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LÉO DELIBES

VOCAL ALBUM

FIFTEEN SONGS
WITH PIANO ACCOMPANIMENT



No. 1009. HIGH

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ÉGLOGUE.

(ECLOGUE.)

(Poésie de Victor Hugo.)

LÉO DELIBES.

Andante.

PIANO.

p

Rit. *Rit.* *Rit.* *Rit.* *Rit.*

dim.

p

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

pp

ten.

rall.

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

esp.

rall.

a tempo.

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

a tempo.

rall.

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

rall. e dim.

dim.

pp

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

pp

ten.

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

esp.

rall. *a tempo.*

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

rall. *a tempo.*

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

rall.

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

And.

Que l'heure est donc breve!

(How fleeting the hour!)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

Commodo. TENOR. *p*

VOICE. *p*

PIANO. *p*

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

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

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

molto rall. *lunga.* *sfz*

molto rall. *sfz* *dim.*

dim. *rall.* *a tempo.*

l'heure est donc brève qu'on passe en aimant! _____
 fleet-ing the hour While love's flame doth last! _____

colla voce. *mf a tempo.*

mf

Le temps nous enlève Notre enchantement -
 The spell loses power Which o'er us is

p

f slancio.

ment. _____ Que l'heure est donc brève Qu'on passe en aimant -
 cast. _____ How fleet-ing the hour While love's flame doth

p

mant! _____ Sous le flot dormant _____
 last! _____ The waves flowing fast, _____

dim. *pp*

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

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

rall. *pp* *f*
 rê - - - - ve, Un peu plus qu'un rê - - - - ve? _____ Que
 flow - - - - er? Like swift fad - ing flow - - - - er? _____ How

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

MYRTO.

(MYRTO.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

Non lento. (♩ = 96.)

sostenuto e ben marcato.

PIANO.

mf *dim.* *p*

MEZZO - SOPRANO.

p semplice.

Myr - to ne
Myr - to no

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

va - - - ge.
flee her.

On la fuit,
She is shunned

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

- - - ge.
 her.

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

cresc.

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

f *p*

dim.

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

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

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

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

p

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

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

L'istesso tempo.

p largamente.

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

cre - - - scen - - -

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

cre - - - scen - - -

- - - do

Et que né - cou - te point la ter - - - re:
 Lis - tners on earth pay no at - ten - - - tion,

The first system features a vocal line with a long note on 'do' and a piano accompaniment with a steady eighth-note pattern. The piano part includes a 'ra' marking under the bass line.

f slancio.

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

cresc. *f più largo.*

The second system shows a vocal line with a melodic phrase and a piano accompaniment with a more complex, flowing texture. The piano part includes a 'ra' marking and a '*' symbol.

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

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

colla voce. *dim.*

The third system begins with a tempo change to 'Tempo I' and includes a 'colla voce' instruction. The vocal line has a long note on 'cieux!' and the piano accompaniment features a 'p' marking.

The fourth system consists of piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand. It includes a 'p' marking and a 'ra' marking.

AVRIL.

(APRIL.)

(Poésie de Rémy Belleau.) (1560.)

LÉO DELIBES.

Andantino quasi Allegretto.

PIANO.

Piano introduction in G major, 6/8 time. The music features a delicate melody in the right hand and a supporting bass line in the left hand. A piano dynamic marking 'p' is present.

TENOR or SOPRANO.

p

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

La. *

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

La. *

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

un poco allarg.

cresc.

a tempo.

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

cresc.

collu voce.

a tempo.

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

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

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

p

p

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

Ad. *

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

Ad. *

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

cresc. *un poco allarg.*

cresc. *colla voce.*

ne. _____
ing. _____

a tempo.

mf

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

p

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

p

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

pp *f*

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

allarg. *pp*

allarg. *p*

Tempo I.

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

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

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

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

rall.

DÉPART.

(DEPARTURE.)

(Poésie d'Emile Augier.)

LÉO DELIBES.

Allegro vivo.

PIANO.

f

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The melody begins with a quarter rest, followed by eighth and sixteenth notes. The bass clef accompaniment consists of a steady eighth-note pattern with occasional rests.

dim.

The second system continues the piano introduction. The treble clef melody includes a first ending bracket. The bass clef accompaniment features a consistent eighth-note pattern. The dynamic marking *dim.* is placed at the end of the system.

TENOR.

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

p

The first system of the vocal entry shows the tenor line in a treble clef with a key signature of two flats. The lyrics are written below the notes. The piano accompaniment in the bass clef features a steady eighth-note pattern. The dynamic marking *p* is placed at the beginning of the piano part.

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

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

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

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

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

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

a piacere.

mè - - - - me Quand à m'en gue-
 won - - - - der When free-dom from

colla voce.

a tempo.

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

f a tempo.

dim.

f

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

p

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

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

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

er par-tons au ga-lop:
 puis - es we hence will flee,

p

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

p

a piacere.

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

colla voce.

a tempo.

glot!
 thee.

f a tempo.

dim.

p

Molto meno mosso.

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

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

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

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

ad lib. *a tempo.*

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

L'istesso tempo.

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

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

Tempo I. Allegro vivo. *a piacere.*

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

colla voce.

a tempo.

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

a tempo. *dim.* *p*

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

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

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

cr - - scen - do.

Moderato.
ad lib.

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

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

Rw * Rw * Rw * Rw *

Tempo I. Allegro.

rir! _____
 die! _____

1

Rw *

LES FILLES DE CADIX.

(THE MAIDS OF CADIZ.)

(Poésie d'Alfred de Musset.)

LÉO DELIBES.

Allegretto con moto.

PIANO.

una corda e staccato.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is characterized by staccato chords and eighth-note patterns. The bass clef provides a steady accompaniment of eighth notes. The second system continues the piece with similar rhythmic patterns and dynamics.

SOPRANO.

mf

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

The piano accompaniment for the first vocal line features a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is characterized by staccato chords and eighth-note patterns. The bass clef provides a steady accompaniment of eighth notes. Dynamics include *cresc.*, *f*, and *p*.

The second vocal line and piano accompaniment continue the piece. The vocal line includes the lyrics: "le tau-reau, Trois gar-çons, trois fil-let - all did go To see the spor-tive fight". The piano accompaniment features a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is characterized by staccato chords and eighth-note patterns. The bass clef provides a steady accompaniment of eighth notes.

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

rall. *a tempo.*
Et nous dansions un bo - lé - ro _____ Au son des ca - sta - gnet - -
We danced the joy - ous bo - lé - ro _____ Its strains our hearts de - light - -

colla voce. *a tempo.*

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

p un poco rit.
rall. *sostenuto.*

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

rall.

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

rall.

a piacere.

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

colla voce.

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

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

poco rall. *a tempo.*

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

poco rall. *a tempo.*

cresc.

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

cresc.

f *tr* *f* *6*

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

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

cresc.

mf

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

f p

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

a

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

rall. *a tempo.*

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

colla voce. *a tempo.*

rall.

han - che:
 dai - ly:

rall.

un poco rit.

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

sostenuto.

f

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

rall. *a piacere.* *dim.*

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

rall. *colla voce.*

p

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

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

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

poco rall.

a tempo.

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

poco rall.

a tempo.

cresc.

f

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

cresc.

f

ah! _____ ah! _____ ah! _____
ah! _____ ah! _____ ah! _____

lunga.

WHAT MATTER?

Bonjour, Suzon!

Poesie d'Alfred de Musset.

English Translation by
CHARLOTTE H. COURSEN.

LÉO DELIBES.

Allegretto vivo.

PIANO.

The piano introduction consists of two staves in 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*. The piece concludes with a *rall.* marking.

mf

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

a tempo.

The piano accompaniment for the first line features a rhythmic pattern of eighth notes in both hands.

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

The piano accompaniment continues with the same rhythmic pattern, including accents (>) on certain notes.

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

The piano accompaniment concludes with a final chord and a fermata over the last few notes.

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

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

un poco riten.

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

un poco riten.

a tempo.

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

a tempo.

più lento. *p* Pray o - pen then the door, pray o - pen then the door. *a tempo.* O sweet Su -
pp colla voce *mf*
a tempo.
mf
a tempo.

pp colla voce *mf*

a tempo.

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

f *p*

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

rall. *a tempo.*

last; It was a pleas - ure to be near - you.
 las Ton coeur jo - yeux ve - nuit d'é - clo - re.

p

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

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

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

un poco riten.

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

un poco riten.

a tempo.

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

più lento.
pp

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

pp colla voce.

a tempo.
f

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

mf

a tempo.

sanne!
 zon!

HEURE DU SOIR.

(EVENING HOUR.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

PIANO.

Con moto.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a more rhythmic accompaniment. The tempo is marked 'Con moto'.

The piano accompaniment continues with two staves. It includes dynamic markings such as *p*, *rull. e dim.*, and *a tempo*.

TENOR.

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

pp

The piano accompaniment for the first vocal entry consists of two staves, marked *pp*.

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

The piano accompaniment for the second vocal entry consists of two staves, continuing the musical texture.

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

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

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

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

tous deux, fu - yons! _____ Ô ma mai -
 we'll hence a - way! _____ Sweet rap - ture

pp

mf *dim.* *pp*

tres - - - - se! _____ Sur les grands bois _____ no - yés de bru -
 know - - - - ing. _____ O'er those great trees _____ which grey mist cov -

poco rall. *a tempo.*

colla voce. *a tempo.*

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

- ve un chant bien doux, _____ un chant bien doux; _____ Sous la bri - se toute
 - comes on the breeze, comes on _____ the _____ breeze; _____ Ten - der, soft are the

portare.

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

rall. dim.
cresc. rall. dim.

noux!
knees!

a tempo.

rall. e dim. a tempo.

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

pp

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

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

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

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

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

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

pp *poco rall.*

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

a tempo.

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

a tempo.

portare.

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

rall.

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

cresc. *rall.*

dim. *a tempo.* *p*

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

dim. *a tempo.*

p

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

perdendosi.

noux. _____
 feet. _____

morendo. *ppp*

Chanson de l'oiseleur.

(Song of the Bird-Catcher.)

(Poésie de Lockroy.)

LÉO DELIBES.

Allegretto.

PIANO. *p*

TENOR. *mf*

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

p

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

mf

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

mf

portare.

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

pp *mf* *

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

pp

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

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

rall. *mf* *a tempo.*

Re. *

Un poco più mosso.

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

p

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

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

portare.

colla voce.

a tempo.

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

a tempo. *p*

pp

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

pp

poco rall. *a tempo.*

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

poco rall. *a tempo.*

f

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

mf *p*

p

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

mf

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

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

f

And. *

pp

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

pp

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

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

rall.

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

molto rit.

colla voce.

Ad. *

reux!
 well!"

a tempo.

Ad. *

REGRETS!

(REGRETS!)

(Poésie d' Armand Silvestre.)

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

Lento, come recitativo.

PIANO.

mf
p
espressivo.

mf
p
m.g.
m.g.
m.g.

TENOR or MEZZO-SOPRANO.

Lentement.

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

p

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

p

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

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

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

rall. *più mosso.*
li - re, - ô dé - li - re, Quand mes - yeux cha - que jour - Te voy -
flow - ers, - oh! sweet flow - ers! Thy smile day af - ter day - Gladdened

molto rit.

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

colla voce.

lunga.

Tempo I. Lentement.

P

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

pp

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

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

lunga.

L'istesso Tempo.

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

pp *esp.*

fui - - e, Ô toi qui fus ma
flee - - ing, Thon, who wert once my

cresc.

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

rall. *a tempo.*

dim. *rall.*

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

cresc.

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

Molto Lento.*pp*

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

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

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

sés! _____
by. _____

Heu - reux de ma bles -
My wound with joy I'm

pp

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "sés! _____ by. _____" and "Heu - reux de ma bles - My wound with joy I'm". The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and a more melodic line in the right hand. A dynamic marking of *pp* is present.

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

pp

R.H.

The second system of the musical score. The vocal line continues with the lyrics "su - re, _____ Ton nom, _____ ton nom, je le mur - mu - - see - ing _____ Thy name _____ sweet thought doth e'er im - part _____". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is present. The right-hand piano part is labeled "R.H.".

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

cresc.

R.H.

The third system of the musical score. The vocal line continues with the lyrics "re, O toi, qui fus ma vi - e Et - qui res - - tes mon - Thou, who wert once my be - ing, Thou, - who now - art my". The piano accompaniment continues. A dynamic marking of *cresc.* is present. The right-hand piano part is labeled "R.H.".

cœur! _____
heart. _____

dim.

p

The fourth system of the musical score. The vocal line continues with the lyrics "cœur! _____ heart. _____". The piano accompaniment continues. A dynamic marking of *dim.* is present, followed by a *p* marking. The system ends with an asterisk.

CHANT DE L'ALMÉE.

(SONG OF THE ALMÉE.)

(Poésie de Ph. Gille.)

LÉO DELIBES.

Lento.

PIANO. *pp*

Allegretto non troppo.

p *pp staccatissimo.*

SOPRANO.

p

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

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

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

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

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

rall.

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

rall.

a tempo.

sfz

fuit? _____ Ah! _____
flees? _____ Ah! _____

a tempo.

sfz

p

ah! _____ ah! _____
ah! _____ ah! _____

ah! _____ ah! _____

ah! _____ ah! _____ ah! _____ ah!
ah! _____ ah! _____ ah! _____ ah!

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

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

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

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

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

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

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

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

molto rall.

colla voce.

a tempo.

mours. _____
 song: _____

pp staccatissimo.

a tempo.

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

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

yeux, Qu'at-tends tu sur la ri - ve? — Rien ne vaut sur la
 claim. That hith-er thou re - pair-est? — In vain is all dis -

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

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

rall. *a tempo.*

rall. *a tempo.*

sfz Ah! Ah! ah! ah! ah! ah!

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

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

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

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

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

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

mour. *p* Ah! chan - - - - te, chan - - te en -
song. Ah! sing - - - - ah! sing - till

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

molto rall.
colla voce.

mours!
song!

pp staccatissimo.
a tempo.

BLANCHE ET ROSE.

(WHITE AND PINK.)

LÉO DELIBES.

PIANO.

p

Two systems of piano accompaniment in 6/8 time, featuring a treble and bass clef. The first system includes a piano (*p*) dynamic marking. The second system includes five fermatas.

TENOR.

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

p

Two systems of music. The first system is the tenor vocal line with lyrics. The second system is the piano accompaniment, including a piano (*p*) dynamic marking and two fermatas.

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

Two systems of music. The first system is the tenor vocal line with lyrics. The second system is the piano accompaniment.

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

mf

Two systems of music. The first system is the tenor vocal line with lyrics. The second system is the piano accompaniment, including a mezzo-forte (*mf*) dynamic marking.

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

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

dim. *rall.* *a tempo*

cresc. *sfz* *dim.* *colla voce.*

p *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

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

p *Rit.*

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

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

p

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

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

dim. rall.

cresc. sf. dim. colla voce.

La. La. La. La. La.

LE ROSSIGNOL.

(THE NIGHTINGALE.)

ARIETTE.

(Vieille Poésie.)

LÉO DELIBES.

Moderato.

PIANO. *p*

MEZZO SOPRANO. *p*

É - cou - tez la chan - son _____
 Hearken all to the song _____

portare.

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

mf 3 3

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

p 3 3

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

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

Allegretto.

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

p

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

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

m.d.

jeu - ne ver - du - re. Et la nuit et le jour,
 glad day - light near us, Or the soft night above

rall.

a tempo.

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

a tempo.

più lento.

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

m.d. *colla voce.*

a tempo.

mour!
 love.

a tempo.

un poco più mosso.

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

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

le Re - nait cha - que prin - temps; _____ Il re -
 en Each bush when Spring's a - gain here? _____ Love re -

Variante.

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

vient tous les ans, _____
 turns ev - 'ry year, _____

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

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

pp *un poco più lento.*
Non, L'a - mour ne re - vient
Ne'er doth love this way re -

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

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

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

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

re - vient pas, ————— l'a - mour - ne re - vient pas, —————
 gain re - pass, ————— 'Twill ne'er - a - gain - re - pass, —————

più lento.

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

accel.

colla voce.

a tempo.

pas!
pass!

a tempo.

leggieriss.

Ad.

rall.

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

rall.

Ad.

Ad.

PEINE D' AMOUR.

(LOVE'S GRIEF.)

LÉO DELIBES.

VOICE. TENOR. *p*

Je lui rends la
I re - turn the

PIANO. *p*

espr.

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

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

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

rall. *a tempo.*

ne veux pas qu'el-le ri - - e.
scorn I fain had_e - vad - - ed.

portare.

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

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

r. *

pp

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

pp

sf

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

rall. Un poco più Lento.

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

rall. *pp*

pp

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

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

portare.

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

portare. *f*

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

cresc.

dim. *rall.* *p*

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

dim. *rall.*

re!
 ing.

a tempo.

Ad. *

ARIOSO.

(*ARIOSO.*)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

PIANO. *Allegro.*

Lento. *mf* *sa*

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

Lento. *p* *colla voce.*

cantando.

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

m. d.

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

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

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

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

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

cresc. ed accelerando.

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

cresc. ed accelerando.

rall. e dim.

Tempo I.

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

rall. e dim.

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

colla voce.

cresc. ed accelerando.

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

cresc. ed accelerando.

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

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

allargando.

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

molto allarg.

toi!
 me!

dim. *p*