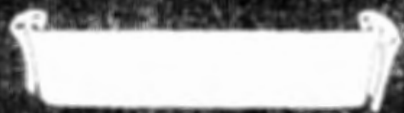


THE MOST POPULAR VOCAL DUETS



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THE MOST POPULAR VOCAL DUETS

COMPILED AND EDITED

BY

E. J. BIEDERMANN, Mus. Doc.

*Editor of The Most Popular Sacred Songs for High
Voice and for Low Voice, The Most Popular
Cabinet Organ Pieces, etc., etc.*



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VOCAL DUETS (SECULAR)

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Spring Song

English version by Frederick H. Martens

Edited by E. J. Biedermann

E. LASSEN

Slowly and tenderly

Piano

p

Red. *

1st VOICE *p*

2nd VOICE *p*

Thro' the wood-land green of Spring, ———

Thro' — the wood-land green of Spring,

Red. * Red. * Red. * Red. *

While the sun shines bright - ly, ——— Sounds a gen-tle whisper-ing, ———

While the sun shines bright - ly, ——— Sounds a gen-tle whisper-ing, ———

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

meno p *pp*
 Leaves are stir - ing light - ly. Leaf is greet - ing leaf a -
meno p *pp*
 Leaves are stir - ing light - ly. Leaf is greet - ing leaf a -

meno p *pp*

ped. * *ped.* * *ped.* * *ped.* *

meno p *pp*
 gain, Bough with bough en - lac - es, Soft - ly breathes a ten - der
meno p *pp*
 gain, Bough with bough en - lac - es, Soft - ly breathes a ten - der

meno p *pp*

ped. * *ped.* *

p
 strain, Thro' the for - est plac - es. While, as leaves and blos - soms all, ———
p
 strain, Thro' the for - est plac - es. While, — as leaves and blos - soms all, ———

ped. * *ped.* * *ped.* * *ped.* *

Wake to love in May - ing, — So my soul o-beys the

Wake to love in May - ing, — So — my soul o-beys the

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

call Thro' the wood-land stray - ing.

call Thro' the wood-land stray - ing.

cresc. *dim.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

See The Pale Moon

Edited by E. J. Biedermann

F. CAMPANA

Andante

Piano

pp *rit.* *pp*

*Ped. * Ped. * Ped. **

1st VOICE *p*

2nd VOICE *p*

a tempo

Sweet - ly the pale moon's gleam - -

Sweet - ly the pale moon's gleam - -

p *a tempo* *Ped. * Ped. * Ped. simile*

ing, O'er the blue night is stream - - ing,

ing, O'er the blue night is stream - - ing,

*Ped. * Ped. **

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Hush'd are the winds, and beam - - ing, Change - less and

Hush'd are the winds, and beam - - ing, Change - less and

pp

pp

pp

ped. * *ped. simile*

pure each bright star.

pure each bright star. Hark! how the night - bird

p cantabile

p

ped. * *ped.* *

sing - - ing, On his glad way up - spring -

ped. * *ped.* * *ped.* * *ped.* *

f
Seems to each spir - it bring - ing,
ing, *f* Seems to each spir - - it — bring - ing,
f
Ped. * Ped. * Ped. * Ped. *

dim. e rall.
Thoughts of love, peace and joy, Thoughts of love and joy, Thoughts of love and
dim. e rall.
Thoughts of love, peace and joy, Thoughts of love and joy, Thoughts of love and
dim. e rall.
Ped. * Ped. *

a tempo *p*
joy. Sweet - ly, sweet - ly,
a tempo *p*
joy. Sweet - ly, sweet - ly,
p a tempo
Ped. * Ped. * Ped. simile

sweet-ly the pale moon's gleam - - ing, Change - less,

sweet-ly the pale moon's gleam-ing, Change - less,

change - less, change-less and pure each bright star, *animato*

change - less, Hush'd are the

Hush'd - are the winds, - and beam - - ing,

winds, - and beam - - ing, Change-less and pure each bright

Change - less and pure — each bright star, Change - less, change - less, *cresc.*
 star, ————— *p* Changeless, *cresc.* changeless, changeless,

change - less, Ah! *mf* *p* change - less — and pure — each bright
 changeless, Ah! *mf* *p* change - less and pure each

mf col canto *p*

star, *cresc.* Change - less, change - less, change - less, Ah! *f*
 star, *p* *cresc.* Changeless, change-less, change-less, change-less, Ah! *f*

p *cresc.* *f*

p
change - less — and pure — each bright star,
p
change - less and pure each star,
p
Red. * Red. *

p calando poco a poco
Change - less; Change-less and pure each
p calando poco a poco
Change-less and pure each bright star, each bright star, Change-less and pure each
p calando poco a poco
Red. * Red. * Red. *

dim. pp perdendosi
star, — Change-less and pure each star. —
dim. pp perdendosi
star, — Change-less and pure each star. —
pp
ppp
Red. *

O Wert Thou In The Cauld Blast

Edited by E. J. Biedermann

F. MENDELSSOHN

Andante

1st VOICE

2nd VOICE

Piano

p

p

p

*And. **

*And. **

cauld blast On yon-der lea, On yon-der lea, My plaid-ie to the an-gry

cauld blast On yon-der lea, On yon-der lea, My plaid-ie to the an-gry

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p *cresc.*
 airt — I'd shel - ter thee, I'd shel - ter thee, Or did mis-for-tune's
p *cresc.*
 airt — I'd shel - ter thee, I'd shel - ter thee, Or did mis-for-tune's

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The vocal lines feature a melody with lyrics: "airt — I'd shel - ter thee, I'd shel - ter thee, Or did mis-for-tune's". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include piano (*p*) and crescendo (*cresc.*).

sf *p*
 bit - ter storms A - round thee blaw, A - round thee blaw, Thy shield should be my
sf *p*
 bit - ter storms A - round thee blaw, A - round thee blaw, Thy shield should be my

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal lines feature a melody with lyrics: "bit - ter storms A - round thee blaw, A - round thee blaw, Thy shield should be my". The piano accompaniment continues with harmonic support. Dynamics include fortissimo (*sf*) and piano (*p*).

p
 bo - som, To share it a, To share it a.
p
 bo - som, To share it a, To share it a.

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal lines feature a melody with lyrics: "bo - som, To share it a, To share it a.". The piano accompaniment continues with harmonic support. Dynamics include piano (*p*).

Or were I in the
Or were I in the

mf *p*

Red. * Red. *

wild - est waste, Sae black and bare, Sae black and bare, The
wild - est waste, Sae black and bare, Sae black and bare, The

des - ert were a pa - ra - dise, — If thou wert there, If
des - ert were a pa - ra - dise, — If thou wert there, If

p *p*

cresc.
 thou wert there, Or were I mon-arch of the globe, With
cresc.
 thou wert there, Or were I mon-arch of the globe, With

p
cresc.

Ad. *

sf thee to reign, With thee to reign, The bright-est jew-el
sf thee to reign, With thee to reign, The bright-est jew-el

p
p

p
Ad. *

p
 in my crown, Wad be my Queen, Wad be my Queen.
p
 in my crown, Wad be my Queen, Wad be my Queen.

The Moon Has Rais'd Her Lamp Above

Edited by E. J. Biedermann

JULES BENEDICT

Andantino

mp

2nd VOICE

I come, I come my heart's de-

Piano

p

marc.

Red. * *Red.* * *Red.* *

light,

I come, I come my heart's de-light.

Red. * *Red.* * *Red.* * *Red.* *

cresc.

Red. * *Red.* * *p*

The

dim.

pp

Red. * *Red.* *

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mf
 moon has rais'd her lamp a - bove, To light the way to thee, my love, To

light — the way — to thee, — my love; Her rays up - on the

cresc. *p* *cresc.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

wat - ers play, To tell me, eyes more bright than they, Are watch - ing thro' the

f *f*

Red. * *Red.* * *Red.* * *Red.* *

night, — Are watch - ing thro' the night. — I come, — I

rall. *p a tempo* *a tempo*

rall. *p*

Red. *

come — my heart's — de - light, — I come, — I come — my

cresc.

cresc.

ped. * *ped.* *

heart's — de - light, — I come, — I come, — I come my heart's de -

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

light, I come, I come my heart's de - light,

mp

p *cresc.*

ped. * *ped.* * *ped.* * *ped.* *

I come, I come my heart's de - light!

dim.

* *ped.* * *ped.* * *ped.* *

1st VOICE *p*

2nd VOICE

On hill — and dale — the moon - beams

pp

cresc.

fall, — And spread — their sil - ver light — o'er all;

mp

But

cresc. *mp*

ped. * *ped.* * *ped.* * *ped.* *

cresc. *f*

But those — bright eyes I soon — shall see, Re-

cresc. *f*

those bright eyes I soon shall see, Re-serve their pur-est light for me, Re-serve their pur-est

cresc. *f*

ped. * *ped.* * *ped.* * *ped.* *

serve their light _____ for me. Me-thinks _____ they now, — they

light, re-serve their purest light for me. — Me-thinks they now in-vite, —

dim. *rall.* *p a tempo*

dim. *rall.* *p a tempo*

a tempo

pp

dim. *colla voce*

now _____ in - vite, — I come, — I come — my heart's — de -

they now in - vite, — I come, — I

cresc. *f* *mf*

cresc. *f* *mp*

cresc. *f* *mf*

Red. * *Red.* * *Red.* *

light, — I come, — I come, I come my heart's de - light,

come, — I come, I come, I come my heart's de - light, I come —

f *p*

sfz *pp*

Red. * *Red.* * *Red.* * *Red.* * *Red.*

I come, I come my heart's de-light, I
 my heart's de-light, my heart's de-light, I come my heart's de-

Red. * *Red.* * *Red.* *

come, I come my heart's de-light, I come my heart's de-light, my
 light, I come, I come my heart's de-light, my

a piacere
colla voce

Red. * *Red.* *

heart's de-light!
 heart's de-light!

a tempo
a tempo
pp

Red. * *Red.* * * *Red.* *

Wanderer's Night Song

Edited by E. J. Biedermann

A. RUBINSTEIN

Moderato

1st VOICE

2nd VOICE

Piano

p

l.h.

Moun - tains dim - ly tow' - ring

p

2do. *

Rest in gloom of night, Pines are dark - ly low' - ring,

Not a bird in sight, Ev' - ry sound is hush'd now,

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Wrapt in slum-ber blest, Pa-tience, wan d'rer, pa-tience, Soon thou too shalt rest,

ped. *

p.
Moun - tains dim - ly tow' - - ring Rest _____ in

Moun-tains dim - ly tow' - ring

p.

ped. * *ped.* * *ped.* * * *ped.* * *ped.* *

gloom of night, Pines are dark - ly low' - - ring,

Rest in gloom of night, Pines are dark - ly low' - ring,

ped. * *ped.* * * *ped.* * * *ped.* *

poco cresc.

Not a bird in sight, Ev' - ry sound is *poco*

Not a bird in sight, Ev' - ry

poco cresc.

Red. * *Red.* * *Red.* * *Red.* *

hush'd now, Wrapt in slum - ber blest,

cresc.

sound is hush'd now, Wrapt in slum - ber blest,

Red. * *Red.* *

mf Pa - tience, wan - d'rer, pa - tience, *p* Soon thou too shalt

mf Pa - tience, wan - d'rer, pa - tience, *p* Soon thou too shalt

mf *p*

Red. * *Red.* * *Red.* * *Red.* *

rest, Pa-tience, wan d'rer, pa - tience,

rest, Pa - tience, wan d'rer, pa - tience,

Red. * *Red.* * *Red.* * *Red.* *

p Soon thou too shalt rest!

p Soon thou too shalt rest!

Red. * *Red.* * *Red.* *

Red. * *Red.* * *Red.* *

The Lotosflower

Edited by E. J. Biedermann

A. RUBINSTEIN

Andante

1st VOICE

2nd VOICE

Piano

The lo - tos-flow'r is trou-bled sore when the sun flames

p
legatiss.

Red. * *Red.* * *Red.* * * *Red.* *

bright, with bend - ed head she wait - eth, and dreams of the

Red. * *Red.* * *Red.* * *Red.* * * *Red.* *

The lo - tos - flow'r is trou - bled sore
sempre p

sweet si - lent night, with bend - ed head she

Red. * *Red.* * *Red.* * *Red.* * * *Red.* *

when the sun flames bright, with bend-ed head she wait - eth, and
 wait - - - eth, and dreams of the

Red. * *Red.* * *Red.* * *Red.* *

dreams of the sweet si - lent night. _____
 sweet si - lent night. _____

mf *p*

Red. * *Red.* * *Red.* * *Red.* *

mf
 The moon is her be - lov - ed, he
mf
 The moon is her be - lov - ed, he

mf

Red. * *Red.* *

wakes her with gen - tle rays, to him a - lone she un - fold - eth her

wakes her with gen - tle rays, to him a - lone she un - fold - eth her

ped. * *ped.* * *ped.* *

ten - der flow - er - ing face, then doth she glow and blos - som, and

ten - der flow - er - ing face, then doth she glow and blos - som, and

p

p

ped. * *ped.* * *ped.* * *ped.* *

mute - ly gaze a - bove, ex - ha - ling in od - ours she

mute - ly gaze a - bove, ex - ha - ling in od - ours she

ped. * *ped.* * *ped.* * *ped.* *

trem - bles — with love, — with love and the sor -

trem - bles — with love, — with love and the sor -

p

p

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

rows of love. —

rows of love. —

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

pp

ppp

Red. * *Red.* * *Red.* * *Red.* *

My Boat Is Waiting Here For Thee

Edited by E. J. Biedermann

HENRY SMART

Molto moderato, e tranquillamente

1st VOICE *p*
The sun is gone be-hind the hill, The

2nd VOICE *p*
The sun is gone be-hind the hill, The

Piano *pp sempre*

*ped. * ped. * ped. * ped. * ped. * ped. * ped. **

moon will soon be here, The drow-sy world will soon be still, The

moon will soon be here, The drow-sy world will soon be still, The

*ped. * ped. * ped. * ped. * ped. * ped. * ped. **

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cresc. *p*

stars are shin - ing clear, The stars are shin - - ing clear. The

stars are shin - ing clear, The stars are shin - ing clear.

cresc. *p*

Red. * *Red.* * *Red.* * *Red.* *

kine have cross'd the mead - ows — home, And home - ward goes the

sfz *cresc.*

Red. *

bee. _____ Come then, maid - en mine, Oh come! My

Come then maid - en mine, Oh come! My

f *dim.*

f *dim.*

f *dim.*

Red. * *Red.* 640 *

p boat is here for — thee, My boat is wait - ing here, Is *rit.*

p boat is here for — thee, My boat is here for thee, Is wait - ing, *rit.*

p *rit.*

*Red. * Red. * Red. * Red. * Red. * Red. **

pp wait - ing here for thee!

pp wait - ing here for thee!

pp colla voce *pp a tempo*

*Red. * Red. * Red. * Red. * Red. **

p By leaf - y banks we'll gai - ly go, Where

p By leaf - y banks we'll gai - ly go, Where

sempre pp

*Red. * Red. * Red. * Red. * Red. * Red. * Red. **

glow-worms sparkle there, And dream how life may on - ward flow, As
 glow-worms sparkle there, And dream how life may on - ward flow, As

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

calm - ly and as fair, As calm - ly and as fair.
 calm - ly and as fair, As calm - ly and as fair. Oh!

cresc. *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

hark, the sheep-bell fold - ing home A - long the pur - ple

Red. *

f > *dim.*
 Come then, maid - en mine! Oh come! My
f > *dim.*
 lea, then, maid - en mine! Oh come! My

f *dim.*
 Led. * Led. *

p *rit.* *pp*
 boat is here for thee, My boat is wait - ing here, Is
p *p* *rit.* *pp*
 boat is here for thee, My boat is here for thee, Is wait - ing,

p *rit.*
 Led. * Led. * Led. * Led. * Led. * Led. *

wait - ing here for thee.
 wait - ing here for thee.

colla voce *pp*

Led. * Led. *

Good - bye

Arranged by E. J. Biedermann

F. PAOLO TOSTI

Andantino e con molto sentimento

Piano

pp *legato assai* *rit.*

Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted.* Ted.*

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked *pp* (pianissimo) and *legato assai* (very legato). A *rit.* (ritardando) marking appears towards the end of the piece. Below the staff, there are eight measures of piano accompaniment, each marked with 'Ted.' and an asterisk.

1st VOICE

p 2nd VOICE

a tempo

pp

Fall - ing leaf, and fad - ing tree, Lines of white in a

Ted. * Ted. *

Detailed description: This block contains the first system of the vocal and piano accompaniment. It includes staves for the 1st voice (with a whole rest), the 2nd voice (with lyrics), and the piano accompaniment. The piano part is marked *pp* and *a tempo*. The lyrics are 'Fall - ing leaf, and fad - ing tree, Lines of white in a'. Below the piano part, there are two measures of piano accompaniment, each marked with 'Ted.' and an asterisk.

sul - len sea, Shad - ows ris - ing on you and me,

Ted. * Ted. Ted. *

Detailed description: This block contains the second system of the vocal and piano accompaniment. It includes staves for the 1st voice (with a whole rest), the 2nd voice (with lyrics), and the piano accompaniment. The lyrics are 'sul - len sea, Shad - ows ris - ing on you and me,'. Below the piano part, there are three measures of piano accompaniment, each marked with 'Ted.' and an asterisk.

mf

The swal - lows are

Shad - ows ris - ing on you and me;

mf

Leg. * *Leg.* *

mak - ing them read - y to fly, Wheel - ing out on a wind - y —

rit.

rit.

pp poco lento

sky. — Good - bye Sum - mer! Good - bye, Good - bye! Good - bye,

pp poco lento

Good - bye Sum - mer! Good - bye, - Good - bye! Good - bye, —

poco lento

pp molto legato

Leg. * *Leg.* * * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

Sum-mer! Good - bye, Good - bye!

Sum-mer! Good - bye, Good - bye!

rit. a tempo

rit. a tempo

rit. pp a tempo

*red. * red. * red. * red. * red. * red. **

Hush! A voice from the

Hush! A voice from

pp quasi parlando

pp quasi parlando

rit. pp col canto

*red. * red. * red. * red. * red. * red. **

far - a - way: "Lis - ten and learn," it seems to say,

far a - way: "Lis - ten and learn," it seems to say,

*red. **

mf a tempo

"All the to - mor - rows shall be as to - day, All the to -

mf a tempo

"All the to - mor - rows shall be as to - day, All the to -

mf a tempo

Red. * *Red.* *

mf

mor - rows shall be as to - day." The cord is frayed, the cruse is

mor - rows shall be as to - day."

mf

Red. * *Red.* *

mp poco

dry, Good -

mp *rit.* *mp poco*

The link must break, and the lamp must die. — Good -

mp *rit.* *poco*

Red. * *Red.* *

lento cresc. poco a poco slargando p

bye to Hope! Good - bye, Good bye! Good - bye to Hope! Good -

lento cresc. poco a poco slargando p

bye to Hope! Good - bye, Good - bye! Good - bye to Hope! Good -

mp cresc. poco a poco col canto

*Red. * Red. * Red. * Red. * Red. * Red. **

rit. a tempo pp agitato

bye, Good - bye! What are we

rit. a tempo pp agitato

bye, — Good - bye! What are we

p rit. a tempo pp agitato

*Red. * Red. * Red. **

wait - ing for? Oh! my heart! Kiss me straight on the

wait - ing for? Oh! my heart! Kiss me straight on the

*Red. * Red. **

poco string. e cresc.

brow! and part! A-gain, a-gain!

poco string. e cresc.

brow! and part! A-gain, a-gain!

poco string. e cresc.

Red.

* *Red.*

* *Red.*

*

mf

— my heart, my heart! What are we wait - ing for, you and

mf

— my heart, my heart! What are we wait - ing for, you and

mf

cresc.

Red.

* *Red.*

* *Red.*

* *Red.*

*

poco rit.

a tempo

cresc.

I? A plead - ing look, a sti - fled

poco rit.

a tempo

cresc.

I? A plead - ing look, a sti - fled

poco rit.

a tempo

Red.

* *Red.*

* *Red.*

* *Red.*

* *Red.*

*

rit. *ff* *largamente*

cry. Good - bye, for - ev - er! Good - bye, for -

rit. *ff* *largamente*

cry. Good - bye, for - ev - er! Good - bye, for -

rit. *cresc.* *ff* *largamente*

Red. * *Red.* *

rit. *p* *a tempo*

ev - er! Good - bye, Good - bye, Good - bye!

rit. *p* *a tempo*

ev - er! Good - bye, Good - bye!

rit. *mf* *a tempo*

rit. *p* *col canto* *p* *3*

* *Red.* * *Red.* * *Red.* *

dim. *p* *pp* *ppp* *rit.*

Red. * *Red.* * *Red.* *

Nearest And Dearest

Tuscan Folk Song

Edited by E. J. Biedermann

LUIGI CARACCILO

Allegretto con brio (♩ = 176)

1st VOICE

2nd VOICE

Piano

pp *mp*

On Mon - day morn I think my love is

Red. *

mp

And yet when Tues-day comes my love is dear - er,

dear - est, On We'nes-day

Then Thurs-day brings my dar-ling one day

too, one tri-fle, quite the me - rest,

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mf con brio

near-er. Then thou art near - er, Then thou art dear - er!

mf con brio

Then thou art near - er, Then thou art dear - er!

mf con brio

*Red. **

Ah!

Ah!

p

p con brio

*Red. **

mp

Now Fri-day's here, I think my love is

mp

*Red. **

mp

Yet Sa-tur-day we've vow'd shall be the one day,
 sweet - est, When Sun - day

Ah! yes my love is near-er, dear-er
 comes we walk in all our neat-est,

mf con calore

Sun-day! Then thou art near-est, Then thou art dear-est!
mf con calore
 Then thou art near-est, Then thou art dear-est!

mf con calore

Ah! *tr*

Ah!

mf

Then thou art near - est, near - est! Then thou art

Then thou art near - est, near - est! Then thou art

p *rit. e f*

p *rit. e f*

p *mf* *colla voce*

Red. * *Red.* * *Red.* *

dear - est - dear - est!

dear - est, - dear - est!

a tempo

colla voce *f*

Red. * *Red.* * *Red.* * *Red.* *

Drift, My Bark

Edited by E. J. Biedermann

FR. KÜCKEN

Comodo

1st VOICE *p*
Drift, my bark, ah drift thee quick - ly,

2nd VOICE
Drift, my bark, ah drift thee quick - ly,

Piano *P legato*

ten
O'er the gen - tly mov - ing tide; _____ Rock me, rock me, spark - ling

ten
O'er the gen - tly mov - ing tide; _____ Rock me, rock me, spark - ling

poco cresc.
bil - low, In the star - light's gol - den beams. _____

poco cresc. *mp espress.*
bil - low, In the star - light's gol - den beams. _____ Sound my

poco cresc.

mp

Sound my song far o'er the deep, — Where be -
 song far o'er the deep, — Where be - lov'd ones vig - ils

mp

Red. * *Red.* * *Red.* *

f *dim.*

lov'd ones vig - ils keep, — Where be - lov'd — ones now, be -
 keep, — Sound my song — far o'er the deep, — Where be -

f *dim.*

mf *sf*

Red. * *Red.* * *Red.* * *Red.* *

rit. *p a tempo*

lov'd ones now their vig - ils keep. Drift, — my bark, my bark, ah drift thee

rit. *p a tempo*

lov'd ones now their vig - ils keep. Drift, — my bark, my bark, ah drift thee

dim. *sf* *P a tempo*

Red. * *Red.* * *Red.* * *Red.* *

quick - ly, O'er the gen^{ten} - tly mov - ing tide; —

quick - ly, O'er the gen - tly mov - ing tide; —

Rock me, rock me, spark - ling bil - low, In the star - light's gol - den

Rock me, rock me, spark - ling bil - low, In the star - light's gol - den

dolce beams. Sound — my song far o'er the deep, Where — be - lov'd ones — vig - ils

beams. Sound — my song — far o'er the

Red. * *Red.* * *Red.* *

p molto espress.
p dolce

keep, Where be - lov'd — ones vig - ils keep, — *p*
 deep, Where be - lov'd — ones vig - ils

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

mp con anima

Gen - tly, gen - tly glid - ing home - ward, Twards our
 keep.

cresc. *p sf* *sf*

Red. *

mp

rit.

a tempo

qui - et ru - ral cot, — With the friends we prize and fondly cher - ish, Peace and

dol. *p sf* *rit.* *sf*

Red. *

hap - pi-ness our lot. — Gen - tly, gen - tly glid - ing homeward, T'wards our
espress. Gen - tly, gen - tly glid - ing home - ward, T'wards our qui - et, t'wards our

dol *p* *dol* *p*

dol

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

qui - et ru - ral cot, with the friends we prize and cher - ish, Peace and
 qui - et ru - ral cot, Meet - ing with the friends we prize and cher - ish, Peace and

p *mfz* *p* *sf*

p *sf*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

hap - pi-ness our lot. Drift, — my bark, my bark, ah drift thee quick ly,
 hap - pi-ness our lot. Drift, — my bark, my bark, ah drift thee quick ly,

p *sf rit.* *a tempo*

p *sf rit.* *a tempo*

p *mf* *rit.* *p*

Red. * *Red.* * *Red.* * *Red.* *

ten
 O'er the gen-tly mov-ing tide; — Rock me, rock me, spark-ling bil - low, In the
ten
 O'er the gen-tly mov-ing tide; — Rock me, rock me, spark-ling bil - low, In the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "O'er the gen-tly mov-ing tide; — Rock me, rock me, spark-ling bil - low, In the". The word "ten" is written above the first and second vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted notes in the left hand.

star - lights gol - den beams. Sound — my song —
 star - lights gol - den beams. Sound — my song far o'er the deep, sound — my

The second system continues the musical score. The vocal staves have the lyrics: "star - lights gol - den beams. Sound — my song —" on the first line and "star - lights gol - den beams. Sound — my song far o'er the deep, sound — my" on the second line. The piano accompaniment continues with the same rhythmic pattern. There are markings "Red." and "*" below the piano accompaniment.

animato
 o'er — the deep, Where be - lov'd ones, where be -
animato
 song far o'er the deep, Where — be - lov'd ones vig - ils keep, — where be -
animato
cresc. *f* *pp*

The third system concludes the musical score. The vocal staves have the lyrics: "o'er — the deep, Where be - lov'd ones, where be -" on the first line and "song far o'er the deep, Where — be - lov'd ones vig - ils keep, — where be -" on the second line. The piano accompaniment features a crescendo leading to a forte (f) section and then a piano (pp) section. There are markings "Red." and "*" below the piano accompaniment.

Ossia.

song far o'er the deep, —

espress.

lov'd ones vig-ils keep, Sound my song — far o'er the deep, — Where be-

lov'd ones vig-ils keep,

legato

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Where be-lov'd ones vig-ils keep, —

lov'd — ones vig-ils keep, —

espress.

Sound my song — far o'er the deep, — Where be-

sf *p*

sf *p*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

p *morendo*

rit. vig - - - ils — keep.

lov'd — ones vig-ils keep, vig - - - ils — keep.

rit. *morendo*

rit. *morendo*

ped. * *ped.* * *ped.* *

Venetian Boat Song

Edited by E. J. Biedermann

J. BLUMENTHAL

Piano *Allegro giocoso* *ff*

Red. ten. *sf* *p* *Red.* ** Red.* ** Red.* ** Red.* ** Red.* ***

1st VOICE *Allegretto moderato* *mf*

2nd VOICE *mf* The boat-men are call-ing, *mf* Sta-

rit. *mf* *p* *plleggiro* *Allegretto moderato*

Red. *** *Red.* *** *Red.* ***

The glo-ry is fall-ing, The
li! — sta-li! On me, — on me!

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light breeze is shak-ing the bay,— the bay, Then up and be wak-ing Già-

the bay, Then up and be wak-ing Già-

p *a tempo.*

p *a tempo.*

rit. *mf* *p* *a tempo.*

è! già-è! In Ven-ice the gol-den, With

è! già-è! To dream,— to dream,

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

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

rit. *pp leggiero* *a tempo.*

love stor-ies ol - den, In Ven-ice to waste life with

For them,— for them! In Ven-ice to waste life with

f *rit.*

f *rit.*

mf rit.

f a tempo
 thee, with thee, Thus true lov-ers taste life, Sta - li! *f* Sta -

f a tempo
 thee, with thee, Thus true lov-ers taste life, Sta - li! *f* Sta -

a tempo
f *cresc.* *f*

ossia *p*

più lento la, la,

li! *più lento mf cantabile* la, la,

li! Sta - li! Sta - li! Sta - li! Sta - li! Sta -

più lento *p*

la, la, *rit molto*

la, la, *rit. molto* Vivo

la, la, *rit. molto* Sta -

li! Sta - li! Sta - li! *rit. molto* Vivo

li! Sta - li! *rit. molto* Sta -

dim. *pp.* *rit. molto* *f*

rit. molto

veloce *ff* *ff*

li! Sta Sta - li!

li! Sta Sta - li!

Vivace

ten. *f*

* *ten.* * *ten.* * *ten.* * *ten.* * *ten.*

p *f* *p*

* *ten.* * *ten.* * *ten.* *

Allegretto moderato

The waves are her high-ways, The

So deep, — so deep,

Allegretto moderato

p leggiero

wa-ters her by-ways, No stir in the air is, No
 A - sleep, — a-sleep,

p *rit.*

p *rit.*

p *rit.*

rit. *

sound, — no sound! Save foot-steps of fai-ries a - round, a - round. The
 no sound! Save foot-steps of fai-ries a - round, a - round. The

p *a tempo* *f rit.* *p* *mf*

p *a tempo* *f rit.* *p* *mf*

mf *p* *a tempo* *rit.*

clouds of the ha - zy fore-noon, — fore-noon, Sleep o - ver the la - zy La -
 clouds of the ha - zy fore-noon, — fore-noon, Sleep o - ver the la - zy La -

a tempo *rit.* *

a tempo *rit.* *

a tempo *pp leggiero*

rit. *

f *rit. molto* *f a*
 goon, — la-goon, A - bout us a glam-our doth move, — doth move, The
f *rit. molto* *f a*
 goon, — la-goon, A - bout us a glam-our doth move, — doth move, The

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a bass clef. The tempo is marked *rit. molto*. Dynamics include *f* (forte) and *f a* (fortissimo). The piano part includes a *mf* (mezzo-forte) section and a *rit. molto* section.

Red. *tempo* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *
 sense to en - a - mour of love, — of — of —
tempo sense to en - a - mour of love, — of — of —
tempo sense to en - a - mour of love, — of — of —
f *cresc.* *f* *3*

The second system continues the vocal and piano parts. The vocal lines are marked *tempo*. The piano accompaniment features a *f* (forte) dynamic and a *cresc.* (crescendo) section. There are triplets marked with a '3' in a circle. The system concludes with a *Red.* (ritardando) marking and an asterisk.

più lento *p* la, — la, —
 love! — *p* la, — la, —
più lento *mf* *cantabile* la, —
 love! — Sta - li! — Sta - li! — Sta -

The third system is marked *più lento*. The vocal lines feature a *p* (piano) dynamic and a *mf* (mezzo-forte) *cantabile* section. The piano accompaniment is marked *p* (piano). The system ends with a *Red.* (ritardando) marking and an asterisk.

la,
la,
li! Sta - li! Sta - li! Sta -

dim.

Tad. * *Tad.* * *Tad.* * *Tad.* *

la, la!
la, la!
li! Sta - li! Sta - li!

rit. molto *rit. molto* *rit. molto* *rit. molto*

Vivo *Vivo* *Vivo*

pp *f*

veloce *ff* *ff* *ff*

li! Sta li! Sta - li! Sta - li!
li! Sta li! Sta - li! Sta - li!

8va *8va*

sfz *sfz* *sfz*

8va *8va*

I Know A Bank Whereon The Wild Thyme Blows

Edited by E. J. Biedermann

CH. E. HORN

Andante con moto

Piano

Red. *

Red. *

1st VOICE

2nd VOICE

p

I know a bank where-on the wild thyme blows,

f

p

Red. *

p

I know a bank where-on the wild thyme blows,

I know a bank where-on the wild thyme blows, Where ox-lips and the

Red. *

Red. *

Red. *

Red. *

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Where cow - slips and the nod - ding vio - let grows, I
 nod - ding vio - let grows, Where cow - slips and the nod - ding vio - let grows, I

Red. * *Red.* * *Red.* * *Red.* *

cresc.
 know a bank where - on the wild thyme blows, the wild thyme
cresc.
 know a bank where - on the wild thyme blows, the wild thyme

cresc.

mp
 blows, I know a bank where - on the wild thyme blows,
 blows,

mp

Red. *

I know a bank where-on the wild thyme blows, Where ox-lips and the

mp
I know a bank where-on the wild thyme blows,

ped. * *ped.* *

nod-ding vio-let grows, Where cow - slips and the nod-ding vio-let grows, I

Where cow - slips and the nod-ding vio-let grows, I

ped. * *ped.* * *ped.* * *ped.* *

cresc.
know a bank where-on the wild thyme blows, — the wild thyme blows,

cresc.
know a bank where-on the wild thyme blows, — the wild thyme blows,

cresc.

ped. *

mp
 There sleeps the fai - ry Queen, ————— There sleeps the fai - ry Queen.
mp
 There sleeps the fai - ry Queen, the fai - ry Queen.

mp
 Ped. * Ped. * Ped. * Ped. *

mf
 I know a bank where-on the wild thyme blows, And the nod-ding, nod-ding vio-let—

mf

mf
 I know a bank where - on the wild thyme blows, And the
 grows.

mf
 Ped. *

nod-ding, nod-ding vio-let grows.

mp

There sleeps the fai-ry Queen,

mp

Red. *

There — sleeps some - times of the night, Lull'd in their flow'rs — with

Red. * *Red.* * *Red.* * *Red.* *

mp

There sleeps the fai - ry Queen,

dan - ces and de - light,

mp

Red. * *Red.* * * *Red.* *

There sleeps some-times of the night, Lull'd in their flow'rs with

*Red. * Red. * Red. * Red. **

dan-ces and de-light, *più mosso mf* with dan-ces and de-

with dan-ces and de-light, *mf più mosso* with

più mosso mf

*Red. * Red. * Red. * Red. **

light, with dan-ces and de-light, *f* with dan-

dan-ces and de-light, *f* and de-light, *f* with dan-

f

*Red. * Red. * Red. * Red. * Red. **

ces and de - light, dan - ces and de - light, dan - ces and de - light, dan - ces and de - light,

Ad. *

Allegro

ces and de - light, with dan - ces and de - ces and de - light, with dan - ces and de - ces and de - light, with dan - ces and de -

Allegro

Ad. * *Ad.* * *Ad.* * *Ad.* *

light, with dan - ces and de - light. light, with dan - ces and de - light.

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Ad. * *Ad.* * *Ad.* * *Ad.* *

Night Entrancing

Barcarole

English version by Frederick H. Martens

from

Edited by E. J. Biedermann

The Tales Of Hoffmann

J. OFFENBACH

Moderato

1st VOICE

2nd VOICE

Piano

pp

Night en-tranc-ing,

pp

Ad. * *Ad.* * *Ad. simile*

night of love, My ar-dent long-ing stil-ling,

Bright thy star-ry skies a-bove, En-tranc-ing night of love! —

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p

Short the hours of rav - ish-ment, They pass, and with them fly - ing,

p

Short the hours of rav - ish-ment, They pass, and with them fly - ing,

pp

Drift the songs of joy - ance spent: In ten - der ech - oes low, — That

Drift the songs of joy - ance spent: In ten - der ech - oes low, —

cresc.

sweet - ly plain-tive flow, — Is their mel-o - dy dy - ing, While

cresc.

In ten - der ech - oes low, plain-tive flow,

cresc.

sempre cresc.

soft - ly breez - es sigh _____ 'neath a star-jewel'd sky,

sempre cresc.

And soft - ly breez - es sigh 'neath jew - el'd sky, soft-ly

sempre cresc.

soft - - ly sigh, _____ 'neath _____ the sky. Ah! _____

sigh, _____ 'neath the star - jew - el'd sky.

Red. * *Red.* * *Red.* * *Red.*

p

Night entrancing, night of love, My ar-dent long-ing stil - ling,

p

Ah! Night entrancing, night of love, My ar-dent long-ing stil - ling,

pp

quasi pizz.

* *Red.* * *Red.* * *Red.* *simile*

Bright thy star - ry skies a - bove, En - tranc - ing night of love!

Bright thy star - ry skies a - bove, En - tranc - ing night of love!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, both in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The lyrics are "Bright thy star - ry skies a - bove, En - tranc - ing night of love!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. Dynamic markings include *sf* (sforzando) at the beginning and end of the system.

Ah, all thy charm en - tranc -

Bright thy skies a - bove, Night of love en -

The second system continues the musical score. The vocal staves have lyrics "Ah, all thy charm en - tranc -" and "Bright thy skies a - bove, Night of love en -". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte).

- ing! Night of love, Oh, night of love! Ah!

tranc - ing! Oh, - won - d'rous night of love!

The third system concludes the musical score. The vocal staves have lyrics "- ing! Night of love, Oh, night of love! Ah!" and "tranc - ing! Oh, - won - d'rous night of love!". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *dim.* (diminuendo), *pp* (pianissimo), and *dim. molto*.

Ah! Ah! Ah!

Ah! Ah! Ah!

Red. * *Red.* * *Red.* * *Red.* *

This system contains the first system of music. It features a vocal line with three 'Ah!' exclamations, a piano accompaniment with a rhythmic pattern of eighth notes, and a bass line with a steady eighth-note accompaniment. The piano part includes a 'Red.' (ritardando) marking and asterisks indicating phrasing.

ppp Ah! Ah! Ah! Ah!

ppp Ah! Ah! Ah! Ah!

ppp *Red.* * *Red.* * *Red.* * *Red.* *

This system contains the second system of music. It features a vocal line with four 'Ah!' exclamations, a piano accompaniment with a rhythmic pattern of eighth notes, and a bass line with a steady eighth-note accompaniment. The piano part includes a 'ppp' (pianissimo) marking and asterisks indicating phrasing.

smorzando

smorzando

smorzando

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

This system contains the third system of music. It features a vocal line with a long note, a piano accompaniment with a rhythmic pattern of eighth notes, and a bass line with a steady eighth-note accompaniment. The piano part includes a 'smorzando' (ritardando) marking and asterisks indicating phrasing.

Angelus

Edited by E. J. Biedermann

C. CHAMINADE

1st VOICE *Andante f*
As bend - ing wea - ry o'er the fur - row, — Our tir - ed

2nd VOICE *Andante* As bend - ing wea - ry o'er the fur - row, — Our tir - ed

Piano *f*

frames no more can stand; — A - far out in the ha - zy

frames no more can stand; — A - far,

mf *f* *mp*

Red. *

dolce *p*

dis - tance Clear - ly the An - ge - lus _ rings o'er the land. —

mp *dolce* *p*

Clear - ly the An - ge - lus _ rings o'er the land. —

sf *p*

keep Ped.

pp Ho - ly Moth - er Ma - rie, May thy name e'er be

pp Ho - ly Moth - er Ma - rie, May thy name e'er be

sf *p* *pp*

poco più f *f largo*

blest; O hear our fer - vent cry, An - ge - lus Do - mi -

poco più f *f largo*

ppp *poco più f* *f* *largo*

Red. *

a tempo *prit.* *a tempo* *f*

ni! An - ge - lus Do - mi - ni! Wheth - er day be dawn - ing or

a tempo *prit.* *a tempo* *f*

ni! An - ge - lus Do - mi - ni! Wheth - er day be dawn - ing or

a tempo *prit.* *L.H. a tempo* *f*

Red. *

dy - ing, — Still let us hear these strains of love, —

dy - ing, — Still let us hear these strains of love, —

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both with lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand. There are dynamic markings like *ped.* and *f* in the piano part.

sempre f
And let our fer - vent souls re - ply - ing, — Like grow - ing

sempre f
And let our fer - vent souls re - ply - ing, — Like grow - ing

The second system continues the vocal and piano parts. It features the same lyrics as the first system. The piano accompaniment includes a *f* dynamic marking and several *ped.* markings with asterisks. A crescendo hairpin is visible in the piano part.

mp dolce *p*
seed a - rise — to heav'n a - bove. —

mp dolce *p*
seed a - rise — to heav'n a - bove. —

The third system concludes the piece. The vocal lines end with a fermata. The piano accompaniment features a *mp dolce* dynamic marking, a *p* dynamic marking, and a *keep Ped.* instruction. There are also *p* dynamic markings and crescendo hairpins in the piano part.

pp

From si - lent fields and mead - ows To the blue, vault - ed sky —

pp

From si - lent fields and mead - ows To the blue, vault - ed sky

pp

*

Red.

più f

f largo

— Rings out the hope - ful cry, — An - ge - lus Do - mi -

più f

f largo

Rings out the hope - ful cry, An - ge - lus Do - mi -

più f

f

largo

*

Red.

*

Red.

*

Red.

a tempo

pp rit.

a tempo

p

ni! — An - ge - lus Do - mi - ni! — As

a tempo

pp rit.

a tempo

p

ni! — An - ge - lus Do - mi - ni! — As

a tempo

pp rit.

L. H. a tempo

*

Red.

*

here our fer-vent hearts in-clin-ing,— As low our knees in pray'r we

here our fer-vent hearts in-clin-ing,— As low our knees in pray'r we

sempre p
bend,— E'er on our heads and on the har-vest — May heav-en's

sempre p
bend,— E'er on the har-vest — May heav-en's

pp
mer-cy — de-scend! —

pp
mer-cy — de-scend! —

pp

keep Ped.

p

p

ppp

And when, our la - bors end - ed, The end of life is

ppp

And when, our la - bors end - ed, The end of life is

ppp

p *

cresc. *ff largo*

nigh, Still ring out to the sky, An - ge - lus Do - mi -

cresc. *ff largo*

nigh, Still ring out to the sky, An - ge - lus Do - mi -

cresc. *ff* *largo*

Red. *

a tempo. *pp*

ni! An - ge - lus Do - mi - ni!

a tempo *pp*

ni! An - ge - lus Do - mi - ni!

a tempo *pp* *L.H.*

Red. *

Life's Dream Is O'er

English version by Frederick H. Martens

Alice

Arranged by E. J. Biedermann

J. ASCHER

Andante con espressione

Piano

The piano introduction for the first system consists of two staves. The treble staff begins with a piano (*p*) dynamic and a 3/4 time signature. The bass staff features a steady accompaniment of chords. The system concludes with a double bar line and a repeat sign. Below the bass staff, there are five markings: *Red.*, *, *Red.*, *, *Red.*, *, *Red.*, *

1st VOICE

2nd VOICE

p

The piano introduction for the second system includes two vocal staves and a piano accompaniment. The 1st voice staff is mostly empty. The 2nd voice staff begins with a piano (*p*) dynamic. The piano accompaniment features a *cresc.* (crescendo) marking, followed by a *rit.* (ritardando) marking, and then a section marked *a tempo*. The system ends with a double bar line and a repeat sign. Below the piano accompaniment, there are six markings: *Red.*, *, *Red.*, *, *Red.*, *, *Red.*, simile

- 1. The
- 2. Oh,

The vocal and piano accompaniment for the lyrics. The 1st voice staff contains the lyrics: "day is de - clin - ing, The dark shad - ows now fall, — The say when the sor - rows, Of life 'round you pre - vail, — When". The 2nd voice staff contains the lyrics: "day is de - clin - ing, The dark shad - ows now fall, — The say when the sor - rows, Of life 'round you pre - vail, — When". The piano accompaniment features a piano (*p*) dynamic and a 3/4 time signature. The system concludes with a double bar line and a repeat sign.

p

My
When

clear moon is shin - ing, In nights vault lu - cent skied.
dark dawn the mor - rows, Ah, love, you'll think of me!

grief me be - tray - ing, Your fond smile me de - nied, — A -
night winds are wail - ing, My sweet - heart, oh, my love, — When

ten.
far now I'm - stray - ing, — You are gone from my side. Oh,
bright hopes are - fail - ing, — Then near you I will be!

cresc. poco a poco

an - gels that hov - er, My heart is — yours a - lone, — love,

cresc. poco a poco

hov - er, — My heart is yours a - lone, love, Oh,

cresc. poco a poco

Ah, why will you not be my own?

guard him, my lov - er, Why — not — be my own?

mp Ah, love, all my yearn-ing, Once more I must *p*

mf Ah, love, my yearn-ing, Once more I must tell you, Mast

mf *p*

senza Ped.

tell you, Re-call your kiss once more, Ere life's dream is o'er, life's dream is
 re - call once more, — Ere life's long dream, life's dream is

p

cresc. molto *p*

And. *

o'er, Fare-well, fare-well!

o'er, Fare-well, fare-well!

rall. *a tempo*

rall. *a tempo*

mp a tempo

rall.

con And.

rit.

And. *

I Would That My Love

English version by Fredrick H. Martens

Edited by E.J. Biedermann

F. MENDELSSOHN

Allegretto con moto

1st VOICE

I would — that my love o'er-flow - ing, Might

2nd VOICE

I would — that my love o'er-flow - ing, Might

Allegretto con moto

Piano

p

Red. * *Red.* *

thrill — in a sin-gle word, That — winds of the heav-ens blow - ing Would —

thrill — in a sin-gle word, That winds of the heav-ens blow - ing Would

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

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bring_ to you fro - ic - spurrd', that winds_ of the heav - ens

bring_ to you fro - ic - spurrd', that winds of the heav - ens

cresc. *cresc.* *f* *cresc.* *f*

cresc. *cresc.* *f*

cresc. *sf* *cresc.* *f*

Red. * *Red.* * *Red.*

blow - ing, Would_ bring to you fro - ic - spurrd', would bring to

blow - ing, Would_ bring to you fro - ic - spurrd',

p *p*

Red. * *Red.* * *Red.* *

you, — would_ bring to you fro - ic - spurrd'.

bring fro - ic - spurrd', — would_ bring to you fro - ic - spurrd'.

p *sf*

Red. * *Red.* * *Red.* * *Red.* *

My love,— but that one word

My love,— but that one word

f *f* *p*

Red. * *Red.* *

bring - ing, They'd whis - per it night and day. It's —

bring - ing, They'd whis - per it night and day. It's

Red. * *Red.* *

truth ev - er fond - ly sing - ing, Wher - e'er, love, you chanced to

truth ev - er fond - ly sing - ing, Wher - e'er, love, you chanced to

cresc.

cresc.

Red. * *Red.* * *Red.* *

cresc. *f*

stray, Its truth ev - er fond - ly sing - ing Wher -

stray, Its truth ev - er fond - ly sing - ing Wher -

f *cresc.* *f*

f *cresc.* *f*

Red. * *Red.* *

p

ev - er you chanced to stray, Wher ev - er, love, —

ev - er you chanced to stray, you chanced to

p *p*

Red. * *Red.* * *Red.* *

Wher - ev - er you chanced to stray.

stray, — Wher - ev - er you chanced to stray.

f

Red. * *Red.* * *Red.* * *Red.* *

pp

And, love, — when your eye-lids are

pp

And, love, — when your eye-lids are

f *sf* *p* *pp*

Red. *

pp sempre.

clos - ing, While thought of me van - ish'd seems, My

pp sempre

clos - ing, While thought of me van - ish'd seems, My

pp sempre

Red. * *Red.* *

cresc.

im - age, love, — your re - pos - ing — Shall haunt with ten - der

cresc.

im - age, love, — your re - pos - ing — Shall haunt with ten - der

cresc.

cresc.

Red. *

dreams, My im - age, love, your re - pos - ing Shall -

dreams, My im - age, love, your re - pos - ing Shall -

f *f* *dim.*

Red. * *Red.* *

haunt — with ten - der dreams, My im - age haunt, — haunt -

haunt — with ten - der dreams, with ten - der dreams, haunt -

p *sf* *p* *sf*

Red. * *Red.* * *Red.* * *Red.* *

you, — my love, with ten - - der dreams.

you, — my love, with ten - - der dreams.

p

Red. * *Red.* *

I Feel Thy Angel Spirit

English version by Frederick H. Martens

Edited by E.J. Biedermann

GRABEN-HOFFMANN

Andante

1st VOICE

2nd VOICE

Piano.

p

mf

p

ad lib.

I know you near me

al - ways, I feel your spir - it nigh, Wher -

e'er my glance is fall - ing, 'Tis there you meet my eye.

Ah, I

*Red.*Red.*Red.*Red.*Red.*Red.*Red.*Red.*Red.*Red.**

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know you near me al - ways, I feel your spir - it

I know you near me al - ways, I

nigh, ———— Wher - e'er my glance is fall - ing, 'Tis

feel your spir - it nigh,

there you meet my eye, ———— 'tis there, ———— 'tis there you meet my

Wher -

p

red. * *red.* * *red.* * *red.* * *red.* * *red.* * *red.* *

red. * *red.* * *red.* * *red.* * *red.* *

dim.

cresc. *dim.*

red. * *red.* * *red.* * *red.* *

eye, ————— 'Tis there you meet, — you meet my eye,
 e'er my glance is fall - ing, 'Tis there you meet, — you meet my eye,

p

*red. * red. * red. * red. * red. * red. * red. * red. **

accelerando *a tempo*
 'tis there, 'tis there you — meet, — you
accelerando *a tempo*
 'tis there, 'tis there you — meet, — you

accelerando *a tempo*

*red. * red. * red. * red. * red. * red. * red. **

cresc.
 meet my eye, 'tis there, 'tis there,
cresc.
 meet my eye, 'tis there, 'tis there,

cresc.

*red. * red. * red. * red. * red. * red. * red. **

'tis ——— there you meet my eye.

'tis ——— there you meet — my eye.

The first system of music features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "'tis ——— there you meet my eye." and "'tis ——— there you meet — my eye." The piano accompaniment consists of a treble and bass clef with various notes and rests. There are markings "Ped." and "*" below the piano part.

Allegro moderato

p You ne'er may be — for — got — ten, In

p You ne'er may be — for — got — ten, In

The second system of music is marked "Allegro moderato" and "p". It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "You ne'er may be — for — got — ten, In" and "You ne'er may be — for — got — ten, In". The piano accompaniment consists of a treble and bass clef with chords and notes. There are markings "Ped." and "*" below the piano part.

mem-'ries you a — rise, As does the sun — at — dawn — ing, To

mem-'ries you a — rise,

The third system of music features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "mem-'ries you a — rise, As does the sun — at — dawn — ing, To" and "mem-'ries you a — rise,". The piano accompaniment consists of a treble and bass clef with chords and notes. There are markings "Ped." and "*" below the piano part.

cresc. poco a poco

flood with light the skies,

cresc. poco a poco

As does the sun at

cresc. poco a poco

To flood with light the

dawn - ing, To flood with light the skies, To flood with light the

f

f

un poco meno mosso

skies, To flood with light the skies,

un poco meno mosso

skies, To flood with light the skies, You

un poco meno mosso

mp

mp

mp

You ne'er may be for - got - ten, In
 ne'er may be for - got - ten, In mem - 'ries you a -

mem - 'ries you a - rise, As does the sun at dawn - ing, To
 rise, As does the sun at dawn - ing, To

f

f

And. * *And.* *

flood with light the skies, You
 flood with light the skies, You may not be for -

mp

mp

And. * *And.* *

may not be - for - got - ten, In mem - 'ries you a -
 got - ten, In mem - 'ries you a - rise, As

rise, As does the sun at dawn - ing, To flood with light the
 does the sun at dawn - ing, To flood with light the

f *poco rall.*

f *poco rall.*

f *poco rall.*

Red. * Red. * Red. *

Allegro

skies. I know you near me
 skies. I know you near me

p

p

Red. *

al - ways, I feel your spir - it

al - ways, I feel your spir - it

nigh, I feel your spir - it

nigh, I feel your spir - it

8va

Red. * *Red.* *

nigh, Wher - e'er my glance is

nigh, Wher - e'er my glance is

8

p

Red. *

cresc.

fall - ing, 'Tis there you meet my eye, _____ 'tis

cresc.

fall - ing, 'Tis there you meet my eye, _____ 'tis

cresc.

gva.....

Red. *

f

there you meet my eye, 'tis there you

f

there you meet my eye, 'tis there you

gva.....

f

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

ad lib.

meet my eye, 'tis there you meet my eye.

ad lib.

meet my eye, 'tis there you meet my eye.

colla parte *trem.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

I Live And Love Thee

Edited by E.J. Biedermann

F. CAMPANA

Sostenuto

Piano *p* *mf* *rall.*

1st VOICE *p cantabile assai, con affetto*

Oh! let me breathe the breath that plays

p a tempo

con Pedale

Round thy young lip sweet smiling! Let me inhale the

breeze that strays Thro' thy bright locks beguiling!

The musical score is written in G major and 3/4 time. It features a piano accompaniment and a vocal line for the first voice. The piano part begins with a *Sostenuto* tempo and includes dynamic markings of *p*, *mf*, and *rall.* The vocal line is marked *p cantabile assai, con affetto*. The lyrics are: "Oh! let me breathe the breath that plays Round thy young lip sweet smiling! Let me inhale the breeze that strays Thro' thy bright locks beguiling!". The piano accompaniment includes a *con Pedale* instruction. The score is divided into four systems, each with a vocal line and a piano accompaniment.

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con espress.

While that clear eye's soft splen — dor Rests on this wea - ry

cresc.

brow, Ah! Bliss, tran - quil, bless - ed, ten - der,

f con abbandono

mf

Then this sad heart — doth know, Bliss,

p rall. *a tempo.* *con abbandono*

2nd VOICE *mp cantabile assai*

Ah let me breathe the

sf *p* *rall.* *col canto* *a tempo* *cresc.*

tran - quil, bless - ed, Bliss, tran - quil, bless - ed, ten - der,

mf *f*

breath that plays Round thy young lip sweet smil - ing!

f

mf Then this sad heart, — Then this sad heart doth
mf Let me in-hale the breeze that plays Thro' thy bright locks be-

know, Then this sad heart, Then this sad heart doth
 guil-ing, While that clear eye's soft splen - dor Rests on this wea - ry

know. — Bliss, tran-quil, bless - ed, ten - der, Then this sad heart doth
 brow, Ah! Bliss, tran-quil, bless - ed, ten - der, Then this sad heart doth

f *P rall.* *f* *P rall.* *P rall.*

più mosso, grazioso

know. Thou art a treas - ure of pur - est pleas - ure!

know. A - round thee

più mosso

senza Ped.

con anima

A thrall en - dear - ing, an in - fluence

hov - ers a gen - tle spell!

mf

animato, deciso

cheer - ing, Thy charm, be -

A thrall - en - dear - ing, an in - fluence cheer - ing,

animato

lovd one, Not joy, not glo - ry I love so
 What tongue can tell? I love so

f

Red. * *Red.* * *simile* *f*

well! Thy charm, be - lovd, what tongue can tell? Not joy, not
 well! Thy charm, be - lovd, what tongue can tell? Not joy, not

p *cresc.*

p *cresc.*

p *cresc.*

Red. *

glo - ry I love so well! Thou art a treas - ure of pur - est
 glo - ry I love so well!

rall. *a tempo* *mf* *grazioso* *con espress.*

rall. *a tempo* *mf* *grazioso*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

pleas-ure! *f* A thrall en -

mf A - round thee hov - ers a gen - tle spell!

simile

dear - ing, an in - fluence cheer-ing!

mf A thrall en - dear - ing, an in - fluence

mf

*Red. **

f Thy charm, be-lov'd one, Not joy, not glo - ry — I love so

cheering! What tongue can tell? I love so

f

*Red. * Red. * Red. * simile.*

p *con espress cresc.* *rall.*

well! Thy charm, be-lov'd, what tongue can tell? Not joy, not glo - ry I love so

p *cresc.* *rall.*

well! Thy charm, be-lov'd, what tongue can tell? Not joy, not glo - ry I love so

p *cresc.* *rall.*

f a tempo *p* *f a piena voce*

well! A - round thee hov - ers a gen - tle spell; Not joy, not

f a tempo *p* *f a piena voce*

well! A - round thee hov - ers a gen - tle spell; Not joy, not

a tempo *f* *p* *f*

rall. a piacere

glo - ry I love so well, I love so well!

rall. a piacere

glo - ry I love so well, I love so well!

a tempo *ff*

cola parte

The Laurel And The Rose

English version by Frederick H. Martens

A. E. GRELL

Edited by E. J. Biedermann

Lento *p teneramente*

1st VOICE

2nd VOICE

Piano *p legato*

With ten-der vows the lau - rel plied, The

love-ly rose-hud blow - ing *p teneramente*

Her blush-ing face she sought to hide, 'Mid

Yet glad her heart to hear his

mos - ses green - ly show - ing. Yet

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pray'r, Once more her face up - turn - ing, Her op-'ning
 glad her heart to hear his pray'r, Once more her face up -

Red. * *Red.* * *Red.* *

pet - als bid him share Her ard - ent love and
 turn - ing, Her op-'ning pet - als bid him share Her

Red. * *Red.* * *Red.* *

yearn - - - ing, love and yearn - - - ing.
 ard - ent love and yearn - - - ing.

ad lib.

tr

ad lib.

colla parte

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

p

Oh, ten - der rose, oh, rose - tree rare, May

p sempre legato

Red. *Red.* * *Red.* * *Red.* *

glad - ness brim your meas - ure,

And like a dream of child - hood fair May

p

Red. * *Red.* * *Red.* *

To you may mus - ic's ho - ly

pass your life in pleas - ure, To

Red. * *Red.* * *Red.* *

pow'r Show heav'n re-veal'd in glo - ry, And all your
 you may mus - ic's ho - ly pow'r Show heav'n re - veal'd in

Red. * *Red.* * *Red.* *

fears, in gloom - y hour Then yield to love's sweet -
 glo - ry, And all your fears, in gloom - y hour Then

Red. * *Red.* * *Red.* *

sto - - - ry, love's sweet sto - - - ry.
 yield to love's sweet sto - - - ad lib. ry.

colla parte

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

The Fishermen

Edited by E. J. Biedermann

C. M. GABUSSI

Cantabile

Piano *p con grazia*

mp 1st VOICE

Ere morn - ing sun has ris - - en, I quit my hum - ble
 dwel - ling, And as the night-stars glis - ten, once more I leave the
 land, And — as the night-stars glis-ten, once more I leave — the

land.
mp 2nd VOICE
 Ere morn-ing sun has ris - en, I quit my hum-ble dwel-ling,

And as the night-stars glis - ten, once more I leave the land,

mf
 And as the night-stars glis-ten, once more I leave — the — land *8va.*

But those sad words of part - ing, My lips can ne'er com-
 But those sad words of part - ing, My lips can ne'er com-

cresc.

mand, my lips can ne'er com-mand, my lips can ne'er com-mand!

mand, no, ne'er com-mand!

cresc.

f Allegro brillante, ma più trattenuto

Whilst near the sea-shore glid - ing, The small - er boats are hid - ing,

Whilst near the sea-shore glid - ing, The small - er boats are hid - ing,

f

f

And. * *And.* * *And. simile*

pp Still - near - the - sea - shore glid - ing,

pp Still - near - the - sea - shore glid - ing,

pp *fp*

pp *fp*

f

Our pi - lot in his dar - ing Will be the tem - pest shar - ing,

f

Our pi - lot in his dar - ing Will be the tem - pest shar - ing,

pp

fp

f

will be the tem - pest shar - ing. I -

pp

fp

f

will be the tem - pest shar - ing. I -

pp

pp

f

pp

ta - lia lov'd and cher-ish'd, I ne'er can wish to leave, I - ta - lia, I -

pp

ta - lia lov'd and cher-ish'd, I ne'er can wish to leave, I - ta - lia, I -

ta - lia, I ne'er can wish to leave, I - ta - lia lov'd and cher-ish'd, I

ta - lia, I ne'er can wish to leave, I - ta - lia lov'd and cher-ish'd, I

sva.....

ne'er can wish to leave, I - ta - lia, I - ta - lia, I ne'er can wish to

ne'er can wish to leave, I - ta - lia, I - ta - lia, I ne'er can wish to

pp con grazia

pp con grazia

sva.....

leave! Thou - sands have per - ish'd,

leave! Thou - sands of hearts have per - ish'd, and treach'rous

p

Ad. sempre simile

and treach'rous waves de-ceive. No dan-ger men -
 waves de - ceive. No dan-ger ev - er men -

aced, When trusting hearts be - lieve, Thou-sands of
 aced, When trusting fond hearts be - lieve,

hearts have per - ish'd,
 and treach'rous waves will de -

cresc.

Ah!

ceive, Ah!

cresc.

cresc.

And. * *And.* * *And.* *

f

Whilst near the sea-shore glid - ing,

f

Whilst near the sea-shore glid - ing,

And. * *And.* * *And. simile*

fp

The small - er boats are hid - ing, Still - near the - sea - shore glid -

fp

The small - er boats are hid - ing, Still - near the - sea - shore glid -

fp

ing, Our pi-lot in his dar - ing will be the tem-pest

ing, Our pi-lot in his dar - ing will be the tem-pest

shar - ing, will be the tem-pest shar - ing.

shar - ing, will be the tem-pest shar - ing.

Brillante assai

Now as we sail, borne by the gale, shall cour-age fail? Lov'd home I ne'er can

Now as we sail, borne by the gale, shall cour-age fail? Lov'd home I ne'er can

wish — to leave thee, no, I ne'er can wish to leave. Now as we sail,
 wish — to leave thee, no, I ne'er can wish to leave. Now as we sail,

sf *p* *mf*

borne by the gale, shall cour-age fail? Lov'd home I ne'er can wish — to
 borne by the gale, shall cour-age fail? Lov'd home I ne'er can wish — to

cresc. *cresc.* *mf*

leave thee, no, I ne'er can wish to leave, no, I - ta - lia, I - ta - lia, I
 leave thee, no, I ne'er can wish to leave, no, I - ta - lia, I - ta - lia, I

sf *f*

f

mf * *mf* * *mf* *

cresc. sempre *con molto brio*

can - not leave, no, no, I can-not leave, no, no, I can-not leave, no, no, I can-not

cresc. sempre *con molt brio*

can - not leave, no, no, I can-not leave, no, no, I can-not leave, no, no, I can-not

cresc. sempre *con molto brio*

Red. *

mp *mf*

leave, no, no, I can-not leave, I - ta - lia, I - ta -

p *mp* *mf*

leave, no, no, I can-not leave, I - ta - lia, I - ta - lia, I - ta -

p *mp* *mf*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

ff *rall.* *a tempo*

lia, I can - not leave.

ff *rall.* *a tempo*

lia, I can - not leave.

ff *rall.* *a tempo*

Red. *

Calm As The Night

English version by Frederick H. Martens

Edited by E. J. Biedermann

CARL GÖTZE

Poco lento

Piano

p *morendo* *ppp* *f*

8va

ped. *

1st VOICE

2nd VOICE

p

Calm as tho night, deep as the main, Oh,

dim. *p legato*

ped. *

sempre Pedale

mf

Calm as the night, deep as the main, Oh,

man should be the love you feel!

p

man should be the love you feel! Like chime of bells in ho - ly fane,

Like chime of bells in ho - ly fane, Oh,

p

Oh, man, _____ should be the love you feel!

man, _____ should be the love you feel!

mf

mf

dim.

morendo

Does such a love your

Does such a love — your heart — re-veal?

p

pp

heart re - veal? Then heav - en

Then heav - en is be - fore you ly - ing,

poco a poco cresc.

is be - fore you ly - ing, Then heav - en is be - fore you

Then heav - en is be - fore you

ly - ing.

ly - ing.

a tempo.

f colla parte

p

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present above the vocal line.

An an - gel, un - seen, guides your

Second system of the musical score. The vocal line continues with a half note G4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present above the vocal line.

An an - gel, un - seen, guides your
path To dreams of hap - pi - ness in dy - ing,

Third system of the musical score. The vocal line continues with a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *poco a poco dim. e morendo* is present in the piano part.

path To dreams of hap - pi - ness in dy - ing, of hap - pi - ness
of hap - pi - ness in

in dy - ing, of hap - pi - ness in dy - ing. *pp*

dy - ing, of hap - pi - ness in dy - ing. *pp*

pp *morendo*

Calm as the night, *p*

pp *p*

Calm as the night, deep as the main, Should be the love you feel, — *p*

deep as the main, Should be the love you feel, — deep as the *f*

f — deep as the main, *dim.* Oh, man should be the love you feel, *p* the love, — the

main, — Oh, man should be the love you feel, *dim.* *p* the love, —

mf *dim.* *p* *pp*

love, — the love, — *f* deep as the main the love you feel; deep as the main, *p*

the love, — the love, — *f* deep as the main the love you feel; *p*

f *dim.* *p* *pp*

the love — you — feel!

p deep as the main, the love — you — feel!

pp *ppp*

sva bassa
Ped. *

Serenade

Arranged by E. J. Biedermann

F. SCHUBERT

Moderato

Piano

p

1st VOICE
p espressivo

2nd VOICE
p espressivo

Thro' the leaves the night winds mov - ing, Mur - mur low and

Thro' the leaves the night winds mov - ing, Mur - mur low and

Red. à chaque mesure

sweet; To thy cham - ber

sweet; To thy cham - ber

pp

p

win - dow rov - ing, Love had led - my feet.

win - dow rov - ing, Love had led - my feet.

The first system features two vocal staves and a piano accompaniment. The vocal lines begin with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Si - lent prayers of bliss - ful feel - ing

The second system continues the vocal and piano parts. The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment continues with similar chordal textures.

p Link - us, though a - part, *pp* Link - us, though a - part.

Link - us, though a - part.

The third system introduces dynamics: *p* (piano) and *pp* (pianissimo). It features a triplet of eighth notes in the vocal line. The piano accompaniment also includes a *pp* dynamic marking.

On the breath of music steal - ing To thy dream - ing

On the breath of music steal - ing To thy dream - ing

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' and a slur.

heart, To thy dream - ing heart.

heart, To thy dream - ing heart.

The second system continues the vocal and piano parts. The vocal lines end with a fermata. The piano accompaniment includes dynamic markings: *f* (forte) for the first two measures and *mf* (mezzo-forte) for the last two measures. A triplet of eighth notes is again present.

The third system shows the piano accompaniment continuing. It includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The piano part features a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes.

rall.

p ³

Moon - light on the

rall.

p ³

Moon - light on the

a tempo

rall.

p

earth - is sleep - ing, Winds are rust - ling low,

earth - is sleep - ing, Winds are rust - ling low,

pp

Where the dark - ling streams are creep - ing, Dear - est, let us

Where the dark - ling streams are creep - ing, Dear - est, let us

go! All the stars keep

go!

watch in heav - en, While I sing to thee, While I sing to

While I sing to

thee; And the night for love was giv - en, Dear - est, come to

thee; And the night for love was giv - en, Dear - est, come to

p *pp* *p* *pp*

3 3 3 3

me, Dear - est come to me, Sad - ly in the for - est

me, Dear - est come to me.

f *3* *animato*

Red. * Red. *

mourn - ing, Wails the whip-poor-will, And the heart for

Sad - ly in the for-est mourn-ing, Wails the whip-poor-will The heart for

f *3* *animato*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

thee is yearn-ing, Bid - it, love, be

thee is yearn-ing, Bid - it, love, be

rit. poco a poco *dolce* *3*

rit. poco a poco *p*

Red. à chaque mesure

still, Bid — it, love, be still, Bid it,

still, Bid — it, love, be still, Bid it,

f *3* *dim. e rall.*

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines begin with the lyrics 'still, Bid — it, love, be still, Bid it,'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include a forte (*f*) marking and a decrescendo hairpin leading to a 'dim. e rall.' instruction.

love, be still.

love, be still.

a tempo *a tempo* *a tempo*

dolce

The second system continues the vocal and piano parts. The vocal lines end with the lyrics 'love, be still.' and 'love, be still.'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include 'a tempo' markings above the vocal staves and a 'dolce' marking above the piano staff. The system concludes with a fermata over the final notes.

smorz.

The third system shows the piano accompaniment concluding the piece. The right hand has a few final chords, and the left hand has a final bass line. A 'smorz.' (smorzando) instruction is placed above the piano staff, indicating a gradual decrescendo and slowing down. The system ends with a double bar line and repeat dots.