

“Come into the garden, Maid.”

"COME INTO THE GARDEN, MAUD."

Come into the garden, Maud,
For the black bat, night, has flown;
Come into the garden, Maud,
I am here at the gate alone;
And the woodbine spices are wafted abroad,
And the musk of the roses blown.

For a breeze of morning moves,
And the planet of Love is on high,
Beginning to faint in the light that she loves,
On a bed of daffodil sky—
To faint in the light of the sun she loves,
To faint in his light, and to die.

All night have the roses heard
The flute, violin, bassoon;
All night has the casement jessamine stirr'd
To the dancers dancing in tune;
Till a silence fell with the waking bird,
And a hush with the setting moon.

I said to the lily, "There is but one
With whom she has heart to be gay.
When will the dancers leave her alone?
She is weary of dance and play."
Now half to the setting moon are gone,
And half to the rising day;
Low on the sand and loud on the stone
The last wheel echoes away.

I said to the rose, "The brief night goes
In babble and revel and wine.
O young lord-lover, what sighs are those
For one that will never be thine?
But mine, but mine"—so I sware to the rose—
"For ever and ever mine."

And the soul of the rose went into my blood,
As the music clash'd in the hall;
And long by the garden lake I stood,
For I heard your rivulet fall
From the lake to the meadow and on to the wood—
Our wood, that is dearer than all.

From the meadow your walks have left so sweet
That whenever a March wind sighs
He sets the jewel-print of your feet
In violets blue as your eyes,
To the woody hollows in which we meet
And the valleys of Paradise.

The slender acacia would not shake
One long milk-bloom on the tree;
The white lake-blossom fell into the lake,
As the pimpernel dozed on the lea;
But the rose was awake all night for your sake,
Knowing your promise to me;
The lilies and roses were all awake,
They sigh'd for the dawn and thee.

Queen rose of the rosebud garden of girls,
Come hither, the dances are done,
In gloss of satin and glimmer of pearls,
Queen lily and rose in one;
Shine out, little head, sunning over with curls,
To the flowers, and be their sun.

There has fallen a splendid tear
From the passion-flower at the gate.
She is coming, my dove, my dear;
She is coming, my life, my fate;
The red rose cries, "She is near, she is near;"
And the white rose weeps, "She is late;"
The larkspur listens, "I hear, I hear;"
And the lily whispers, "I wait."

She is coming, my own, my sweet;
Were it ever so airy a tread,
My heart would hear her and beat,
Were it earth in an earthly bed;
My dust would hear her and beat,
Had I lain for a century dead—
Would start and tremble under her feet,
And blossom in purple and red.

COME INTO THE GARDEN, MAUD.

J. MASSENET.

Allegretto vivo assai.

VOICE.

Come in - to the gar - den,

Allegretto vivo assai.

PIANO.

p *sempre legato.*

Maud, . . . For the black . . . bat, . . . night, has flown,

. Come in - to the gar - den, Maud, . . . I am here at the

COME INTO THE GARDEN, MAUD.

gate a - lone ; And the wood - bine

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "gate a - lone ; And the wood - bine".

spi - ces are waft - ed a - broad, And the

poco rall. *a tempo.*

The second system continues the vocal line and piano accompaniment. The lyrics are "spi - ces are waft - ed a - broad, And the". Performance markings include *poco rall.* and *a tempo.*

musk . . of the rose

The third system shows the vocal line and piano accompaniment. The lyrics are "musk . . of the rose".

dim.

is blown.

dim. *f*

The fourth system concludes the piece. The lyrics are "is blown.". Performance markings include *dim.* and *f*. The key signature changes to one flat (Bb) and the time signature is 4/4.

COME INTO THE GARDEN, MAUD.

Un peu retenu.

For a breeze of morn - ing moves, . . And the pla-net of Love

espress.

is . . on high, . . . Be - gin - ning to faint . . in . . the light that she

espress. *espress.*

loves On a bed of daf - fo - dil sky, To faint in the light of the sun she

poco rall.

loves, . . . To faint in his light, . . . and . to

COME INTO THE GARDEN, MAUD.

Tempo mo. subito. Allegretto vivo assai.
dim.

die. Come in - to the gar - den, Maud, . . . For the

Tempo mo. subito. Allegretto vivo assai.
mf *dim.* *p*

black . . bat, . . . night, has flown, Come

in - to the gar - den, Maud, . . I am here at the gate a - lone; . . .

. And the wood - bine spi - - ces are

COME INTO THE GARDEN, MAUD.

waft - - ed a - broad, And the musk of the

poco rall. *a tempo.*

a tempo.



rose is blown.

poco rall.



I said

Un peu retenu. *dolce.*

Un peu retenu.

f *p*



to the li-ly, . . . 'There is but one With whom she has heart . . to be gay. . .



COME INTO THE GARDEN, MAUD.

When will the dan - cers .. leave her a - lone? She is . . . wea - ry of

dance and play.' . . . Now half to the set - ting .. moon .. are gone, .. And

half to .. the ris - - ing day; *p dolce.* Low, low

on .. the sand .. and loud on the stone The last .. wheel e - - choes a - - . . . *dim.*

COME INTO THE GARDEN, MAUD.

Tempo mo. subito. Allegretto vivo assai.

way. Come

Tempo mo. subito. Allegretto vivo assai.

f *p*

Detailed description: This system contains the first two staves of the score. The top staff is the vocal line, starting with a whole rest followed by the lyrics 'way. Come'. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is placed above the piano part, and a *p* (piano) marking is placed below it. The key signature is one sharp (F#) and the time signature is 3/8.

in - to the gar - den, Maud, . . For the black . . bat, . . night, has flown, . .

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'in - to the gar - den, Maud, . . For the black . . bat, . . night, has flown, . .'. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

. Come in - to the gar - den, Maud, . . I am

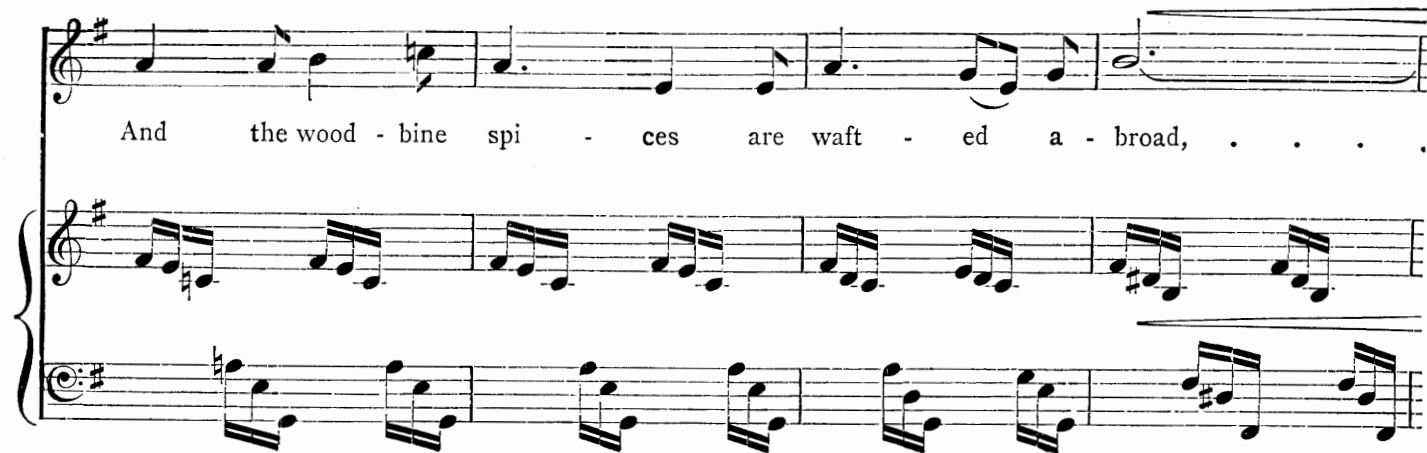
Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics '. Come in - to the gar - den, Maud, . . I am'. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

here at the gate a - lone;

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with the lyrics 'here at the gate a - lone;'. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

COME INTO THE GARDEN, MAUD.

And the wood - bine spi - ces are waft - ed a - broad, . . .



poco rall. ————— *a tempo.*

. And the musk . . of the rose

poco rall. ————— *a tempo.*



dim.

. . . is blown.

dim.

