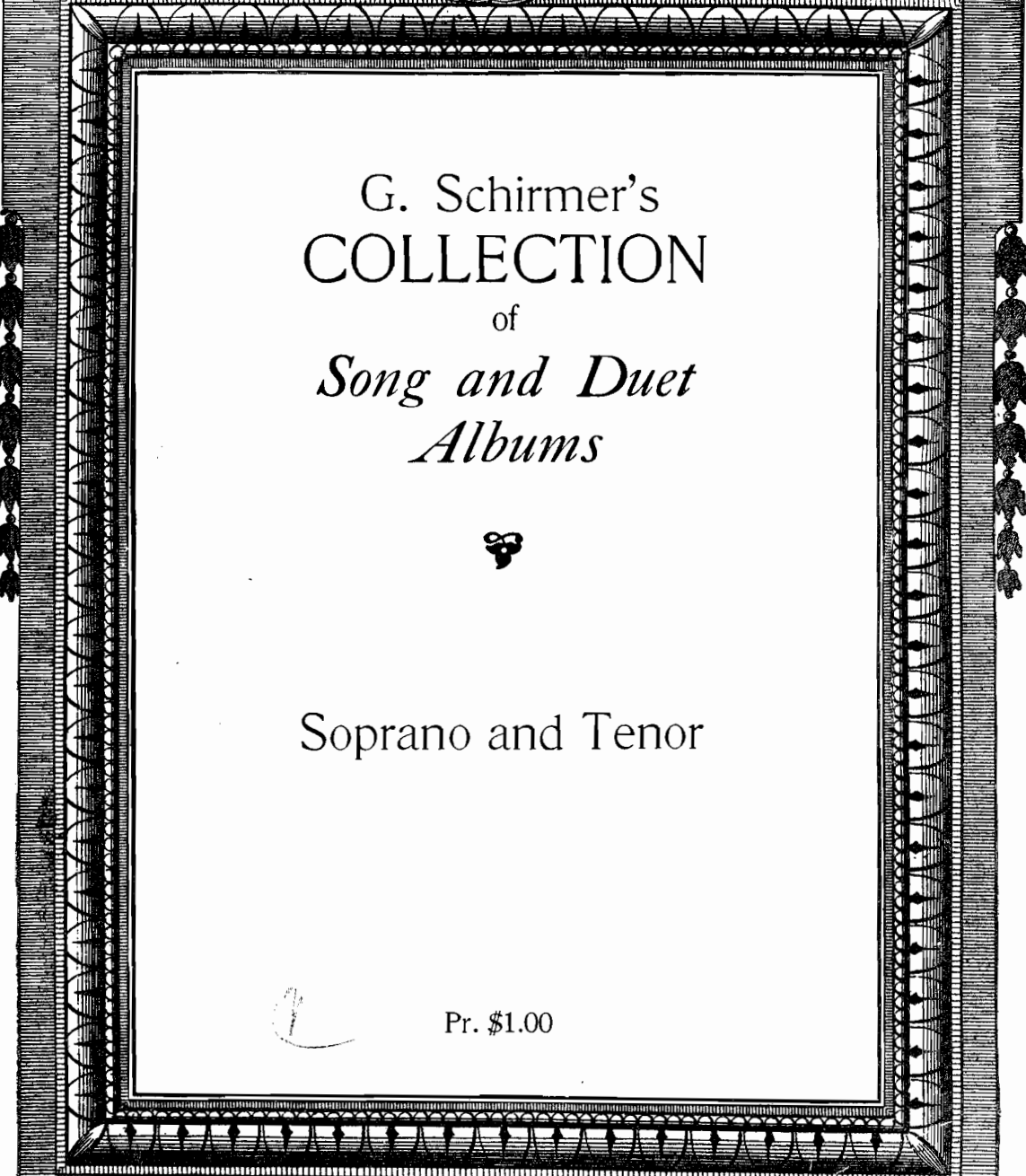




New York  
G. Schirmer



G. Schirmer's  
COLLECTION  
of  
*Song and Duet*  
*Albums*



Soprano and Tenor

Pr. \$1.00



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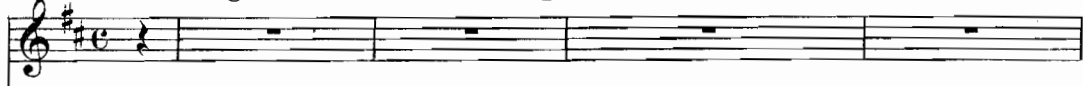


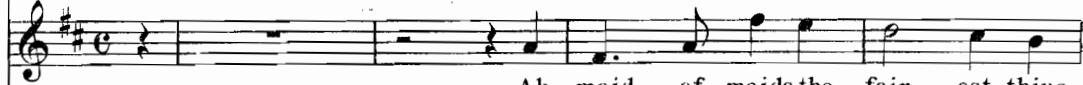
## Thus we will wander!


(SO LASS UNS WANDERN!)

JOH. BRAHMS.

Andante grazioso e molto espressivo.

Soprano. 

Tenor.  Ah maid, of maids the fair - est, thine  
Ach Mäd - chen, lie - bes Mad - chen, wie

PIANO.  *poco f* *p*



 eyes are all too dark! My heart be-guild, I fear me, is  
schwarz dein Au - ge ist! Fast fürcht' ich, es ver - zau - bert mich





 of their arts the mark, my heart be-guild, I fear me, is  
einst voll ar - ger List, fast fürcht' ich, es ver - zau - bert mich



And though mine eyes were dark - er, were  
Und wär' mein Au - ge schwär - zer, um  
of their arts the mark.  
einst voll ar - - ger List.

*p*

dark - er far than now, my dear - est, to be - guile thee, that would I not, I  
vie - les schwärzer noch, dich, Lieb - ster mein, ver - zau - bern, ich thät es nie - mals

trow, my dear - est, to be - guile thee, that would I not, I trow.  
doch, dich, Lieb - ster mein, ver - zau - bern, ich thät' es nie - mals doch.

On  
Die

*p*

you - der oak a ra - ven up - on the a - corns feeds! I  
 Kräh' auf je - ner Ei - che, sieh, wie sie Ei - cheln pickt! Wer

What  
 Und  
 would I knew what bride-groom to thee the fu - ture\_ leads! -  
 weiss, wen einst der\_ Him-mel zum Bräu - ti - gam dir\_ schickt!

bride groom can it lead me? To thee I gave my faith, I  
 sprich, wen sollt' er schi - cken? Ich gab ja dir mein Wort, weisst,

*doz.*

vow'd be-neath yon lin - dens to cher-ish thee till death. —  
 un - ter'm grü - nen Bau-me, bei un - s'rer Hüt-te — dort. —

Oh  
 Wohl -

stead - fast heart, come on then, and let us part no more; a  
 an, so lass uns wan - dern, du wan - derst frisch mit mir; ein

*pf*

In  
 Ein

*p*

gown of green I'll buy thee, thou't wear it from this hour. In  
 Kleid von grü - ner Far - be, mein Mäd - chen, kauf' ich dir. Ein



*poco f*

gown of green ar - ray me, it must not be too long: — ther:  
 Kleid von grü-ner Far - be, das auch nicht gar zu lang: — so

*poco f*

gown of green ar - ray thee, it must not be too long: then  
 Kleid von grü-ner Far - be, das auch nicht gar zu lang: so

*p dol.*

forth with thee to wan - der in love that's true and strong, in  
 kann ich mit dir wan - dern, nichts hin - dert mich im Gang, nichts

forth with me to wan - der in love that's true and strong, in  
 kann ich mit dir wan - dern, nichts hin - dert dich im Gang, nichts

love that's true and strong. — Thus gai - ly we will wan - der, by  
 hin - dert mich im Gang. — Wir wol - len lu - stig wan - dern berg -

love that's true and strong. — Thus gai - ly we will wan - der, by  
 hin - dert dich im Gang. — Wir wol - len lu - stig wan - dern berg -

*rf*

moun-tain and by dale; the wood - land, deep and sha - dy shall  
 ü - ber und thal - ein; die gro - ssen, frei - en Wäl - der sind

moun-tain and by dale; the wood - land, deep and sha - dy shall  
 ü - ber und thal - ein; die gro - ssen, frei - en Wäl - der sind

be our bri - dal hall, the wood - land deep and sha - dy, shall  
 un - ser Käm - mer - lein, die gro - ssen, frei - en Wäl - der sind

be our bri - dal hall, the woodland glen so deep and sha - dy, shall  
 un - ser Käm - mer - lein, die gro - ssen, gro - ssen, frei - en Wäl - der sind

be our bri - dal hall.  
 un - ser Käm - mer - lein.

be — our bri - dal hall.  
 un - ser Käm - mer - lein.

# Notturmo

from the Opera "DON PASQUALE."

DUET.

DONIZETTI.

*Larghetto.*

PIANO. *p dolce.*

NORINA. SOPRANO. *pp*

ERNESTO. TENOR. *pp*

Tor na - mi a dir, che  
Once a - gain let me

Tor na - mi a dir, che  
Once a - gain let me

m'a - mi, dim - mi, che mi - o tu se - i,  
hear thee say that thou lov'st me on - ly,

m'a - mi, dim - mi, che mi - o tu se - i,  
hear thee say that thou lov'st me on - ly,

quan - do tuo ben - mi chia - mi, la vi - ta ad - dop - pi in  
Sweet - est, when I am near thee, life hath two-fold bliss for

quan - do tuo ben - mi chia - mi, la vi - ta ad - dop - pi in  
Sweet - est, when I am near thee, life hath two-fold bliss for

me, la vo - ce tu - a si ca - ra rin -  
me, When care op - prest and lone - ly, Thy

me, la vo - ce tu - a si  
me, When care op - prest and

fran - ca il co - re op - pres - so, il co - re op -  
voice on my rapt ear fall - eth, on my rapt ear

ca - ra rin - fran - ca il co - re op -  
lone - ly, Thy voice on my rapt ear

pres - so, se - cu - ro a te — d'ap -  
 fall - eth, My heart no cloud re -

*pp*

pres - so, se - cu - ro a te — d'ap -  
 fall - eth, My heart no cloud re -

*pp*

*f*

*pp*

pres - se, tre - mo lon - tan da te, da te,  
 call - eth, dark - 'ning when far from thee, from thee,

pres - se, tre - mo lon - tan da te, da te,  
 call - eth, dark - 'ning when far from thee, from thee,

se - cu - ro a te — d'ap - pres - so, ah, tre - mo lon - tan - da  
 My — heart no cloud re - call - eth, that dark - en'd when far - from

se - cu - ro a te — d'ap - pres - so, ah, — tre - mo lon - tan - da  
 My — heart no cloud re - call - eth, that — dark - en'd when far - from

te, tre - - mo, lon - tan da  
thee, dark - - 'ning when far - - from

te, ah, lon - tan da  
thee, ah, when far - - from

*p*

te, tre - - mo, tre - mo lon - tan da te da te,  
thee, dark - 'ning, dark - 'ning when far from thee, when far,

te, tre - - mo lon - tan da te da te,  
thee, dark - 'ning when far from thee, when far,

*f*

*cresc.*

da te, da te!  
far, dear, from thee!

da te, da te!  
far, dear, from thee!

*p*

*pp*

# Charite.

(CHARITY.)

Arr. for two voices (Soprano & Tenor),  
by MAX VOGRICH.

J. FAURE.

Andante sostenuto, quasi larghetto.

PIANO.

SOPRANO.

TENOR.

Voi - ci l'hi - ver et son tri - ste cor -  
Stern Win - ter comes with i - cy foot - step

Voi - ci l'hi - ver,  
Stern Win - ter comes

té - ge, Les mal - heu - reux souf - frent beau - coup l'hi -  
speed - y, And man - y hearts are filled with doubt and

Les mal - heu - reux souf - frent beau - coup l'hi -  
And man - y hearts are filled with doubt and

colla parte.

*a tempo.*

ver. fear. Con - tre leurs  
Our du - ty

ver fear. Con - tre leurs  
Our du - ty

*a tempo.*

*rall.* *a tempo.*

*rall.*

maux il faut qu'on les pro - tè - ge, Il fait si froid dans leur foy - er dé -  
'tis to aid the poor and need - y, Who have no home, or but a cham - ber

maux il faut qu'on les pro - tè - ge, Il fait si froid dans leur foy - er dé -  
'tis to aid the poor and need - y, Who have no home, or but a cham - ber

*rall.*

*colla parte.*

*a tempo.*

sert, Ac - complis - sons l'or - dre de la na - tu - re, Don - nons, don -  
drear. Let us ful - fil the sa - cred word once spo - ken, That he who

sert, Ac - complis - sons l'or - dre de la na - tu - re, Don - nons, don -  
drear. Let us ful - fil the sa - cred word once spo - ken, That he who

*a tempo.*



*rall.* *a tempo.*

nous pour les ê - tres souff-rants. Comme aux oi - seaux Dieu don-ne la pâ-  
 giv - eth lendeth to the Lord; O free-ly give! His word shall ne'er be

*rall.*

nous pour les ê - tres souff-rants. Dieu don-ne la pâ-  
 giv - eth lendeth to the Lord; His word shall ne'er be

*colla parte.* *a tempo.*

tu - re, Don-nons sur-tout pour les pe-tits en - fants.  
 bro-ken, And sweet, at last, shall be thy full re - ward.

tu - re, pour les pe-tits en - fants.  
 bro-ken, shall be thy full re - ward.

**Sostenuto.**  
*mf espress.*

O cha-ri - té, — vier-ge pure et fé - con - de,  
 Go! love-ly Char-i - ty, with all bless - ings a - bound - ing,

*mf espress.*

O cha-ri - té, — vier-ge pure .et fé - con - de,  
 Go! love-ly Char-i - ty, with all bless - ings a - bound - ing,

**Sostenuto.** (♩. = 66.)

*mf*

*cresc.* *f*

Va! cours por-ter tes bien-faits en tout lieu,  
Go! lend thine aid un-to all in dis-tress;

*cresc.* *f*

Va! cours por-ter tes bien-faits en tout lieu,  
Go! lend thine aid un-to all in dis-tress;

*cresc.* *f*

*animato.*

Et que ta voix ré-pè-te, ré-pè-te  
And let thy voice re-peat, in tones loud re-

*animato.*

Et que ta voix ré-  
And let thy voice re-

*animato.*

*ff sempre.*

par le mon-de: Qui donne aux pau-vres prête à  
sound-ing, Give to the poor the Lord shall

*ff sempre.*

pè-te Qui donne aux pau-vres prête à  
peat, Give to the poor the Lord shall

*f*

*Largo.*

Dieu. \_\_\_\_\_  
 bless! \_\_\_\_\_

Dieu. \_\_\_\_\_  
 bless! \_\_\_\_\_

*Largo.* *ff* *allarg.* *p* *rall.*

*Tempo I.*

La cha-ri-té du pauvre en-tend la plain-te El-le con-  
 When-e'er the cry of pov-er-ty re-sound-eth Sweet Char-i-

La cha-ri-té en-tend la plain-te  
 When-e'er the cry of pov-er-ty re-sound-eth

*Tempo I.*

*rall.*

sole et cal-me ses dou-leurs.  
 ty, O has-ten thy re-lief!

*rall.*

et cal-me ses dou-leurs.  
 O has-ten thy re-lief!

*rall.* *a tempo.* *rall.*

*a tempo.*

Et pour-sui - vant sa tâ - che noble et sain - te, Du mal - heu -  
 Pur-sue thy no - ble task! for want a - boundeth, Thou dri - est

Et pour-sui - vant sa tâ - che noble et sain - te, Du mal - heu -  
*a tempo.* Pur-sue thy no - ble task! for want a - boundeth, Thou dri - est

*rall.* reux el - le sè - che les pleurs. I - mi - tons - la! se - cou - rons la mi -  
 tears, and calm - est bit - ter grief. Let all the world thy fair ex - am - ple

*rall.* reux el - le sè - che les pleurs. I - mi - tons - la! se - cou - rons la mi -  
 tears, and calm - est bit - ter grief. Let all the world thy fair ex - am - ple

*colla parte.* *a tempo.*

*rall.* sè - re! Tout est comp - té la haut, rien n'est per - du; Et ce qu'on  
 fol - low; All things their rec - ord find with One a - bove; And they who

*rall.* sè - re! Tout est comp - té la haut, rien n'est per - du;  
 fol - low; All things their rec - ord find with One a - bove;

*colla parte.* *a tempo.*

donne aux mal-heu-reux sur ter-re, Au ciel, un jour, par Dieu se-ra ren -  
 give to those op-prest with sor-row, Their due re-ward shall find in bound-less  
 aux mal-heu-reux sur ter-re, par Dieu se - ra ren -  
 to those op-prest with sor-row, shall find in bound-less

**Sostenuto.**  
*mf espress.*  
 du. O cha-ri-té, vier-ge pure et fé-  
 love. Go! love-ly Char-i-ty with all bless - ings a -  
 du. O cha-ri-té, vier-ge pure et fé-  
 love. Go! love-ly Char-i-ty with all bless - ings a -

**Sostenuto.**  
*mf*  
*rall.*

*cresc.* con - de, Va! cours por-ter tes bien-faits en tout  
 bound - ing, Go! lend thine aid un - to all in dis -  
 con - de, Va! cours por-ter tes bien-faits en tout  
 bound - ing, Go! lend thine aid un - to all in dis -

*cresc.* *f.*

*animato.*

lien. Et que ta voix ré-pè - te, ré - pè - te  
tress; And let thy voice re-peat in tones loud re-

*animato.*

lien. Et que ta voix ré-  
tress; And let thy voice re-

*ff.*

par le mon - de, Qui donne aux pau - vres  
sound - ing, Give to the poor, the

*ff.*

pè te Qui donne aux pau - vres  
peat, Give to the poor, the

*f*

*Largo.*

prête à Dieu.  
Lord shall bless.

*Largo.*

prête à Dieu.  
Lord shall bless.

*fff* *allarg.*

# Oh lay thy cheek on mine, dear love.

(Lehn' deine Wang' an meine Wang'.)

ADOLF JENSEN.

arr. as a Duet by MAX VOGRICH.

Andante.

Soprano.

Tenor.

Piano.

*p* *appassionato*.

Oh, lay thy cheek on mine dear love, And  
Lehn' dei - ne Wang' an mei - ne Wang', dann

*p* *appassionato*.

Oh, lay thy cheek on mine dear  
Lehn' dei - ne Wang' an mei - ne

so shall our tears flow to - geth - er,  
flie - ssen die Thrä - nen zu - sam - men,

love, And so shall our tears flow to - geth - er, And to my  
Wang', dann flie - ssen die Thrä - nen zu - sam - men, Und an mein

*pp*

And to my heart, pressfast thy heart, And so shall the  
 Und an mein Herz drückfest dein Herz, dann schlagen zu -

heart, pressfast thy heart, And so shall the  
 Herz drückfest dein Herz, dann schla - gen zu -

*ff* *p*

flames beat to - geth - er. And when in those glow - ing  
 sam - men die Flam - men. Und wenn in die gro - sse

flames beat to - geth - er. And when in those  
 sam - men die Flam - men. Und wenn in die

*pp*

flames shall fall Our stream of tears fast throng -  
 Flam - me fließt der Strom von un - sern Thrä -

glow - ing flames shall fall Our stream of tears fast throng -  
 gro - sse Flam - me fließt der Strom von un - sern Thrä -

*pp*



ing, Hold - ing thee close in my arms I would  
nen, Und wenn mein Arm dich ge - wal - tig um -

ing, Hold - ing thee close in my arms I would  
nen, Und wenn mein Arm dich ge - wal - tig um -

die, *p* Faint - ing with love's sweet long - ing,  
schliesst, sterb' ich vor Lie - bes - seh - nen:

die, *sf* *p* Faint - ing with love's sweet long - ing,  
schliesst, sterb' ich vor Lie - bes - seh - nen:

*pp perdendosi.*

Oh, lay thy cheek on mine, my love!  
Lehn' dei - ne Wang' an mei - ne Wang'!

*pp* Oh, lay thy cheek on mine, my love!  
*ppp* Lehn' dei - ne Wang' an mei - ne Wang'!

# O stay thou golden moment.

(O lass dich halten, gold'ne Stunde.)

ADOLF JENSEN.

arr. as a Duet by MAX VOGRICH.

Molto tranquillo.

Soprano.

*p*  
 O stay, O stay thou gold - en moment, That ne'er will come a -  
 O lass dich hal - ten gold' - ne Stunde, die nie so schön sich

Tenor.

*p*  
 O stay, O stay thou gold - en moment, That ne'er will come a -  
 O lass dich hal - ten gold' - ne Stunde, die nie so schön sich

Molto tranquillo.

Piano.

*p*  
 \* \* \*

gain so fair! See how the moon yet in her splen - dor  
 wie - der beut! Schau, wie die Mond - - nacht in die Run - de

gain so fair! See how the moon yet in her splen - dor  
 wie - der beut! Schau, wie die Mond - - nacht in die Run - de

\* \* \*

strews all her whit - est ros - esthere! The voice of day a - far re -  
 all ih - re wei - ssen Ro - sen streut. Des Ta - - ges Stimmen fern ver -

strews all her whit - est ros - esthere! The voice of day a - far re -  
 all ih - re wei - ssen Ro - sen streut. Des Ta - ges Stimmen fern ver -

*p*  
 \* \* \*

main - ing No word is spo - ken - song is heard, But still - est hap - pi - ness is  
hall - ten; nicht Worte stö - ren nicht Ge - sang, des still - sten Glückes in - nig

main - ing No word is spo - ken - song is heard, But still - est hap - pi - ness is  
hall - ten; nicht Worte stö - ren nicht Ge - sang, des still - sten Glückes in - nig

*f*

♩. ♩. \* ♩. ♩. ♩. \* ♩. \*

reigning And all the earth in qui - et lies! with thee my  
Walten, nachdem die gan - ze See - le drang. so ganz mein

reigning And all the earth in qui - et lies! So heart to heart  
Walten, nachdem die gan - ze See - le drang. So Brust an Brust

*p* *mf* *f*

♩. \* ♩. \* ♩. \* ♩. \* ♩. ♩.

dear one, So would I hold thee, be - lov - ed one! The mur - m'ring  
Ei - gen, so halt' ich dich ge - lieb - tes Bild! Es rauscht die

So would I hold thee, be - lov - ed one! The mur - m'ring, mur - m'ring  
so halt' ich dich ge - lieb - tes Bild! Es rauscht, es rauscht die

*mf* *mf*

♩. ♩. ♩. ♩. ♩. \*

*cresc.*

night when lips are si - - lent And soul to soul in  
 Nacht, Die Lip-pen schwei - - gen, und See-le tief in

*pp* *cresc.*

night when lips are si - - lent And soul to soul in  
 Nacht, Die Lip-pen schwei-gen, und See - - le tief in

*rit.* \* *rit.* \*

*f* *pp* *cresc.*

fond - ness speaks! I am thy joy, Thou, thou art mine! -  
 See - le quillt. Ich bin dein Glück, du mei-ne Won - ne,

*f* *pp* *cresc.*

fond - ness speaks! I am thy joy, Thou, thou art mine! -  
 See - le quillt. Ich bin dein Glück, du mei-ne Won - ne,

*f* *p* *cresc.*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

*rit.* *f* *pp a tempo.*

I am thy life, and thou my light! Fare-well thou day, — Fare-  
 ich bin dein Le - ben, du mein Licht: was soll uns Tag, — was

*rit.* *f* *pp a tempo.*

I am thy life, and thou my light! Fare-well thou day, — Fare-  
 ich bin dein Le - ben, du mein Licht: was soll uns Tag, — was

*rit.* *f* *a tempo.*

*ppp*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

well thou sun-shine! O stay, O stay! Thou love-ly  
 soll uns Son-ne? Du schö-ne Nacht, ent-flich' uns

well thou sun-shine! O stay, O stay!  
 soll uns Son-ne? Du schö-ne Nacht,

*mf* *p* *pp* *mf*

night, Thou love-ly night, O stay, O stay! Thou love-ly  
 nicht, ent-flich' uns nicht, du schö-ne Nacht ent-flich' uns

Thou love-ly night, O stay, O stay! Thou love-ly  
 ent-flich' uns nicht, du schö-ne Nacht, ent-flich' uns

*f* *p* *pp* *f* *pp*

night!  
 nicht!

night!  
 nicht!

*pp* *ppp*

# The Night.

(LA NOTTE)

English Version  
by H. MILLARD.

L. MILIOTTI.

Andante.

SOPRANO.

TENOR.

PIANO.

*p* *pp*

*p*

Serenely smile the heav - ens, tranquil and calm the  
Com'è se-re-noil cie - lo com'è tranquillo il

*p*

Se-renely smile the heav - ens, tranquil and calm the hour  
Com'è se-re-noil cie - lo com'è tranquillo il mar,

hour the hour. Nor e'en a leaf is  
mar, il mar. Non ve-di sul-lo

tranquil and calm the hour. Nor e'en a leaf is stir - ing  
com'è tranquillo il mar. Non ve-di sul-lo ste - lo

stir - ing                    nor tremble e'en a flow'r                    a flow - er.  
 ste - lo                    un fio - re tre - mo - lar,                    non                    ve - di

nor tremble e'en a flow'r                    nor trem - bles e'en a flow - er,  
 un fio - re tre - mo - lar,                    non                    ve - di sul - lo                    ste - lo

Nor tremble e'en a flow'r,                    nor trem - bles                    a flow'r,  
 un fio - re tre - mo - lar,                    non ve - di                    un fio - re.

Nor tremble e'en a flow'r,                    nor trem - bles a flow'r,                    nor  
 un fio - re tre - mo - lar.                    non ve -                    di un fio -                    re, non

*cresc.*

nor tremble e'en a flow - er, a flow - er,                    nor trembles e'en a  
 non ve - di sul - lo                    ste - lo un fio - re                    un fio - re tre - mo -

trem -                    bles e'en a flow - er,                    nor trembles e'en a  
 ve -                    di sul - lo                    ste - lo                    un fio - re tre - mo -

*ff*                    *pp*

flow'r.                    Ah! leavethy love - ly dwell - ing  
 lar.                    Ah! las cia il tuo sog - gior - no

flow'r.  
 lar.

*ff*                    *pp*

my gondo-la is here, with me thou'lt be re - turn - ing  
 la gon-do-let-taè qui - me - co fa - rai ri - tor - no

Ere mornings rays ap - pear. Ah!  
 pri - ma che sor-gail di Ah!

Ah! leave thy love-ly dwelling My gon-do-la is  
 Ah! las ciuil tuo sog - gior-no la gon-do-let-taè

yes come  
 si. vic

here, with me thou'lt be re - turn - ing Ere mornings rays ap -  
 qui me - co fa - rai ri - tor - no pri - ma che sor-gail

now.  
 ni.

pear Ah! Hide not thy lov-ing glan - ces. Sweet sun of youths, bright  
 di. Ah! non copra il tuo bel vi - so in - vi - di - o - so



*con slancio.* *rall.*

days Thy smile my soul en - tran - ces as fall the morn's soft  
 vel si mostri il tuo sor - ri - so co - me la lu - na in

*a tempo.*

Hide not the lov - ing glan - ces As fall the morn's soft rays! The  
 Si mostri il tuo sor - ri - so co me la lu - na in ciel Ah!

rays! Ah! As fall the morn's soft rays! The  
 ciel. Ah! co - me la lu - na in ciel Ah!

*a tempo.* *cresc.* *string.*

*con abbandono.*

morn's soft rays. Thysmile my soul en - tran - ces  
 si in eiel si mostri il tuo sor - ri - so

morn's soft rays.  
 si in eiel. *rall. e dim.*

*Adagio* *Tempo I.*

As fall the morn's soft rays, Serene ly smile the heav - - ens  
 co - me la lu - na in ciel com' è se - re - no il cie - - lo

Se - rene ly smile the heav - - ens Tran - quil and calm the  
 com' è se - re - no il cie - lo com' è tranquillo il

Tranquil and calm the hour the hour.  
 com'è tranquillo il mar il mar,  
 hour, Tran - quil and calm the hour. Nor e'en a leaf is  
 mar com' è tranquillo il mar. non ve-di sul-lo

Nor e'en a leaf is stir - ing nor trembles e'en a flow'r, a  
 non ve-di sul-lo ste - lo un fio-re tre-mo-lar non -  
 stir - - ing nor trembles e'en a flow'r, nor e'en a leaf is  
 ste - - lo un fio-re tre-mo-lar non ve - di su - lo

flow'r, nor trembles e'en a flow'r nor trembles  
 ve - di un fio-re tre-mo lar non ve - di  
 stir ing, nor trembles e'en a flow'r, nor trem - bles a  
 ste - lo un fio-re tre-mo - lar non ve - di un

a flow'r nor trembles e'en a flow'r a flow'r,  
 un fio-re non ve-di sul-lo ste-lo un fio-re  
 flow'r nor trem - bles e'en a flow'r,  
 fio - re non ve - di sul-lo ste - lo

nor trembles e'en a flow - er, nor trembles e'en a flow'r.  
 non ve-di sul-lo ste - lo un fio-re tre-mo - lar.

nor trem - bles e'en a flow'r. Ah!  
 l'n fio - re tre - mo - lar. Ah!

*Animando un poco.*

Th'ex - cess of Loves' con -  
 Lec - ces - so del con -

Th'ex - cess of Loves' con - tent -  
 Lec - ces - so del con - ten -

*Animando un poco.*

*con slancio. rall.*

tent-ment then my heart will prove.  
 ten-to il cor m'in - on - de *ff* rà. *pp*

ment my heart will prove to me, will prove to  
 to il cor m'in - on - de - rà, m'in - on - de -

*pp string. poco a poco*

Th'ex - cess of Loves' con - tentment then my heart will prove, th'excess of Lov's con -  
 Lec - ces - so del con - ten-to il cor m'in - on - de - rà lec - ces - so del con -

me, will prove.  
 rà m'in - on -

*pp string. poco a poco.*

tentment, then my heart will prove And on-ly one short  
 ten-to il cor m'in - on - de - rà *rall.* e tut-toun sol mo -

to me And on-ly one short mo -  
 de - - - - - rà e tut-toun sol mo - men -

*string. poco a poco*

mo-ment the night will seem to be, Th'excess of love's con-tentment then my heart will  
 men-to la not-te a me par - rà l'ec-ces-so del con - ten-to il cor m'in-on-de-

ment the night will seem to be, will  
 to la not-te a me par - rà a

*string. poco a poco*

*cresc.*

prove th'excess of love's con - tentment then my heart will prove,  
 rà l'ec-ces-so del con ten-to il cor m'in - on - de - rà, *rall.*

seem to be And on-ly one short  
 me me par - - - - - rà, e tut-to un sol mo -

*cresc.*

And on-ly one short mo - ment the night will seem - to be, the night will  
 e tutto un sol mo - men - to la not-te a me - par - rà la not-te a

mo - - - - - ment the night will seem - to be, the night will  
 men - - - - - to la not-te a me - par - rà la not-te a

Tempo I.

*pp*

seem to be And on-ly one short mo -  
 me par - rà e tut-ta un sol mo - men

seem to be the night will  
 me par - rà Tempo I. la not - te a

*pp e ben legato.*

ment. Thenight will seem to be to  
 to. la not-te a me par - rà par -

be, will seem to  
 me, a me par -

*rall. e dim.*

be will seem to  
 rà, a me par -

be will seem to  
 rà, a me par -

*ppp* *rall. e sempre e perdendosi.*

be.  
 rà.

be.  
 rà.

*pppp*

## The Adieu.

(L'ADDIO.)

English Version by H. MILLARD.

O. NICOLAI.

Andante.

SOPRANO.

TENOR.

PIANO.

*dolce*

Now a - dieu, — my love, for —  
Dunque ad - dio — mio ca - ro a -

Now a - dieu, — my love, for —  
Dunque ad - dio — mio ca - ro a -

ev - er! Oh em - brace me, my heart is thine, love! Grief or  
mo - re! un - am - ples - so, e po - scia ad - di - o! non v'ha

ev - er! Oh em - brace me, my heart is thine, love! Grief or  
mo - re! un - am - ples - so. e po - scia ad - di - o! non v'ha

sor - row no hearts can sev - er, And thy heart, love, still is  
 pe - na, non v'ha do - lo - re pel - tuo co - re, pel cor

sor - row no hearts can sev - er, And thy heart, love, still is  
 pe - na, non v'ha do - lo - re pel tuo co - re, pel cor

mine love, What can e - qual all my an - guish,  
 mi - o, che pa - reg - gi il rio mar - ti - re

mine love, Fill'd with  
 mi - o, di do -

Dar-ling lov'd one, dar - ling  
 ca - ro a - mo - re, ca - ro a -

grief my heart will lan - guish dar - ling  
 ver - co - si par - ti - re, ca - ro a -

*mf* *p*

*p*

lov'd one! Parting brings us pain and fear,  
 mo - re, di do - ver co - si par - tir,

*p*

lov'd one! Parting brings us pain and fear, Dar-ling  
 mo - re, di do - ver co - si par - tir, ca - ro a -

*pp*

*port.* *p*

dear - est lov'd one, Part - ing brings us pain and  
 ca - ro a - mo - re, di do - ver co - si par -

*p*

lov'd one, dear - est lov'd one, Part - ing brings us pain and  
 mo - re, ca - ro a - mo - re, di do - ver co - si par -

*pp*

fear Ah! Part - ing brings such pain and  
 tir, ah! di do - ver co - si par -

fear Ah! Part - ing brings such pain and  
 tir, ah! di do - ver co - si par -

*cresc.* *mf*



fear!  
tir!

fear!  
tir!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics 'fear! tir!' and 'fear! tir!'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and chords.

If from heav'ns\_ we could but  
Ah se Dio \_\_\_\_ ci a - ves - se

If from heav'ns\_ we could but  
Ah se Dio \_\_\_\_ ci a - ves - se

The second system continues with two vocal staves and piano accompaniment. The lyrics are 'If from heav'ns\_ we could but Ah se Dio \_\_\_\_ ci a - ves - se'.

bor - row one\_ day on - ly of fond af - fec - tion, We could  
da - to un\_ di so - lo, un di ri - den - te, noi po -

bor - row one day on - ly of fond\_ af - fec - tion, We could  
da - to un di so - lo, un di \_\_\_\_ ri - den - te, noi po -

The third system continues with two vocal staves and piano accompaniment. The lyrics are 'bor - row one\_ day on - ly of fond af - fec - tion, We could da - to un\_ di so - lo, un di ri - den - te, noi po -'.

al - most in our sor - row Find some joy in re - col -  
 trem - mo nel pas - sa - to con - so - lar - ei del pre -

al - most in our sor - row Find some joy — in re - col -  
 trem - mo nel pas - sa - to con - so - lar - ei del pre -

lec - tion, Find the strength — to suf - fer on - ly  
 sen - te, tro - var for - za per sof - fri - re,

lec - tion, In the  
 sen - te, nel ter -

Dear - est lov'd one, dear - est  
 ca - ro a - mo - re, ca - ro a -

fu - ture dark and lone - ly Dear - est  
 ri - bi - leav - ve - ni - re, ca - ro a -

*mf* *p*

*p*

lov'd one In the fu - ture dark and drear  
 mo - re, nel ter - ri - bi - le av - ve - nir,

*p*

lov'd one In the fu - ture dark and drear Dar - ling  
 mo - re, nel ter - ri - bi - le av - ve - nir, ca - ro a -

*pp*

*port.* *p*

Dearest lov'd one In the fu - ture dark and drear, Ah  
 ca - ro a - mo - re, nel ter - ri - bi - le av - ve - nir, ah

*p*

lov'd one, Dearest lov'd one In the fu - ture dark and drear, Ah  
 mo - re, ca - ro a - mo - re, nel ter - ri - bi - le av - ve - nir, ah

*pp* *cresc.*

— in the fu - ture dark and drear!  
 — nel ter - ri - bi - le av - ve - nir.

— in the fu - ture dark and drear!  
 — nel ter - ri - bi - le av - ve - nir.

*mf* *p*

# Memory.

(SOVVENIR.)

(DUETTINO for SOPRANO and TENOR.)

English Version by  
NATHAN HASKELL DOLE.

G. PINSUTI.

Andante sostenuto.

PIANO.

The first system of piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and including a crescendo (*crese.*) marking. The left hand provides a steady bass line with a piano (*p*) dynamic.

The second system of piano accompaniment continues the melodic and harmonic development. It includes dynamic markings such as *dim.* (diminuendo) and *crese.* (crescendo) in the right hand, and a piano (*p*) dynamic in the left hand.

The third system of piano accompaniment features a *dim.* marking in the right hand, a *rall.* (rallentando) instruction, and a *p* dynamic. The tempo marking *a tempo.* is placed above the right-hand staff.

The final system includes the vocal line and piano accompaniment. The vocal line begins with the instruction *con dolcezza.* and a piano (*p*) dynamic. The lyrics are: "Say, canst thou'er for- get / Dim- mi ri- cor- di tu, / What I re- call so well\_ / Com' io ri- cor- do- guor,". The piano accompaniment features a piano (*p*) dynamic and includes a triplet of notes in the right hand.

Those days when first we met\_ Our days of love, of love?  
I bei di gio-ven-tù Gior-ni d'a-mor, d'a-mor?

*dim.*

*con dolcezza.*

I feel a keen re-gret Which makes my bo-som swell  
Ed o-bli-ar-li più Po-tria vo-len-doil cor,

*dolce.*

*f.* *dim.* *p*

For days when first we met, Our days of love, our days of love.  
I bei di gio-ven-tù gior-ni d'a-mor, gior-ni d'a-mor!

*f.* *p*

*p* Nought save those mem-o-ries      Have let my soul survive,  
 Sol que-sto sov-ve-nir      La vi-ta mia nu-tri,

*f con anima.*

*p* Nought save those mem-o-ries      Have let my soul survive,  
 Sol que-sto sov-ve-nir      La vi-ta mia nu-tri,

*p* 'Mid sor-rows, tears, and sighs      Throughlingring years,  
 Fra l'an-sie, fra i so-spir      De tri-sti dî.

*riten. a tempo.*

*p* 'Mid sor-rows, tears, and sighs Throughlingring years,  
 Fra l'an-sie, fra i so-spir De tri-sti dî,

*a tempo.*

*p* *col canto.* *pp*

*dolce con tenerezza.* For - get them  
 Scor - dar - lo

We must then keep a-live      Those joy - ous mo - ments  
 Dun - que ram-men - ti ancor      quel tem - po dell' a.

*legg.* *legg.*

*sempre pp*

I could not - Those joy - ous mo - - ments past.  
 non po - trò quel tem - po dell' a - mor;

past. We must then keep a-live, must  
 mor? Dun - que ram-men - tian-cor, ram-

*cresc. >*

*cresc*

For - get them I could not, Those joy - ous moments  
 Scor - dar - - lo non po - trò quel tem - po dell a -

keep a - live, must keep a - live Those joy - ous moments  
 men - tian-cor ram - men - tian-cor quel tem - po dell a -

*f*

past, those joy - ous mo - - ments past, Ah,  
 mor quel tem - po dell' a - mor ah!

past, those joy - ous mo - - ments past, For - get them I could  
 mor quel tem - po dell' a - mor, Scor - dar - lo non po -

*p*

*f*

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Ah! no!  
ah! si

no! While life shall last. Ah! no! While life shall  
si fin - ché vi - vrò. ah! si fin - ché vi -

not! While life shall last. Ah! no! While life shall  
tro fin - ché vi - vrò. ah! si fin - ché vi -

*col canto.*

*a tempo.*

last, While life shall last.  
vrò, fin - ché vi - vrò.

last, While life shall last.  
vrò, fin - ché vi - vrò.

*a tempo.* *animando.*

*p cresc. f dim. pp a tempo.*

Ah! This pre - cious mem - o -  
Ah oh ques - to sov - ve -

*p oroso. f dim. pp*

Ah! This pre - cious mem - o -  
Ah oh ques - to sov - ve -

*allarg. p a tempo.*



ry nir I nev - er will re - sign, sem - pre con me sta - rà And when I come to Nell' o - ra del mo-

ry nir I nev - er will re - sign, sem - pre con me sta - rà And when I come to Nell' o - ra del mo-

*stentante.* *p* *f con tutta l'anima.*

die 'Twill still be mine, be mine. This pre - cious mem - o - rir me - co mo - rà, mo - rà. Oh, ques - to sov - ve-

die 'Twill still be mine, be mine. This pre - cious mem - o - rir me - co mo - rà, mo - rà. Oh, ques - to sov - ve-

*ten.*

ry nir I nev - er will re - sign, sem - pre con me sta - rà

ry nir I nev - er will re - sign, sem - pre con me sta - rà

*f* *ten.*

*p* *riten.*

And when I come to die 'Twill still be mine, be mine, be  
 nell o - ra del mo - rir con me mor - rà, con me mor -

*p*

And when I come to die 'Twill still be mine, be mine, be  
 nell o - ra del mo - rir con me mor - rà, con me mor -

*p* *col canto.*

Più animato.

mine.  
rà.

*dolce con tenerezza.*

mine.  
rà.

We must then keep a-live Those  
 Dun - que ram - men - ti an - cor quel

*Poco più animato.*

*p* *p* *p*

*dolce con tenerezza.*

For - get them I could not Those joy - ous mo - ments  
 Scor - dar - lo non po - trò quel tem - po dell' a -

joy - ous mo - ments past, We must then  
 tem - po dell' a - mor? Dun - que ram -

*cresc.*

*crese.* *f*

past. mor. Ah, ah no! si!

keep a - live, must keep a - live, must keep a - live!  
men - ti an - cor, ram - men - ti an - cor, ram - men - ti an - cor?

*crese.* *f*

*f* *p* *p rit.*

For - get them I would not While life shall last, While life shall last!  
Scor - dar - lo non po - trò fin - chè vi - vrò, fin - chè vi - vrò,

For - get them I would not While life shall last, shall last!  
Scor - dar - lo non po - trò fin - chè vi - vrò, vi - vrò,

*a tempo.*

*2. a tempo.* *f*

last! While life shall  
vrò, fin - chè vi -

last! While life shall  
vrò, fin - chè vi -

*2.* *dim.*

last, While life shall  
vrò, fin - - - chère vi - - -

*p* *3* *3*

*rall.* *e* *dim.*  
last, While life shall last, While life shall  
vrò, fin - chère vi - vrò, fin - chère vi -

*rall.>* *e* *>dim.*

last, While life shall last, While life shall  
vrò, fin - chère vi - vrò, fin - chère vi -

*rall.* *e* *dim.*

*dim.* *ppp*  
last!  
vrò!

*dim.* *ppp*  
last!  
vrò!

*p* *3* *rall.* *ppp*

# Love Song. (CANTO D'AMORE.)

From the Italian of RAFFAELE SALUSTRI.

(after VICTOR HUGO)

by NATHAN HASKELL DOLE.

AUGUSTO ROTOLI.

Andante.

Piano. *pp*

*La. una corda.*

Detailed description: This block contains the piano introduction. It features a grand staff with a treble and bass clef. The music is in 3/8 time and G major. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The dynamic is marked *pp* (pianissimo). Below the staff, the instruction *La. una corda.* is written.

*rall.* *dim.*

Detailed description: This block continues the piano accompaniment. It features a grand staff with a treble and bass clef. The right hand has a more complex texture with many chords and sixteenth notes. The left hand continues with a simple bass line. The tempo is marked *rall.* (rallentando) and the dynamics are marked *dim.* (diminuendo).

TENOR.

Heark - en! \_\_\_\_\_ what  
Vie - ni! \_\_\_\_\_ Un

*a tempo.*

Detailed description: This block contains the tenor vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The lyrics are: "Heark - en! \_\_\_\_\_ what" and "Vie - ni! \_\_\_\_\_ Un". The piano accompaniment is on a grand staff with a treble and bass clef. The tempo is marked *a tempo.*

tones are soft - ly steal - ing O'er the meads \_\_\_\_\_ where flow - rets  
flau - to s'ode ap - pe - - na so - spi - rar \_\_\_\_\_ tra l'er - be ei

Detailed description: This block contains the vocal line and piano accompaniment for the second part of the song. The vocal line is on a single staff with a treble clef. The lyrics are: "tones are soft - ly steal - ing O'er the meads \_\_\_\_\_ where flow - rets" and "flau - to s'ode ap - pe - - na so - spi - rar \_\_\_\_\_ tra l'er - be ei". The piano accompaniment is on a grand staff with a treble and bass clef.

sleep! — 'Tis a song — of peace re - veal - ing Where the  
fior — È can - zo - - ne sì se - re - na la can -

shep - herd guards his sheep! — 'Tis a song — of peace re -  
zo - ne del pà - stor! — È can - zo - - ne sì se -

veal - ing Where the shep - herd guards his sheep! —  
re - na la can - zo - - ne del pà - stor! —

*legg. rull.*

*col canto.*

SOPRANO.

*Poco più.*

Per-fumed breez-es rise and sigh-ing Curl the wa-ters'neath the sha-dy  
Dol-ce ven - to in-crespa. l'on-da, cui fan gliel - ei un cu-po

*Poco più.*

oak: And the joy - ous song re - ply - ing Tells us that some bird a -  
 vel. È can - zo - ne si gio - con - da la can - zo - ne de l'au -

woke! — And the joy - ous song re - ply - ing Tells us that — some bird a -  
 gel! — È can - zo - ne si gio - con - da la can - zo - ne de l'au -

*rull. dim.*

*col canto.*

*Lento.*

woke! — Let us dream — of love's com -  
 gel! — O - bli - am — di - nan - zi al

Let us dream — of love's com -  
 O - bli - am — di - nan - zi al

*Lento.*

*pp* *rull.* *lungu.* *pp*

*poco più.*

plete-ness, Let us dream of love! While all things re -  
 ri - so - del cre - a - - - to e a - miam - ci o -

plete-ness, Let us dream of love!  
 ri - so - del cre - a - - - to

*poco più.*

joice, while all things re - joyce, while all things re -  
 guor e a - miam - ci o - guor, a - miam - ci o -

while all things re - joyce, while all things re -  
 e a - miam - ci o - guor, a - miam - ci o -

*rit.*

*rit.*

*col canto.*

*affrett.* *rall.*

joice. Let us dream! re -  
 guor. O - bli - am! 0 -

joice. Let us dream! re - joyce, re -  
 gnor. O - bli - am! 0 - guor, 0 -

*affrett.* *col canto.*



joice. \_\_\_\_\_ Re - -  
gnor. \_\_\_\_\_ 0 - -

joice. \_\_\_\_\_ Re - -  
gnor. \_\_\_\_\_ 0 - -

*cresc.*

*rall. pp* *tranquillo.*

joice. Hark the song — of heav'n-ly sweetness, It is  
gnor. È can-zon — di pa-ra-di-so la can-

*rall. pp* *tranquillo.*

joice. Hark the song — of heav'n-ly sweetness, It is  
gnor. È can-zon — di pa-ra-di-so la can-

*f* *col canto pp* *pp*

love's — en-chant-ing voice! Hark the song — of heav'nly sweet-ness, It — is  
zo - ne del l'a-mour! È can-zon — di pa-ra-di - so la — can-

*affrett.*

love's — en-chant-ing voice! Hark the song — of heav'nly sweet-ness, It — is  
zo - ne del l'a-mour! È can-zon — di pa-ra-di - so la — can-

*affrett.*

*rall* *a tempo.*

love's — en-chant - ing voice! — Hark the song of heav'n - ly  
 zo - ne del — l'a - mor! — È can-zo - ne di pa - ra-

*rall* *a tempo.*

love's — en-chant - ing voice! — Hark the song of heav'n - ly  
 zo - ne del — l'a - mor! — È can-zo - ne di pa - ra-

*col canto.* *a tempo.*

sweet-ness, It is love's en - chanting voice, — love's sweet  
 di - so la can - zo - ne del - l'a - mo - - - re, del - l'a-

sweet-ness, It is love's en - chanting voice, — love's sweet  
 di - so la can - zo - ne del - l'a - mo - - - re, del - l'a-

*rall.* *dim.*

voice! —  
 mo - - - re!

*rall.* *dim.*

voice! —  
 mo - - - re!

*rall.* *dim.* *pp* *perdendosi ppp*

## Wha is that at my bower door.

(Robert Burns.)

## UNTER'M FENSTER.

Duet.

R. SCHUMANN.

*Allegretto.* *p*

SOPRANO. *p*  
Wha is that at my bow - er door?  
Wer ist vor mei - ner Kam - mer - thür?

TENOR. *p*  
Wha  
Ich

PIANO. *p*

*p*

Then gae yere gate, ye'se nae be here!  
Geh, scheer dich fort, was suchst du hier?

is it but Find - lay? In -  
bin es, ich bin es! Gar

What mak' ye sae like a thief?  
Du kommst im Dun - keln wie ein Dieb!

deed maun I, quo' Find - lay. O,  
Süs - ses, gar Süs - ses. So

*ritard.*

*accel.*

Be - fore the morn ye'll work mis-chief.  
Du hast mich wohl ein we - nig lieb?

come and see,  
fang' mich!

*f* *p*

*accel.* *ritard.*

*f*

In -  
Von

*p*

*ritard.* *f* *ritard.*

Und

deed will I, quo' Find - lay.  
Her - zen, von Her - zen!

quo' Find -  
von Her -

*f* *rit.*

*ritard.* *f*

*a tempo.*

Gif I rise and let you in? Ye'll  
öff - net' ich nach dei - nem Wunsch? Da

*p*

lay;  
zen.

Let me in, quo' Find - lay;  
O öff - ne, o öff - ne!

*p a tempo.*

*p*

keep me wauk - in wi' your din.  
 wär ja Schlaf und Ru - he hin! Ein

In - deed will I, quo' Find - lay.  
 Lass hin sein, lass hin sein!

In my bow'r if ye should stay? I  
 Tau - ber du im Tau - ben - schlag? Du

Let me stay.  
 Bei'm Täub - chen!

*f* *accel.* *ritard.* *p*

*ritard.*

fear ye'll bide till break o' day,  
 girr - test bis zum hel - len Tag?

*ritard.*

In - deed will I, quo' Find - lay,  
 Wohl mög - lich, wohl mög - lich.

*rit.* *rit.*

*p a tempo.*

Here this night if ye remain,  
Nein nim - mer lass ich dich herein!

*f ritard.*

In - deed will I, quo' Find - lay; I'll remain, quo'  
wohl mög - lich, wohl mög - lich! Thu's den - noch, thu's

*f ritard. a tempo.*

I dread ye'll ken the gate a - gain,  
Du stell - test wohl dich tåg - lich ein?

Find - lay. In - deed will I, quo'  
den - noch! Mit Freu - den, mit

What may pass with - in this bow'r,  
Wie keck du bist und was du wagst

Find - lay. Let it pass,  
Fren - den! So darf ich!

*f accel.*

*ritard. p*

Yemaun con-ceal till your last hour,  
dass du's nur kei - ner See - le sagst.

In - deed will I, quo'  
Ge - wiss nicht, ge -

*sf. ritard.*

*p*

*f* *pp ritard.*

What may pass with - in this bow'r, Yemaun con-ceal till  
Wie keck du bist und was du wagst, dass du's nur kei - ner

Find - lay, quo' Find - lay, quo' Find - lay. In -  
wiss nicht, ge - wiss nicht, ge - wiss nicht, ge -

*sf* *sf* *p*

your — last hour.  
See - - le sagst.

*a tempo.*

deed will I, quo' Find - lay.  
wiss nicht, ge - wiss nicht.

*ritard.* *più mosso.* *f*

*ritard.*

*p* *p*

## O that we two were maying.

Words by Rev. CHARLES KINGSLEY.

ALICE MARY SMITH.

PIANO.

TENOR.

*p* O that we two were May - ing Down the stream of the soft spring

breeze, Like chil - dren with vio - lets play - ing In the

SOPRANO.

*p* O that we two were

shade of the whispering trees. *p* O that we two were



May - ing Down the stream of the soft spring breeze, Like

May - ing Down the stream of the soft spring breeze, Like

chil - dren with vio - lets play - ing In the shade of the whisp'ring

chil - dren with vio - lets play - ing In the shade of the whisp - ring

trees. O that we two were

trees. O that we two were May - ing

*p* *p*

*cresc.*

may - ing, O that we two were May - ing

O that we two were May - ing, O that we two were

*cresc.*

In the shade of the whisp'ring trees. O that we two sat

Maying A-mong the whisp'ring trees.

*dim.* *p*

dream - ing On the sward of some sheep-trimm'd down, Watch -

- ing the white mist steal - ing O - ver riv - er mead and

town. *p* O that we two sat dream - ing,

O that we two sat dreaming, *cresc.* O that we two sat

dream - ing On the sward of some down. *dim.*

O that we two sat dream - ing, sat dream - - - -

*pp*

ing, that we, O that we were

TENOR.  
O that we two were May - ing Down the stream of the soft spring

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The lyrics are "ing, that we, O that we were". A dynamic marking of *pp* (pianissimo) is placed above the first measure. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part plays a steady eighth-note accompaniment, while the left-hand part plays a similar eighth-note accompaniment.

May - ing Like chil - dren with vio - lets play - ing In the

breeze Like chil - dren with vio - lets play - ing In the

The second system continues the musical score. The vocal line has two parts: a main vocal line and a TENOR part. The lyrics are "May - ing Like chil - dren with vio - lets play - ing In the breeze Like chil - dren with vio - lets play - ing In the". The piano accompaniment continues with the same eighth-note accompaniment in both hands.

shade of the whispring trees O that we two were

shade of the whispring trees O that we two were

The third system concludes the musical score. The vocal line has two parts: a main vocal line and a TENOR part. The lyrics are "shade of the whispring trees O that we two were" repeated. The piano accompaniment continues with the same eighth-note accompaniment in both hands.

May - ing Down the stream\_ of the soft spring breeze, Like\_

May - ing Down the stream\_ of the soft spring breeze, Like\_

children with vio-lets play - ing In the shade\_ of the whisp'ring trees.

children with vio-lets play - ing In the shade\_ of the whisp'ring trees.

O that we\_ were May - - - - ing\_

O\_ that we two were May - ing, O\_ that we two were May - ing

O that we were May - - -

O that we were May - - -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "O that we were May - - -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

ing, May - - - ing,

ing, May - - - ing,

The second system continues the vocal lines and piano accompaniment. The vocal lines end with the lyrics "ing, May - - - ing,". The piano accompaniment maintains the same rhythmic pattern.

May - - - ing.

May - - - ing.

The third system concludes the vocal lines and piano accompaniment. The vocal lines end with the lyrics "May - - - ing.". The piano accompaniment features a final chord and a fermata over the final note.

To Miss ROBERTSON, (Mrs. Stanley Stubbs) and Mr. J. ROBERTSON.

## Contentment.

DUET.

A. GORING THOMAS.

*Allegretto.*

SOPRANO.

TENOR or BARITONE.

PIANO.

Tho' all the sweets of spring should cease, And summer vanish

Tho' all the sweets of spring should cease, And summer vanish

*p* *legg.*

al-to-geth-er, Tho' autumn blow and winter freeze, A mer-ry heart makes

al-to-geth-er, Tho' autumn blow and winter freeze, A mer-ry heart makes

sun-ny weath - er.

sun-ny weath - er. I love you, dear, be-cause I do,

*p*

I wish no oth-er mate than you

No sage could find a fit-ter rea-son;

*cresc.*

To make of life a summer sea-son, To make of life a summer

I love you, dear, because I

*cresc.*



sea - son. Tho' all the sweets of spring should cease, And summer vanish  
do. Tho' all the sweets of spring should cease, And summer vanish

*p*

al-to-geth-er; Tho' autumn blow and winter freeze, A mer-ry heart makes  
al-to-geth-er; Tho' autumn blow and winter freeze, A mer-ry heart makes

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

sun-ny weath - er.  
sun-ny weath - er. So let's be going up -

So let's be going up - on our way, And make a league without de-  
 on our way, Nor fear for wild or wintry weath - er; and make a league without de-

*rit. a tempo.*  
 lay To live and love for aye to - geth - er, To live and  
 lay To live and love for aye to - geth - er, To live and

*colla voce. a tempo.*

*dim. cresc.*  
 love for aye to - geth - er, To live and  
 love for aye to - geth - er, To live and

*dim. cresc.*

*cresc.*

love — for aye to - geth - - er, To live and love for aye to -

love for aye to - geth - - er, To live and love for aye to -

*cresc.*

*cresc.*

geth - er, to live and love, Ah, ————— Tho' all the sweets of

geth - er, to live and love, ————— Ah, ————— Tho' all the sweets of

*p*

spring should cease, And summer van-ish al-to-geth - er, Tho' autumn blow and

spring should cease, And summer van-ish al-to-geth - er, Tho' autumn blow and

winter freeze, A mer-ry heart makes sun-ny weath - er, A mer - ry

winter freeze, A mer-ry heart makes sun-ny weath - er, A mer - ry

*rit.* *a tempo*

heart, a mer-ry heart makes sun-ny weather, A mer-ry heart makes

heart, a mer-ry heart makes sun-ny weather, A mer-ry heart makes

*rit.* *a tempo*

*rit.*

sun - ny weath - er.

*rit.*

sun - ny weath - er.

*colla voce.* *a tempo.*

## 'Neath the Stars.

(SOUS LES ETOILES.)

## Vocal Duet.

Paroles de NADAUD. *Soprano and Tenor.*  
 English Words by WILLIAM HARDINGE.

A. GORING THOMAS.

Allegretto.

PIANO. *p*

TENOR.

Noon-tide heat is long pass'd o - ver,      Come and taste, love, with thy  
 La cha-leur du jour est caï - mé - e,      Viens gou-ter, O ma bien ai-

lov - er      All the fresh - ness of the night.\_\_\_\_  
 mé - e,      La noc - tur - ne fraï - cheur\_\_\_\_

Fra - grant now the air with scent of flow'rs — Sweet - er hour than all the  
 L'air plein de par-fums nous en - i - vre, C'est — l'heu-re ou l'on é-

day - lit hours — This — the hour of de - light — This the  
 prouve à vi - vre Une — ex - trê - me dou - ceur — Une ex -

hour of our — de - light. — Be-hold now  
 trê - me — dou - ceur. — Re-gar - de,

*rall. e dim.* **SOPRANO.**

like a globe of fire — The moon that ri - ses high'r and  
 La lune — ar-ron - di - e S'é - lè - ve comme un in - cen-

high - er And up - light - eth flood and fell. Down the vales her  
 di - e Au des - sus du co - teau. Elle ef - fleu - re

light she send - eth And warm tints of rain - bow lend - eth  
 le gazon pâ - le Et don - ne des teintes d'o - pa - le

*cresc.* *poco rit.*  
 Tints of rain - bow lend - eth To the an - cient ci - ta -  
 don - ne des teintes d'o - pa - le Aux murs du vieux châ -  
*rit.*  
*poco rit.* *colla voce.*

*a tempo.*  
 del Come oh my be - lov - ed  
 teau Viens Mon bien ai - mé  
 Come come Ah come my be - loved  
 Viens viens Ah viens, ma bien ai - mé - e  
*a tempo.* *cresc.* *f*

*a tempo.*

Come — then my be - lov'd —  
Viens — mon bien ai - mé —

Noon-tide heat is long - past o - ver — Come and taste, love, with thy  
La cha-leur du jour est cal - mé - e — Viens gou-ter, O ma bien ai -

*a tempo.*

Come — oh my be - lov'd! —  
Ah — mon bien ai - mé —

lov - er All the fresh - ness of the night —  
mé - e La noc - tur - ne frai - cheur —

*cresc.*

Fra - grant now the air with scent of flow'rs — Sweet - er hour than all the  
L'air — plein de par-fums nous en - i - vre C'est l'heu-re où l'on é -

Come — then my be - lov - ed  
Viens — ma bien ai - mé - e

*cresc.*



day - lit hours — This — the hour of de - light. — This the  
 prou-ve à vi - vre Une — ex - trê - me dou - ceur — Une ex -

Sweeter hour than all the day - lit — hours — This the  
 C'est l'heure on l'on é - prou - ve à — vi - vre Une ex -

*cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.*

hour of our — de - light — See, love, the phan - tom forms that  
 trê - me — dou - ceur — Ne vois - tu pas des formes

hour of our de - light — See, love, the phan - tom forms that  
 trê - me dou - ceur — Ne vois - tu pas des formes

*rit.* *p a tempo.* *rit.* *p a tempo.* *dim.* *rit.* *leggiero.* *a tempo.*

wan - der — Be - neath the trembling branch - es yon - der —  
 blan - ches — Glis - ser deux par deux sous les bran - ches —

wan - der — Be - neath the trembling branch - es yon - der —  
 blan - ches — Glis - ser deux par deux sous les bran - ches —

See love the phan-toms yon - der Un-der the moon beam's  
Ne vois-tu pas sous les bran - ches En se te-nant ain -

*p* *p rit.*

See love the phan-toms yon - der Un-der the moon beam's  
Ne vois-tu pas sous les bran - ches En se te-nant ain -

*mf*

smile Let us bow down  
si In - cli - nons nous

smile Let us bow down  
si In - cli - nons nous

*mf*

From fields E - ly - sian Dead knights and  
Ce sont les â - mes des Sei - gneurs

From fields E - ly - sian Dead knights and  
Ce sont les â - mes des Sei - gneurs

*cresc.* *dim.*

la - dies meet our vi - sion Who liv'd and  
Et des no - bles da - mes Qui s'ai -

*cresc.* *dim.*

la - dies meet our vi - sion Who liv'd and  
Et des no - bles da - mes Qui s'ai -

*cresc.*

*rall.* *p*

lov'd ere while.  
mèr - ent i - ci.

*rall.* *p*

lov'd ere while.  
mèr - ent i - ci.

*rall.* *p* *a tempo. cresc.*

*rit.* *p a tempo.*

Ah Noon-tide heat is long past o - ver  
Ah La cha-leur du jour est cal - mé - e

*rit.* *p a tempo.*

Ah Noon-tide heat is long past o - ver  
Ah La cha-leur du jour est cal - mé - e

*f rit. colla voce.* *p a tempo.*

Come and taste, love, with thy lov - er All the fresh - ness of the  
Viens gou - ter O mon bien aî - mé La noc - tur - ne frai -

Come and taste, love, with thy lov - er All the fresh - ness of the  
Viens gou - ter O ma bien aî - mé - e La noc - tur - ne frai -

night — Fra - grant now the air with scent of flow'rs —  
cheur — L'air — plein de par-fums nous en - i - vre,

night — Come — then my be -  
cheur — Viens — ma bien aî -

*cresc.* Sweet - er hour than all the day - lit hours — This — the hour of de -  
C'est l'heu - re on l'on é - prou - ve à vi - vre Une — ex - trê - me dou -  
*cresc.*

lov - ed Sweeter hour than all the day - lit —  
mé - e C'est l'heu - re on l'on é - prou - ve à —

*rall. e dim.* *a tempo.*

light — This the hour of our — de - light —  
 ceur, — Une ex - trê - me — dou - ceur —

*rall. e dim.* *a tempo.*

hours — This the hour of our de - light —  
 vi - vre Une ex - trê - me dou - ceur —

*rall. e dim.* *a tempo.*

*rit.* *rall.*

Oh my be - lov - ed Ah —  
 Mon bien ai - mé Ah —

*rall.*

Come — Oh my be - lov - ed  
 Viens — Mabi en ai - me - e

*rit.* *rall.*

Come. —  
 Viens. —

Come. —  
 Viens. —

*a tempo.* *poco rall. e dim.* *p* *pp*

## We will watch.

(ALLONS VOIR.)

F. PAOLO TOSTI.

Allegretto. (♩ = 118.)

PIANO.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a half rest, and then a quarter note G4 with a dynamic marking of *p*. The lyrics "We will" and "Al - lous" are written below the notes. The middle staff is a vocal line in treble clef, also with a common time signature, containing whole rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a common time signature. It features a dynamic marking of *p e leggierissimo.* and consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

The second system of the musical score continues the vocal and piano parts. The top staff is a vocal line in treble clef with a common time signature. The lyrics are: "watch on the sil - v'ry lake" and "voir sur le lac d'ar - gent". The middle staff is a vocal line in treble clef with a common time signature, containing whole rests. The bottom staff is a piano accompaniment in grand staff with a common time signature, continuing the arpeggiated chords and bass line from the first system.

scend - ing;  
mi - e.

Ah! less change that mir - ror doth make Than doth thy  
Le mi - roir des eaux est chan - geant. Moins que vo -

*a tempo.*

soul, false love pre - tend - ing.  
tre âme ô mon a - mi - e.

We will  
Al - lons

watch on the sil - v'ry lake The moon in her sleep soft de -  
voir sur le lac d'ar - gent Des - cen - dre la lu - ne en - dor -

scend - ing.  
mi - e.

Ah! less change that mir - ror doth make Than doth thy  
Le mi - roir des eaux est chan - geant Moins que vo -

*a tempo.*

A moon beam is less short lived  
Ra - you de lune est moins fur -

soul false love pre - tend - ing.  
tre âme ô mon a - mi - e.

far, Than is lov - er's mis - e - ry fleet - ing,  
tif Que pei - ne da - mant n'est lé - gè - re.

Songs,  
Ain -



shep-herd - ess, all use - less are, No fa-vor in thy  
 si mon chant doux et plain - tif Ne te sau - rait tou -

*a tempo.*

Love of man ex - ac - tions will  
 A-mour d'homme est trop e - xi -

heart they're meet - ing.  
 cher, ber - gè - re?

make.  
 geant. Love of  
 A - mour

And woman's pi - ty is not last - ing.  
 Pi - tié de fem - me est toujours brè - ve.

man ex - ac - tions will make.  
d'homme est trop e - xi - geant.

Yes! but woman's pit - y is not  
Ah! pi - tié de fem - me est toujours

*cresc. e affrett.*

We will watch we'll watch we will  
Al - lons voir al - lons, al - lons

last - ing. On the sil - v'ry lake  
brè - ve. sur le lac d'ar - gent

*cresc. e affrett.*

watch we will watch the moon bright beams  
voir al - lons voir la lu - ne en son

on the sil - v'ry lake we will watch the moon bright beams  
sur le lac d'ar - gent al - lons voir la lu - ne en son

*rit.* *a tempo.*

cast - ing we'll watch \_\_\_\_\_ we will watch on the sil - v'ry  
 rê - ve al - lons \_\_\_\_\_ Al - lons voir sur le lac d'ar -

cast - ing we'll watch, \_\_\_\_\_ we will  
 rê - ve al - lons \_\_\_\_\_ al - lons

*rit. col canto. a tempo.*

lake In ra - diance the moon bright beams cast - ing,  
 gent des - cen - dre la lu - ne en son rê - ve

watch \_\_\_\_\_ we will watch we will  
 voir \_\_\_\_\_ al - lons voir al - lons

*pp.*

*cresc.*

we will watch on the lake the moon bright beams  
 al - lons voir des - cen - dre la lu - ne en son

*cresc.*

watch on the sil - v'ry lake In ra - diance the moon bright beams  
 voir sur le lac d'ar - gent des - cen - dre la lu - ne en son

*cresc.*

*cresc. sempre.*

cast - ing, We will watch on the sil - v'ry lake in ra - diance the  
 rê - ve, al - lons voir sur le lac d'ar - gent des - cen - dre la

cast - ing, We will watch in ra - diance in ra - diance the  
 rê - ve, al - lons voir des - cen - dre, des - cen - dre la

*cresc. sempre.*

*p* *a tempo.*

moon we will watch bright beams cast - ing, In ra - diance beams cast -  
 lu - ne, la lu - neen son rê - ve, des - cen - dre, en son rê -

moon we will watch bright beams cast - ing, In ra - diance beams cast -  
 lu - ne, la lu - neen son rê - ve, des - cen - dre, en son rê -

*p* *a tempo.*

*p*

ing. We will watch  
 ve. Al - lons voir

ing. We will watch on the sil - v'ry lake in  
 ve. Al - lons voir sur le lac d'ar - gent des

*p* *cresc.*

We will watch we will watch on the sil - v'ry  
al - lons voir, al - lons voir sur le lac d'ar -

*cresc.*

ra - diance the moon bright beams cast - ing. We will  
cen - dre la lu - neen son rê - ve al - lon

*cresc. sempre.*

lake in ra - diance the moon bright beams cast - ing, We will  
gent des - cen - dre la lu - ne en son rê - ve, al - lons

watch in ra - diance the moon bright beams cast - ing, We will  
voir des - cen - dre la lu - ne en son rê - ve, al - lons

*cresc. sempre.*

watch on the sil - v'ry lake. In ra - diance, in ra - diance the moon bright beams  
voir sur le lac d'ar - gent. des - cen - dre la lu - ne, la lu - neen son

watch on the sil - v'ry lake. In ra - diance, in ra - diance the moon bright beams  
voir sur le lac d'ar - gent. des - cen - dre la lu - ne, la lu - ne en son

*a tempo.* *p* *sempre a tempo.* *p*

cast - ing in ra-diance beams cast - ing, the  
 rê - ve, des een - dre en son rê - ve, la

cast - ing in ra-diance beams cast - ing,  
 rê - ve, des cen - dre en son rê - ve,

*a tempo.* *p* *a tempo.* *p*

*ppp dim. sempre.*

moon bright beams cast - ing bright beams  
 lu - ne en son rê - ve, en son

bright beams cast - ing the moon bright beams  
 ne en son rê - ve, la lu - ne en son

*pp* *ppp* *pp* *dim. sempre.*

*ppp* Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

*ppp* Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

cast - ing. Ah! \_\_\_\_\_  
 rê - ve. Ah! \_\_\_\_\_

cast - ing. Ah! \_\_\_\_\_  
 rê - ve. Ah! \_\_\_\_\_

*ppp*

# Duet

from the Opera: "Ernani."

G. VERDI.

Allegro con enfasi.

ELVIRA.

ERNANI.

PIANO.

*f*

*Allegro con enfasi.*

*dim.*

*p*

*morendo.*

Andantino.

*mezza voce.*

Now to die, Oh bliss of  
Ah mo - rir, po - tes - si a -

*mezza voce.*

Now to die, Oh bliss of  
Ah mo - rir, po - tes - si a -

Andantino.

*pp*

*pp*

Heav - en! Oh Er - na - ni, thus u - nit - ed! Ev - 'ry  
des - so! o mio Er - na - ni, sul tuo pet - to! pre - ver -

Heav - en! Oh Er - na - ni, thus u - nit - ed! Ev - 'ry  
des - so! o mio Er - na - ni, sul tuo pet - to! pre - ver -

sor - row is re - quit - ed in a mo - ment like to  
reb - be questo am - ples - so la - ce - le - ste vo - lut -

sor - row is re - quit - ed in a mo - ment like to  
reb - be questo am - ples - so la - ce - le - ste vo - lut -

this.  
tà.

this. Nought but grief on earth at -  
tà. So - lo af - fan - nil no - stra af -

*sotto voce.*



Nought but grief on earth at - tends us,  
So - lo af fan - ni il no - stro af - fet - to,

tends us, death a - lone will give us re -  
fet - to, sul - la ter - ra a noi da -

death a - lone will give re - pose, Ah, nought but  
sul - la ter - ra a noi da - rà, il no - stro af -

pose, Ah, nought but  
rà, il no - stro af -

*pp*  
grief on earth at - tends us, Ah, nought but  
fet - to sul - la ter - na, a noi da -

*pp*  
grief on earth at - tends us, Ah, nought but  
fet - to sul - la - ter - na, a noi da -

*f*

grief, Ah, nought but grief at -  
 rà, ah, so - lo af -

grief, Ah, nought but grief at -  
 rà, ah, so - lo af -

*cresc.*

tends us, and death a - lone will give re -  
 fan - ni a noi da - rà, a noi da -

tends us, and death a - lone will give re -  
 fan - ni a noi da - rà, a noi da -

*morendo.*

*dim. p*

*mezza voce.*

pose, nought but grief on earth at -  
 rà, so - lo af-fan - ni sul - la

*mezza voce.*

pose, nought but grief on earth at -  
 rà, so - lo af-fan - ni sul - la

*pp*

*più p*

tends us, death a-lone will give re -  
 ter - ra, sul - la ter - ra a noi da -

*più p*

tends us, death a-lone will give re -  
 ter - ra, sul - la ter - ra a noi da -

*pp rit. 3* *morendo. 3*

pose, no, nought but death will give re -  
 rà, a noi da - rà, a noi da -

*pp rit. 3* *morendo. 3*

pose, no, nought but death will give re -  
 rà, a noi da - rà, a noi da -

*rit.* *dim.*

pose.  
 rà.

pose.  
 rà.

*PPP*

## Notturmo.

(Duet for Soprano and Tenor.)

English version by  
N. H. DOLE.

MAX VOGRICH.

Andantino.

SOPRANO.

TENOR.

PIANO.

*pp* *cresc.*

The sun has set; the twilight fades,  
Die Son - ne sank, der A - beud naht,

And peace and calm;  
Und sü - sser Frie - de,

And slowly falls the deep - 'ning shades;  
Und stiller wird's auf Strass' und Pfad.

*espress.* *p rit. a tempo.*

and rest al - lay, The heat and burden of the day.  
Ruh' und Rast Folgt auf des Ta - ges Sorg' und Last.

*cresc.* *espress.*

*pp*

No sound dis - turbs the si - lence now, The bird is  
 Es schweigt der Wald, es schweigt das Thal: Die Vög - lein

*pp*

No sound dis - turbs the si - lence now, The bird is  
 Es schweigt der Wald, es schweigt das Thal: Die Vög - lein

*pp*

*pp*

slum - bring on the bough; And one by one  
 schwei - gen all - zu - mal, So - gar die Blu - me

*pp*

slum - bring on the bough; And one by one  
 schwei - gen all - zu - mal, So - gar die Blu - me

*rit. dim.*

the flow'rets close, And droop their heads in sweet re - pose!  
 ni - cket ein Und schlummert bis zum Tag hi - nein.

*rit. dim.*

the flow'rets close, And droop their heads in sweet re - pose!  
 ni - cket ein Und schlummert bis zum Tag hi - nein.

*Animato.*  
*pp sempre.*

The cool-ing dew pearls leaf and blade \_\_\_\_\_  
 Schon rie - selt wie - der küh - ler Tau \_\_\_\_\_

The cool - ing dew pearls leaf and blade \_\_\_\_\_  
 Schon rie - selt wie - der kühler Tau \_\_\_\_\_

*Animato.*

*pp sempre.*

In meadow, field and for - est glade; \_\_\_\_\_  
 Auf Halm und Blatt, in Feld und Au? \_\_\_\_\_

In mead - ow, field and for - est glade; \_\_\_\_\_  
 Auf Halm und Blatt, in Feld und Au? \_\_\_\_\_

The night-wind haunts each wood - land bow'r; \_\_\_\_\_  
 Im Lau - be spie - let fri - sche Luft, \_\_\_\_\_

The night - wind haunts each wood - land bow'r; \_\_\_\_\_  
 Im Lau - be spie - let fri - sche Luft, \_\_\_\_\_

*rit.*

And perfumes waft from flow'r to flow'r.  
Und Blüt' und Blu - me spen - det Duft.

*rit.*

And per - fumes waft from flow'r to flow'r.  
Und Blüt' und Blu - me spen - det Duft.

*rit.*

*Tempo I. mf pp*

With golden beams the ev'ning star Sends friendly  
Der A-bend-stern mit güldnem Schein Blickt in die

*mf pp*

With golden beams the ev'ning star Sends friendly  
Der A-bend-stern mit güldnem Schein Blickt in die

*mf Tempo I. p cresc. pp*

greetings from a - far, And seems to each fond heart  
stil - le Welt hi - nein, Als rief er je - dem Her -

greetings from a - far, And seems to each fond heart  
stil - le Welt hi - nein, Als rief er je - dem Her -

*espress. p p*

*poco più lento.*

— to say: Sleep well, sleep well — till dawn of  
 - zen zu: Sei still, sei still, — und schlaf' auch

— to say: Sleep well, sleep well — till dawn of  
 - zen zu: Sei still, sei still, — und schlaf' auch

*poco più lento.*

*pp dolceiss.*

day! Sleep well, sleep well — till dawn of day!  
 du! Sei still, sei still, — und schlaf' auch du!

day! Sleep well, sleep well — till dawn of day!  
 du! Sei still, sei still, — und schlaf' auch du!

*mf* *pp* *ppp*

*espress.* *ppp* *morendo.*



