


G. SCHIRMER'S EDITION.
N^o 128

Earl G. Moore

NARCISSUS

An Idyl

for Chorus of Mixed Voices

BY

J. MASSENET.

Vocal Score.

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Narcissus.

(An Idyl.)

From the French of
PAUL COLLIN
by
HERBERT MARR.

J. MASSENET.

Allegro leggiero. (non troppo) (♩ = 188.)

PIANO.

f *P*
Ped.

Nymphs and Shepherds.

1st SOPRANOS.

2nd SOPRANOS.

TENORS.

BASSES.

p
Phoebus bright! now

p
Phoebus bright!

art thou wak - ing;

now art thou wak - ing;

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The music is a piano introduction, starting with a series of eighth notes in the bass clef and a corresponding melody in the treble clef.

Second system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The vocal line begins with the lyrics "Phoebus bright!" and "now". The piano accompaniment continues with a rhythmic pattern of eighth notes.

Third system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The vocal line continues with the lyrics "art thou wak - ing;" and "Phoebus bright!". The piano accompaniment continues with a rhythmic pattern of eighth notes.

Fourth system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The vocal line continues with the lyrics "now art thou wak - ing;" and "Phoebus bright!". The piano accompaniment continues with a rhythmic pattern of eighth notes.

The first system of the score consists of four staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) with a common melodic line. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system of the score includes vocal lines and piano accompaniment. The vocal staves have lyrics: "That we may thy glad rays greet; O'er the bees a start we're". The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature and time signature remain the same.

The third system of the score includes vocal lines and piano accompaniment. The vocal staves have lyrics: "tak - - - ing, O'er the but - ter - flies so fleet, O'er the but thy glad rays greet, We o'er the bees, the". The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature and time signature remain the same.

ter - flies so fleet.

but - ter - flies so fleet.

the but - ter - flies so fleet.

p Ear-ly dawn is hard-ly

show - - - ing, Yet with mer-ry joy-ous song

p Yet with song, *p* with mer-ry song

Detailed description: This is a page of a musical score, numbered 4. It features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into several systems. The first system contains the lyrics 'ter - flies so fleet.' The second system contains 'but - ter - flies so fleet.' The third system contains 'the but - ter - flies so fleet.' The fourth system contains the lyrics 'Ear-ly dawn is hard-ly' with a piano (*p*) dynamic marking. The fifth system contains 'show - - - ing, Yet with mer-ry joy-ous song' with a piano (*p*) dynamic marking. The sixth system contains 'Yet with song, with mer-ry song' with piano (*p*) dynamic markings. The piano accompaniment consists of a right-hand melody and a left-hand bass line with a steady eighth-note pattern.

O - ver hill and val - ley go - ing, With laughter gay we pass a -

O'er val - ley go - ing, With laughter we pass a -

long. Phoebus bright!

long.

That we thy glad rays may greet. Phoebus bright!

f *p*

f *p*

That we thy glad rays may greet. Phoebus bright!

O'er the bees a start we're tak - - ing; Phoebus bright!

O'er the bees a start we're tak - - - - ing,

The score consists of ten systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and features a melodic line with lyrics. The piano accompaniment consists of a steady eighth-note pattern. The second system continues the melody and includes a forte (*f*) dynamic marking. The third system shows the piano accompaniment with a forte (*f*) dynamic. The fourth system features a piano (*p*) dynamic and includes the lyrics 'O'er the bees a start we're tak - - ing; Phoebus bright!'. The fifth system continues the piano accompaniment with a piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic and includes the lyrics 'O'er the bees a start we're tak - - - - ing,'. The seventh system continues the piano accompaniment with a piano (*p*) dynamic. The eighth system features a piano (*p*) dynamic and includes the lyrics 'O'er the bees a start we're tak - - - - ing,'. The ninth system continues the piano accompaniment with a piano (*p*) dynamic. The tenth system continues the piano accompaniment with a piano (*p*) dynamic.

O'er the but - ter - flies so fleet, O'er the but -

Thy rays to greet. O'er

- ter - flies so fleet.

but - ter - flies so fleet.

7284

Recit.

A Nymph.

Come, sis-ters mine, we'll to the wa-ter's mir-ror swift

has-ten, And then our golden tress-es we'll for the bath un-fast-en.

rall.

pp

Dance.

Allegretto grazioso. (quasi Andantino.) ($\text{♩} = 92$)

mf

dim.

p

f

f

p

f

8

p

p

mf

dim.

p

perendosi.

ff

ffp

Detailed description: This page of musical notation consists of eight systems of grand staff notation (treble and bass clefs). The music is in a minor key, indicated by the key signature. The first system begins with a dynamic marking of *p* and a fermata over the first measure. The second system continues with *p* dynamics. The third system features a *p* dynamic in the bass line. The fourth system has a *p* dynamic in the bass line. The fifth system includes a *mf* dynamic in the treble line. The sixth system has a *dim.* marking in the treble line and a *p* dynamic in the bass line. The seventh system features a *perendosi.* marking in the treble line. The eighth system concludes with *ff* and *ffp* dynamics in the treble line. The page number '9' is located in the top right corner.

*p molto leggiero.*2nd SOPR.

When the wind our braids seiz-es,

Loos'd thy float in the breez-es,

p molto leggiero.

TENORS.

BASSES.

p

Bright green verdure pluck'd from boughs We will place up-on our

brows. Fragrant flow'rs, fair and tender,

We'll dance!

f *f* *p* *p*

p
 That bright hues well lov'd render These we'll take, These combin - ing

And en - twin - - ing Wreaths we'll make.

We'll

p
 Blossoms fair, Gai - ly blow - ing,

sing! We'll

And bestowing Beauty rare; Blossoms fair, Beauty rare,
 dance! we'll sing, we'll

Gaily blowing And be-stowing Beauty rare; On our brows bright green verdure
 dancel On your your
 On our brows bright green verdure, Fragrant flow'rs, fair and ten - der,
 brows You will place, on your brows Bright green

p
cantabile.
p cantabile.

That bright hues well lov'd render, These we'll take, These com-bin - ing

ver - - - - - dure.

We'll

P Wreaths we'll make, These en - twin-ing; *P* Blis - soms fair, Beauty

dance, we'll sing, we'll dance, we'll

mf rare.

P Gai-ly blow-ing, And be -

mf sing!

P We'll gai - - ly

stow - ing, O'er our brows *pp* Fra - grant flow'rs,
 stow - ing, We will place
 dance

pp

We will place Blossoms fair,
 Blossoms fair In our hair,

Blossoms fair. We'll dancel
 Beauty rare, We'll dancel

ff *ff*

Recit.

A Nymph (to her companions.)

What is't ye do? Ye heed-less are for-get-ting To

what a cru-el fate Are all ex-posed, who here shall their

face con-tem-plate In these wa-ters; For forth-with they are

cantabile.
seized with strange mad-ness,'Tis said; En-amored they grow then swift of them-

Allegro moderato.

elves. Well from these

(half laughing, half frightened.)

1st SOPRANOS. Ah! ah! ah! ah! cru-el fate! We'll

2nd SOPRANOS. Ah! ah! ah! ah! cru-el fate! We'll

TENORS. Ah! ah! ah! ah! cru-el fate! We'll

BASSES. Ah! ah! ah! ah! cru-el fate! We'll

Allegro moderato. (♩ = 116.)

shores, these shores hasten straight. We'll haste!

shores, these shores hasten straight. We'll haste! We'll haste!

from these shores, these shores hasten straight. We'll haste from

TENORS.

*sostenuto.**p*

here!

Well keep our youth - ful glad - ness, For 'twere

BASSES.

*p sostenuto.**p**sostenuto.*

mad - ness If in vain it were spent.

Recit. Moderato.

A Nymph.

But 'tis now man - y days That Nar - cis - sus with

look a - fire — Did for - sake us

TENORS. *mf*BASSES. 'Tis true! *mf*'Tis true! *mf*

'Tis

a tempo. (♩ = 118.)*mf*

TENORS. *p* (to the Nymphs.)

BASSES. And yet, good sis - ters, do not grieve, For hell, ere

true!

P

break of eve,

mf

Re - turn to fate pur -

mf

su - ant.

Cu - pid, who is strong and who's

kind, Will see that to your feet the young tru - ant His way shall

*dolce.**poco rall.**poco rall.*

Allegro. Tempo I.

1st SOPRANO.2nd SOPRANO.

Phoebus bright!

p
find.

Allegro. Tempo I. (♩ = 138.)

p
That we thy glad rays may greet;*p*
That we thy rays,

O'er the bees a start we're tak - ing, O'er the but-ter-flies so

thy rays may greet. We o'er the

fleet, O'er the but - ter - flies so fleet.

bees and but - ter - flies so fleet.

o'er but - ter - flies so

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

fleet.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

p Ear - ly dawn is hard - ly show - ing, Yet with mer - ry joy - ous

p Yet with song

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes a dynamic marking of *p* (piano).

song ———— O-ver hill and val-ley go - ing, With laughter

We pass a - long, O'er hill we're go - ing, With laughter

gay we pass a - long.

gay we pass a - long.

Phoebus bright!

That we thy glad rays may greet.

P

That we thy glad rays may greet.

P

Phoebus bright!

P

Phoebus bright!

f

O'er the bees a start we're tak - - ing.

f

O'er the bees a start we're tak - - ing,

P

Phoebus bright!

P

O'er the but-ter-flies so fleet, O'er the but - ter-flies so

We o'er the bees, The - but ter-flies so

fleet!

fleet!

mf

f

7281

Original from

(The Nymphs penetrate the forest, and disappear with-

Andante sostenuto. (♩. = 58.)

p sostenuto.

p

in its depths.)

(Narcissus advances rapidly, follows them with

his eyes, looking suspiciously on all sides, lest he might be perceived.)

(Finally reassured, he approaches the water and reclines on the river bank.)

Un poco più animato. (♩ = 88.)

Narcissus. *mf**At*

Andante

last they go a-way — be-neath the oak-trees bend-ing.

sostenuto.

Cantabile appassionato.

I'm a-lone! And at last, with-out restraint or fear, I can a-bandon

thee my heart with joy un-end-ing Un-to my se-cret, no one near.

Più mosso.

dim.

Andante. (♩ = 56.)

Narcissus.

sostenuto *p*

O—thou foun-tain, calm-ly flow-ing,

mf *dim.* *p*

That on thy lim-pid face bears the beau-ti-ful sky, I

come in thy wa-ters a-glow-ing To gaze, and ad-

dim.

mire—the beau-ty my soul ev-'ry day would fain be know-ing!

dim.

p

O—thou foun-tain, calm-ly flow-ing, That on thy lim-pid face

bears the beau-ti-ful sky, O show it me, I beg of thee! O show it

me! O thou foun-tain, I come to thee! to thee!

Nar-cis-sus comes to thee! I am

coll' una gioia subita.

Allegro moderato brillante. (♩ = 132.)

here!

I come

near-er, and it comes near-er too. If I

smile— on the in-stant it too is smil-ing;

espress.

Or if I'm sad, and if my voice is sigh-ing, It seems as though her

più f

brow is sad and dark-er grew. — But a - last cru - el tor - ment!

piu dolce con anima.

If my lips I would gen - tly press up - on her own, In sweet

rap - ture to me ex - tend - ed, a sin - gle kiss — A - last she's

poco a poco

animato.

gone and the wa - - - - - ter

animato.

for the mo - ment is troubled, and disappears for aye — my hel - low

rall.

rall.

rall.
dim. **Andante.** (♩ = 56)

bliss! O—thou foun - tain, calm-ly flow - ing,

m. g. *p*

That on thy lim-pid face bears the beauti-ful sky; Show it to me for-er, for-

f

e'er, That beau-ty rare! O—thou foun - tain, I come to thee! to

p *dim.* *p*

thee! Narcis-sus comes to thee! A -

f

Allegro animato.

las! in vain my pray'r Thou in-a-ge dear. A-las!

rit. Allegro agitato non

thou smil-ing false be-tray-er Dost dis-ap-pear!

colla voce.

dim.

troppo. (♩ = 105)

Come! —

cresc.

(with supplicating ardor.)

to me, for too lit-tle do I

see thee; Come! though death it were not to flee thee. Come! —

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 'see', followed by a quarter note 'thee;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— thee I'm im - plo - ring! I would fain hold thee once locked

The second system continues the vocal line with a half note '— thee' and a quarter note 'I'm'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

close in mine em - brace. — Oh! speak! — an - swer

The third system features a vocal line with a half note 'close' and a quarter note 'in'. The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo) in both hands.

me; Thee I'd hold — locked

The fourth system concludes the vocal line with a half note 'me;' and a quarter note 'Thee'. The piano accompaniment features a prominent *ff* dynamic marking and a complex, rapid passage in the right hand.

poco rall. *a tempo.*

close in mine em - brace. _____ 'Tis _____ to

f *colla voce.* *ff a tempo.*

thee _____ I _____ am call - ing;

Thee _____ I'd hold _____ locked close in mine em -

brace. _____

sf
rall.

Andante. ($\text{♩} = 42.$)

He listens with rapt attention, and leans over.

INVISIBLE CHOIR.
All the 1st & 2^d SOPRANOS.

To our arms, — Come! Nar-cis - sus, Come! hap - pi -

SOME ALTOS.

To our arms

SOME TENORS.

To our arms

Andante.

Oh! voic-es pass-ing sweet, —

ness now is call - ing, And thy soul sweet sounds en-thrall - ing.

Come! Nar-cis - sus, Come! Nar -

Come! Nar-cis - sus, Come! Nar -

I to your prom - ise am o - bey - ing;
 Thou wilt find _____ to thy lot thy dear - est wish - es
 cis - sus, Come! to our arms —
 cis - sus, Come! to our arms

And in the flow - ing
 fall - ing, Come! Nar - cis - sus, to our arms! —
 Hap - pi - ness — now is call - ing, To
 Hap - pi - ness now is call - ing. Come — to our

wa - ter's depths I fain would seek that beau - ty rare

pp Come — to our arms. Come — to our

our arms. Ah!

arms. Come — to our arms,

To which I'm pray - ing, But found once more, may't ne'er from

arms, to our

ppp Come to our

Come to our

ppp

me a - gain re - treat Ne'er a -

arms.

arms.

arms.

Allegro agitato ma non troppo. (♩ = 108.)

gain. Comel_

f

f

f with increasing ardor.

to me for too lit - tle do I

f

see thee, Comel though death it were not to flee thee, Comel_

— thou' in im - plor - ing, I would fain hold thee once locked

Rise

close in mine em - brace. Oh! speak, an - swer

me, Thee I'd hold locked

poco rall. *a tempo.*
close in mine em - brace. 'Tis to

f Nar - cis - - - sus,
f Nar - cis - - - sus,
f Nar - cis - - - sus,

f *colla voce.* *ff a tempo.*

thee I am call - ing;
Come! to our
Come! to our
Come! to our

animato.
Thee I'd hold locked close in mine em - brace, locked
arms, 'tis joy that waits.
arms, 'tis joy that waits.
arms, 'tis joy that waits.

close in mine em - brace.
with a cry, he disappears in the water.
Ahl
Ahl
Ahl
Ahl
Come!
Come!
Come!
Come!

Andante sostenuto.

p legatiss. e dolciss.
Sleep in peace, fair Narcis-sus,
pp
Sleep in
pp
Sleep in

Andante sostenuto.

mf *dim.*

suf - - - fring heart,
peace,
peace,
s

Deep — thy sad - - - ness, May thy fond —

p

O Nar - cis - - sus, Sleep,

pp

O Nar - cis - - sus, Sleep,

pp

più p

cru - el mad - ness 'Neath our tears be turned to glad - ness;

Nar - - - cis - - sus, Sleep

Nar - - - cis - - sus, Sleep

f
 In our arms Sleep come to thee, Ne'er to de -
dim.
 In our arms Sleep, Nar - cis - sus, sleep in peace,
dim.
 In our arms Sleep, Nar - cis - sus, sleep in peace,

f
dim.

Stesso tempo.

pp
 part.
pp
 sleep.

Stesso tempo.

mf

*

pp
 Sleep.
pp
 Sleep.
pp
 Sleep.

mf

*

Allegro. (♩ = 138.)

ppp

Sleep!

ppp

Sleep!

ppp

Sleep!

Allegro.

mf

dim.

sc.

The Nymphs and Shepherds reappear.

p

Nymphs and Shepherds.

1st SOPRANO. *p*
Phoebus brightl Ear - ly dawn is hard-ly

2^d SOPRANO. *p*
Phoebus brightl Ear - ly dawn is hard-ly

TENORS. *p*
Phoebus brightl

BASSES. *p*
Phoebus brightl

show - - ing, Yet with mer-ry joy-ous song

show - - ing, Yet with mer-ry joy-ous song

p Yet with song, with mer-ry song

p Yet with song, with mer-ry song

O - ver hill and val - ley go - ing, With laughter gay we pass a -

O - ver hill and val - ley go - ing, With laughter gay we pass a -

O'er val - ley go - ing, With laughter gay we pass a -

O'er val - ley go - ing, With laughter gay we pass a -

long.

f Phoebus bright!

long.

f Phoebus bright!

long,

long,

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

That we thy glad rays may greet. Phoebus bright!

f O'er the bees a start we're tak - - ing. *P* Phoebus bright!

f O'er the bees a start we're tak - - ing. *P* Phoebus bright!

This system features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*P*) for the second phrase. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

P O'er the bees a start we're tak - - ing, O'er the but-ter-flies so

P O'er the bees a start we're tak - - ing, O'er the but-ter-flies so

Thy rays to

Thy rays to

This system continues the musical piece with two vocal lines and piano accompaniment. The vocal lines are marked piano (*P*). The piano accompaniment maintains the eighth-note pattern in the left hand and provides harmonic support in the right hand.

fleet, O'er the but - terflies so fleet!

fleet, O'er the but - terflies so fleet!

greet, O'er butter-flies so fleet!

greet, O'er butter-flies so fleet!

The musical score consists of five systems. The first system contains the vocal melody and piano accompaniment for the first line of lyrics. The second system contains the vocal melody and piano accompaniment for the second line of lyrics. The third system contains the vocal melody and piano accompaniment for the third line of lyrics. The fourth system contains the vocal melody and piano accompaniment for the fourth line of lyrics. The fifth system contains the vocal melody and piano accompaniment for the fifth line of lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.