



CLAMBEOS

LIZA LEHMANN.

№1. FOR BARITONE

3/- net
\$ 1.- net

№2. FOR TENOR
(Original Key).

LONDON:
ENOCH & SONS
14 & 14^a Great Marlborough Street W.

Copyright: MCM I by Enoch & Sons.

TO HER GRACE
CONSUELO, DUCHESS OF MANCHESTER.

N^o 1 For Baritone.

N^o 2 For Tenor.
(Original key)



CAMEOS

Five Greek Love-Songs

THE POEMS TRANSLATED FROM

RUFINUS, MELEAGER, PAUL THE SILENTIARY,
AND ANON.

by

Jane Minor Sedgwick

THE MUSIC BY

LIZA LEHMANN

COPYRIGHT

PRICE 3/- NET
\$ 1.- NET

LONDON,
ENOCH & SONS,
14 & 14^a Great Marlborough Street, W.

PARIS
ENOCH & C^{ie}

NEW YORK
BOUSEY & C^o

COPYRIGHT MCM I by ENOCH & SONS.

“CAMEOS.”

+ Five Greek Love - Songs.

Translated by
JANE MINOT SEDGWICK.

I.

SWEET RHODOCLEA, here I send
A wreath wherein fair flowers blend:
I plucked and twined them all for thee;
The lily and anemone,
And the rose's crimson cup
With the night-dews brimming up;
Narcissus that the rain hath wet,
And the purple violet.

Then, with my garland on thy brow,
Forget to hold thy proud head high,
For though, like it, thou bloomest now,
Like it, thou too shalt fade and die.

(Rufinus. Of uncertain date.)

II.

FILL up my cup, saying always the name of my Heliadora;
Say it, and with pure wine mix the sweet name I adore.
Bring me out yesterday's garland, that still with sweet odors is dripping;
Wreath it around my brow, cherished reminder of her.
See the red rose, ever dear to the heart of the lover, is weeping,
Knowing her far from me, far from my tender embrace.

(Meleager. Circa 60 A. D.)

III.

If thou shouldst fly from me farther than Ethiopia's Island,
 Love would lend me his wings, swiftly to bear me to thee;
 If thou should'st reach the clear dawn, like thee all rosy and glowing,
 Though the vast space intervene, thee would I follow afoot.
 And, if I send thee this pearl of the ocean, receive it with kindness,
 Gift of the goddess fair, sprung from the foam of the sea;
 Who no longer exults in the pride of her beauty excelling,
 Seeing herself surpassed, maiden, in brightness, by thee.

(Paul the Silentiary. Circa 530 A. D.)

IV.

If I were but the wind to kiss
 Thy soft white throat, no more than this
 Were mine to ask, for this were bliss.

If I were but the glowing rose
 By thy fair fingers plucked,— who knows?
 I might be in thy breast of snows.

(Anon.)

V.

ANACREONTIC.

When thou forgest silver,
 Forge for me, Hephaestus —
 Not a suit of armour;
 What care I for battles? —
 But a hollow goblet,
 Deep as thou canst make it.
 Carve for me around it,—
 Not the constellations,
 Nor the sad Orion;
 I love not the Pleiads,
 Nor the bright Arcturus —
 Carve a spreading vine-branch,
 Rich with hanging clusters,
 And the brimming wine-vats,
 Carve the laughing satyrs,
 Golden little Cupids,
 And smiling Cytherea;
 With our fairest Bacchus,
 Eros, and Aphrodite.

(Of uncertain date.)

"CAMEOS."

Five Greek Love - Songs.

*"Love, who winnest the battle and warrest against the great,
Who in the soft cheek of a maiden holdest thy secret state,
Thou passest through fields and forests, and over the depths of the sea,
And none of the blessed immortals may hope for escape from thee,
Nor mortal men;"* — — — — —

(Fragment from the Antigone.) Sophocles.

Music by
LIZA LEHMANN.

Passages printed in smaller notes may be omitted when the songs are sung separately.

Andante un poco mosso-preludiando. ♩ = 108

PIANO:

The musical score is written for piano and consists of three systems of staves. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music starts with a mezzo-piano (*mp*) dynamic. The second system includes a crescendo (*cresc.*) marking and a 'quasi p ma con accento' instruction. The third system also features a crescendo marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

p un poco ritenuto tranquillo

più vivace

(il doppio tempo)

cresc. molto

con brio

più lento

(far cantare la melodia)

R. H.

† The crotchets as fast now as previous quavers.

I.

Andante. ♩ = 92

VOICE.

PIANO.

cantabile e dolce

Sweet Rho-do-cle-a, here I send — A wreath where - in — fair —

rall. *a tempo*

flow-ers blend: — I pluck'd and twined them all for thee; The

L.H. *R.H.*

rall. *a tempo*

p

li - ly and a - ne - mo - ne,

And the ro - se's crim - son cup *p* With the night - dews brim - ming up;

Nar - cis - sus that the rain hath wet,

p

And the pur - ple vi - o - let.

L. H. *R. H.* *L. H.*

p dolce

più f

Then, with my gar-land on thy

più f

cresc.

brow, — For - get to hold thy—

cresc.

proud head high, — For tho', like it, thou bloom - est

f *mp*

now, Like it, Thou too shalt

L.H. *f* *mp*

con portamento

fade and die.

R.H.

pp *R.H.* *L.H.* *pp*

p *L.H.*

II.

Moderato, un poco marcato. ♩ = 108

VOICE.

PIANO.

mf

Fill up my cup, say- ing al- ways the name of my He - li - o -

do - ra;

Say it, and with pure wine

mix the sweet name I a - dore. Bring me out yes - ter-day's

gar - land, that still with sweet o - - dors is

drip - ping; Wreathe it a - round my brow,

che - rish'd re - min - der of her.

frall. colla voce

pp **Tempo I.**

See the red rose, ev - er dear to the

heart of the lov - er, is weep - ing, know - ing her far from

me, far from my ten - der em - brace.

poco cresc.

espressivo ma quasi a tempo

espressivo ma quasi a tempo

III.

Allegro appassionato. ♩ = 160

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The voice line is mostly silent, with a few notes appearing later in the piece. The piano accompaniment begins with a forte (*f*) dynamic and includes the instruction *l. H. loco*. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. A first ending bracket is marked with an '8' above it, indicating an eighth-note triplet. The piano part is supported by a bass line with sustained chords.

The second system of the musical score features the vocal line and piano accompaniment. The vocal line begins with the lyrics "If thou shouldst fly from me" and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with the same complex rhythmic pattern as in the first system, maintaining the *mf* dynamic. The piano part is supported by a bass line with sustained chords.

The third system of the musical score features the vocal line and piano accompaniment. The vocal line continues with the lyrics "far - - ther than E - thi - o - pi - a's Is - - land," and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with the same complex rhythmic pattern as in the previous systems, maintaining the *mf* dynamic. The piano part is supported by a bass line with sustained chords.

Love would lend me his wings,

l.H.

swift - ly to bear me to thee;

mp

If thou should'st reach the clear dawn, like

mp

thee all ro - sy and glow - ing, Tho' the vast space in - ter -

mp
 vene, Thee would I fol-low a-foot.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a dynamic marking of *mp* and includes a slur over the first four notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

mf
 If thou should'st fly from me far - - ther

The second system continues the musical score. The vocal line starts with a dynamic marking of *mf*. The piano accompaniment maintains the same texture as the first system, with chords in the right hand and a melodic line in the left hand.

than E - thi - o - pi - a's Is - - land.

accel. *sempre cresc.*

loco L.H. accel. *sempre cresc.*

The third system of the musical score includes performance directions. Above the vocal line, *accel.* and *sempre cresc.* are written. Below the piano accompaniment, *loco L.H. accel.* and *sempre cresc.* are written. The piano part features a triplet of eighth notes in the right hand.

stretto

stretto

poco rall.

The fourth system of the musical score includes performance directions. Above the vocal line, *stretto* is written. Below the piano accompaniment, *stretto* and *poco rall.* are written. The piano part continues with chords and a melodic line.

In modo di Recit.
un poco più ritenuto

mf *più*

And, if I send thee this pearl of the o - cean, re -

8

lento *ad lib.* *p* *un poco tranquillo*

ceive it, re-ceive it with kind-ness, Gift of the god-dess

8

fair, sprung from the foam of the sea;— Who no long-er ex -

poco calando

ults in the pride of her beau - ty ex - cel - ling,

poco calando

Tempo I.
subito p cresc. molto

See - ing her - self sur - pass'd,

accel.

Tempo I.
subito cresc. molto

f accel.

un poco stretto

Mai - den, in bright - - ness, by

L. H.

colla voce

un poco stretto

ff stretto sino alla fine

thee!

L.H. loco

ff stretto sino alla fine

This system contains the first system of music. It features a vocal line at the top with a long note and the word "thee!". Below it is a piano accompaniment with a treble and bass clef. The bass clef part has a "L.H. loco" marking and a "ff stretto sino alla fine" instruction. There are also some markings like "8" and "7" in the bass clef part.

R.H.

L.H.

This system contains the second system of music. It features a vocal line at the top with a long note. Below it is a piano accompaniment with a treble and bass clef. The bass clef part has a "L.H." marking and a "R.H." marking. There are also some markings like "8" and "7" in the bass clef part.

Andantino.

pp dolce

This system contains the third system of music. It features a piano accompaniment with a treble and bass clef. The bass clef part has a "pp dolce" marking.

rall.

quasi

This system contains the fourth system of music. It features a piano accompaniment with a treble and bass clef. The bass clef part has a "rall." marking and a "quasi" marking.

IV.

Moderato espressivo. ♩ = 138

VOICE.

PIANO.

Con Due Pedali

p dolce assai e amoroso

If I were but the wind to kiss thy

soft white throat, No more than

musical score for the first system. The vocal line is on a single staff with lyrics: "this, no more than this Were". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

musical score for the second system. The vocal line is on a single staff with lyrics: "mine to ask, for this were bliss.". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

musical score for the third system. This system contains only the piano accompaniment, consisting of two staves (treble and bass clef) with chords and melodic lines. There is no vocal line in this system.

pp dolcissimo

If I were but the glow - ing rose By thy fair fin - gers

pp dolcissimo

Due Ped.

pluck'd, — Who knows? — who knows? — who knows? — who

pp poco rall. a tempo *poco rall. a tempo*

colla voce a tempo *poco rall. a tempo*

knows? — I might be in thy breast

cresc. ed appassionato *rit. ad lib.*

cresc. ed appassionato *colla voce*

a tempo *poco accel.*

of snows who knows?

a tempo *poco accel.*

rall. *lunga ppp*

who knows?

rall. *ppp*

Pintosto mosso Risoluto. circa $\text{♩} = 126$

mf marcato

L.H.

† If the singer prefers to sing the next song (Nº V) in D instead of E, proceed from here to page 30

V.

VOICE.

Con moto, ma non troppo. ♩ = 126

PIANO.

f marcato assai

f

When thou for-gest sil-ver, Forge for me, He-phaestus,—

not a suit of ar-mour; What care I for bat-tles?

But a hol - low gob - let, deep as

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a melodic phrase: "But a hol - low gob - let, deep as". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with various chords and melodic fragments.

thou can't make it.

The second system continues the musical score. The vocal line begins with "thou can't make it." and ends with a long note. The piano accompaniment continues with a similar rhythmic and harmonic pattern, featuring a mix of chords and melodic lines in both hands.

mp Carve for me a-round it, — not the con-stel-la-tions,

The third system of the musical score includes a dynamic marking of *mp* (mezzo-piano). The vocal line starts with "Carve for me a-round it, — not the con-stel-la-tions,". The piano accompaniment features a more complex texture with some sixteenth-note passages in the treble and a steady bass line. There are some markings above the piano part, possibly indicating fingerings or articulation.

nor the sad O - ri - on; I love not the Plei - ads,

p

8

p

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with the lyrics 'nor the sad O - ri - on; I love not the Plei - ads,'. It features a melodic line with eighth and sixteenth notes, accented with 'v' marks. A dynamic marking of *p* (piano) is placed above the staff. The piano accompaniment consists of two staves (treble and bass clef). The right hand has a complex texture with many sixteenth notes and rests, while the left hand plays a steady eighth-note accompaniment. A first ending bracket labeled '8' spans the final two measures of the first line.

nor the bright Arc - - tu - rus; -

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics 'nor the bright Arc - - tu - rus; -'. The piano accompaniment continues with similar textures. A long slur covers the piano accompaniment across the entire system. The right hand features a prominent melodic line with eighth notes and rests, while the left hand maintains the eighth-note accompaniment.

Carve a spread - ing vine - - - branch,

f

8

f

Detailed description: This system contains the final two lines of the musical score. The vocal line begins with the lyrics 'Carve a spread - ing vine - - - branch,'. A dynamic marking of *f* (forte) is placed above the staff. The piano accompaniment continues with similar textures. A first ending bracket labeled '8' spans the final two measures of the first line. The right hand features a melodic line with eighth notes and rests, while the left hand maintains the eighth-note accompaniment.

Rich with hang - ing clus - ters, and the brim - ming wine - - vats,

8:

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are "Rich with hang - ing clus - ters, and the brim - ming wine - - vats,". The piano part features a descending eighth-note pattern in the right hand and a steady bass line in the left hand.

scherzoso
Carve the laugh - ing sa - - tyrs,

p

8:

This system contains the next two measures. The tempo marking *scherzoso* is placed above the first measure. The dynamic marking *p* (piano) is placed above the second measure. The lyrics are "Carve the laugh - ing sa - - tyrs,". The piano accompaniment continues with the same rhythmic pattern.

pp
Gol - den lit - tle Cu - - pids, and smil - ing Cy - the - re - - a,

pp

8:

This system contains the final two measures. The dynamic marking *pp* (pianissimo) is placed above the first measure. The lyrics are "Gol - den lit - tle Cu - - pids, and smil - ing Cy - the - re - - a,". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

cresc. molto

with our fair - est Bac - chus.

cresc.

f

E - - - - - ros, and Aph - - - - -

f

L.H.

- - - ro di - te.

mf subito

Ah!

mf subito L.H.

subito mp ma poco a poco cresc. sino alla fine

When thou for-gest sil-ver,

subito mp ma poco a poco cresc. sino alla fine

Forge for me, He phaes-tus, - not a suit of ar-mour,

What care I for bat-tles? But a hol - low gob - let,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line consists of eighth notes with accents. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment.

deep as thou can'st make it. Ah!

glissando

The second system continues the vocal line and piano accompaniment. The vocal line has a glissando leading to a long note. The piano accompaniment features a complex texture with many chords and a prominent eighth-note accompaniment. A 'glissando' instruction is placed above the vocal line. The system ends with a fermata over the vocal line and a final chord in the piano accompaniment.

stretto assai

stretto assai

L.H.

Precipitato

fff

The third system shows the vocal line and piano accompaniment. The piano accompaniment is marked 'stretto assai' and features a rapid eighth-note accompaniment. The system concludes with a 'Precipitato' section marked 'L.H.' and 'fff', featuring a final chord with a fermata.

V.

Piano accompaniment for section V. The right hand features a complex melodic line with many slurs and accents. The left hand has a bass line with a few notes and rests, marked "L.H.".

Con moto, ma non troppo ♩ = 126

Piano accompaniment for the first system of the vocal section. It is marked "f marcato assai". The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "When thou for-gest sil-ver, Forge for me, Hephaestus, -". The piano accompaniment continues with slurs and accents in the right hand and rhythmic accompaniment in the left hand.

not a suit of armour; What care I for bat-tles?

But a hol-low gob - - let, deep as

thou canst make it.

Carve for me a-round it, - not the con-stel-la-tions,

nor the sad O - ri - on; I love not the Plei - ads,

nor the bright Arc - - tu - rus;—

Carve a spread - ing vine - - - branch,

Rich with hang-ing clus - ters, and the brimming wine - - vats,

scherzoso

Carve . the laugh - ing sa - - tyrs,

pp

Gol - den lit - tle Cu - pids, and smil - ing Cy - the - re - - a,

cresc. molto

with our fair - est Bac - chus.

cresc.

This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment consists of two staves. The right hand plays a series of chords, each with a quarter rest followed by a quarter note chord. The left hand plays a descending eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3.

f E - - - - - ros, and Aph - - - - -

L.H.

f

This system contains the second two staves of music. The vocal line continues with a half note E5, followed by a quarter note G5, a quarter note A5, and a half note B5. The piano accompaniment continues with the same chordal and eighth-note patterns. A dynamic marking of *f* is present. The left hand part is specifically labeled *L.H.*

- - - - ro - di - te.

This system contains the final two staves of music. The vocal line concludes with a half note G5, a quarter note A5, and a half note B5. The piano accompaniment continues with the same patterns, ending with a final chord in G major. A dynamic marking of *f* is present.

mf subito

Ah!

mf subito

L.H.

subito mp ma poco a poco cresc. sino alla fine

When thou for-gest sil-ver,

subito mp ma poco a poco cresc. sino alla fine

Forge for me, He-phaestus, - not a suit of armour,

What care I for bat - tles? But a hol - low gob - let,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of eighth notes with accents. The piano accompaniment includes chords and moving lines in both hands.

deep as thou can'st make it. Ah!

glissando

The second system continues the vocal line and piano accompaniment. The vocal line has a glissando leading to the exclamation 'Ah!'. The piano accompaniment features a complex texture with many chords and moving lines. A 'glissando' marking is placed above the vocal line.

stretto assai

stretto assai

Precipitato

L.H.

fff

The third system shows the vocal line and piano accompaniment. The piano part is marked 'stretto assai' and 'Precipitato'. The system concludes with a fortissimo (fff) dynamic marking and a 'L.H.' (Left Hand) marking. The piano accompaniment features a dense texture of chords and moving lines.



ENOCH & SONS'

New Songs by Popular Composers.

PRICE TWO SHILLINGS NET, EACH.

COMPOSER.	TITLE.	KEYS.
FLORENCE AYLWARD	An Angel Unawares	C, D
"	A World of Praise	E, G, A
H. BEMBERG	A Song of Love (<i>Refrain d'Amour</i>)	C, E♭
"	Serenade (<i>La Chanson de ma Mlle</i>)	F, G
C. CHAMINADE	Eyes of Blue (<i>Bleus</i>)	D, F
"	Love's Garden (<i>Si j'étais Jardinier</i>)	F, A♭
"	Ritournelle	D♭, E♭, F
"	Silver Ring, The (<i>L'Anneau d'Argent</i>)	D♭, E♭, F
"	Spanish Love-Song (<i>Chanson Espagnole</i>)	D♭, E♭, F
"	'Twas in a Land (<i>Au Pays bleu</i>)	B♭, C, D
"	Voice of my Love, The (<i>Le Beau Chanteur</i>)	G, A
FREDERIC H. COWEN	Angel came, The	E♭, F, G
"	Tears	C, D, E
L. DENZA	I dream of a Rose	D♭, E♭, F
"	You love me no more (<i>Vous ne m'aimez plus</i>)	C, D, E♭
EDWARD GERMAN	Sweet Rose	F, A♭, B♭
FLORENCE GILBERT	The Lark	G, A
"	Shadowtown Ferry	G, A
A. L.	Come, Sweet Morning (<i>Viens Aurore</i>)	D, E, G
"	Fortunio (<i>Chanson de Fortunio</i>)	A♭, B♭, C
"	In Cupid's Garden	B♭, C
"	Shepherdess	B♭, C, D
"	Yea and Nay (<i>Ni toujours, ni jamais</i>)	F, G, A
GERALD LANE	Life's Lullaby	F, A♭, B♭
"	Peace...	D, E♭, F
"	River Dreams	D, F
"	Story-Time	F, G, A
"	Trust and Believe	D, E, F
"	Tell me, Swallow	D, E♭, F
M. MOSZKOWSKI	Cradle Song	G, A♭, B♭
PICCOLOMINI	A Heart's Whisper	C, E♭, F
"	The Holiest Hour	F, G, A
PAUL RODNEY	Forging the Anchor	D, F
"	My Dream of you	A♭, B♭, C
LONDON RONALD	Little Feet...	C, E♭
"	Snowdrops...	F, G
"	When Butterflies Return	C, D, E
LORD HENRY SOMERSET	Across the blue sea	G, B♭
"	Where'er you go	D, F
F. PAOLO TOSTI	Barcarolle	D♭, E♭, F, G
"	For one alone	B♭, C, E♭
"	May-Time	E♭, F, G, A♭
"	Return!	C, E♭, F
"	Spring	F, A♭, B♭, C
SIR ARTHUR SULLIVAN	The Absent-minded Beggar...	C, D, E
J. MICHAEL WATSON	Dream-Life, The	C, E♭
"	Matches	C, D

London:

ENOCH & SONS, 14 & 14a, Great Marlborough Street, W.

AND OF ALL MUSICSELLERS.

Telegraphic Address -
LITOLFF, LONDON.

No. 54.

Telephone No.
5585 GERRARD.