they with love _____ e - ter - nal burn! _____
nés, Rien ne sau - ra ja - mais _____ les sé - pa - rer! _____

f. *a tempo.*

cresc. *f.*

Souvenir of Venice.

(SOUVENIR DE VENISE.)

English version by
EUGENE OUDIN.

J. MASSENET.

Allegretto.

VOICE. *p legg.*

At St Blaise— in—
A Saint Blai - se à la

PIANO. *p* *pp*

Zuec-ca you were there, you will re - member, At — St —
Zuec-ca vous é - tiez, vous é - tiez bien ai - se, A — Saint

pp

Blaise, At St Blaise— in— Zuecca you were there, you will re -
Blaise, À Saint Blai - se à la Zuec-ca vous é - tiez, vous é - tiez

member At St Blaise, We were both at St Blaise in
 bien ai - se, A Saint Blaise, nous é - tions à la Zuec-ca nous

mf *p*

Zuec-ca, were both there! Ah!
 — é - tions bien là! la!

dim. *p* *pp* *dolce*

But will your mem-o - ry burn With thoughts
 Mais de vous en sou - ve - nir, Pren - drez

p espress. *un poco rit.* *p*

of those sweet hours? Will you care to re - call them?
 vous la pei - ne? Pren - drez vous la pei - ne?

And will your mem-o-ry burn Will you e'er re - turn
 Mais de vous en sou-ve - nir Et d'y re - ve - nir.

pp molto rit. *a tempo.*

To St Blaise in Zuec-ca, fair Zuec-ca, In the fair
 A Saint Blai - se à la Zuec-ca, Dans les prés, dans les prés,

col canto. *pp*

meadows to gath-er wild flowers, To St Blaise in Zuecca, fair
 fleu-ris cueil - lir la ver - vei-ne, A Saint Blai - se à la Zuec-ca, Dans

Zuec-ca, In the fair meadows to gath-er wild flowers. There to live!
 les prés, dans les prés fleu-ris cueil - lir la ver - vei-ne. Vi - vre la!

p

in Zuec - ca and die there!
 A la Zuec - ca vivre et mou - rir là!

p *dim.*

dolce.

At St Blaise in Zuec - ca, To live and
 A Saint Blaise à la Zuec - ca, vivre et mou -

sempre. pp

*

rit. e dim. *pp sempre rit.*

die there! To live at Zuec - ca for e'er!
 rir là! A la Zuec - ca vi - vre là!

rit. e dim. *pp sempre rit.*

f a tempo.

Yes, in Zuec - ca!
 à la Zuec - ca!

a tempo.

f

Starces.

(Gilbert.)

English version by
EUGENE OUDIN.

J. MASSENET.

Andante sostenuto. *p semplice.*

VOICE.

At the ban - quet of life, An un -
Au ban - quet de la vi - e, in -

PIANO. *pp*

happy guest in sor - row, I ap - peared one day, and I die. I
for - tu - né con - vi - ve, J'ap - pa - rus un jour et je meurs. Je

die, and at the tomb — Where I shall rest to mor - row, No
meurs et sur ma tom - be Où len - te - ment j'ar - ri - ve, Nul

f espress.

rit. *mf*

one will come in grief to cry! Fare-
 ne vien - dra ver - ser des pleurs! Sa -

colla voce.

poco a poco animando.

well! fields that I love, and you fair wood - land
 lut! champs que j'ai - mais, et vous, dou - ce ver -

pp

cresc.

flow - ers, Fare - well, Fare - well thou woodland song - ster
 du - re, Sa - lut, Sa - lut ri - ant ex - il des

cresc.

gay! Sky, arch - ing high a - bove, beautiful
 bois! Ciel, pa - vil - lon de l'hom - me, ad - mi -

f con anima. *dim.*

Na - ture full of pow'r, Fare-well!
 ra - ble na - tu - re! Sa - lut!

sempre poco a poco animato. *dim. e poco rall.*

Fare-well a - las! for aye! Fare-well! Fare - well, a - las! for
 pour la der-niè - re fois! Sa - lut! pour la der-niè - re

Molto più agitato ed appassionato assai.

aye! Ah! may thy beau-ties de - light and fill with ten - der e -
 fois! Ah! Puisse[n]t voir long - temps vo - tre beau - té sa -

con amarezza.

mo - tion, All the friends deaf to my cries! May they die full of
 cré - e, Tant d'a - mis sourds à mes a - dieux! Qu'ils meu - rent pleins de

years And in cross - ing death's o - cean, May some friend - but
 jours, que leur mort soit pleu - ré - e, Qu'un a - mi - leur

animato e cresc.
 close - - - their eyes! May some friend but close - - - their
 fer - me les yeux! Qu'un a - mi leur fer - me les

animato e cresc.

ff *rit.* *Più lento.* *pp*
 eyes! - - - May some friend but
 yeux! - - - Qu'un a - mi leur

ff *rit. e dim.* *pp*

rit. assai.
 close - - - their eyes! - - -
 fer - me les yeux! - - -

rit. assai. *pp* *dim.* *ppp*

To Columbine.

(À COLOMBINE.)

Harlequin's Serenade.

(Sérénade d'Arlequin.)

(Louis Jallet.)

English version by
EUGENE OUDIN.

J. MASSENET.

PIANO.

ff quasi pizz. e senza Pedale.

Allegretto vivo.

pp legg. sempre stucc.

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, starting with a forte dynamic and a pizzicato effect. The left hand plays a simple bass line. The tempo is marked 'Allegretto vivo' and the dynamics transition to 'pp legg. sempre stucc.' in the second measure.

p

Co - - lum - bine, my sweet Co - - lum -
Co - - lom - bi - ne char - man - -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The lyrics are in French and English.

bine, 'Tis for thee — that I'm sing - ing, O an - swer my
te, C'est pour toi — que je chan - te, Ré - ponds à ma

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first line. The lyrics are in French and English.

song. The breeze is gai-ly wing -
voix. La bri - se ca-res - san -

ing The hills and woods a - mong.
te Court les monts, les monts et les bois!

dolce.
'Tis the hour with pleas - ure lad - en, I wait for
C'est l'heu - re bien - heu - reu - se Que j'atten -

thee my fair - hair'd maid - - - en.
dais blonde a - mou - reu - - - se.

espress. *colla voce.*

Tempo I.

Tell me not that I wait in vain, Wilt—
 Veux - - tu pas, eu - ri - eu - - se, Par - ta -

pp

thou not share my joy, and my mistress remain?
 ger — mon i - vres - se et m'im-po - ser tes lois?

rall. **Allegro vivo.**

colla voce. *p*

Tempo I.

f *p*

But — in vain I am call - - -
 Mais — en vain je t'ap - pel - - -

ing. The sun is near-ly ris - ing, O come once a -
le, Ma - nuit fi - ni - ra - t'el - le, Ain - si, sot - te -

gain! Why are you thus tan-ta - liz -
ment! Et te plais - tu, cru - el -

ing? Wherefore laugh? why laugh, at my pain?
le A rail - ler, rail - ler, mon tour - ment?

dolce.
For all my love is not seem - - - ing, my beat - ing
Je ne suis pas Lé - an - - - dre, mon coeur plus

mf

heart for love of thee doth
vif est las d'at - - ten - -

espress. *colla voce.*

weep; You shall see though you are
dre; Si tu dors sans m'en - ten - dre,

pp

dream - - ing That love can come, E'en while
Si tu dors, tu vas voir que l'a - mour, que là -

rall. **Allegro subito.**
you, while you are sleep - - ing!
mour peut ve - nir en dor - mant!

colla voce.
ppp *f* *ff*

To-morrow you will love.

(VOUS AIMEREZ DEMAIN.)

(Armand Silvestre.)

J. MASSENET.

Allegretto con moto.

VOICE. *p*

Sweet spring to - day has sipp'd from out her
Le doux prin-temps a bu dans le creux

PIANO. *pp*

ro - sy palm The first sweet tears au - ro - ra's shed from
de sa main Le pre - mier pleur qu'au bois lais - sa tom -

heav'n a - bove. ——— Who nev - er
ber l'au - ro - re; Vous ai - me -

dolce. *mf espress.*

pp *f* *mf espress.*

loved be-fore will now be-gin to love, And you who've
rez de-main vous qui n'ai-miez en-co-re, Et vous qui

ceased to love to-mor-row love a-gain!
n'ai-miez plus vous ai-me-rez de-main!

cresc. *mf espress.* *rit.*

poco rit.

a tempo. *pp*

Sweet spring to-day has sipp'd from out her ro-sy hand. —
Le doux prin-temps a bu dans le creux de sa main. —

a tempo. *pp*

legg. *dim.* *p*

Sweet spring to-
Le prin-temps

day has cull'd silk threads from out the sky, To lace her
 a cueil - li dans l'air des fils de soi - e Pour li - er

tin - y san - dals 'mong the woods to play. *dolce.*
 sa chaussure et cou - rir par les bois.

f molto espress.
 To-morrow you will love a - lone to last al - way. *p* Who never
 Vous ai - me - rez de - main pour la pre - miè - re fois, Vous qui ne

cresc. *f* *rit.* *a tempo.*
 knew be - fore this sweet im - mor - tal joy! Sweet spring to -
 sa - viez pas cette im - mor - tel - le joie! Le prin - temps

day has cull'd silk threads from out the sky.
 a cueil - li dans l'air des fils de soi - - - e.

Sweet spring to -
 Le prin-temps

dim.

p

pp

day has strewn rare flow'rs a - long the path Where fair Mig -
 a je - té des fleurs sur le che - min Que Mig - non -

non does walk and sings a gay re - refrain. — Who nev - er
 ne rem - plit de son ri - re so - no - re. Vous ai - me -

dolce.

mf espress.

pp

mf espress.

loved be - fore will now be - gin to love; And you who've
 rez de - main, vous qui n'ai - miez en - co - re, Et vous qui

ceased to love to - mor - row love a - gain. Sweet spring to -
 n'ai-miez plus vous ai - me - rez de-main! Le prin - temps

cresc. *mf* *rit.* *pp*

Tempo I.

day has strewn rare flowers in her path. —
 a je - té des fleurs sur le che - min. —

mf

cresc.

To the Dead one.

(A LA TRÉPASSÉE.)

(Armand Silvestre)

English version by
EUGENE OUDIN.

J. MASSENET.

Lento ed espressivo.

PIANO.

The piano introduction consists of two systems of music. The first system is in 3/4 time, starting with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the piece, ending with a *dim.* (diminuendo) marking. The tempo and mood are indicated as *Lento ed espressivo*.

sost assai.

(The Poet.)
(Le Poète.) *p*

O a - rise _____ from thy grave, — O now a -
Lè - ve - toi, _____ lè - ve - toi, chère en - se - ve -

The vocal line begins with a piano (*p*) dynamic. The lyrics are written below the notes. The piano accompaniment is shown below the vocal line, with a *dim.* marking at the end of the first system.

rise! _____ The shroud of flow'rs now tear a - side; — You've not for - got - ten
li - e! Dé - chi - re ton lin - ceul de fleurs; Tu n'as pas ou - bli -

espr.

The vocal line continues with the lyrics. The piano accompaniment is shown below, with an *espr.* (espressivo) marking above the notes.

poco rit. **Tempo I.**

(She.)
(La Trépassée.)

how I cried? Ev - en
 é mes - pleurs? La plus

tend'rest tear sure - ly dies!
 dou - ce lar - me s'ou - bli - e!

Un poco più mosso.

(The Poet.)
(Le Poète.)

I find thee pal - er to my eyes, — Yes, pal - er; Who has
 Je te re - trouve un peu pâ - li - e, pâ - li - e; Qui ta

Tempo I.

(She.)
(La Trépassée.) **pp**

stol'n thy col - or a - way? 'Neath the
 pris tes chè - res cou - leurs? J'ai long-

flowr's I've slept many a day, And the sweet-est charm sure-ly dies!
 temps dor-mi sous des fleurs, Et le plus doux char-me s'ou-bli-

ppp *dim.* *ppp*

Più mosso. (The Poet.) *mf* (Le Poëte.)

_____ Ah! I know not _____ why my heart
 e! Ah! Je ne sais _____ par quel-le fo-

mf *f* *3* *3* *3* *3* *3* *3*

rapido *f* *And.* *

cries, _____ But still I love thee as thou
 li-e Je t'aime en-cor sous tes pâ-

f *cresc.* *passionato.* *f* *3* *3* *3*

rapido *f* *And.* *

art, _____ Come, _____ the
 leurs, _____ Viens, _____ les

f *3*

ros - es will drink your tears. The
 ro - ses boi - ront tes pleurs! Les

Tempo I.

ros - es will drink your tears! Come!
 ro - ses boi - ront tes pleurs! Viens!

(She.)
 (La Trépassée) *pp*

E'en the rose-strewn path sure - ly dies
 Le che - min des ro - ses s'ou - bli -

Stesso tempo. (The Poet.) *mesto e calmo.*
 (Le Poète.)

e. With grief my sad-d'ned spir - it dies!
 Je meurs de ta mé - lan - co - li - e!

Tempo I. Più lento.

cresc. *3* *rit.* *f* *mf*

And deep in my heart comes new pain! Come, pluck the
 Vien - nent de nou - vel - les dou - leurs! C'est le prin -

colla voce. *rit.* *fz*

fz

cresc. *ff con anima.*

flower's 'tis Spring a - gain! O a - rise, from thy grave a -
 temps! - cueil - lons des fleurs! Lè - ve - toi, chère en se - ve -

cresc. *ff*

fz *cresc.*

rise! O a - rise!
 li - e! Lè - ve - toi!

fz *cresc.*

rit.

O a - rise!
 Lè - ve - toi!

cresc. *rit.* *ff*

Twilight.

(CRÉPUSCULE.)
(Armand Silvestre.)

English version by
EUGENE OUDIN.

J. MASSENET.

Allegretto. (♩ = 92.)

sotto voce.

VOICE. 

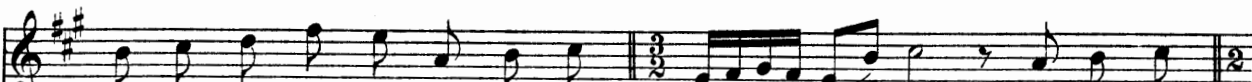
As with a veil of pur - est
Comme un ri - deau sous la blan -

PIANO. 

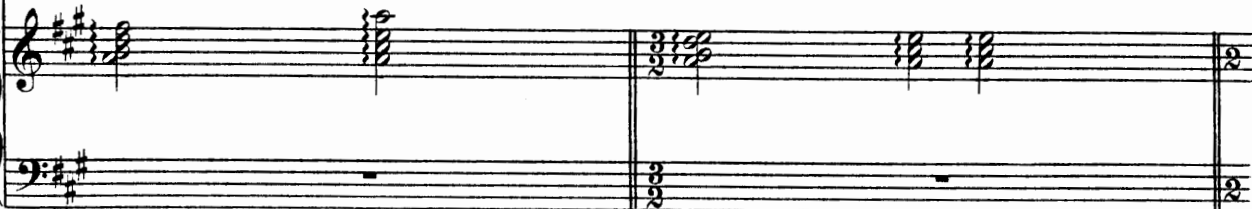
pp


white Its pet - als close to - geth - er
cheur De leurs pé - ta - les rap - pro -

♩. * ♩. *

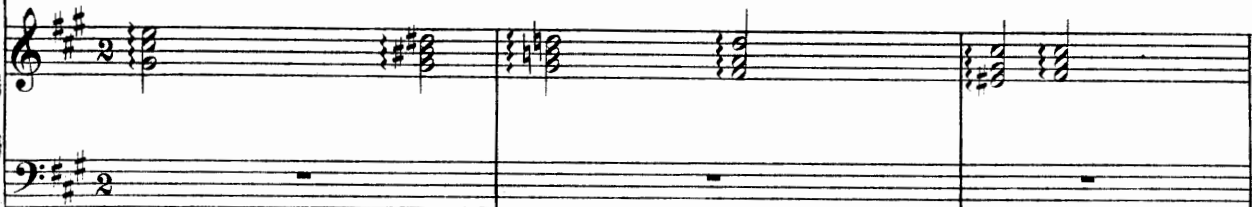


press - ed, The lil - y
ché - es, Les lys ont





nods the world good-night, The lil - y
en - fer - mé leur cœur, Les lys ont en - fer - mé leur cœur, Les coc - i -



neal now seeks its rest. Un - til the
 nel - les sont cou - ché - - es. Et jus - qu'au

pp

Cres. *

dawn's first ro - sy beam, Soft cra - dled in its fra - grant
 ray - on ma - ti - nal Au cœur mê - me des lys ca -

nest, As peace - ful as a vir - gin's dream,
 ché - es, Comme en un rê - ve vir - gi - nal,

As peaceful as a virgin's dream, The coch-i - neal now lies at rest.
 Comme en un rê - ve vir - gi - nal, Les coe - ci - nel - les sont cou - ché -

The lil - y but a mo - ment sleeps,
 es, Les lys ne dor - ment qu'un mo - ment,

ppp

Ad. *

"Come sweet, and lean up - on my breast, And speak of
 Veu - x - tu pas que tê - tes pen - ché - es, Nous cau - sions

love till dawning peeps," The while the cochineal lies at rest, The while the
 a - mou - reu - se - ment, Nous cau - sions a - mou - reu - se - ment? Les coc - ci -

rit. poco

a poco e perdendosi.
 cochi - neal lies at rest.
 nel - les sont cou - ché - es.

rit. ppp

Ad. *



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N^os 164.165.166.167.

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BY

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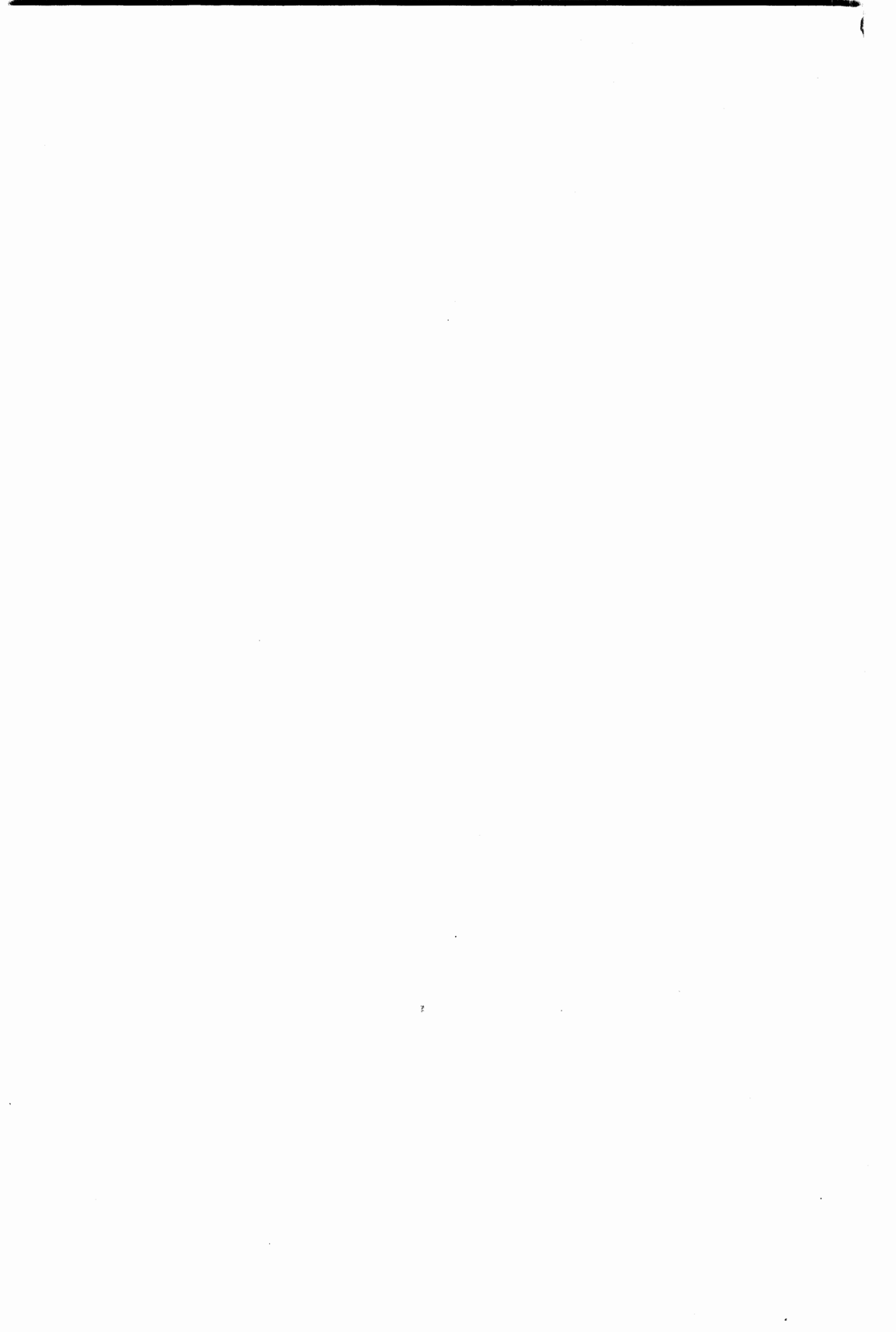
Massenet Songs.

Vol. II.



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Anniversary.

(ANNIVERSAIRE.)

(d'Armand Silvestre.)

English version by
EUGENE OUDIN.

J. MASSENET.

VOICE. *Lento e mesto.* *p*

See, the po - et
Le po - è - te

PIANO. *f*

più animato.

sleeps: _____ birds are sing -
dort: _____ loi - seau chan -

espress. *pp*

ing. But so near the po - et a - sleep, _____
te; Mais, près du po - ète en - dor - mi, _____

— The song of the bird sets a - ring - ing, The heart-strings of
— La voix de l'oi - seau plus tou - chan - te Gar - de

piano *espress.*

dim.
friend - ship, and bids us to weep.
quel - que cho - se d'a - mi.

dim.

Tempo I. *più animato.*

See, the po - et's dead: _____ flow'rs are
Le po - ète est mort: _____ la fleur

piano

grow - ing; But close to the
bril - le; Mais, près du po -

pp

po - et, the flow'r With - in the pure dew - drop a -
 è - te, la fleur Dans la gout - te d'eau qui sein -

glow - ing, Seems to re - veal the sad tears of this hour.
 til - le, Gar - de quel - que cho - se d'un pleur.

espress.

Tempo I.

See, the po - et waits:
 Le po - ète at - tend:

più animato.

dawn is wak -
 l'au - be veil -

pp

ing, Which, from ra - diant glow - ing sky, Doth
le, Qui, du ciel pen - chant les som - mets, Lui

bring through the clouds that are break -
por - te de sa main ver - meil -

f allarg.
ing Lau - rel wreaths that will nev - er
le Le lau - rier qui ne meurt ja -

f allarg.

die!
mais!

ff

Bear thou in mind.

(SOUVENEZ-VOUS, VIERGE MARIE!)

(Georges Boyer.)

English version by
EUGENE OUDIN.

J. MASSENET.

Andante religioso. (♩ = 48.)

VOICE.

PIANO.

mf sosten. molto.

Cresc.

cresc.

f

dim

p

Bear thou in
Sou - ve - nez -

mind, bear thou in mind, O vir - gin
 vous, sou - ve - nez - vous, Vier - - ge Ma -

dim.

simile sempre.

dim.

moth - - er. When at thy feet in deep sup - pli -
 ri - - e, Tan - dis qu'à vos ge - noux hum - ble -

p

ca - tion I pray, Bear thou in mind!
 ment je me mets, Sou - ve - nez - vous!

bear thou in mind that no one could ev - er say,
 sou - ve - nez - vous que l'on n'a pu di - re ja - mais,

3

dim.

From a heart that knelt hum-bly plead - ing, Thou e'er didst
 Que, sans vous trou-ver at - ten - dri - e. Im - plo - rant

help with-hold or cold - ly turn a - way, Or thou didst
 vos se - cours, on se soit pros - ter - né, Et que l'on

let a poor one weep and say him nay! Bear thou in
 ait é - té par vous a - ban - don - né! Sou - ve - nez -

ff *p*

allarg.

ff *p*

Tempo I.

mind! bear thou in mind, O vir - gin
 vous! sou - ve - nez - vous, Vier - ge Ma -

Tempo I.

f

moth - er.
ri - e!

dim. *p*

poco rall. *dim.* *p*

Poco più mosso. *mf*

Do not spurn my pray'r now as -
Ne dé - dai - guez pas ma pri -

simile.

cend - ing, O moth - er, now hear my
è - re, O mè - re du Verbe in - car -

f

pray'r, I do im - plore! That at the
né! Pi - tié! pi - tié! Que, grâce a

più appassion. *cresc.*

last, when this life is end - ing, I may
 vous, à no-tre heu - re der - niè - re, Le pé -

cresc.

dim. Poco a poco Tempo I.

hope for par - don there! Bear thou in
 ché nous soit par - don - né! Sou - ve - nez -

dim.

mind! bear thou in mind!
 vous! sou - ve - nez - vous!

f *ff*

dim.

— O vir gin moth -
 — Vier - ge Ma - ri -

poco rall. *dim.*

Tempo I.

mf

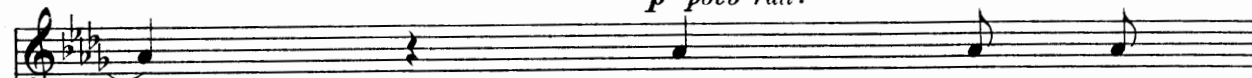


er! O vir - gin moth -
e! Vier - ge Ma - ri -

Tempo I.



p poco rall.

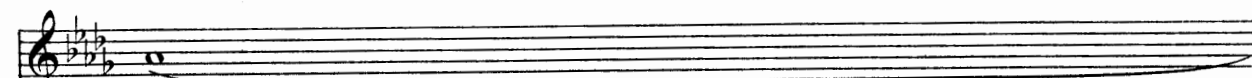


er! O vir - gin
e! Vier - ge Ma -

poco rall.



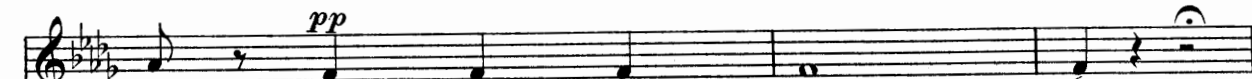
pp



moth -
ri -



pp



er! Bear thou in mind!
e! Sou - ve - nez - vous!



The Birdling.

(LES OISELETS.)

English version by
EUGENE OUDIN.

(Jacques Normand.)

Andantino sostenuto.

J. MASSENET.

VOICE.

Beneath the ten - der mist 'fore the dawn slow - ly creep - ing, The
Sous le brouillard lé - ger que sou - lè - ve l'au - ro - re Le

PIANO.

pp

balm - y - scent - ed woods, seem to be gent - ly sleep - ing.
bois, tout em - bau - mé, sem - ble dor - mir en - co - re.

From pry - ing jeal - ous glance we two are now a - part,
Loin des re - gards ja - loux nous som - mes seuls tous deux,

ten.

cresc. *più. f*

And sweet - est vows of love are tremb - ling in my heart.
Et je sens dans mon cœur fris - son - ner les a - veux.

cresc. *più. f*

pp *3* *3* *3* *3*

Have no fear: tho' the birds our sweet se - crets are glean - ing:
Ne crains rien: les ois - eaux peu - vent seuls nous en - ten - dre.

p *rall.*

pp quasi recit. *3* **Allegretto.**

My own, hear what they say!
Ma mie, é - cou - te - les!

col canto. *pp legg.*

Recit. *a piacere.* *3* *rall.* **Allegretto vivo e gajamente.**

For I know all its mean - ing.
Moi, je sais les com - pren - dre.

col canto. *pp* *leggieriss. e dolci.*

p
They
Ils

say in ev - 'ry note ten - der - ly trilled, so free, _____
di - sent, dans leurs chants har - mo - ni - eux et doux _____

_____ They're just as gay and bright, as full of
_____ Qu'ils sont heureux, lé - gers joy - eux

joy as we; _____ They're just as gay and bright, and
com - me nous. _____ Ils sont heu - reux, lé - gers, joy -

f *p*
dim.

dolce. *mf*

light even as we! _____ That the
 eux com - me nous! _____ Que lais-

sky's _____ put a - side _____ its cold mantle rain gleam -
 sant _____ son man - teau _____ de froi - dure et de plui -

cresc.

ing, _____ And smiles a - gain_ in spring's em-broid - ered
 e, _____ Le ciel_ s'est re - vè - tu de ri - che

f appassionato.

man - tle beam - ing, With the Sun - shine of Spring, and fair flow - ers and
 bro - de - ri - e, Du sol - eil de prin - temps resplen - dis - sant et

p *mf*

truth; Hear what they say; hear what they say; _____
 beau; É - cou - te - les; é - cou - te - les; _____

p legg. *mf*

dim. *pp*

_____ They say in ev - 'ry note ten - der - ly
 _____ Ils di - sent, dans leurs chants har - mo - ni -

dim. *pp*

trill'd, so free, _____ They're just as gay, and
 eux et doux, _____ Qu'ils sont heureux lé -

bright, as full of joy as we. _____ That they are
 gers et joyeux com - me nous. _____ Ils sont heu -

f *f*

p *f* *senza rit.*

gay and bright, and bright, Ev-en as we!
reux, lé-gers, joy-eux, Les oi-se-lets!

dim. *f*

p a piacere.

They say:
Ils di-sent:

fz

*

mf *cresc.*

That the hearts of men, too, have their time for new youth, Have their
Que les cœurs ont aus-si leurs jo-yeux re-nou-veau, Leur prin-

mf *cresc.*

p poco rall.

spring, yes, their sea-son of joy-ous e-mo-tion,
temps, leur sai-son de joie et de ten-dres-se,

p

a tempo.
mf *cresc.*

When the soul seems to swim in a lim - it - less o - cean Of de -
 Sai - son tout em - bau - mée où l'on sent une i - vresse In - con -

a tempo.
mf *cresc.*

p poco rall. *piu f*

light, an e - mo - tion one can - not de - clare, Sing - ing
 nu - e - un é - moi qu'on ne peut dé - fi - nir, Vous mon -

p poco rall. *sfz*

Ad.

f *sempre rall.*

in - to the heart_ that's weep - ing, To a - wa - ken the
 ter dou - ce - ment_ à là - me, Y ve - nir ré - veil -

piu f espress. *fz*

*

p dim. *a tempo.* *mf cresc.*

thoughts that so long have been sleep - ing. Ah
 ler la pen - sée en - dor - mi - e. Voi -

a tempo.

yes! 'tis that I swear, ——— O thou be-lov - ed
là sans rien men - tir, ——— ô ma char-mau - te

p a piacere.

one, ——— What the birds are a - sing-ing as through a-zure
mie, ——— Tout ce qu'en vol-ti - geant à tra-vers leur pa -

f *p a tempo.*

sky and the flow-ers they fly: That is what they are
lais de ver-dure et de fleurs Di-sent les oi - se -

Allegretto vivo e gajaménte.

sing - - - ing. ——— They say in ev - 'ry
lets! ——— Ils di - sent, dans leurs

note ten-der - ly trill'd, so free, _____ They're
 chants har-mo - ni - eux et doux, _____ Qu'ils

just as gay and bright, as full of joy as we, _____
 sont heureux, lé - gers et joy - eux com - me nous. _____

più f *p.* *senza rall. f*
 That they are bright, and gay and light ev-en as
 Ils sont heu - reux, lé-gers, joy - eux, les oi - se-

f *dim.* *senza rall. f*

Animato.

we. _____
 lets! _____

8

Declaration.

(DÉCLARATION.)

English version by
EUGENE OUDIN.

J. MASSENET.

Con grazia e non vivo.

PIANO.

molto sost. e p *poco rall.*

p

Yes, I fear thy kiss, O love - ly — maid - en.
Je crains tes bai - sers, ô vier - ge char - man - te;

Tempo I.

p

un poco rit.
p

But thou, have no fear, have no fear of mine. — For
Mais toi, ne crains pas, ne crains pas les miens. — De

colla voce.

Meno mosso.

with my spir - it heav - y - - lad - en I
tous mes pen - sers la charge ac - ca - blan - te Ja -

colla voce.

molto rall. e dolce. Tempo I.

nev - er will weight — or bur - den thine.
mais ne vien - dra pe - ser sur les tiens.

colla voce.

Tempo I.

p

Yes, I
Je crains

poco rall.

fear thy tone, thy voice, and thy pres - ence;
tes dis - cours, ton air, ta pré - sen - ce;

p

But thou, have no fear, have no fear of mine. —
 Mais, toi, ne crains pas, ne crains pas les miens. —

p

pp un poco rit. e semplice.

— Let me give thee, O thou child, my soul's
 — Lais - se moi t'of - frir, en - fant sans dé -

pp colla voce.

Meno mosso. *pp* *molto rit. e dolce.*

in-cense, A heart and a love, pure ev - en as
 fen - se, Un cœur, un a - mour, purs com - me les

pp colla voce.

Tempo I.

thine!
 tiens!

LE SAIS - TU?

(DOST THOU KNOW?)

(MEZZO-SOPRANO or BARITONE.)

J. MASSENET.

Allegretto leggiero. *p*

VOICE.

N'as - tu pas vu l'hi - ron - del - le Se ber -
Have you nev - er seen the swal - low As she

PIANO.

cer — sur le ro - seau, Et se croyant la plus bel - le Se mi -
swings up - on the reed, Gaze de - light - ed at her im - age Which she

rer — au fond de l'eau? As - tu sen - ti de la ro - se Le par -
thinks — is fair in - deed? Do you know the ten - der per - fume Of the

fum dé - li - ci - eux, Ce bai - ser que Dieu dé - po - se Le ma -
rose em - blem of love, And the kiss that God each morn - ing Sends us

tin du haut des cieux? _____ Connais - tu de l'a - lou - et - te Le joy -
from the skies a - bove? _____ Do you know the lov - ing ca - dence Of the

eux refrain d'a - mour, Ce chant que l'é - cho ré - pè - te
lark at break of day, Oft re - peat - ed by the ech - o!

Quand dans le bois vient le jour? _____ Le sais -
With - in the woods far a - way? _____ Do you

poco rall.
pp

p *dim.* *colla voce.*

a tempo.

tu? _____ Sais - tu ce qu'est lès - pé - ran - ce
know? _____ Do you know the bliss of hop - ing

a tempo.

f *p*

Quand nous croy-ons au bon-heur? Et ce que notre â - me
While faith its joy doth im - part? And what ev - 'ry soul is

pen - se Du se - cret — de no - tre coeur? Eh! bien, tout ce - la, ma
think - ing Of the se - cret of each heart? Well then, all of these he

bel - le, N'est plus rien quand je te vois; Je n'ai - me plus l'hi - ron -
lov - ed Are as naught when thou art near; I do not love then the

del - le, Je n'en-tends plus que ta voix. _____
swal-low, Naught but thy voice do I hear. _____

p
Et si je veux u - ne ro - se, Tu le sais, an - ge d'a - mour,
And if I would pluck a rose - bud, You well know an - gel of light,

Sur ta bou-che de - mi - clo - se Je la prendrai cha - que
On your ro - sy lips so ten - der I'll find it there day and

jour! _____ Cha - que jour! _____
night! _____ day and night! _____

mf *3*
dim. *colla voce.* *f* *f*

How fleeting the hour.

(QUE L'HEURE EST DONC BRÈVE.)
(Poésie d'Armand Silvestre.)

J. MASSENET.

Non Allegro.

VOICE.

How fleet - ing the hour — While love's flame doth
Que l'heure est donc brè - ve, Qu'on passe en ai -

PIANO.

pp sostenuto assai.

last! — 'Tis here, and 'tis past, Like swift fad - ing
mant! — C'est moins qu'un mo - ment, Un peu plus qu'un

dim.

flow - er. The spell los - es power Which o'er us is cast.
rê - ve. Le temps nous en - lè - ve Notre en - chan - te - ment.

poco rall. *ten.*

pp colla voce. *ten.* *ppp*

How fleet - ing the hour — While love's flame doth last!
Que l'heure est donc brè - ve, Qu'on passe en ai - mant!

a tempo. *ten.*

p

pp *lento.*

Love's flame doth last! The waves flow-ing fast, Their spray o'er us
 En ai - mant! Sous le flot dor-mant Sou - pi - rait la

colla voce. *pp* *p* *pp*

quasi recitativo. *a tempo.*

show - - er. Is thy love then past, Which all else sur -
 grè - - ve; M'ai-mas - tu vrai-ment? Fût - ce seu - le -

colla voce. *sf*

Tempo I.

passed, Like swift fad - ing flow - er? — How fleet-ing the
 ment Un peu plus qu'un rê - ve? — Que l'heure est donc

rall. *p*

pp *lento.*

hour — While love's flame doth last! Love's flame doth last!
 brè - ve, Qu'on passe en ai - mant! En ai - mant!

dim. *colla voce.* *pp*

If you wish, Mignonne.

(SI TU VEUX, MIGNONNE.)

(Poésie de Georges Boyer.)

English version by
EUGENE OUDIN.

J. MASSENET.

Molto animato e sostenuto.

PIANO.

p *mf*

dim. *p*

sempre sost. e dolce.

poco rall.
dim.

colla voce.

If you wish, Mignonne, in the
Si tu veux, Mignonne, au prin-

spring We will watch the haw - thorn flow - er, As 'mid the new-born
temps Nous verrons fleu - rir l'au - bé - pi - ne, Qui sè - me, dans les

bud - ding fields It sows its pet - als ev - 'ry hour. If you
prés nais - sants, La nei - ge de sa tê - te fi - - ne; Si tu

a tempo.

wish, Mignonne, in the spring We will watch the haw - thorn
 veux, Mignonne, au prin-temps Nous ver-rons fleu -rir l'au - bé -

pp a tempo.

flow - er!
 pi - ne!

If you wish, on a sum-mer day,
 Si tu veux quand vien-dra l'é - té,

We will hear the doves in the trees — Sing-ing their songs — so blithe and
 Nous é - cou - te - rons dans les bran - ches Les chants d'a - mour — et de gai-

poco rall. dim. a tempo.

gay. Borne on the gen-tle sum-mer breeze; If you wish, on a summer
té Des pe-ti-tes co-lom-bes blanches; Si tu veux, quand vien-dra l'é -

colla voce. *pp* *a tempo.*

day, We will hear the doves in the trees! _____
té, Nous é-cou-te-rons dans les bran - - - ches!

più f

We will go in the yel-low woods, If you wish, when — sum-mer's
Nous i-rons dans les bois jau-nis, Si tu veux, quand vien-dra l'au -

più f

o - ver, And so they'll be warm in their nests.
tom - ne, Pour qu'el-les aient chaud dans leurs nids,

poco rall. *a tempo.*

dim.

We will bring them sprigs of clo-ver; If you wish, Mi - gnonne, we will
 Leur por - ter des brins d'a - né - mo - ne; Si tu veux, Mi - gnonne, nous i -

colla voce. *pp a tempo.*

go in the yel - low woods When the summer's o - ve -
 rons dans les bois jau - nis, Quand vien - dra l'au - tom - ne. —

p *rall.*

Andante sostenuto.

p quasi parlato.

And then, when winter's here a - gain We will re - call the
 Et puis, quand re - vien - dra l'hi - ver — Nous nous res - sou - vien -

pp

cantabile. *cantabile*

love - ly flow - ers, Of the spring and the love - ly bow - er Where you
 drons des ro - ses, Du prin - tems, et du sen - tier vert Où tu

piu pp

espress. *pp* *sempre più riten.* *quasi parlato.*

vow'd to love me for - ev - er. And then, when win - ter's here a -
 mas ju - ré tant de cho - ses! A - lors, quand re - vien - dra l'hi -

cantabile. *semplice.*

gain, We will re - call the love - ly flow - -
 ver. Nous nous res - sou - vien - dons des ro - -

colla voce.

Tempo I. Allegro. *mf*

ers! If you wish, Mi - gnonne, If you wish, Mi -
 ses! Si tu veux, Mi - gnonne, si tu veux, Mi -

*R. * R. * R. * R. **

f *animato.*

gnonne!
 gnon - - - ne!

*R. * R. **

The lost Path.

(LE SENTIER PERDU.)

English version by
EUGENE OUDIN.

(Paul de Choudens.)

Allegretto con moto.

J. MASSENET.

PIANO.

pp
dolciss. e sosten.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with quarter notes.

Recit.

p un poco riten.

Is it ev - er the
J'ai vou - lu le re -

poco rall.

same That sweet path in the woods, where ev - 'ry night we came!
voir Ce sen - tier sous les bois où nous rê - vions le soir!

*sosten.**pp*

Tempo I.

p tenero ed intimo.

The sweet bloom of her
Le par - fum de son

heart on the breeze was breath - ing, My eyes spoke un - told
 cœur s'y mê - lait à la bri - se, Mes yeux par - laient d'a -

love and were mute - ly plead - ing And tim - id - ly she
 mour à son âme in - dé - ci - se Trem - blante à mes cô -

dim. *dolce.*

breathed so low that scarce 'twas heard, That word that I im -
 tés, el - le di - sait tout bas Ce mot que j'im - plo -

pled, that life sus - tain - ing word! I
 rais en ne pes - pé - rant pas! Je

dim. *mf*

Red. *

cantabile espress.

come of her to speak, Path of days that are gone, Ev - er faith-ful you
viens te par - ler d'elle, O sen - tier des beaux jours. Tu con - ser - ves fi -

Stesso tempo.

mf sosten. *dim.*

keep our ten - der love's re - frain! Our
dè - le Le chant de nos a - mours! Le

p *pp* *dolciss.*

And. *

ten - der love's re - frain! Our ten - der love's re -
chant de nos a - mours! Le chant de nos a -

più f *poco rall.*

col canto.

frain!
mours!

a tempo.

mf *dim. poco a poco.*

più accentuato.

Yes, I come to the path where hope once did
 Oui, je viens te re - voir, ô sen-tier d'es - pé -

dim.

live, To feel a-gain the joy that your si - lence did give; In
 ran - ce, Re-vi - vre du bon - heur que don-nait ton si - leu - ce! Trem -

dolce.

si - lence he she walked beneath thy spreading shade, And happy then were
 blante, el - le mar - chait sous les grands bois om - breux, Et je ten - ais sa

dim.

mf

we though not a word was said! I
 main et nous é - tions heu - reux! Je

Ed.

*

cantabile espress.

dim.

come of her to speak, Path of days that are gone, Ev-er faith-ful you
viens te par-ler d'elle, O sen-tier des beaux jours, Tu con-ser-ves fi-
Stesso tempo.

mf sosten.

dim.

p keep — Our ten-der love's re-frain! *pp*
dè - le Le chant de nos a-mours! Our Le

Ad.

*

dolciss.

ten - der love's re-frain! *più f* Our ten - der love's re-
chant de nos a-mours! Le chant de nos a-

poco rall.

col canto.

a tempo.

dim.

frain!
mours!

pp

mf

Ad.

pp

pp

*

Lying lips.

(LOIN DE MOI TA LEVRE QUI MENT.)

(Jean Aicard.)

English version by
EUGENE OUDIN.

J. MASSENET.

Andantino espress.

PIANO.

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

mf

Take those lips — that lied — to me, —
Loin de moi — ta lè-vre qui ment —

p

That did be-tray so ten-der - ly! — so ten-der-ly. —
Qui m'a trom-pé si dou-ce - ment! — Si dou-ce-ment. —

mf *p*

And your eyes, blue as — the skies, — Take far a-way from me those eyes, — Those
Et tes yeux, beaux comme les cieux, — Éloigne aussi de moi tes yeux, — Tes

mf più accentuato.

great blue eyes! _____ But re-tur-n each lin-ger-ing
 grands beaux yeux! _____ Mais rap-por - te - moi les bai -

cresc. ed

kiss_ That on thy lips I placed in bliss; _____ My ev - 'ry kiss.
 sers_ Que sur ta lè - vre j'ai po - sés; _____ Tous mes baisers.

cresc. ed

animato.

Tho' they sealed my vows_ in vain. My kiss - es re - turn them a -
 Mes bai - sers qui scel-laient ma foi, Tous mes vains bai-sers, rends - les

animato.

f dim. p a tempo.

gain, oh give them a-gain! _____
 moi, oh! Rends-les moi! _____

Morning Song.

English version by
EUGENE OUDIN.

(AUBADE.)
(Gabriel Prévost.)

J. MASSENET.

Allegro moderato.

PIANO. *mf*

The dawn is breaking ten-der-ly; Flutt'ring wings the ear are de -
Le jour pa-raît à l'ho-ri-zon; On en - tend cou - rir des bruits

light - ing; Up - on your roof 'tis sweet to see
d'ai - le; Je vois ve - nir sur ta mai - son

— The swal-lows and their young a - light - ing.
— L'es - saim des jeu - nes hi - ron - del - les.

Fair-est maid, ope' your win - dow, do! To the per - fume of sweet - est
Chè - re blonde, il est temps, d'ouvrir Ta fe - nêtre au par - fum des

flow - ers. Your soul will sure - ly blos - som too With the ros - es
ro - ses. Ton âme aus - si va re - fleur - ir A - vec les per -

in all the bow - es! See the wing - ed
ven - ches é - clo - ses! Vois pas - ser les

p

8. *And.* * *And.* * *And.* *

dreams flit - ting by All their songs hap - pi - ly a - sing - ing -
rê - ves ai - lés Fre - don - nant leurs chan - sons joy - eu - ses -

And bud-ding forth so tim-id-ly, _____ Fair A - pri's flowers now are
Et, sous leurs fronts de - mi voi - lés _____ Les fleurs d'Av-ril in - sou - ci -

spring - ing. _____ You must love but one
eu - ses. _____ Il ne faut ai - mer

with each breath; See, the pan - sy sings love un - dy - ing;
qu'u - ne fois; Le blu - et te dit: sois fi - dè - le;

And the sweet as - pho - del is cry - ing, Hope on, be
Et sur sa ti - ge, l'as - pho - dè - le, Te dit: sois

pure, — be faith - ful, be faith - ful till
 pu - re, es - pè - re, es - pè - re et

ff death! _____
 crois! _____

Andante cantabile sosten.

mf Spring - time is fast ap-pear - ing,
 Le prin - temps va re - naî - tre

And the earth _____ is beam - ing;
 et la ter - re s'é - veil - le;

p

And a star in the sky,
 Une étoile au ciel bleu,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note 'And' followed by quarter notes 'a star in the sky,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* is placed above the vocal staff.

dim.

E'en the last that is gleam - ing,
 la der-niè - re qui veil - le,

The second system continues the vocal line with quarter notes 'E'en the last that is gleam - ing,'. The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *dim.* is placed above the vocal staff.

dolce.

Seems like the first sweet smile on the
 Semble un pre - mier sou - rire _____ aux

The third system features a vocal line with quarter notes 'Seems like the first sweet smile on the'. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *pp* is placed below the piano staff, and a *dolce.* marking is placed above the vocal staff.

lips of one we love.
 lè - vres d'un a - mant.

The fourth system concludes the vocal line with quarter notes 'lips of one we love.'. The piano accompaniment continues with the eighth-note pattern. The system ends with a double bar line.

Breez - es of morn - ing are
La - bri - se du ma-tin sou -

waft - ed from a - bove. All
pi - re dou - ce - ment. Sa -

poco a poco più animato.

hail to thee, O spring! All hail to thee, O light!
lut à toi, prin - temps! Sa - lut à toi, lu - miè - re!

più f poco a poco più animato.

f My dear - est one, now o - pen your eyes so
Ma bel - le fi - an - cée, en - tr'ouv - re ta pau -

poco rall.

ff colla voce.

Allegro. Tempo I.

bright! ————— *p* The dawn — is break-ing ten-der-ly,
 piè - - - re! Le jour — par-aît à l'ho-ri-zon,

Fluttring wings the air are de - light-ing. Up-on — your roof'tis sweet to see —
 On en - tend cou-rir des bruits d'ai - le; Je vois — ve - nir sur ta mai-son —

— The swallows and their young a - light - ing. — Fair-est maid, ope'your
 — L'essaim des jeu - nes hi - ron - del - les. — Chè-re blonde, il est

win - dow, do! To the per - fume of sweet - est flow - ers.
 temps d'ou - vrir Ta fe - nêtre au par - fum des ro - ses.

Your soul will sure-ly blossom too With the ros-es in all the
 Ton âme aus-si va re-fleur-ir A-vec les per-ven-ches é-

This system contains the first line of the musical score. It includes a vocal line with lyrics in English and French, and a piano accompaniment with treble and bass staves. The piano part features a complex texture of chords and arpeggios.

f poco a poco più animando.

bow-ers! All hail to thee, O spring! All hail to
 clo-ses! Sa-lut à toi, prin-temps! Sa-lut à

This system contains the second line of the musical score. It includes a vocal line with lyrics in English and French, and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *f*, and the instruction *poco a poco più animando.*

thee, O light! All hail, — O spring time! O
 toi, lu-mière! Sa-lut, — lu-mière - re! Prin-

This system contains the third line of the musical score. It includes a vocal line with lyrics in English and French, and a piano accompaniment. The piano part includes dynamic markings such as *più f* and *ff*.

light! — All hail! —
 temps! — Sa-lut! —

This system contains the fourth line of the musical score. It includes a vocal line with lyrics in English and French, and a piano accompaniment. The piano part includes dynamic markings such as *ff* and *fff*.

Narcissus at the fountain.

(NARCISSE À LA FONTAINE.)

(Paul Collin.)

English version by
EUGENE OUDIN.

J. MASSENET.

Andante.

PIANO.

mf

The piano introduction consists of two staves in 12/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The music is marked *mf* and *Andante*.

mf

At last they go a - way, — be -
En - fin, el - les s'en vont, — là -

rall. *p*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *rall.* and the dynamics are *p*.

Andante sostenuto.

p

neath the oak-trees bend - ing. I'm a - lone! And at
bas, sous les grands chê - nes. Je suis seul! Et je

The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Andante sostenuto* and the dynamics are *p*.

Cantabile appassionato.

last with - out re - straint or fear, I can a - ban - don
puis ta - ban - don - ner mon cœur, At - trait mys - té - ri -

The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Cantabile appassionato*.

thee my heart with joy un-end-ing Un - to my se-cret, no one near.
eux qui dans ces lieux m'enchâi-nes Sans crain-dre leur re-gard moqueur.

Più mosso.

mf *dim.* *f*

Andante.

p *calmato e sost.*

O - thou foun - tain, calm - ly flow - ing,
O - fon - tai - ne calme et lim - pi - de,

mf *dim.* *p*

That on thy lim - pid face bears the beau - ti - ful sky, I
Où du cé - leste a - zur bril - le la pu - re - té, Je

come, — in thy wa - ters a - glow - ing To — gaze and ad -
viens, — dans ta splen - deur hu - mi - de, Con - tem - pler la beau -

dim.
mire — the beau - ty my soul ev - 'ry day would fain be know - ing!
té Dont mon â - me de jour en jour est plus a - vi - de!

dim.

p
O — thou foun - tain, calm - ly flow - ing, That on thy lim - pid face
O — fon - tai - ne calme et lim - pi - de, Où du cé - leste a - zur

bears the beau - ti - ful sky, O show it me, I beg of thee! O show it
bril - le la pu - re - té, Mon - tre - la - moi tou - jours, tou - jours! cet - te beau -

f *p*
dim. p

me! O_ thou foun - tain, I come to thee! to thee!
 té! O_ fon - tai - ne! je viens vers toi! vers toi!

coll' una gioja subita.

f

— Nar - cis - sus comes to thee! I am
 — Nar - cis - se vient vers toi! La voi -

pp

Allegro moderato brillante.

here!
là!

I come
Je m'ap -

f **p**

near - er and it comes near - er too.
 pro - che el - le s'ap - proche aus - si.

p **f**

If I smile — on the in - stant it too is
Je sou - ris — aus - si - tôt je la vois me sou -

smil - ing. Or if I'm
ri - re; Si je m'at -

sad — and if my voice is sigh - ing, It seems as though her
triste — et si ma voix sou - pi - re, Il sem - ble que son

brow is sad and darker grew. — But a - las! cru - el tor - ment!
front soudain soit obscur - ci Mais, hé - las! sort fu - nes - te!

più dolce con anima.

If my lips I would gen - tly press up - on her own, In sweet
Si ma lè - vre se tend vers el - le et veut po - ser, Sur sa

rap - ture to me ex - tend - ed a sin - gle kiss. — A - las she's
le - vre vers moi ten - du - e, un seul bai - ser. — El - le s'en -

gone, and the wa - - ter
fuit, l'eau se trou - - ble

for the moment is troubled, and dis - appears for aye — my hol - low
il ne res - te Rien d'el - le, et mon bonheur fra - gile — est em - por -

rall. *dim.* **Andante.**

bliss! _____ O thou foun - tain, calm - ly flow - ing,
 té! _____ O fon - tai - ne calme et lim - pi - de,

m. g. *p*

That on thy lim-pid face bears the beau-ti-ful sky; Show it to me for-é-er, for
 Oû du cé-este a-zur bril-le la pu-re-té, Mon-tre-la moi tou-jours, tou-

f

aye, That beau-ty rare! O thou foun - tain, I come to thee! to
 jours, cet - te beau - té! O fon - tai - ne! je viens vers toi! vers

p *dim.* *p*

thee! _____ Nar-cis - sus comes to thee! _____
 toi! _____ Nar-cis - se vient vers toi! _____

p *rall.*

Néere.

(Erynnyes.)

English version by
EUGENE OUDIN.

J. MASSENET.

PIANO.

Andante.

f.

sec.

dim.

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, marked with a forte dynamic (f) and a tempo of Andante. It features several triplet figures. The left hand provides a simple accompaniment with a few notes, marked 'sec.' (second). The piece concludes with a decrescendo (dim.) and a final chord.

pp

m. d.

dim.

m. g. p

The piano accompaniment for the first vocal line consists of two staves. The right hand has a melodic line with triplets, marked with piano-piano (pp) and mezzo-dolce (m. d.). The left hand has a simple accompaniment. The piece concludes with a decrescendo (dim.) and a final chord marked mezzo-forte piano (m. g. p).

calmato e sost.

p

In the bend of the lane, My lov'd one waits for me;
Au dé - tour du che - min, Ma Né - é - re fi - dè - le

The vocal line and piano accompaniment for the first vocal line. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The tempo is marked 'calmato e sost.' (calm and sostenuto) and the dynamic is piano (p). The vocal line features a triplet figure. The piano accompaniment has a simple accompaniment. The piece concludes with a final chord.

She's wait - ing ten - der - ly, Her hand - seeks mine in vain!
Sin - qui - ète et m'ap - pel - le, Sa main - cher - che ma main!

più

f

The vocal line and piano accompaniment for the second vocal line. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The tempo is marked 'più' (faster) and the dynamic is forte (f). The vocal line features a triplet figure. The piano accompaniment has a simple accompaniment. The piece concludes with a final chord.

dim.

Her hand seeks mine in vain! Ah lead me to her side,
 Sa main cher-che ma main! Ah! con-duis - moi vers el - le,

p *dim.*

take me to her a - gain. Ah lead me to her side,
 et pres - se mon re - tour. Ah! con - duis - moi vers el - le,

f *dim.* *pp*

O god of love! O god of love!
 ô dieu d'a - mour! ô dieu d'a - mour!

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

mf

In the night I grope in fear, and I call to her I love;
 Dans cet - te nuit som - bre, je m'ar - rê - te et je dou - te;

f *3* *p* *3* *pp* *3* *rall.*

If I lis-ten naught I hear — and the hours onward move! —
 C'est en vain — que — j'é-cou-te — tout se tait — l'heu-re fuit! —

3 *dim.*

f *p* *pp* *3* *rall.*

Tempo I.

3

In — the bend of the lane, My lov'd one waits — for me;
 Au — dé - tour du che - min, Ma — Né - é - re fi - dè - le

p *p*

3 *3*

She's wait - ing ten - der - ly; Her hand seeks mine — in vain!
 Sin - qui - ète et m'ap - pel - le; Sa main — cher - che ma main!

p

dim. *3* *3* *cresc.*

Her hand seeks mine — in vain! Ah! lead me to — her side!
 Sa main — cher - che ma main! Ah! con - dui - s - moi — vers el - le!

pp

Take me to her_a - gain! Ah! lead me to_ her side!
 Et pres - se mon_ re - tour! Ah! con - duis - moi_ vers el - le!

cresc.

O _ god of _ love! O _ god of _ love!
 ô _ dieu d'a - mour! ô _ dieu d'a - mour!

f *dim.* *p*

Lead me to her side!_ O _ god_ of_ love!_
 Con - duis - moi vers el - le! ô _ dieu_ d'a - mour!_

p *mf* *p* *più f*

dim.

dim. *p*

October Roses.

(ROSES D'OCTOBRE.)

(Paul Collin.)

English version by
EUGENE OUDIN.

J. MASSENET.

Sostenuto e con tranquillità, senza lentezza. (♩ = 108.)

VOICE.

Fair flow-ers born when sunshine gild - ed
Bel - les fri - leu - ses qui sont né - es

PIANO.

The clouds, and gen-tle winds did blow; At the first breath of com-ing snow
Quand le so - leil em-bra - sait l'air; Au pre-mier souf - fle de l'hi - ver

The ros - es now seem be - wil-dered. Instead of dew-y morning's glow-ing,
Les ro - ses sont é - ton - né - es. Au lieu des tiè-des ma - ti - né - es

Or a-zure sky or smil-ing day, Why low-'ring clouds of som-bre gray?
Où ri - ait là - zur frais et clair, Pour - quoi ce ciel cou-leur de fer?

And why — days so quick - ly glow - ing?
Pour - quoi — ces brè - ves jour - né - es?

With bend-ed heads up-on the stalk They seem to know the end is near;
Cour - bant le front languissam-ment, El - les ont le pres-sen-ti-ment,

Th'approaching gloom they are di - vin - ing. — Their hearts are child'd with nameless fears.
De leur cour - te vie é - pui - sé - e. — Un fris - son pas - se dans leurs cœurs.

The dewdrops on their petals shining
Et je crois bien qu'à la rosée

Mingles with their
El-les mê-lent par-

fall-ing tears! _____
fois leurs pleurs! _____

Fair flowers born when sunlight gilded
Bel-les fri-leu-ses qui sont né-es

pp

mf

pp

rall.

*

The clouds, and gentle winds did blow.
Quand le soleil embrassait l'air.

At the first breath of coming snow
Au premier souf-fle de l'hi-ver

The roses now seem bewildered! _____
Les roses sont étonnées! _____

colla voce.

pp

rall.

2 R.

The Seagulls.

(LES ALCYONS)

(J. Autran.)

English version by
EUGENE OUDIN.

J. MASSENET.

Andante moderato.

PIANO.

f *rall.*

Allegro appassionato.

f

ff

mf

What you are? where you go? is for
 Vos des - tins sont pour l'homme un é -

man-kind a mys - ter-y. Sus -
 tran-ge mys - tè - re; Tou -

pend - ed o'er the waves for aye,
 jours sus - pen - dus sur les eaux,

You nev - er rest your wings, but o'er the
 Vous ne vous po - sez pas et vous lais -

rest - less sea Ev - er fly - ing fast night and
 sez la terre A - bri - ter les au - tres oi -

day.
seaux.

f
Ea - gles may have their ey - ry,
L'aigle a le roc su - bli - me,

dim.
the spar - row have its nest;
et le moi - neau la tai - le;

p
Swal - lows' songs in the woods are heard;
L'a - lou - ette a les verts sil - lons:

f

You have on - ly the waves, that
 Vous n'a - vez sous les eieux, Vous,

f

And.

dim.

nev - er are at rest.
 qu'une on - de mo - bi - le,

dim.

*

p

O thou sad, thou strange sea -
 Al - ey - ons, Tris - tes al - ey -

dim.

pp

bird!
 ons!

pp

Andante.

f *rall.*

Allegro appassionato.

f

ff

mf

Of our poor souls a - las! you are the
De nos â - mes, hé - las! vous ê - tes

liv - ing em - blem, Stum - bling
bien l'em - blê - me, Bal - lot -

o'er the rocks in vain,
 tés dé - cueil en é - cueil,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'o'er', followed by quarter notes 'the', 'rocks', and 'in', and a half note 'vain,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with arched phrasing over the vocal line.

As we grope, lift - ing up to heav'n our cry of
 Nous al - lons, nous je - tons au ciel, com - me vous -

The second system continues the musical score. The vocal line has a half note 'As', quarter notes 'we', 'grope,', quarter notes 'lift - ing', 'up', 'to', 'heav'n', quarter notes 'our', 'cry', and a half note 'of'. The piano accompaniment maintains the same rhythmic pattern and phrasing as the first system.

an - guish, Full of deep woe and of
 même, Un cri de dé - tresse et de

The third system continues the musical score. The vocal line has a half note 'an - guish,', quarter notes 'Full', 'of', 'deep', 'woe', and a half note 'and'. The piano accompaniment continues with the same rhythmic pattern and phrasing.

pain.
 deuil.

The fourth system concludes the musical score. The vocal line has a half note 'pain.' and a half note 'deuil.'. The piano accompaniment continues with the same rhythmic pattern and phrasing.

f

We pos - ses, a - las! but
 Nous ne pos - sé - dons, nous,

the great sea of our sor - row, The
 que la vaste a - mer - tu - me, De

dim. *cresc.*

rest - less pas - sion in our hearts,
 nos mou - van - tes pas - si - ons,

ff col un accento disperato.

And ex - ist on the spray of
 Et vi - vons, com - me vous, Tou -

ff

Ed.

hopes ne'er filled to mor - - - row.
 jours sur une é - eu - - - me,

dim.

dim.

*

O thou sad, - - - - - thou strange - - - sea -
 Al - ey - ons, - - - - - Tris - tes al - ey -

p

dim.

bird!
 ons!

pp

Andante.

f *rall.* *ff*

ff

Serenade.

(SÉRÉNADE DE MOLIÈRE.)

English version by
EUGENE OUDIN.

J. MASSENET.

Allegro moderato.

VOICE.

O - pen your door, Your lov - er's sigh - ing, De - vot - ed
C'est un a - mant, ouv - rez la por - te, Il est

PIANO.

love doth dwell in his heart. Are you now dead? or
plein d'a - mour et de foy Que fai - tes - vous? ê -

— are you dy - ing? Or do you wish me to de - part?
- tes - vous mor - te? Ou ne l'ê - tes - vous que pour moy?

If _____ in his arms Morpheus still holds_ you, Here at thy door
Si_ vous nê-tes pas_ é - veil - lé - e, Je ne veux point

— I want to dwell; If your dress doth not yet en - fold you Let me but see _____
— quit - ter ce lieu; Si vous nê - tes pas ha - bil - lé - e, Que je vous voye _____

thee_ and then_ fare - well. Must my poor heart with
— et puis, a - dieu. You - lez - vous qu'i -

jeal - ous - y riv - en Wait here a - lone trembling with deep sighs? Or
cy je de - meu - re De - mi - mort, tremblant et ja - lous? Hé -

— if to die I am now driv-en Ah let it be be-
 las! s'il vous plaît que je meure, Que ce soit au

neath thine eyes! Ah! you now come, with beau-ty
 moins de-vant vous! Ah! vous ou-vrez, bel-le fa-

rall. *Meno mosso.*
 la - den I hear thee come, thy voice is bliss! O fair-est
 rou - che, J'en-tends la clef, c'est vo - tre voix! O bel - le

colla voce.

lips. O beautiful maiden, Let me but cov-er thee with one long kiss!
 main, ô belle bou-che, Que je vous bai-se mille fois!

Since she my life has borrowed.

(PUISQU'ELLE A PRIS MA VIE.)

English version by
EUGENE OUDIN.

(Paul Robiquet.)

Con spirito (at first as an improvised Prelude.)

J. MASSENET.

PIANO.

Q^o.
Meno mosso. *dim.*

Since she my life has bor - rowed and I her life have tak - en,
Puis-qu'elle a pris ma vi - e et que j'ai pris la sien - ne;

Since each morning that dawns — is bathed in pur-est dew;
Puis-que cha - que ma - tin — d'ex-tase est em - bau - mé;

Since a new flow-er blooms up - on — the stalk for -
Puis - que cha-que prin - temps fleu - rit — la tige an -

mf

Q^o.

sak - - - en, Since I have been be - loved with
 cien - - - ne, Puis - que je fus ai - mé! je

f *p*

pass - ion true. The
 fus ai - mé: Le

un poco animato.

breeze can bear a - way the leaves that autumn's
 vent peut em - por - ter les feuil - les é - pui -

turn - - ing, The sky may cloud a - bove and the
 sé - - es, Le ciel peut se voi - ler et le

Tempo I.

leaves drop from the tree; But no power can
bois peut jaunir; Mais rien n'arrache-

poco rall. *mf*

tear, from our hands clasp'd and burn - - ing,
ra, de nos' mains en - la - cé - - es

espress.

mf

The flow'r of mem - o - ry: Since I have
La fleur du sou - ve - nir! Puis-que je

f *con esp. e senza rall.*

dim. p rall. Tempo I. Più animato.

been be - loved!
fus ai - mé!

p colla voce. *rall.* *p*

Sonnet.

(Georges Pradel.)

English version by
EUGENE OUDIN.

J. MASSENET.

Lento.

PIANO.

pp sostenuto.

2^{da}. * 2^{da}. * 2^{da}. * 2^{da}. * 2^{da}. *

ppp quasi recit.

Day-light al-most was here, dew in the for-est
Les grands bois s'é-veil - laient, il fai-sait jour à

ppp

p

ppp

teem - ing, In the green trees the birds — sung their
pei - ne; Dans le feuil - la - ge vert — les oi -

pp

p

2^{da}.

sweet — ser - e - nade ——— To Au - ro - - ra the
seaux, — en - chan - tés, ——— Cé - lé - braient ——— du ma -

p

rall. *a tempo.*

beau - ti - ful ro - sy - cheek'd maid. _____ And
 tin les pre - miè - res clar - tés; _____ Et

rall. *a tempo. espr.*

dim.

I, seat-ed be - neath an oak _____ pen - sive was
 moi, j'é - tais as - sis pen - sif _____ au pied d'un

p

dream - - - ing; My soul was fill'd with
 ché - - - ne. Mal - gré le doux prin -

pp

dim.

p

5 2 1 2

woe, _____ though spring gay thoughts in - vit - - ed, a -
 temps, _____ mon âme é - tait en pei - - ne, mon

Un poco animato.

p

las, my soul was fill'd with woe.
 âme é - tait en pei - - - ne;

colla voce. *pp*

5 3 2 1

p

I wait-ed there. ——— At
 Je l'at-ten - dais. ——— Sou -

pp *pp espressivo.*

animato e cresc. poco a poco.

length a step I knew so well ——— was heard, was heard ap -
 dain des pas pré - ci - pi - tés ——— Fou - lè - rent le ga -

mf animato e cresc. poco a poco.

f

proach - ing: O what joy — to tell! ———
 zon ——— i - vres de vo - lup - tés ———

appassionato. *f*

In one ling-er-ing kiss, _____ In one ling-er-ing
 Dans un ten-dre bai-ser, _____ daus un ten-dre bai-

kiss, Our two souls were u-nit-ed. _____
 ser, se mé-la notre ha-lei-ne. _____

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

cresc. *rall.* *f colla voce.* *ff*

con anima.

I en-fold-ed her form so di-vine in my
 En ser-rant dans mes bras ce corps souple et si

pp

* *Ad.* *

arms. My heart 'gainst her own all its pain did ef-
 beau, Mon cœur con-tre le sien en é-touf-fa la

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

mf face, plain - - - te; *dim.* And Et *animato.* her hand to my sa main me ren -

dim. *animato.*

p. *Ra.* * *Ra.* * *Ra.*

own re - turned each fond em - brace. Ah *cresc.*
dit é - trein - te pour é - trein - te, é -

Ra. *

yes! re - turned each fond em - brace.
trein - te pour é - trein - - - tel!

dim. e poco rall.

Ra. *

Tempo I.
ppp The dense for - est con - cealed and we felt no a -
Le tail - lis nous cou - vrit de son é - pais man -

ppp

Ra. *Ra.* *Ra.*

pp

larms, And the sun hid its face; and the
 teau. Le so - leil se voi - la, les é -

ppp *dim.*

stars seem'd to die, The Earth dis - ap -
 toi - les pâ - li - rent, La ter - re dis - pa -

smorz.

2^{da}

Lento. con passione.

peared, we were borne, we were
 rut et les cieux s'entr'ou -

ppp *ff sostenuto. ff*

ff

borne through the sky.
 vri - - - - - rent!

allarg. e marc. assai.

ff *ff*

To Mignonne.

(À MIGNONNE.)

English version by
EUGENE OUDIN.

(Gustave Chouquet.)

J. MASSENET.

Allegro appassionato. (♩ = 144.)

VOICE.

O whose will be the
Pour qui se - ra, Mi -

PIANO.

f *p*

pleas - ure To pos - ses the rich treas - -
gnon - ne, L'on - doy - an - te cou - ron - -

p poco riten. *a tempo.*

ure Your wealth of gold - en hair? For whom your smile so
ne De vos che-veux châ - tains? Pour qui vo - tre sou -

ten - der, Your eyes that joy - ous rend
ri - re Vos yeux où j'aime à li

p riten.

colla voce.

er, Your dain - ty feet so rare?
re Vos pe - tits pieds mu - tins?

pp

fz

Tempo I.

For whom your grace - ful
Pour qui tant de svel -

dimin. *p poco rall.*

mo - tion, All your joy each e - mo -
tes - se, Tant d'é - clat de jeu - nes -

p poco riten. *a tempo.*

tion And the bliss they im - part? And whose your fan - cy
se Et de char-me vain - queur? Par qui se - ront ber -

p riten.

teem - ing, And who will rock you dream - -
cé - es Vos nuits et vos pen - sé

colla voce.

pp

ing? For whom your pre - cious heart?
es? Pour qui donc vo - tre cœur?

f₃

Tempo I.

Ah! bless a - lone, my treas - ure,
Ah! que ce soit, Mi - gnon - ne,

p poco rall.

p

p poco riten.

Him who'll give thee full meas - ure Of vows that tru - ly
Pour qui t'aime et te don - ne Les tré - sors de sa

ring! Who from all else will sev - er Con -
foi! Pour qui veut, dans la vi - e, Mar -

tent to be for - ev - er, Thy slave, thy faith - ful
cher, l'â - me ra - vi - e, Ton es - cla - ve, ton es -

ff rall.

m. d.

fz cresc.

rall. ff

m. g.

ff
And. rapido. *

Allegro.

slave, yet thy king!
cla - ve ou ton roi!

colla voce.

ff

fff

The Wish.

(SOUHAIT.)

(Jacques Normand.)

English version by
EUGENE OUDIN.

J. MASSENET.

Allegretto.

PIANO.

The piano introduction is written for piano in common time. It features a delicate melody in the right hand with grace notes and a steady accompaniment in the left hand. Dynamics include piano (*p*), forte (*f*), and a decrescendo (*dim.*). A fingering of 5 is indicated for the right hand.

p

If you were a flow'r, O thou maiden fair Breathing on the air In some lovely bow'r;
Si vous é-tiez fleur, ô ma bien ai-mé-e, La fleur parfumée Au cor-se-let vert,

The first system of the vocal piece. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment is marked *p sosten.* (piano sostenuto). The music is in common time and features a simple harmonic accompaniment.

dim.

I would be the breeze and would faith-ful-ly, Come and breathe on thee Ten-der-
Je se-rais zé-phir et vien-drais, fi-dè-le, Vous frô-ler de l'aile, Englis-

The second system of the vocal piece. The vocal line continues with a decrescendo (*dim.*) dynamic. The piano accompaniment continues with a simple harmonic accompaniment.

ly each hour. If you were a star, ra-di-ant-ly gleam-ing,
sant dans l'air. Si, quel-que beau soir, vous é-tiez l'é-toi-le,

The third system of the vocal piece. The vocal line concludes with a decrescendo (*dim.*) dynamic. The piano accompaniment concludes with a simple harmonic accompaniment.

'Mid yon sisters beaming In the heav'ns a-bove, I would be a ray, with my
 Qui bril - le sans voi - le Dans les cieux discrets, Je ser - ais ray - on et dans

light would bless thee, Ten-der-ly ca-ress thee, in my light of love!
 ma lu - miè - re, Bel-le pri-son-niè - re, Je vous ber - ce - rais! *a tempo.*

Or if, by some chance,
 Si vous de - ve - niez

Nai-ad's form you took, I would be your brook, And the lim - pid pool
 la nai - a - de blon-de, Moi, je ser-ais lon-de Du ruis - seau ja - seur,

dim.

That would charm your soul thro' the hours long, With its ten-der song And its
 Et vous char-mer-ais, dans la grotte ob-seu-re, De mon doux murmure Et de

wa-ters cool. But since you a-lone are the on-ly one
 ma fraîcheur. Mais, puis qu'au-jourd'-hui vous ê-tes la fem-me

f

Who charms my soul, Make the earth seem fair, Let me be the blood In your
 Qui séd-uit mon â-me, Je ser-ais heur-eux D'ê-tre seu-le-ment, pour cal-

f *3 rall.*

lips a-glow-ing; Calm the fev-er glow-ing, The gold of your hair!
 mer ma fiè-vre, Le sang de vos lè-vres, L'or de vos che-veux!