

224902

Vocal Beauties

OF ALL NATIONS.

*A New Collection of Popular and Classical Songs with
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G. German, E. English, I. Italian, F. French Words.

For Soprano.

For Alto.

NEW YORK,
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NEW YORK

Sung with great success by
Miss AGNES B. HUNTINGTON.

DEAR NIGHTINGALE THY SILENCE KEEP.

English version by
HELEN D. TRETBAR.

Lass, Nachtigall dein Singen sein.

Leicht bewegt. *With animation.*

Reinhold Becker, Op. 15.

VOICE. *p*

Lass, Nach - ti - gall, dein
Dear Night - in - gale. thy

PIANO. *mf* *p*

f

Sin - gen sein und stö - re nicht den Lieb - sten mein, ich
si - lence keep, Dis - turb not, pray, my lov - er's sleep, I

mf

hab' ihn ein - ge - wiegt zur Ruh, nun steht auch mir dass We - cken
rocked him to his rest so sweet, I'll wake him too, 'twould seem but

mf *p* *mf* *p*

zu. Die schön - ste Blu - me die es giebt
meet. The fair - est flow'r that ev - er grew I'll

will ich ihm su - chen, der mich liebt, und ru - fen dann, ihn küs - send
 seek for him whose love's so true, And call him then, with kiss - es

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in the same key with a grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamic markings include *p* (piano) and *pp* (pianissimo).

sag, und ru - fen dann, ihn küs - send sag: Er -
 coy, And call him then with kiss - es coy: The

The second system continues the vocal line and piano accompaniment. The vocal line has dynamic markings *p*, *f*, and *f*. The piano accompaniment includes a *cresc.* (crescendo) marking and features triplet figures in the left hand. The system concludes with a double bar line and repeat signs.

wa - che, Lieb - ster, er - wa - che, Lieb - ster, es ist
 day has come love, a - wake my love, Day brings sweet - est

The third system shows the vocal line and piano accompaniment. The vocal line is in a lower register and includes dynamic markings *f* and *p*. The piano accompaniment is characterized by sustained chords in the right hand and a bass line in the left hand. The system ends with a double bar line and repeat signs.

Tug! es ist Tug!
 joy! sweet - est joy!

The fourth system features the vocal line and piano accompaniment. The vocal line has dynamic markings *f* and *p*. The piano accompaniment includes a *dim.* (diminuendo) marking and features triplet figures in the left hand. The system concludes with a double bar line and repeat signs.

p

Nun sei nicht böß; Frau Nach-ti-gall, dass
But, be not vex'd Dame Night-in-gale That

p

Red. *

rit.

dei-ner Stim-me sü-sser Schall, nicht mehr er-tö-nen soll im
song of thine and ten-der tale, No more shall ring thro' for-est

mf

Red. *

Hag, und dass mein Lieb-ster dich nicht mag;
free, And that my love cares naught for thee:

p

Red. *

mf

denn nur der ei-nen Stim-me Klang,
For of all voi-ces, one a-lone His

p *mf* *p*

Red. *

tört sei-nem Her - zen wie Ge - sang, und die - se ruft, ihn küs - send
heart — as sweet - est e'er doth own, 'Tis one that calls with kiss es

sag, und die - se ruft, ihn küs - send sag: Er -
coy, 'Tis one that calls with kiss - es coy: The

wa - che, Lieb - ster, er - wa - che, Lieb - ster, es ist
day has come love, a - wake, my love, Day brings sweet - est

Tag! es ist Tag!
joy! sweet - est joy!