

Complimentary

FOUR CHORUSES

IN OLD SONATA FORM FOR THREE MEN'S VOICES
WITH PRELUDES AND INTERLUDES
FOR HARP, ORGAN OR PIANO

BY

CARLOS SALZEDO

ON A *CHANSON* AND THREE *RONDELS* OF
CHARLES D'ORLÉANS
(1391-1465)

TRANSLATED BY

GERTRUDE MAUD NORMAN

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Four Choruses in Old Sonata Form

To Mrs. M. LAMBERT

FAIREST, IF IT BE YOUR PLEASURE

CHARLES D'ORLÉANS

CARLOS SALZÉDO

Translation Gertrude Maud Norman

New York — The H. W. GRAY Co., Sole Agents for NOVELLO & CO., Limited — London
These choruses should be sung without interruption

Harp
or
Organ
or
Piano

Largo (♩ = 52)

mf *mf* *p* *p* *p*

mf *mf* *f* *f*

p *p* *p* *p*

senza rigore

f *p* *mp* *pp*

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sempre molto sosten.

Fair - est, if _ it be your plea - sure To en - rich me by your treas -

Fair - est, if _ it be your pleas - ure To en - rich me _ by your treas -

Fair - est, if _ it be your pleas - ure To en - rich me _ by your treas -

ure Of sweet com - fort and de - li - cious - ness, — I will serve thee

ure Of sweet com - fort and de - li - cious - ness, — I will serve thee

ure Of sweet com - fort and de - li - cious - ness, — I will serve thee

as my mis - tress, Let me not die, nor from thee sev - er; —

as my mis - tress, Let me not die, nor from thee sev - er; —

as my mis - tress, Let me not die, nor from thee sev - er; —

The first system consists of three vocal staves (Soprano, Alto, Bass) and two piano staves. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "as my mis - tress, Let me not die, nor from thee sev - er; —".

poco animando
p For no desire have I but ful - ly Thee — to serve most loy - al - ly, My - self to

p For no desire have I but ful - ly Thee — to serve most loy - al - ly, My - self to

p For no desire have I but ful - ly Thee — to serve most loy - al - ly, My - self to

The second system consists of three vocal staves (Soprano, Alto, Bass) and two piano staves. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "For no desire have I but ful - ly Thee — to serve most loy - al - ly, My - self to". Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The tempo marking is *poco animando*.

Tempo primo

spare no pain or sad - ness, Fair - est, if — it be your pleas - ure To en -

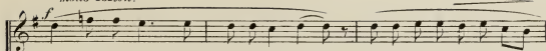
spare no pain or sad - ness, Fair - est, if — it be your pleas - ure To en -

spare no pain or sad - ness, Fair - est, if — it be your pleas - ure To en -

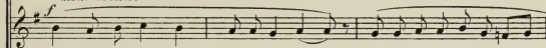
rich me by your treas - ure Of sweet com - fort and de - li - cious - ness .

rich me by your treas - ure Of sweet com - fort and de - li - cious - ness .

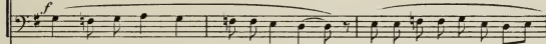
rich me by your treas - ure Of sweet com - fort and de - li - cious - ness .

molto sosten.

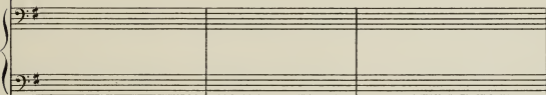
If it should please thee to ac-com- plish,— And for me a-lone to ban -

molto sosten.

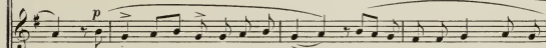
If it should please thee to ac-com- plish,— And for me a-lone to ban -

molto sosten.

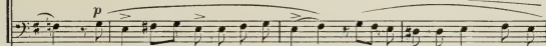
If it should please thee to ac-com- plish,— And for me a-lone to ban -



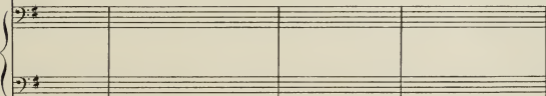
ish With your most sweet and gentle youth, This de - ni - al, which wounds in



ish With your most sweet and gentle youth, This de - ni - al, which wounds in



ish With your most sweet and gentle youth, This de - ni - al, which wounds in



cedere

p *pp* *rall.*

truth, Thou canst heal me by your treas - ure, — Fair - est, if — it

truth, Thou canst heal me by your treas - ure, — Fair - est, if — it

truth, Thou canst heal me by your treas - ure, — Fair - est, if — it

morendo

be your pleas - ure .

morendo

be your pleas - ure .

morendo

be your pleas - ure .

cedendo

p *p*

To a Friend

HERALDS OF SUMMER ARE HERE

CHARLES D'ORLÉANS

CARLOS SALZÉDO

Trans. Gertrude Maud Norman

New York — The H. W. GRAY Co., Sole Agents for NOVELLO & CO., Limited — London

Allegamente (♩ = 96)

f *ten.* *mp* *leggero*

Her - a - lds of sum - mer are here Their a - bode to gar - nish a -

f *ten.* *mp* *leggero*

Her - a - lds of sum - mer are here Their a - bode to

f *ten.* *mp* *leggero*

Her - a - lds of sum - mer are here Their a - bode to

senza rigore
p

new, And soft - est car - pets do ap - pear, Of grass

senza rigore
p

garnish a - new, And softest carpets do ap - pear, Of grass

senza rigore
p

garnish a - new, And softest carpets do ap - pear, Of grass

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Four Choruses

es green and flow - 'ry tis - sue. — A vel - vet

es green and flow - 'ry — tis - sue. — A

es green and flow - 'ry — tis - sue. — A

car - pet doth ap - pear, O'er all the land with ver - dant

vel - vet car - pet doth ap - pear, O'er all the land with ver - dant

vel - vet car - pet doth ap - pear, O'er all the land with ver - dant

Allegramente

f hue — Her-alds of summer are here *ten.* Their a-bode to garnish a - new. ———
f hue — Her-alds of summer are here *ten.* Their a-bode to garnish a - new.
f hue — Her-alds of summer are here *ten.* Their a-bode to garnish a - new.

mp *leggero*
mp *leggero*
mp *leggero*

cedendo *p* List-less hearts, long time ——— so drear, *a tempo* God be thanked, are
p List-less hearts, long time ——— so drear, *f* God be thanked, are
p List-less hearts, long time ——— so drear, *f* God be thanked, are

sweet — and gay; For thou must go, hence take thy way, Bleak
 sweet and gay; For thou must go, hence take thy way,
 sweet — and gay; For thou must go, hence take thy way,

allargando win - ter thou must dis - ap - pear! — *a tempo, allegamente* Her-alds of summer are here. *
 Bleak winter thou must dis - ap - pear! — Her-alds of summer are here.
 Win - ter, thou must dis - ap - pear! — Her-alds of summer are here.

To Mrs. CHARLES H. DITSON

WITHIN MY BOOK OF MEMORY

CHARLES D'ORLÉANS

CARLOS SALZÉDO

Trans. Gertrude Maud Norman

New York — The H. W. GRAY Co., Sole Agents for NOVELLO & CO., Limited — London

Adagio ($\text{♩} = 46$) *p* *sempre molto sosten.*

Within my book of Memo -

Within my book of Memo -

Within my book of Memo -

mp *cedendo*

ry, — My heart — found writ-ten there The hist'ry of its great despair,

ry, — My heart found writ-ten there The hist'ry of its great despair,

ry, — My heart found writ-ten there The hist'ry of its great despair,

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Four Choruses

Il-lu-mined was it tearfully. — Yet in ef-fac-ing the most fair Im -

Il-lu-mined was it tearfully. — Yet in ef-fac-ing the most fair Im -

Il-lu-mined was it tearfully. — Yet in ef-fac-ing the most fair Im -

p

p

p

senza rigore

p age of my love, with care, With-in my book of Mem-o-ry, — My

p age of my love, with care, With-in my book of Mem-o-ry, — My

p age of my love, with care, With-in my book of Mem-o-ry, — My

p

p

p

piu lento, con dolore *poco affretare*

13

heart was still writ there. A - las! _____ my heart she ne'er will see? Yet

heart was still writ there. A - las! _____ my heart she ne'er will see? Yet

heart was still writ there. A - las! _____ my heart she ne'er will see? Yet

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "heart was still writ there. A - las! _____ my heart she ne'er will see? Yet". The tempo markings are *piu lento, con dolore* and *poco affretare*. A dynamic marking of *P* (piano) is present at the end of each vocal line.

Tempo primo

day and night in-ces-sant-ly, My heart, My heart — is crushed by mis-er - y, Great

day and night in-ces-sant-ly, My heart, My heart — is crushed by mis-er - y, Great

day and night in-ces-sant-ly, My heart, My heart — is crushed by mis-er - y, Great

The second system consists of three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "day and night in-ces-sant-ly, My heart, My heart — is crushed by mis-er - y, Great". The tempo marking is *Tempo primo*. A dynamic marking of *f* (forte) is present at the end of each vocal line.

molto sosten. *pp* *dim.*

drops fall on it cease-less-ly, With-in my book of Mem-o -

molto sosten. *pp* *dim.*

drops fall on it cease-less-ly, With-in my book of Mem-o -

molto sosten. *pp* *dim.*

drops fall on it cease-less-ly, With-in my book of Mem-o -

morendo

ry. —

morendo

ry. —

morendo

ry. —

pp *dim.* *morendo*

To KURT SCHINDLER

WHEN I WAS TANGLED IN THE SKEIN

CHARLES D'ORLÉANS

CARLOS SALZÉDO

Trans. Gertrude Maud Norman

New York — The H. W. GRAY Co., Sole Agents for NOVELLO & CO., Limited — London

Vivo (♩ = 152)

quasi sempre molto leggero

When I was tan-gled in the skein Of my most sweet_ and gen-tle Dame,

When I was tan-gled in the skein Of my most sweet_ and gen-tle Dame,

When I was tan-gled in the skein Of my most sweet_ and gen-tle Dame,

Then was I burn'd by can-dle light, _____ Like to _ the moth _____

Then was I burn'd by can-dle light, _____ Like to _ the _____

Then was I burn'd by can-dle light, _____ Like to the _____

that flies by night: I did blush with the glow-ing red

moth — that flies by night: I did blush with the glow-ing red

moth — that — flies by night: I did blush with the glow-ing red

Of a spark flashed from a flame When I was tangled in the skein Of my most

Of a spark flashed from a flame When I was tangled in the skein Of my most

Of a spark flashed from a flame When I was tangled in the skein Of my most

sweet — and gen - tle Dame. — To be a bird could I but

sweet — and gen - tle Dame. — To be a bird could I but

sweet — and gen - tle Dame. — To be a bird could I but

feign And had I but two wings for flight, — I my-self could have

feign And had I but — two — wings — for — flight, I my-self could have

feign And had I but two — wings — for — flight, I my-self could have

guard-ed quite — And not been wound-ed by love's pain.

guard-ed quite And not been wound-ed by love's pain.

guard-ed quite And not been wound-ed by love's pain.

When I was tan-gled in the skein,

When I was tan-gled in the skein.

When I was tan-gled in the skein.

When I was tan-gled in the skein.

pp leggeriss.

pp leggeriss.

pp leggeriss.

pp leggeriss.

* The upper fingering for the harp
The lower fingering for the piano