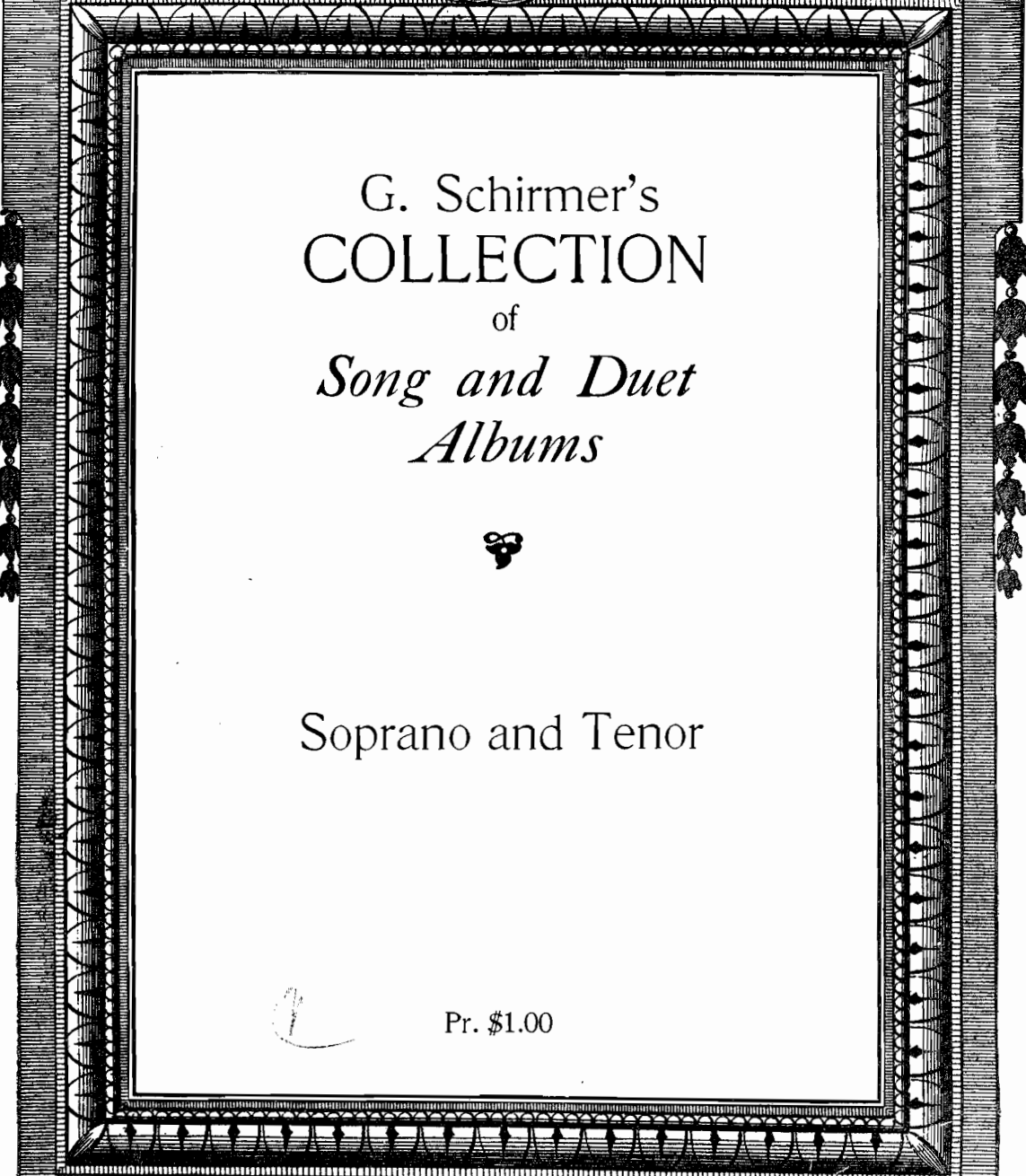




New York
G. Schirmer



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.

PIANO.

poco f

p

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

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'lt 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 -

mf

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*

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

ERNESTO. TENOR. *pp*

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 -

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

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. *allarg.*

ff *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. *f.*

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

♩. ♩. * ♩. ♩. ♩. * ♩. *

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

♩. * ♩. * ♩. * ♩. * ♩. ♩.

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 murm'ring, mur - m'ring
 so halt' ich dich ge - lieb - tes Bild! Es rauscht, es rauscht die

♩. ♩. ♩. ♩. ♩. *

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 schweigen, 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 to un sol mo -

to me And on-ly one short mo -
 de - - - - - rà e tut-to un 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 ____ ei a - ves - se

If from heav'ns_ we could but
Ah se Dio ____ ei 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 ____ ei 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,

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

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.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, starting with a *p* dynamic. The left hand provides a steady bass line. A *crese.* (crescendo) marking is present in the right hand.

Second system of piano accompaniment. The right hand continues the melodic line with *dim.* (diminuendo) and *crese.* markings. The left hand maintains the bass line with a *p* dynamic.

Third system of piano accompaniment. The right hand has *dim.* and *rall.* (rallentando) markings. The left hand has a *p* dynamic. The system concludes with *a tempo.* (return to tempo) and a *p* dynamic.

Final system of the score. The top staff is the vocal line, marked *con dolcezza.* (with sweetness) and *p*. 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 bottom staff is the piano accompaniment, featuring a *p* dynamic and a steady bass line.

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

44

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 -

pp 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, And when I come to
sem - pre con me sta - rà 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-

ten.

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

f *ten.*

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 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. Ah, no!
mor. ah ah 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,

f *p* *p* *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 clef and a bass clef. The music is in 3/8 time and G major. The right hand plays a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The dynamic is marked *pp* (pianissimo). The instruction *La. una corda.* is written below the bass staff.

rall. *dim.*

Detailed description: This block continues the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The right hand has a more active melodic line with many beamed notes. The left hand continues with a simple accompaniment. The dynamics *rall.* (rallentando) and *dim.* (diminuendo) are indicated.

TENOR.

Heark - en! ——— what
Vie - ni! ——— Un

a tempo.

Detailed description: This block contains the first vocal entry for the Tenor. 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. The tempo marking *a tempo.* is placed above the piano part.

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 second vocal entry for the Tenor. 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.

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.

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

TENOR.

Wha
Ich

PIANO. *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

p

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

f

ritard.

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

accel.

come and see,
fang' mich!

f *p*

accel. *ritard.*

f

In -
Von

p

Und

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

quo' Find -
von Her -

ritard. *f* *ritard.*

ritard. *f* *rit.*

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 täg - 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

p

town. O that we two sat dream - ing,

cresc.

O that we two sat dreaming, O that we two sat

cresc.

dim.

dream - ing On the sward of some down.

dim. *pp*

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

colla voce *morendo*

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". The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a similar rhythmic pattern. The dynamic marking *pp* (pianissimo) is placed above the first vocal staff.

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 vocal line and piano accompaniment. 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 maintains the same rhythmic pattern as the first system.

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 vocal line and piano accompaniment. The lyrics are "shade of the whispring trees O that we two were" repeated on two lines. The piano accompaniment continues with the same rhythmic pattern.

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, both with lyrics "O that we were May - - -". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The key signature has three flats, and the time signature is 4/4.

ing, May - - - ing,

ing, May - - - ing,

The second system continues the vocal and piano parts. The vocal lines now have the lyrics "ing, May - - - ing,". The piano accompaniment maintains the same rhythmic pattern of eighth-note chords and bass line.

May - - - ing.

May - - - ing.

The third system concludes the vocal and piano parts. The vocal lines end with the lyrics "May - - - ing." and feature a fermata over the final note. The piano accompaniment also concludes with a fermata over the final chord. The system ends with a double bar line.

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.* *leggiere.* *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 -

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

mf

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 — M'abien 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 this staff. 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 is marked *p e leggierissimo.* and features a rhythmic pattern of eighth notes with slurs across four measures.

We will
Al - lous

p e leggierissimo.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. It contains two lines of lyrics: "watch on the sil - v'ry lake" and "voir sur le lac d'ar - gent". The second line of lyrics continues with "The moon in her sleep soft de -" and "Des - cen - dre la lu - ne en - dor". 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 (treble and bass clefs) with a common time signature. It continues the rhythmic pattern of eighth notes with slurs across four measures.

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.

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. Love of
 geant. 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* *ppp*

pp *dim. sempre.*

ppp

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.

And.

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 -

morendo.

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 -

allarg.

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. 

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

pp *cresc.*

Andantino.





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.*

