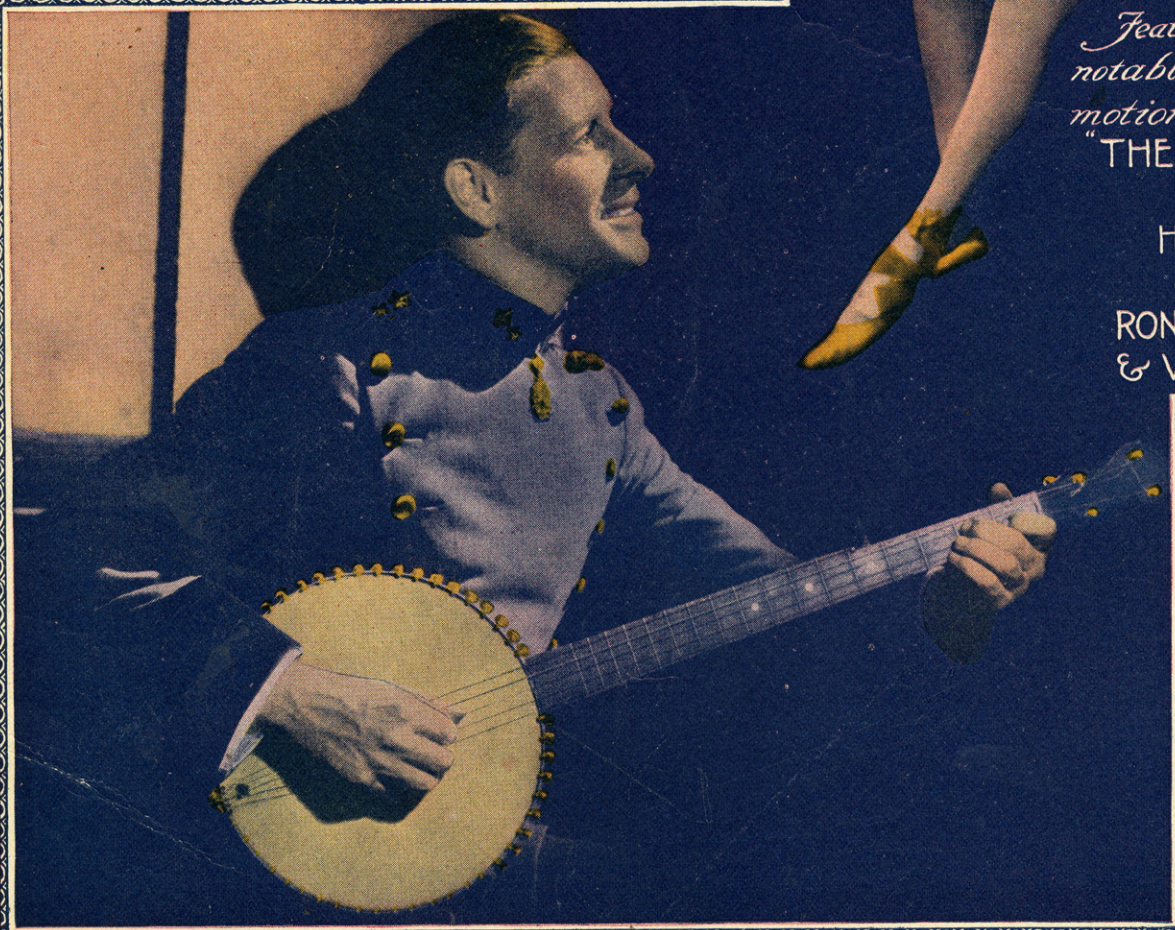


The MAGIC FLAME



*Featured theme of the
notable SAMUEL GOLDWYN
motion picture
"THE MAGIC FLAME"
directed by
HENRY KING
co-starring
RONALD COLMAN
& VILMA BANKY*



*Musical Arrangement
and words, adapted
from the famous
"SERENADE" of TOSELLI
Sigmund Spaeth*



THE BOSTON MUSIC CO.
BOSTON, MASS.

FREDERICK S. MANNING

SM 7412

The Magic Flame

Words by
Sigmund Spaeth

Adapted from the
famous "Serenade" of Toselli
by Sigmund Spaeth

Moderato

Voice

Piano

mf

When the shades of dark-ness fall, And the night has cover'd all, Then

heart cries to heart as one that stray'd and lost the way;

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When the quest seems all in vain, Find-ing naught but sor-row's pain, A -

far thro' the gloom there comes a light of won - drous ray.

rit.

f a tempo

Mag - ic flame of love, that shines ev - er clear - - ly,

f a tempo

Like the stars a - bove, To guide the heart that yearns to find its mate.

f

Burn in-to my soul: "I love you so dear - - ly,"

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *f* and contains the lyrics "Burn in-to my soul: 'I love you so dear - - ly,'" with a long dash between "dear" and "ly". The piano accompaniment is in 7/8 time and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of quarter notes in the left hand.

Bring me to the goal, And let the path of love run true and straight.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Bring me to the goal, And let the path of love run true and straight." The piano accompaniment maintains the same rhythmic pattern as the first system.

I can hear you call-ing me, Dear-est voice, en-thrall-ing me,

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "I can hear you call-ing me, Dear-est voice, en-thrall-ing me,". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

molto rit. *rit.* *a tempo*

Come to me, my love, and leave me not a - lone! Ah! Mag - ic flame of

molto rit. *rit.* *a tempo*

love, shine ev - er more clear - ly, Burn in-to our hearts, And weld them

rit.

fast for - ev - er in - to one! O Mag - ic Flame!

rit.

8 *Red.* *

OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

Nevin Songs

| | |
|--|-----|
| Deep in a Rose's Glowing Heart | |
| <i>with acc. of piano, violin and 'cello</i> | |
| <i>High, A; Medium, G</i> | .60 |
| <i>with piano acc., same keys</i> | .50 |
| One Spring Morning (Frühlingsmorgen) | |
| <i>with acc. of piano, violin and 'cello</i> | |
| <i>High, Em.; Medium, Dm. (c. & g.)</i> | .75 |
| <i>with piano acc., same keys</i> | .75 |
| Doris | |
| <i>with acc. of piano, violin and 'cello</i> | |
| <i>High, F; Medium, Eb</i> | .90 |
| <i>with piano acc. High, F; Medium D (c. & g.)</i> | .60 |
| Little Boy Blue | |
| <i>High, Bb; Medium, Ab</i> | .60 |
| At Twilight | |
| <i>High, G; Medium, F</i> | .60 |
| Time Enough (Rechte Zeit) | |
| <i>High, Bb; Medium, Ab; Low, Gb (c. & g.)</i> | .50 |
| A Life Lesson ("There, little girl, don't cry") | |
| <i>High, Bb; Medium, G</i> | .60 |
| O That We Two Were Maying | |
| <i>with piano acc. High, A; Low, F</i> | .60 |
| <i>duet with piano acc. Sop. and Tenor, Ab</i> | |
| <i>Sop. and Alto, Ab</i> | |
| <i>Alto and Bass, F Each</i> | .75 |
| Narcissus | |
| <i>voice and piano High, Ab; Low, F</i> | .60 |

Organ Editions

| | |
|---|---------------|
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| Ophelia (Arr. by P. J. Mansfield) | .60 |
| Narcissus (Arr. by R. Goss-Custard) | .60 |
| A Shepherd's Tale (Arr. by P. J. Mansfield) | .60 |
| Misericordia (Arr. by P. J. Mansfield) | .60 |
| The Rosary (Arr. by R. Goss-Custard) | .60 |
| Wedding Prelude and Intermezzo | .60 |
| Organ Folio (9 pieces) | Complete 1.00 |

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| | |
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| 2. Ophelia | .60 |
| 3. Water Nymph | .60 |
| 4. Narcissus | .60 |
| 5. Barcarolle | .75 |
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| 2. Shepherds All and Maidens Fair | .75 |
| 3. Lullabye | .60 |
| 4. Tournament | .75 |
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| 4. Misericordia | .60 |
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| 2. At Twilight | |
| 3. Tell Me (<i>Dites-moi</i>) | |
| 4. The Rosary | |
| 5. Time Enough (<i>Rechte Zeit</i>) | |
| 6. The Merry Lark | |
| 7. Oh, That We Two Were Maying! | |
| EGYPTIAN LOVE SONG | .60 |

Violin and Piano

| | |
|--|-----|
| Love Song | .60 |
| Autumn | .60 |
| Melody | .60 |
| Habanera | .75 |
| Narcissus (Arr. by G. Strube) | .60 |
| Narcissus (Simplified arr. by A. Moffat) | .60 |
| Barcarolle | .75 |
| Lullabye | .60 |
| Romance (Transcr. by C. Engel) | .75 |
| Slumber Song (op. posth.) | .60 |
| The Rosary (Arr. by Fritz Kreisler) | .75 |
| The Rosary (Arr. by G. Strube) | .60 |
| The Rosary (Simplified arr. by P. Th. Miersch) | .60 |

Orchestra Editions

| | | |
|------------------------------|-------------------------|-------------------------|
| POPULAR CONCERT | | |
| Library Number | | |
| 1. O That We Two Were Maying | } Small Orch. .80 | |
| 7. Country Dance | | |
| 8. In Arcady | | |
| 9. Narcissus | | |
| 11. Romance | | |
| 12. Barchetta | | |
| 32. Love Song | | |
| 52. { Song of Love | | } Full Orch. 1.10 |
| The Old Mill | | |

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