

## XIII.

## Sulima. — Sulima.

Geliebter, wo zaudert.  
Sweet love, what can hinder.

Zart, heimlich.

Vivace.

31.

Ge -  
Sweet

mezza voce

lieb - ter, wo zau - dert dein ir - ren - der Fuß? die Nach - ti - gall  
 flü - stern die Bäu - me im gol - de - nen Schein, es schlüp - fen mir  
*love, what can hin - der thy com - ing so long? while ring - eth so*  
*light gol - den dan - ces and whisp - er the trees, and soft dream - y*

This system shows the vocal line continuing with the lyrics from the previous system. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand.

plau - dert von Sehn - sucht und Kuß, von Sehn - - sucht und  
 Träu - me zum Fen - ster her - ein, zum Fen - - ster her -  
 ten - der the night - in - gale's song, the night - - in - - gale's  
 fan - cies are borne down the breeze, are borne down the

This system continues the musical phrase. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand, with a dynamic marking of *p*.

Kuß.  
 ein.  
 song.  
 breeze.

1.                   2.

Es                   Ach!  
 The                 Couldst

This system concludes the musical phrase. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line ends with a melodic flourish.

kennst du das Schmach - ten der klop - fen - den Brust? dies  
 know all the pin - - ing, the heart - felt an - noy, the

This system shows the beginning of a musical score. The vocal line starts with a dotted half note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The vocal part continues with a eighth-note followed by a quarter note, and the piano part follows with eighth-note chords.

Sin - nen und Trach - ten voll Qual und voll Lust? Be -  
 way - ward re - pin - ing 'mid sor - row and joy. Give  
 cresc.

This system continues the musical score. The vocal line begins with a eighth-note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The vocal part continues with a eighth-note followed by a quarter note, and the piano part follows with eighth-note chords. A dynamic marking "cresc." is placed above the vocal line.

flüg - le die Ei - le und ret - te mich dir, \_\_\_ bei  
 wings to thy com - ing, and save me, ah save, \_\_\_ a -

This system continues the musical score. The vocal line begins with a eighth-note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The vocal part continues with a eighth-note followed by a quarter note, and the piano part follows with eighth-note chords. A dynamic marking "f" is placed above the vocal line.

nächt - - li - cher Wei - - le ent - fliehn wir von hier, bei  
 non in the gloam - - ing we'll flee o'er the wave, a -  
 2 5 4 2 5 4 2 5 4 2 5 3 2 5

This system continues the musical score. The vocal line begins with a eighth-note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The vocal part continues with a eighth-note followed by a quarter note, and the piano part follows with eighth-note chords. Dynamic markings "leggiero" and "cresc." are placed above the vocal line.

nächt - - li - cher Wei - - le ent - fliehn — wir von  
 non in the gloam - - ing we'll flee — o'er the

hier.  
 wave.

Die  
 With

*mezza voce*

Se - gel, sie schwel - len, die Furcht ist nur Tand: dort, jen - seit der  
 Hei - mat ent - flie - het, so fah - re sie hin! die Lie - be, sie  
*full sails we wan - der light-heart - ed and free,* *our fa - ther-land*  
*on - ward, and fast - er this home fades a - way;* *for love is the*

Wel - len ist vä - ter - lich Land, ist vä - - - ter - lich  
 zie - het ge-wal - - tig den Sinn, ge - wal - - - tig den  
 yon - der is far o'er the sea, is far o'er the  
 mas - ter and pi - lots the way, and pi - - - lots the

Land.  
 Sinn.  
 sea.  
 way.

Die Still 1. 2.  
 Horch!  
 Hark!

wol - lü - stig klin - gen die Wel - len im Meer, - sie hüp - fen und  
 Love is a - wak - ing the wave - lets to sound; they're danc - ing and

cresc.

sprin - gen mut-wil - lig ein - her, und soll - ten sie kla - gen? sie  
*break - ing all wan - ton a - round, and why all their sigh - ing? they're*

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is A major (two sharps). The music is in common time. The lyrics in the first measure are "sprin - gen mut-wil - lig ein - her, und soll - ten sie kla - gen? sie". The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

ru - fen nach dir! sie wis - sen, sie tra - gen die Lie - be von  
*call - ing to thee, they know Love is ply - ing his way on the*

The piano accompaniment continues with eighth-note chords. The vocal line begins with "ru -fen nach dir!". The lyrics in the second measure are "ru -fen nach dir! sie wis - sen, sie tra - gen die Lie - be von". The piano dynamic is marked "p" and "leggiero". The vocal dynamic is marked "cresc.". The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

hier, sie wis - sen, sie tra - gen die Lie - - be von  
*sea, they know Love is ply - ing his way on the*

The piano accompaniment continues with eighth-note chords. The vocal line begins with "hier, sie wis - sen, sie tra - gen die Lie - - be von". The piano dynamic is marked "f". The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

hier.  
*sea.*

The piano accompaniment continues with eighth-note chords. The vocal line begins with "hier.". The piano dynamic is marked "p" and "dolce". The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

The piano accompaniment continues with eighth-note chords. The piano dynamic is marked "p". The piano accompaniment features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.