

# Liebestlieder 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 -

7

8

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

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

with your glances, For my cool heart now is

with your glances, For my cool heart now is

burn - ing. Will your stubborn virtue not waver?

burn - ing. Will your stubborn virtue not waver?

22

With my love could I not en-treat you? For a

With my love could I not en-treat 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,

*p*

*p*

*p dolce*

**B**

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

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 -  
 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*

*f* Thun - d'rous waves\_\_ crash on the

*f* Thun - d'rous waves\_\_ crash on the

*f* Thun - d'rous waves\_\_ crash on the rocks,

*f* Thun - d'rous waves\_\_ crash on the

This system contains four vocal staves and a piano accompaniment. The vocal parts are in 3/4 time and feature a melody with a repeat sign. The piano accompaniment is in 3/4 time and provides harmonic support with chords and moving lines. Dynamics include *f* and *sf*.

5

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

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

Swell - ing, up - ward\_\_ fly - ing. -ing.

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

1. 2.

*p*

This system continues the vocal and piano parts from the first system. It includes two first endings and a second ending. The piano part features a dynamic change to *p* in the second ending. The system is marked with a '5' at the beginning.



9 **A**

He who nev - er learned to sigh,

He who nev - er learned to sigh,

He who nev - er learned to sigh,

He who nev - er learned to sigh,

*p*

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.*

17

*f* Love will teach him how to cry. cry.

*f* Love will teach him how to cry. cry.

*f* Love will teach him how to cry. cry.

*f* Love will teach him how to cry. cry.

*f*

3

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

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

*p*

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

but for wo - men, for wo - men.

but for wo - men, for wo - men.

*p*

*tr*

*p*

4

SOPRANO

ALTO

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

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

*p*

*p*

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

*espress.*

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 -  
 tell me hang - ing ten - drils, Why

*p*

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

7

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

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

*p*

The ten - der sweet \_\_\_\_\_  
 Then tell me sweet \_\_\_\_\_

*p*

The ten - der sweet \_\_\_\_\_  
 Then tell me sweet \_\_\_\_\_

**A**

13

1.

Then

Then

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

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

1.

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.

C

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

*poco cresc.*

31 *p* hap - py When her dear love is gone? How

1. 2.

*p* hap - py When her dear love is gone? How

8 *p* hap - py When her dear love is gone?

*p* hap - py When her dear love is gone?

1. 2.



6

Grazioso

Soprano: - - - - -  
 Alto: - - - - -  
 Treble: - - - - -  
 Bass: - - - - -  
 Lyrics: A pret - ty lit - tle bird rose

Treble: *p sotto voce*  
 Bass: *p*

Soprano: *p* If I a  
 Alto: *p* If I a  
 Treble: up in flight, And in a fruit - ful or - chard did a -  
 Bass: *p* If I a

Treble: - - - - -  
 Bass: - - - - -

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

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

*tr*

*sf*

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-snares of lime twigs, trea-che-rous they wait, — Caught here for

Bird-snares of lime twigs, trea-che-rous they wait, — Caught here for

Bird-snares of lime twigs, trea-che-rous they wait, — Caught here for

Bird-snares of lime twigs, trea-che-rous they wait, — Caught here for

34

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

40

fate. C  
 what fate. *(p)* 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* not as he, not as he, as he.

*p* he, not as he, not as he, as he.

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

*p* not as he, not as he, as he.

**D**

*(p dolce)* The bird found there a kind and gen - tle arm.\_\_\_\_\_

*(p dolce)* The bird found there a kind and gen - tle arm.\_\_\_\_\_

*(p dolce)* The bird found there, the bird found there a kind and gen - tle arm.\_\_\_\_\_

*(p dolce)* The bird found there a kind and gen - tle arm.\_\_\_\_\_

*p dolce*

74

How\_

How

How\_ hap - py\_ he, How

How

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*

E

Musical score for measures 86-92. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics "If I a pret - ty lit - tle". The piano accompaniment provides harmonic support with chords and melodic lines.

Musical score for measures 93-99. The key signature changes to three sharps (F#, C#, G#). The vocal line continues with the lyrics "bird could be I'd ling - er here and do the same as he," followed by "If I a pret - ty". The piano accompaniment includes a triplet in the final measure.



100

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

105

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.

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.*

7

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

12

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

19

eyes and his heart\_ Are closed\_ and free.

8

*p* (2nd sempre *pp*)

When your kind and ten - der gaze Falls on

*p* (2nd sempre *pp*)

When your kind and ten - der gaze Falls on

*p* (2nd sempre *pp*)

When your kind and ten - der gaze Falls on

*p* (2nd sempre *pp*)

When your kind and ten - der gaze Falls on

*p dolce*

7

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

23

Do not let it pe - rish. I could ne - ver find more

Do not let it pe - rish. I could ne - ver find more

let it pe - - rish. I could ne - ver find more

let it pe - - rish. I could ne - ver 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.

*p*  
A house by the Da - nube

*p*  
A house by the Da - nube

*p*  
A house by the Da - nube

*p dolce*  
*cantando*  
*p dolce*

7

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

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

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

14

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

*cantando*

*p*

21

held by lock and key. Ten

held by lock and key. Ten

held by lock and key. Ten

*pp* *p* *pp* *p*

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.

*p*

**B**

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

*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*

51

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*

57

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

*rit.*  
*pp*

# 10

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*

7 **A**

glid - - - ing. Oh, how\_

glid - - - ing.

glid - - - ing. Oh, how\_ sweet\_ when

glid - - - ing.

*p*

Detailed description: This is a musical score for a piece titled "10". It is in 3/4 time and G major. The score is arranged for voice and piano. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are "Limpid flows the murmuring brook, through the meadows". The score includes dynamic markings such as *p* (piano) and *dolce* (sweetly). A section starting at measure 7 is marked with a box containing the letter "A". The piano part features flowing arpeggiated figures in the right hand and block chords in the left hand.

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

*8va*

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,

*p*

*p*

*p*

(8)

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

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

*f*

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

*f*

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

*f*

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

*f*

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

5

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.

*p*

9 **A**

*p* If I'm mer - ry then by lust - ful thoughts I'm\_ haunt - ed; If I'm sad, what

*p* If I'm mer - ry then by lust - ful thoughts I'm haunt - ed; If I'm sad, what

*p* If I'm mer - ry then by lust - ful thoughts I'm haunt - ed; If I'm sad, what

*p* If I'm mer - ry then by lust - ful thoughts I'm haunt - ed; If I'm sad, what

*p*

14

*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.

*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.

*cresc.*

**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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has lyrics: "No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will". The second pair (Tenor and Bass) has the same lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The key signature is B-flat major and the time signature is 4/4.

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.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "twist the mean - ing of some mat - ter. of some mat - ter.". The second pair has the same lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand. It includes first and second endings for both the vocal and piano parts. The first ending is marked with a "1." and the second ending with a "2.". The piano accompaniment ends with a piano (*p*) dynamic. The key signature is B-flat major and the time signature is 4/4.



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*

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  
 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. Then the

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

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

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

2.

*p* *f* *p*

1. 2.  
 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.

1. 2.  
*f* *sf*

13

SOPRANO *f*  
 Far and wide the bird does

ALTO *f*  
 Far and wide the bird does

*poco f*

3  
 fly, the bird does fly, Search - ing a

fly, the bird does fly, Search - ing a

*8va*

6  
 tree to hide in.

tree to hide in.

(8)

9 *p*

In a heart the heart will

In a heart the heart will

*p*

12 *f*

find Friend - - ship to con -

find Friend - - ship to con -

*f*

15

1. fide in. -fide in.

2. fide in. -fide in.

1. 2.

14

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

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

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

moon - light shin - ing. You who are my

**A**

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

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

*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*

6  
sweet When the stars are gleam - ing.

sweet When the stars are gleam - ing.

8  
sweet When the stars are gleam - ing.

sweet When the stars are gleam - ing.

11

A

Love me now my dear - est heart,

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 *pp*

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

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

While the world is dream - - ing, is

19

1.

dream - - ing.

dream - - ing.

dream - - ing.

dream - - ing.

*pp*

*pp*

19

2.

dream - - ing.

dream - - ing.

dream - - ing.

dream - - ing.

*pp*

2.

*pp*



# 16

Lively

*f*  
 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  
 A dark and for - bid - ding

*f*  
 dark and for - bid - ding well.  
 dark and for - bid - ding well.  
 dark and for - bid - ding well.  
 cha - - sm, a cha - - sm.  
 well, a well.

A

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

*f*

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

*p* I think of be - fore I

*p* I think of be - fore I fell in, Be -

*p* be -

25

**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 -

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

35

2.

find. I can no long - er find.

find. I can no long - er find.

find. I can no long - er find.

find. I can no long - er find.

2.

*sf*

*f*

# 17

With feeling

*(p espress.)*

TENOR

Don't wan - der, my light,

6 the mea - dow is far too wet. Your

11 rov - ing feet will sink in, my dear - est.

16 *p* Do not for - get. Don't

*p*

1.

1.

A

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

deep mud lies, So man - y tears have

there been shed by my weep -

1. ing eyes. 2. eyes.

for sample only

# 18

Lively

*pp*

A rust - ling in the

*pp*

A rust - ling in the

*pp*

A rust - ling in the

*pp*

A rust - ling in the

Lively

*pp*

*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)

8va

of A lit - - - tle bird, \_\_\_\_\_ a *pp*

of A lit - - - tle bird, \_\_\_\_\_ a *pp*

of A lit - - - tle bird, \_\_\_\_\_ a *pp*

of A lit - - - tle bird, \_\_\_\_\_ a *pp*

(8)

lit - tle bird. \_\_\_\_\_ A \_\_\_\_\_ In

lit - - - tle bird. \_\_\_\_\_ A \_\_\_\_\_ In

lit - - - tle bird. \_\_\_\_\_ A \_\_\_\_\_ In

lit - tle bird. \_\_\_\_\_ 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 trem - bles, With love, de - sire and

*p*

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

*p*

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

*p*

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

*p*

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

*p*

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

*pp*

*8va*

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

(8)

row, And year - ing to be heard, and *pp*  
 row, And year - ing to be heard, and *pp*  
 8 row, And year - ing to be heard, and *pp*  
 row, And year - ing to be heard, and *pp*

(8)

39

1.

year - ing to be heard. In

year - ing to be heard. In

year - ing to be heard. In

year - ing to be heard. In

pp

39

2.

year - ing to be heard. In

year - ing to be heard. In

year - ing to be heard. In

year - ing to be heard. In

dimin.

pp