

Songs

Sacred and Secular by

Charles Gounod

SECULAR

A LA BRISE (Whisper of me).	Sop. E $\flat$.	.50
L'ANGE GARDIEN (The guardian Angel).	Sop. E $\flat$. M.-Sop. C.	.50
AU PRINTEMPS (To Spring).	Sop. D $\flat$. Alto C.	.50
AU ROSSIGNOL (To the Nightingale).	Sop. G. M.-Sop. F. Alto E $\flat$.	.50
BIONDINA (Oh, Face the fairest!).	Sop. C.	.75
BOLÉRO.	Sop. Gm. M.-Sop. F $\sharp$ m. Alto Fm.	.65
LE CIEL A VISITÉ LA TERRE (Adore and be still).	Sop. F. Alto E $\flat$.	.50
ENVOI DE FLEURS (The Message of Flowers).	Sop. G. M.-Sop. F. Alto E $\flat$.	.50
HO MESSO NUOVO CORDE (Again, my gentle Lute).	M.-Sop. E.	.35
HYMNE À LA NUIT (Hymn to the Night).	Sop. C. Alto B $\flat$.	.50
IT IS NOT ALWAYS MAY.	M.-Sop. A $\flat$.	.50
MAID OF ATHENS.	Sop. E $\flat$. Alto C.	.60
MEDJÉ.	Sop. Fm. M.-Sop. Em. Alto Dm.	.50
MESSAGE D'AMOUR (Message of Love). Valse-Ariette.	Sop. F. Alto D.	.75
MIGNON.	Sop. F. M.-Sop. E. Alto D.	.50
MY BELOVED SPAKE. With Violin or 'Cello.	Sop. A $\flat$. M.-Sop. F.	.75
OH! THAT WE TWO WERE MAYING.	Sop. E $\flat$.	.40
OÙ VOULEZ-VOUS ALLER? (I am a beautiful Maiden!). Barcarolle.	Sop. G. Alto E.	.50
The same. With Violin or Flute or 'Cello.	Sop. G. Alto E.	.60
PERCHÉ PIA. (Why dost thou weep?).	Sop. A $\flat$. Alto F.	.50
PRIÈRE (If you but kneel).	Sop. Dm. Alto Cm.	.35
RING ON, SWEET ANGELUS!	Sop. F. M.-Sop. E $\flat$. Alto D.	.50
SENZA TE! (Without thee!).	Sop. E. Alto D.	.50
LA SÈRA (Evening).	Sop. E $\flat$. M.-Sop. D.	.50
SÉRÉNADE (Sing, smile, slumber).	Sop. G. M.-Sop. F. Alto E $\flat$.	.50
The same. With Violin or Flute or 'Cello.	Sop. C. M.-Sop. F. Alto E $\flat$.	.60
SONG OF THE HEART.	Sop. F $\sharp$ m.	.50
TEMPLE, OUVRE-TOI! (Open thy Gates).	Sop. Am. Alto Gm.	.50
TU M'AIMES! (You love me!).	Sop. C. M.-Sop. B $\flat$. Alto A $\flat$.	.50
LE VALLON (The Valley).	Sop. E. M.-Sop. Bass (or Alto) B $\flat$.	.50
WHEN IN THE EARLY MORNING.	Sop. D $\flat$.	.50
THE WORKER.	Sop. Dm. Alto Cm.	.60
RING OUT, WILD BELLS.	Sop. C. Alto Am.	.50

NEW YORK

G. SCHIRMER

DESIGN COPYRIGHT 1899 BY G. SCHIRMER

EDWARD B. EDWARDS DES.

Closed
Shelf

SING, SMILE, SLUMBER!

SERENADE.

Poesie de
VICTOR HUGO.

Rendered into English. by M. R.

Musique de
CHARLES GOUNOD.

Score

p

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

1. Quand tu chan - -
2. Quand tu ris - -

1. When thou sing - -
2. At thy smile

Ped * *Ped* * *Ped* * *Ped* *

- - tes ber-cé - e Le soir en-tre mes bras - -
- - sur ta bou-che L'a-mour s'é - pa - nou - it - -

- est while nest-ling at eve close by my side - -
on thy lips bud-ding love breaks in - to bloom - -

Entends tu..... ma pen-sé-e Qui te..... ré-pond tout bas.....
Et sou-dain..... le fa-rou-che Soup-çon s'é-ra-nou-it.....

Dost thou know..... what my soul un-to thine would fain con-fide.....
 Ev'-ry doubt..... is dispell'd naught but trust in my soul finds room.....

Ton doux chant me rap-pel-le les plus beaux de-mes jours.....
Ah! le ri-re fi-de-le prouve un cœur sans dé-tours.....

Thy sweet voice wakes the mem'ry of days render'd joy-ful by thee.....
 Ah! thine in-no-cent smile speaks the heart that from guile is free.....

cresc. *p*

Ah!..... Chan-tez chan-tez ma
Ah!..... Ri-ez ri-ez ma

cresc. *p*

Ah!..... then sing ah sing my
Ah!..... then smile ah smile my

bel - - le Chan - tez, chan - tez tou - jours, Chan - tez,
 bel - - le Ri - ez, ri - ez tou - jours. Ri - ez,

fair one, then sing, still sing to me Then sing
 fair one, then smile, still smile on me Then smile

dim. *p*
 chantez ma bel - le, chan - tez tou - jours chan - tez ma
 ri - ez, ma bel - le, ri - ez tou - jours ri - ez ma

ah sing, my fair one, still sing to me; ah sing, my
 ah smile, my fair one, still smile on me; ah smile, my

bel - le chan - tez tou - jours
 bel - le ri - ez tou - jours

fair one, still sing to me
 fair one, still smile on me

3. *Quand tu dors* *calme et pu - re, Dans l'om - bre sous mes yeux*
 3. In thy slum - ber, while fond - ly mine eye guards thy re - pose, ...

..... *Ton ha - lei - ne, murmu - re des mots har - mo - ni -*
 And thy lips, ... all un - conscious to me thy love dis -

- eur.
 - close, ... *Ton beau corps, se ré - ve - le sans voile et*
 When I gaze on thy beauty, my heart with

sans a - tours. *Ah!* *Dor -*
rapture doth thrill, ... *Ah!* *then*

cresc. *p*

-mez, dor - mez ma bel - le, dor - mez, dor - mez tou - jours, ---- Dor -
 slum - ber, slum - ber fair one, Then slum - ber, slum ber still! ---- Then

-mez, ---- dormez ma bel - le, dor - mez tou - jours, Dor -
 slum - ber fair one slum - ber slum - ber still! Then

-mez ma bel - le, dor - mez, ---- dor - mez tou -
 slumber my fair one, ah slum, - ber, slum - ber

-jours ! ----
 still! ----

Books on Singing and the Voice

Frank E. Miller, M. D.

THE VOICE, Its production, care and preservation. Price, Cloth \$1.25

No one could be better qualified to give an understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc., to be produced.

W. E. Haslam

STYLE IN SINGING. Price, \$1.50

The subject-matter of this book, provided with one hundred musical illustrations, is handled throughout in a manner which makes it easy to understand and comprehend thoroughly all the interconnected detail which goes toward the making of "style" in singing, and whose command enables the singer to attain to perfection in his art.

Reinhold L. Herman

AN OPEN DOOR FOR SINGERS. Price, \$1.50

The author has written these "hints" in order "to prevent singers from doing the *unnatural*, from expecting the *supernatural*, from struggling to surpass personal, *unchangeable limitations*, with the bitter sacrifice of years, health, money and voice."

In his aim to point out a reasonable way of looking at vocal attainment Mr. Herman has been more than successful. His book is an eminently sane and practical contribution to a "wholesome tradition" of vocal art. Without being in any way didactic, it is constantly helpful in condemning, with the directness of good common-sense, "errors which are but too constant," and in "opening doors at which the bewildered student often knocks desperately and fruitlessly."

Camille Thurwanger

MUSICAL DICTION. Price, \$1.50

An Orthologic Method for Acquiring a Perfect Pronunciation in the Speaking and Especially in the Singing of the French Language.

Completely covering its subject, the book supplies a demand which thus far has not met with an adequate response. In many cases the books already written on the subject of French diction are the works of authors, perhaps otherwise learned but deficient in knowledge of acoustics and phonetics, and sometimes totally ignorant of voice-production in singing. It is the author's authoritative knowledge of just these subjects that gives the work its special value. To sum up: The book represents the first method, written from the standpoint of English-speaking people, whose study will make it possible for a student of average intelligence to "sing French as purely and as perfectly as the best French native singer," in a relatively short time.

G. Schirmer

3 East 43d Street

New York