

*Gay Butterfly*  
(Gai Papillon)

Sung By  
Miss Geraldine Farrar



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BOSTON  
1908

*The  
Farrar  
Waltz  
Song*

Words and  
Music by

*Annie Andros Hawley*

Soprano in E flat  
Contralto or Mezzo Soprano in C

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# THE FARRAR WALTZ SONG. GAY BUTTERFLY.

4389

(Gai Papillon.)

French Translation by  
MARIE MADELEINE SUCK.

English Words and Music  
By ANNIE ANDROS HAWLEY.

*Vivace.*

PIANO. *mf*

*cresc.* *sfz*

*Tempo di Valse.*  
*mf Con brio.*

Gay But - ter - fly from flow'r\_ to flow'r How light - ly you  
Gai pa - pil - lon de fleur - en fleur\_ Leste - ment vo -

*mf*

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float, thro' each sun - ny hour, Your gay gau - zy wings Like sun-beams are  
lant par chaque heure du jour Tes ai - les d'a - zur Ray - ons de cou -

bright. How full is your life of joy and de - light. *rall.*  
leurs. Tu vis de plai - sir de joie et d'a - mour.

*a tempo.*  
Gay But - ter - fly from flow'r to flow'r How light - ly you float, Thro'  
Gai pa - pil - lon de fleur en fleur Leste ment vo lant par

each sun - ny hour. How full is your life of joy and de -  
chaque heure du jour Tu vis de plai - sir, de joie et d'a -



light of joy and de-light.  
mour de joie et d'a-mour.

*Piu lento. p*



Ah Ah But when the sum-mer's o-ver Poor But-ter-fly what  
Ah Ah Les beaux jours d'e-té par-tis Pauvre pa-pil-lon que

*poco ritard. p*



will you do with-out the ros-es and clov-er, Ah  
fe-ras tu, Sans les belles fleurs et les ros-es? Ah

*poco animato.*

*f*



Ah A-way!  
Ah Dis-moi!

*Tempo I.*

*sfz sfz sfz*

Tempo I.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written for two staves (treble and bass clefs) with a key signature of two flats. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a first ending bracket over the first two measures.

The second system continues the vocal line and piano accompaniment. The lyrics are: "Light and flow - ers Sum - mer / Fleurs et so leil Pluies d'é -". The piano part includes a piano (*p*) dynamic marking and a ritardando (*rit.*) marking. The system concludes with a double bar line.

The third system continues the vocal line and piano accompaniment. The lyrics are: "show - ers, Sweet per - fume, Thro' long sun - ny hours / te \_\_\_\_\_ Doux par - fums de la belle sai - son \_\_\_\_\_". The piano part continues with a steady accompaniment.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Ah \_\_\_\_\_ Ah \_\_\_\_\_". The piano part includes a forte (*f*) dynamic marking and a crescendo (*cresc.*) marking. The system concludes with a double bar line.



*f* *mf*

Come, But - ter - fly — so gay. Light and flow - ers.  
Viens, pa - pil - lon — joy - eux. Fleurs et so leil.

Sum - mer show - ers. Sweet per - fume — thro' long sun - ny —  
Pluies d'é - té — Doux par fums — de — la belle sai -

hours — Ah — Ah — *cresc.*  
son —

*f* *mf*

Ah come, But - ter - fly. —  
Ah viens, pa - pil - lon —

Vivace.

The first system of the Vivace section consists of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat) and contains whole rests. The lower staff is a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a mezzo-forte (*mf*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in both hands.

The second system continues the Vivace section. The upper staff remains with whole rests. The lower staff continues the rhythmic and melodic development from the first system, featuring more complex chordal textures and melodic lines in both hands.

The third system of the Vivace section shows a dynamic increase. The lower staff begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) leading to fortissimo (*ff*). The music becomes more intense with thicker chords and more active melodic lines.

Tempo I.

The Tempo I section begins with a mezzo-forte (*mf*) dynamic. The upper staff features a vocal line with the syllable "Ah" written below it, accompanied by a melodic line. The lower staff provides a piano accompaniment with a steady rhythmic pattern. The tempo is marked as "Tempo I", indicating a change from the previous Vivace section.

Ah Of joy  
Joy - eux

Ah Ah De - light  
d'a - mour

Ah Ah

Full is thy life of joy and de - light.  
Tu vie de plai sir de joie et d'a - mour.



Ah Gay But - ter -  
Gai - pa - pil -

*rit.*

fly, Thy life!  
lon, Ta vie! Ah Is full of  
est pleine de

*rit.*

joy and de - light.  
joie et d'a - mour. Vivace.  
*ff a tempo.*

*Presto.*  
*ff*

# Somebody Loves You, Dear.

Words and Music by  
ANNIE ANDROS HAWLEY.

Refrain.

The musical score is written for voice and piano. It features a melody line with lyrics and a piano accompaniment. The score is divided into several systems, each with a vocal line and a piano line. The lyrics are: "Some - bod - y loves you, dear," "And tho' the world di - vide us, Love's powr shall draw us near, Some - bod - y loves you, dear," "Call me and I shall hear," "Al - tho' the world di - vide us, re - mem - ber," "Some bod - y loves you, dear," and "Some bod - y loves you, dear." The score includes dynamic markings such as *mf*, *cresc.*, *molto*, *ff*, *molto rit.*, and *Largo*. It also includes performance instructions like *D.S.* and *1.* and *2.* for different endings.



# SOMEBODY LOVES YOU DEAR

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