

Liebeslieder Waltzes



JOHANNES BRAHMS, Op. 52
in English translations by
Christopher Goldsack



The Mélodie Treasury

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Liebeslieder Waltzes

"Love Song Waltzes" for four voices and piano duet
to verses from "Polydora" by Georg Friedrich Daumer

Translations by
Christopher Goldsack

1

Johannes Brahms, Op.52

In Ländler Tempo

SOPRANO

ALTO

TENOR

BASS

Piano reduction

p dolce

Give your ans - wer maid-en dear - est, With con -

Give your ans - wer maid-en dear - est, With con -

tempt your lov - er spurn - ing. Set me flam - ing

tempt your lov - er spurn - ing. Set me flam - ing

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12

with your glan - ces, For my cool heart now is
with your glan - ces, For my cool heart now is

A

for inspection only

17

burn - ing. Will your stub - born vir - tue not wav - er?
burn - ing. Will your stub - born vir - tue not wav - er?

22

With my love could I not entreat you? For a
With my love could I not entreat you? For a

27

con - vent life you're liv - ing, Come now, tell me,
con - vent life you're liv - ing, Come now, tell me,

32

B

p

Here I will not dwell in
Here I will not dwell in
tell me, when may I meet you?
tell me, may I meet you?

37

sad - ness, All hope of bliss and love for - sak - ing. Come my hand - some
sad - ness, All hope of bliss and love for - sak - ing. Come my hand - some

44

C

dark - eyed an - gel, Meet me when the stars are a -
dark - eyed an - gel, Meet me when the stars are a -

8 Come now may I meet you, tell me,
Come now may I meet you, tell me,

p dolce

50 wak - ing, when the stars are a - wak - ing.
wak - ing, when the stars are a - wak - ing.

tell me, may I meet you, may I meet you?
tell me, may I meet you, may I meet you?

p

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 44 time. The key signature is A major (no sharps or flats). The vocal line begins with 'dark - eyed an - gel,' followed by a measure of rests, then 'Meet me when the stars are a -'. This phrase is repeated. The vocal line then continues with 'Come now may I meet you, tell me,' followed by another repeat of 'Come now may I meet you, tell me,'. The dynamic 'p dolce' is indicated over the bass line during the second 'Come' phrase. The score then continues with 'wak - ing, when the stars are a - wak - ing.' followed by another repeat. The final section starts with 'tell me, may I meet you, may I meet you?' followed by another repeat. Measure numbers 44, 8, 50, and 8 are marked above the staves. A large, semi-transparent watermark reading 'Sample Sheet for inspection only' is overlaid across the middle section of the musical score.

2

Sample Section

Thun - d'rous waves___ crash on the

Thun - d'rous waves___ crash on the

Thun - d'rous waves___ crash on the rocks,

Thun - d'rous waves___ crash on the

rocks, Swell - ing, up - ward fly - ing.

rocks, Swell - ing, up - ward fly - ing.

Swell - ing, up - ward fly - ing.

rocks, Swell - ing, up - ward fly - ing.

1. 2.

p

9 A *p*

He who nev - er learned to sigh,

13

he who nev - er learned to sigh,

he who nev - er learned to sigh,

he who nev - er learned to sigh,

he who nev - ver learned to sigh,

cresc.

The musical score consists of four staves of music for voices. The first three staves are in common time (indicated by a 'C') and the fourth staff is in common time with a bass clef. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are identical for each staff: 'He who nev - er learned to sigh,'. The first three staves begin with a dynamic 'p' (piano). The fourth staff begins with a dynamic 'p' and ends with a dynamic 'cresc.' (crescendo). The music features various note values including eighth and sixteenth notes, and rests. Measures 10 through 12 are identical across all staves. Measure 13 begins with a key change to G major (indicated by a sharp sign) and continues the melody. The entire page is covered with a large, semi-transparent watermark reading 'Sample for inspection'.

17

1.

2.

Love will teach him how to cry.

3

TENOR

BASS

p

For a wo - man, Ah what long - ing,

p

For a wo - man, Ah what long - ing,

p

For a wo - man, Ah what long - ing,

5

On my heart my love is writ - ten.

On my heart my love is writ - ten.

8va

9 A

Ho - ly or - ders would I take now

Ho - ly or - ders would I take now

13

And com - mit my life to pray - er, Were it

And com - mit my life to pray - er, Were it

Sample Inspection

On my heart my love is writ - ten.

On my heart my love is writ - ten.

Holy orders would I take now

Holy orders would I take now

And commit my life to prayer, Were it

And commit my life to prayer, Were it

18

but for wo - men, for wo - men.

but for wo - men, for wo - men.

4

SOPRANO

Like an ev'n - ing's sun - set splen - dour,

ALTO

Like an ev'n - ing's sun - set splen - dour,

5

Mod - est maid - en, yet I smile, smile.

Mod - est maid - en, yet I smile, smile.

1. 2.

9 **A** *espress.*

Pleas - ing, pleas - ing just one lov - er

Pleas - ing, pleas - ing just one lov - er

13

With af - fec - tion to be - guile. - guile.

With af - fec - tion to be - guile. - guile.

1. 2.

p

The young vine's ten - drils grow - ing, To - drils, Why
The young vine's ten - drils grow - ing, To - drils, Why

A

wards don't the earth hang droop - ing low.
wards don't your branch es heav'n - ward rise?

The Then tell me sweet
p The Then tell me sweet

The Then tell me sweet

p



13

Then

Then

maid maid - en, How Will swift you her not tears dry do your flow. eyes?

maid maid - en, How Will swift you her not tears dry do your flow. eyes?

18 B 2.

How can the vine grow sky - ward With - out the strength to

How can the vine grow sky - ward With - out the strength to

2.

16

C

25

stand a - lone? And how can a girl be
stand a - lone? And how can a girl be
And how can a girl be
And how can a girl be
And how can a girl be

poco cresc.

31

p

1. 2.

hap - py When her dear love is gone? How

p

How

hap - py When her dear love is gone?

p

hap - py When her dear love is gone?

p

hap - py When her dear love is gone?

1. 2.

p

1. 2.

6

Grazioso

Musical score for piano and voice. The vocal part is in 3/4 time, treble clef, key signature of three sharps. The piano part is in 3/4 time, bass clef, key signature of three sharps. The vocal line begins with a rest followed by eighth notes. The piano accompaniment consists of eighth-note chords. The vocal line continues with "A pret - ty lit - tle bird rose". The piano part ends with a forte dynamic.

A

Continuation of the musical score. The vocal part starts with a rest followed by eighth notes. The piano part consists of eighth-note chords. The vocal line continues with "If I a". The piano part ends with a forte dynamic.

Continuation of the musical score. The vocal part starts with a rest followed by eighth notes. The piano part consists of eighth-note chords. The vocal line continues with "up in flight, And in a fruit - ful or - chard did a -". The piano part ends with a forte dynamic.

Sample inspection
for inspection only

pret - ty lit - tle bird could be I'd ling-er not but

pret - ty lit - tle bird could be I'd ling-er not but

light,

pret - ty lit - tle bird could be I'd ling-er not but

Sample

18

do the same as he.

do the same as he.

poco f

Bird-snares of lime twigs, trea-che-rous they

poco f

do the same as he. Bird-snares of lime twigs, trea-che-rous they

for inspection only

24

poco f

Caught here for e - ver, what a dread - ful fate.
wait, Caught here for e - ver, what a dread - ful fate.
wait, Caught here for e - ver, what a dread - ful fate.

29 **B** *poco f*

Bird-snare... lime twigs, trea-che-rous they wait, Caught here for
Bird-snare... lime twigs, trea-che-rous they wait, Caught here for
Bird-snare... lime twigs, trea-che-rous they wait, Caught here for
Bird-snare... lime twigs, trea-che-rous they wait, Caught here for

e - ver, what a dread - ful fate,

e - ver, what a dread - ful fate,

e - ver, what a dread - ful, what a dread - ful fate,

e - ver, what a dread - ful, what a dread - ful fate,

C

fate.

(p)

what fate. If I a pret - ty lit - tle bird could be, I'd

what fate.

47

If I a pret - ty lit - tle
If I a pret - ty lit - tle
ling - er here and not be caught as he.
If I a pret - ty lit - tle

53

bird could be, I'd ling-er here and not be caught as he,
bird could be, I'd ling-er here and not be caught as he, not as
not as
bird could be, I'd ling-er here and not be caught as he,
p

The musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is A major (two sharps). Measure 47 starts with three rests followed by a melodic line. Measure 53 begins with a single note. The vocal line includes lyrics such as "If I a pret - ty lit - tle", "ling - er here and not be caught as he.", and "bird could be, I'd ling-er here and not be caught as he," repeated twice. The piano part features harmonic chords. Measure 53 concludes with a dynamic marking "p".

not as he, not as he, as he.
he, not as he, not as he, as he.
he, not as he, not as he, as he.
not as he, not as he, as he.

D

(*p dolce*) The bird found there a kind and gentle arm.
(*p dolce*) The bird found there a kind and gentle arm.
(*p dolce*) The bird found there, the bird found there a kind and gentle arm.
(*p dolce*) The bird found there a kind and gentle arm.

p dolce

74

A musical score for piano and voice. The score consists of five staves. The top two staves are treble clef, the bottom staff is bass clef, and the bottom two staves are bass clef. Measure 74 starts with a rest followed by a dotted half note. Measures 75-77 are rests. Measure 78 begins with a dotted half note followed by a eighth note. Measure 79 starts with a eighth note followed by a sixteenth note. Measure 80 starts with a eighth note followed by a sixteenth note. Measure 81 starts with a eighth note followed by a sixteenth note. The vocal line includes lyrics: "How_ How_ hap - py he, How How". The piano accompaniment features chords and eighth-note patterns. A large, semi-transparent watermark reading "Sample for inspection only" is diagonally across the page.

81

hap - py he, to find such love and calm.
hap - py he, to find such love and calm.
hap - py he, to find such love and calm.
hap - py he, to find such love and calm.

p

24

86

E

If I a pret - ty lit - tle

93

p
If I a pret - ty

If I a pret - ty

p
for inspection
only

bird could be I'd ling - er here and do the same as he,

p
If I a pret - ty

100

A musical score for piano and voice. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is two sharps. Measure 100 starts with a forte dynamic. The lyrics are: "lit - tle bird could be I'd ling-er here and do the". Measures 101-102 repeat the same lyrics. Measure 103 is a rest. Measures 104-105 continue the lyrics: "lit - tle bird could be I'd ling-er here and do the". The piano part features eighth-note chords in measure 100 and sixteenth-note chords in measures 101-105. Measure 105 ends with a forte dynamic. A large diagonal watermark reading "Sample for inspection only" is overlaid across the page.

lit - tle bird could be I'd ling-er here and do the

lit - tle bird could be I'd ling-er here and do the

lit - tle bird could be I'd ling-er here and do the

same as he, as he, as he.

same as he, and do and do as he.

and do as he, and do as he, as he.

same as he, as he, as he, as he.

f

p

f

p

f

p

f

f

ALTO

How hap - py was my life be - fore When my lo - ver was close and my
Through a wall, and e - ven ten walls, His gaze once reached. On my
espress.

love re - qui - ted
heart it a - light-ed. A - las for me now,

Though he stands si - lent-ly watch - ing me, So cold and cru - el, His

eyes and his heart Are closed and free.

8

p (2nd semper pp)

When your kind and ten - der gaze Falls on

p (2nd semper pp)

When your kind and ten - der gaze Falls on

p (2nd semper pp)

When your kind and ten - der gaze Falls on

p (2nd semper pp)

When your kind and ten - der gaze Falls on

*p (2nd semper pp)**p dolce*

me so sweet - ly, Then do all my troub - les

me so sweet - ly, Then do all my troub - les

me so sweet - ly, Then do all my troub - les

me so sweet - ly, Then do all my troub - les



13

fade; I re - vive com - plete - ly.
fade; I re - vive com - plete - ly.
fade; I re - vive com - plete - ly.
fade; I re - vive com - plete - ly.

18 A

Let the flame of love glow bright.
Let the flame of love glow bright.
Let the flame of love glow bright.
Do not

Let the flame of love glow bright.
Do not
Let the flame of love glow bright.
Do not

23

Do not let it perish. I could never find more
Do not let it perish. I could never find more
let it perish. I could never find more
let it perish. I could never find more

29

love, Nor no o - ther che - rish.
love, Nor no o - ther che - rish.
love, Nor no o - ther che - rish.
love, Nor no o - ther che - rish.

Sample Section

Musical score for "A house by the Danube" featuring piano and voice parts. The score consists of two systems of music.

Piano Part: The piano part is in common time, with a key signature of four sharps. It includes dynamic markings such as **p** (piano), **p dolce**, and **cantando**. The piano part features eighth-note chords and sustained notes.

Voice Part: The voice part is in common time, with a key signature of four sharps. The lyrics are:

- "A house by the Da - nube" (repeated three times)
- "A pret ty maid -"
- "stands proud-ly a - bout." (repeated three times)
- "A pret - ty maid -"
- "stands proud-ly a - bout."
- "A pret - ty maid -"

The vocal line includes dynamic markings like **p** and **p dolce**, and various performance techniques such as slurs and grace notes.

14

This musical score consists of five staves. The top three staves are for the voice (soprano, alto, and bass) and the bottom two are for the piano. The key signature is A major (three sharps). Measure 14 starts with a rest followed by a melodic line in the soprano staff. The lyrics "en there ga - zes out." are sung, followed by "The maid-en is". Measures 15-16 show a continuation of the melody with similar lyrics. Measure 17 begins a new section with a dynamic marking *cantando*. Measure 18 features a piano accompaniment with eighth-note chords. Measure 21 starts with a rest followed by a melodic line in the soprano staff. The lyrics "held by lock and key." are sung, followed by "Ten". Measures 22-23 show a continuation of the melody with similar lyrics. Measure 24 begins a new section with a piano accompaniment featuring eighth-note chords. The vocal line continues with "held by lock and key." followed by "Ten". The score concludes with a final piano accompaniment in measure 25.

en there ga - zes out. The maid-en is

en there ga - zes out. The maid-en is

en there ga - zes out. The maid-en is

21

held by lock and key. Ten

held by lock and key. Ten

held by lock and key. Ten

Sheet music for three voices (Soprano, Alto, Bass) and piano, measures 28-33. The key signature is A major (three sharps). The vocal parts sing:

i - ron bars must be bro - ken to set her free.
i - ron bars must be bro - ken to set her free.
i - ron bars must be bro - ken to set her free.

The piano part features eighth-note chords and sixteenth-note patterns. Measure 33 ends with a forte dynamic (f).

B

Sheet music for three voices (Soprano, Alto, Bass) and piano, measures 34-39. The key signature changes to G major (one sharp). The vocal parts sing:

Ten i - ron bars will not
Ten i - ron bars will not
Ten i - ron bars will not
Ten i - ron bars will not hold me

The piano part includes eighth-note chords and sixteenth-note patterns. Measures 37-39 feature a forte dynamic (f).

Sheet music for three voices (Soprano, Alto, Bass) and piano, measures 39-44. The key signature changes to E major (no sharps or flats). The vocal parts sing:

f

The piano part features eighth-note chords and sixteenth-note patterns. Measures 42-44 end with a forte dynamic (f).

39

hold me here, I'll break them like glass, with no heed of fear.

hold me here, I'll break them like glass, with no heed of fear.

hold me here, I'll break them like glass, with no heed of fear.

here, I'll break them like glass, with no heed of fear.

45

C

p

A house by the Da - nube

p dolce

A house by the Da - nube stands

p

A house by the Da - nube stands

p dolce

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major (two sharps). The piano part is in G major (two sharps) and includes bass and harmonic support. The vocal parts sing in unison. The lyrics are:

stands proud - ly a - bout. A pret - ty
proud - ly a - bout. A pret - ty maid - en
proud - ly a - bout. A pret - ty maid - en

cantando

A musical score for three voices (Soprano, Alto, Bass) and piano, continuing from measure 56. The vocal parts sing in unison. The lyrics are:

maid en there ga - zes out.
there ga - zes, ga - zes out.
there ga - zes, ga - zes out.

A musical score for three voices (Soprano, Alto, Bass) and piano, concluding the section. The vocal parts sing in unison. The lyrics are:

rit.
pp

10

p

Lim - pid flows the mur - m'ring brook, through the mead - ows

Lim - pid flows the mur - m'ring brook, through the mead - ows

Lim - pid flows the mur - m'ring brook, through the mead - ows

Lim - pid flows the mur - m'ring brook, through the mead - ows

p dolce

p

glid - - - ing.

A

Oh, how -

Oh, how sweet when

13

sweet when trust - ing hearts find true love a - bid - ing,
Oh, how sweet when trust - ing hearts
trust - ing hearts find true love a - bid - ing,
Oh, how sweet when

B

18
Oh, how sweet when
find true love a - bid - ing,
Oh, how sweet when trust-ing hearts
trust-ing hearts find true love a - bid - ing,
(8)-----
p

24

trust - ing hearts find true love a - bid - ing,
Oh, how sweet when trust - ing hearts find true
find true love a - bid - ing,
Oh, how sweet when hearts find true

29

p
find true love a - bid - ing.
p
love, find true love a - bid - ing.
p
find true love a - bid - ing.
p
love, find true love a - bid - ing.
p

No, I can-not suf-fer peo - ple's spite-ful chat - ter.

No, I can-not suf-fer peo - ple's spite-ful chat - ter.

No, I can-not suf-fer peo - ple's spite-ful chat - ter.

No, I can-not suf-fer peo - ple's spite-ful chat - ter.

All of them will twist the mean - ing of some mat - ter.

All of them will twist the mean - ing of some mat - ter.

All of them will twist the mean - ing of some mat - ter.

All of them will twist the mean - ing of some mat - ter.

A

p

If I'm merely then by lustful thoughts I'm haunted; If I'm sad, what

If I'm merely then by lustful thoughts I'm haunted; If I'm sad, what

If I'm merely then by lustful thoughts I'm haunted; If I'm sad, what

If I'm merely then by lustful thoughts I'm haunted; If I'm sad, what

cresc.

then? By pain and love ____ I'm__ daunt - ed, I ____ am daunt - ed.

cresc.

then? By pain and love I'm daunt-ed I am daunt-ed

Adam Cress

then? Brain and logic. The decent ad. I am a decent ad.

plaint
CRESC.

then? By pain and love I'm daunt - ed, I am daunt - ed.

9

40
19 **B** *f*

No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will
No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will
No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will
No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will

24

1. 2.
twist the mean - ing of some mat - ter. of some mat - ter.
twist the mean - ing of some mat - ter. of some mat - ter.
twist the mean - ing of some mat - ter. of some mat - ter.
twist the mean - ing of some mat - ter. of some mat - ter.

1. 2.
of some mat - ter. of some mat - ter.

12

f

Lock-smith come and make me pad-locks, make me
gos - sips' e - vil, e - vil lips I'd

f

Lock-smith come and make me pad-locks, make me
gos - sips' e - vil, e - vil lips I'd

f

8 Lock-smith come and make me pad-locks, make me
gos - sips' e - vil, e - vil lips I'd

f

Lock-smith come and then the make me pad-locks, make me
and then the gos - sips' e - vil lips I'd

4

pad-locks, Make them piece by piece. Then the
fet - ter, Ne - ver to re - lease.

pad-locks, Make them piece by piece. Then the
fet - ter, Ne - ver to re - lease.

8 pad-locks, Make them piece by piece. Then the gos - sips', then the
fet - ter, Ne - ver to re - lease. I will fet - ter,

pad-locks, Make them piece by piece. Then the gos - sips',
fet - ter, Ne - ver to re - lease. I will

f

1.

42

A 2.

I will fet - ter, I will fet - ter,

I will fet - ter, I will fet - ter,

I will fet - ter, I will fet - ter,

fet - ter, I will fet - ter, I will fet - ter,

p *f* *p*

14

then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. - lease.

then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. - lease.

then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. - lease.

then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. - lease.

f *sf*

for inspection only

13

SOPRANO

ALTO

poco f

3

fly, the bird does fly, Search - ing a

8va

6

tree to hide in.

(8)

44

9

p

In a heart the heart will

p

In a heart the heart will

p

12

f

find Friend - ship to con -

f

find Friend - ship to con -

15 [1.] fide in. [2.] -fide in.

fide in. -fide in.

[1.] [2.]

14

TENOR *p*

BASS *p*

See how clear the wa - ters flow,— In the *dolce*
dolce

See how clear the wa - ters flow,— In the

p dolce

6 moon - light shin - ing. You who are my
 moon - light shin - ing. You who are my

11 heart's de - sire, An - swer to my pin - ing.
 heart's de - sire, An - swer to my pin - ing.

A



15

p dolce

Night-in - gale, your song is

p dolce

Night-in - gale, your song is

p dolce

Night - in - gale, your song is

p dolce

Night - in - gale, your song is

p

dolce

sweet When the stars are gleam - ing.



A

11

Love me now my dear - est heart,
Love me now my dear - est heart,
Love me now my dear - est heart,

15

While the world is dream - ing, is
While the world is dream - ing, is
While the world is dream - ing, is
While the world is dream - ing, is

19

This musical score consists of two systems of music. The top system, starting at measure 19, features four staves: treble, bass, alto, and tenor. The vocal parts sing "dream - ing." The piano accompaniment consists of eighth-note chords in the bass staff and eighth-note patterns in the treble staff. Measure 19 concludes with a dynamic marking of *pp*. The bottom system, starting at measure 20, continues the vocal line with "dream - ing." The piano accompaniment remains consistent with eighth-note chords in the bass and eighth-note patterns in the treble. A large, semi-transparent watermark reading "Sample for inspection" is diagonally overlaid across both systems.

1.

dream - ing.

dream - ing.

dream - ing.

1.

pp

19

2.

dream - ing.

dream - ing.

dream - ing.

19

2.

pp

16

Lively

Ah! love is a brood - ing cha - - sm, A

Ah! love is a brood - ing cha - - sm, A

Ah! love is a brood - ing cha - - sm, A

Ah! love is a brood - ing cha - - sm, A

Ah! dark and for - bid - ding well.

dark and for - bid - ding well.

dark and for - bid - ding well.

cha - - sm, a cha - - sm.

50

A

8

I leaned out too far, oh, hor -

I leaned out too far, oh, hor -

I leaned out too far, oh, hor -

I leaned out too far, oh, hor - ror! And now I'm

14

ror! And now I'm deaf and blind. I think of be -

ror! And now I'm deaf and blind.

ror! And now I'm deaf and blind.

deaf and blind, and blind.

espress.

fp

20

fore I fell in, be - fore I
I think of be - fore I

B

fell in, Be - moan - ing, be - moan -
fell in, Be - moan - ing, be - moan -
moan - ing, Be - moan - ing, be - moan -
fore I fell in, Be - moan - ing, be - moan -

52

30

1.

- ing, be - moan - ing what I can no long - er

- ing, be - moan - ing what I can no long - er

- ing, be - moan - ing what I can no long - er

- ing, be - moan - ing what I can no long - er

- ing, be - moan - ing what I can no long - er

35

2.

f

find. I can no long - er find.

2.

f

find.

17

With feeling

(*p* *espress.*)

TENOR

With feeling (*p* *espresso.*)

TENOR

Don't wan - der, my light,
 the mea - dow is far too wet. Your
 rov - ing feet will sink in, my dear - est.
 Do not for - get. Don't

(sopra)

Sample Specification

54

20

A

2.

All the foot - paths now are flood - ed, and

25

deep mud lies, So man - y tears have

31

there been shed by my weep -

(8)

36

ing eyes. eyes.

1. 2.

18

Lively

pp

A rust - ling in the

Lively

8va

non legato

5

branch - es, They qui - ver to the flight

branch - es, They qui - ver to the flight

branch - es, They qui - ver to the flight

branch - es, They qui - ver to the flight

(8)

The sheet music for page 18 consists of ten staves. The vocal part (top four staves) has lyrics: 'A rust - ling in the', 'branch - es, They qui - ver to the flight', 'branch - es, They qui - ver to the flight', 'branch - es, They qui - ver to the flight', 'branch - es, They qui - ver to the flight'. The piano part (bottom two staves) provides harmonic support with sustained notes and eighth-note chords. Measure numbers 5 and 8 are indicated. A large, diagonal watermark reading 'Sample Selection for inspection' is overlaid across the page.

10

of A little bird, a

(8)

15

lit - tle bird. 1. A — In

lit - tle bird. 2. A — In

lit - tle bird. 1. A — In

lit - tle bird. 2. A — In

(8)

19 **A** *espress.*

pass - ing by you touched my heart, And so my
espress.

pass - ing by you touched my heart, And so my
espress.

pass - ing by you touched my heart, And so my
espress.

pass - ing by you touched my heart, And so my

24

soul now trembles, With love, desire and

soul now trem - bles, With love, de - sire and

soul now trem - bles, With love, de - sire and

soul now trem - bles, With love, de - sire and

29

sor - - row, with love, de - sire and sor - -
sor - - row, with love, de - sire and sor - -
sor - - row, with love, de - sire and sor - -
sor - - row, with love, de - sire and sor - -

(8)

34

row, And yearn - ing to be heard, and
row, And yearn - ing to be heard, and
row, And yearn - ing to be heard, and
row, And yearn - ing to be heard, and

(8)

p dim.

39 1.

yearn - ing to be heard. In

1.
(8)

pp

39 2.

yearn - ing to be heard.

(8) 1.

dimin.

pp