



HEIMCHEN AM HEERD.



CRICKET ON THE HEARTH.

(TEXT NACH CHARLES DICKENS)

VON

JULIAN STURGIS.



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(OP. 62.)

Clavier-Auszug Mk. 7,50 n.



Vocal Score.... 7/6^d n.

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The Cricket on the Hearth.

Das Heimchen am Heerd.

Contents — Inhalt.

Overture.....	Pag. 3
Act I.	
No 1. Introduction.....	" 19
No 2. The Carrier's Song. Fuhrmannslied.....	" 40
No 3. Ballad.	
Hawthorn of the May. Das Blümchen Margarit.....	" 47
No 4. Song, Caleb. Caleb's Lied.....	" 50
No 5. Song, Tackleton. Tackleton's Lied.....	" 56
Finale.....	" 60
Act II.	
No 1. Toy Duet. Spielzeugduett.....	" 91
No 2. Blind girl's Song. Das Lied der Blinden.....	" 106
No 3. Duet. Duett.....	" 112
No 4. Tilly Slowboy's Lullaby. Tilly Slowboy's Schlummerlied.....	" 123
No 5. Quartet. Quartett.....	" 127
Finale.....	" 131
Act III.	
No 1. Introduction.....	" 166
No 2. Wedding Bell Song. Die Hochzeitsglocken.....	" 189
No 3. Melodrame and Ballad. Melodrama und Ballade.....	" 198
Finale.....	" 204

The Cricket on the Hearth.

Das Heimchen am Heerd.

Overture.

Alex C. Mackenzie, Op. 62.

Allegro vivace. ("The kettle began it")

PIANO.

The first system of the piano accompaniment is written in 3/8 time with a key signature of one sharp (F#). The right hand begins with a series of chords, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *mf* and *f*. Accents are placed over several notes in both hands.

The second system continues the piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, while the left hand maintains a steady eighth-note accompaniment. Dynamics are marked as *mf*.

The third system shows the piano accompaniment with a more complex texture. The right hand has chords and moving lines, while the left hand continues with eighth notes. Dynamics include *f* and *mf*.

The fourth system of the piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics are marked as *f*.

The fifth system concludes the piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf* and *f*.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with eighth notes and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include accents (>) and a piano (*p*) marking in the third measure.

Second system of musical notation. The right hand continues with eighth-note patterns and slurs. The left hand features a more complex accompaniment with some chords and eighth notes. Dynamic markings include piano (*p*) and a crescendo (*cresc.*) marking.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some chords. Dynamic markings include mezzo-forte (*mf*) and forte (*f*).

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some chords. Dynamic markings include piano (*p*) and mezzo-forte (*mf*).

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some chords. Dynamic markings include accents (>).

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some chords. Dynamic markings include forte (*f*).

ff

f

mf

This system contains two staves of music. The first staff begins with a piano (p) dynamic and transitions to fortissimo (ff) in the second measure. The second staff starts with ff and ends with mezzo-forte (mf). The music consists of arpeggiated chords and melodic lines.

silence

1

mf

This system features a first ending bracket in the bass staff. The first ending leads to a section of music marked mezzo-forte (mf). The right hand has a brief rest indicated by 'silence'.

Andante espressivo.

p

mf dolce molto

p

This system is marked 'Andante espressivo'. It features a piano (p) dynamic in the right hand and mezzo-forte (mf) in the left hand. The tempo is 'dolce molto'. The music is characterized by long, flowing lines.

espr.

p

mf

This system continues the 'Andante espressivo' section. It includes an 'espr.' (espressivo) marking and dynamic markings of piano (p) and mezzo-forte (mf). The music maintains its expressive, flowing character.

mf

f

un poco rit.

mf

This system concludes the section with a 'un poco rit.' (ritardando) instruction. The dynamics range from mezzo-forte (mf) to forte (f) before returning to mezzo-forte (mf).

a tempo
dolce
mf

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The tempo is marked 'a tempo' and the mood 'dolce'. The first measure has a dynamic of 'dolce', and the second measure has 'mf'. The music features flowing eighth and sixteenth notes with some slurs.

mf

The second system continues the musical piece. It features similar rhythmic patterns and dynamics, with a 'mf' dynamic marking in the second measure.

poco rit.
f
mf a tempo
f

The third system begins with a 'poco rit.' (ritardando) marking. The dynamics fluctuate between 'f' and 'mf a tempo'. The music shows a slight change in texture with more complex chordal structures.

mf
p dolce
p

The fourth system includes a 'p dolce' (piano dolce) section. The dynamics range from 'mf' to 'p'. The music becomes more delicate and slower in character.

p
mf

The fifth system continues the piano section with dynamics of 'p' and 'mf'. The texture remains light and flowing.

largamente molto
ritard.
f a tempo

The sixth system concludes the piece with a 'largamente molto' (very large ritardando) marking. It features a 'ritard.' marking and a 'f a tempo' dynamic. The music slows down significantly, ending with sustained chords.

mf dim. p dolce

lunga Allegro energico. (Ma

ritard. f p

moderato.)

mf

f

f

mf f

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *mf*. The key signature has two flats.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings like *f*.

Third system of musical notation, showing a transition in dynamics with markings for *ff* and *mf*.

Fourth system of musical notation, characterized by strong dynamic markings of *f* and *ff*.

Fifth system of musical notation, featuring dynamic markings of *mf* and *p*.

Sixth system of musical notation, concluding the page with dynamic markings of *mf*.

First system of musical notation, featuring a treble and bass clef. The music consists of complex chordal textures with various dynamics and articulation marks.

Second system of musical notation, including a *dim.* marking. The music continues with complex chordal textures and dynamic markings.

Tranquillo

Third system of musical notation, starting with *mf* and *p espress.* markings. The music features a more melodic line in the treble clef and sustained chords in the bass clef.

Fourth system of musical notation, including a *p* marking. The music continues with melodic and harmonic development.

Fifth system of musical notation, featuring sustained chords and melodic lines. The music maintains a tranquil character.

Sixth system of musical notation, including an *mf dolce* marking. The music concludes with a soft, melodic passage.

un poco rit. *a tempo*

p tranquillo *p*

p leggiero

tr

p *f*

mf

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It begins with a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is present.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures, while the left hand maintains a steady melodic accompaniment.

Third system of musical notation. The right hand has a series of chords, some with accents. The left hand has a melodic line with accents and a dynamic marking of *ff* (fortissimo) in the beginning, transitioning to *p* (piano) later in the system.

Fourth system of musical notation. The right hand has a melodic line with trills (*tr*) and accents. The left hand has a bass line with a dynamic marking of *f* (forte) and a trill (*tr*) in the final measure.

Fifth system of musical notation. The right hand has a melodic line with a trill (*tr*) and accents. The left hand has a bass line with a dynamic marking of *p* (piano) and a trill (*tr*) in the final measure.

Sixth system of musical notation. The right hand has a melodic line with a trill (*tr*) and accents. The left hand has a bass line with a dynamic marking of *p* (piano) and a trill (*tr*) in the final measure.

First system of musical notation. The treble clef staff begins with a trill (*tr*) over a note. The bass clef staff starts with a forte (*f*) dynamic and includes a trill (*tr*) over a note. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff provides harmonic support with sustained chords and moving lines.

Third system of musical notation. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff maintains the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff shows a more active melodic line with slurs and accents. The bass clef staff continues with the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff includes a mezzo-forte (*mf*) dynamic marking and ends with a piano (*p*) dynamic marking.

Sixth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff includes the instruction *sempre cresc.* (always crescendo) and ends with a piano (*p*) dynamic marking.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes chords and melodic lines with accents and slurs. The bass clef part features a steady eighth-note accompaniment. A dynamic marking of *f* is present in the treble part.

Second system of musical notation, continuing the piece. The treble clef part has more complex chordal textures and melodic movement. The bass clef part continues with the eighth-note accompaniment. Dynamic markings of *f* are visible in both parts.

Third system of musical notation. The treble clef part shows a series of chords and melodic fragments. The bass clef part maintains the eighth-note accompaniment. Dynamic markings of *f* are present.

Fourth system of musical notation. The treble clef part begins with a dynamic marking of *mf*. The bass clef part continues with the accompaniment. A dynamic marking of *f* appears later in the system.

Fifth system of musical notation. The treble clef part starts with a dynamic marking of *mf*. The bass clef part continues with the accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation. The treble clef part features chords and melodic lines. The bass clef part continues with the accompaniment. Dynamic markings of *mf* and *f* are present.

dim. *mf*

This system shows the first two staves of music. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and single notes. A dynamic marking of *dim.* is placed above the first measure, and *mf* is placed above the final measure.

Tranquillo *mf* *p*

This system continues the piece with the tempo marking *Tranquillo* centered above the staff. The upper staff features a melodic line with a slur. The lower staff has a more active accompaniment. Dynamic markings *mf* and *p* are present.

p dolce *legato* *pp*

This system shows a shift in mood with the marking *p dolce* and *legato*. The upper staff has a melodic line with a slur. The lower staff has a more active accompaniment. Dynamic markings *pp* and *p* are present.

p

This system continues the piece with a dynamic marking of *p*. The upper staff has a melodic line with a slur. The lower staff has a more active accompaniment.

This system continues the piece with a melodic line in the upper staff and accompaniment in the lower staff. The music is characterized by flowing lines and chords.

mf espress. *mf*

This system concludes the piece with the marking *mf espress.* in the upper staff and *mf* in the lower staff. The music is characterized by flowing lines and chords.

a tempo

mf

largamente e sonore

p molto tranquillo

mf

p molto tranquillo

mf

f

p

f

p

p

f

dim.

p leggiero

p

f

dim.

p leggiero

p

p

p

p

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a complex melodic line in the upper staff with many beamed notes and rests, and a more rhythmic accompaniment in the lower staff.

The second system continues the piece. It includes the dynamic marking *mf* (mezzo-forte) and the instruction *sempre cresc.* (sempre crescendo), indicating a continuous increase in volume. The notation is similar to the first system, with intricate melodic patterns and accompaniment.

The third system features the dynamic marking *cresc.* (crescendo). The music continues with the same complex textures and rhythmic patterns as the previous systems.

The fourth system includes the dynamic marking *ff* (fortissimo), indicating a very loud section. The melodic lines become more active and dense.

The fifth system shows a continuation of the dense, complex textures with many beamed notes and rests, maintaining the high energy of the previous system.

The sixth system begins with a *Silence* instruction in the upper staff, while the lower staff continues with a rhythmic pattern. This is followed by a section marked *ff* with triplets in the upper staff. The system concludes with a 3/4 time signature and a 2/4 time signature.

Maestoso, quasi l'istesso tempo. (The crotchets slightly slower than before)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/4 time signature. It begins with a piano introduction marked *ff* (fortissimo), featuring a series of eighth-note triplets. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and some melodic fragments. A dynamic marking of *p* (piano) appears in the second measure of the upper staff.

The second system continues the piano introduction. The upper staff features a melodic line with eighth-note triplets and some rests. The lower staff provides harmonic accompaniment with chords and moving bass lines.

The third system shows a more active piano introduction. The upper staff has a melodic line with sixteenth-note patterns and eighth-note triplets. The lower staff continues with harmonic accompaniment, including some sixteenth-note figures.

The fourth system continues the piano introduction. The upper staff features a melodic line with sixteenth-note patterns and eighth-note triplets. The lower staff provides harmonic support with chords and moving bass lines.

The fifth system continues the piano introduction. The upper staff has a melodic line with sixteenth-note patterns and eighth-note triplets. The lower staff provides harmonic accompaniment. A dynamic marking of *f* (forte) appears in the first measure of the lower staff.

The sixth system concludes the piano introduction. The upper staff features a melodic line with sixteenth-note patterns and eighth-note triplets. The lower staff provides harmonic support. A dynamic marking of *ff* (fortissimo) appears in the first measure of the lower staff.

First system of musical notation, consisting of a grand staff with piano and bass staves. The music features a variety of note values and rests, with some notes marked with accents.

Second system of musical notation. It includes dynamic markings: *p* (piano) in the bass staff, *accel.* (accelerando) above the piano staff, and *mf* (mezzo-forte) and *sempre cresc.* (sempre crescendo) in the bass staff. There are also triplets indicated by a '3' over the notes.

Third system of musical notation. It includes dynamic markings: *f ritard.* (forte ritardando) and *ff* (fortissimo) in the bass staff. The piano staff continues with complex chordal textures.

Tempo I. (Più animato.)

Fourth system of musical notation, beginning with a *f* (forte) dynamic marking in the bass staff. The tempo is marked as *Tempo I. (Più animato.)*. The music is more rhythmic and active.

Fifth system of musical notation, featuring a *ff* (fortissimo) dynamic marking in the bass staff. The piano staff has complex chordal textures.

Sixth system of musical notation, including dynamic markings: *p* (piano) and *ff* (fortissimo) in the bass staff. The system concludes with a double bar line.

ACT I.

No 1. Introduction.

Allegro non troppo.

The musical score is written for piano and bass. It begins with a treble clef and a 2/2 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The first system shows a piano (p) dynamic in the bass staff with a triplet of eighth notes. The treble staff has a series of chords. The second system features a mezzo-forte (mf) dynamic in the bass staff with a triplet of eighth notes. The treble staff continues with chords. The third system also has a mezzo-forte (mf) dynamic in the bass staff with a triplet of eighth notes. The treble staff has chords. The fourth system has a forte (f) dynamic in the bass staff with a triplet of eighth notes. The treble staff has chords. The fifth system has a mezzo-forte (mf) dynamic in the bass staff with a triplet of eighth notes. The treble staff has chords. The score concludes with a double bar line.

A Chorus. *mf* *leggiero*

We be sil - ver - foo - ted fays,
Wir sind sil - ber - füß' - ge Feen,

Min - ions of the sil - ver Moon: With gal - liards
Mond - schein hält uns gern die Wacht; Mit Rei - gen

and with roun - de - lays We
und im Krei - - se Gehn Ent -

fleet the hours too soon, we
flieht zu rasch die Nacht, Ent -

fleet the hours, we fleet the hours too soon, we
flieht zu rasch, ent - flieht zu rasch die Nacht, Ent -

fleet the hours too soon.
flieht zu rasch die Nacht.

fleet the hours, we fleet the hours too soon. *mf* We be
flieht zu rasch, ent - - flieht zu rasch die Nacht. Wir sind

Mi - nions of the sil - - ver
Mond - schein hält uns gern die

sil - ver - foo - - ted fays
sil - ber - füß' - - ge Feen.

Moon,
Wacht

With gall - iards and with roun - de - lays We fleet, we
Mit Rei - gen und im Krei - se gehn Ent - flieht zu

B

fleet the hours too soon.
rasch, zu rasch die Nacht.

When in
Wenn in *mf*

gold and fa - - ding rose The
 ro - - - sig gold' - - nem Brand Der

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

brief days close,
 Tag ent - - schwand,

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part. The system concludes with the lyrics "When in" and "Wenn in" written below the piano part.

gold and fa - - ding rose, The
 ro - - - sig gold' - - nem Brand Der

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern. The system concludes with the lyrics "When in" and "Wenn in" written below the piano part.

brief days close,
 Tag ent - - schwand,

The fourth system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note pattern. The system concludes with the lyrics "When in" and "Wenn in" written below the piano part.

mf

Then do we find de - light,
Dann freu'n wir uns am Tanz,

de - light In the
am Tanz In ver -

sil - ver si - lent night, we find de -
schwieg' - nem Sil - ber - glanz, Freu'n uns am

sil - ver si - lent night, the si - lent night,
schwieg' - nem Sil - ber - glanz, im Sil - ber - glanz,

light — in the sil - ver si - lent night.
Tanz — In ver - schwieg'nem Sil - ber - glanz.

f *mf*

Fairy. *mf*

What brings you hi - - -
Sagt an! — Was brin - - -

p *mf* *p dol.*

Basso leggiero

ther, Far from fount and fai - ry
get, fern vom Zau - - - ber - thal und

3

glen, And the charm — of
- bach, Die der Wald — so

mf.

wood - - land wea - ther To the win - try
 schön um - - rin - get, Euch hie - her, - - - - - hie-

roofs, the win - try roofs of men?
 her zum win - ter - li - chen Dach?

Chorus.
f Some-thing that was ne - - - - ver found In the glen's
 Et - was, das uns nie ward kund In ver - wunsch-

Solo. *mf* What
 Sagt
 - en - chan - ted ground, El - fin brook or lawn or tree -
 - nen Tha - les Grund, Wo wir schweif - ten kreuz und quer.

brings, what brings you hi - - - ther? What
 an! — Was brin - - get Euch hie - - her? Was —

mf

El - fin brook or lawn or tree.
 Wo wir schweif - ten kreuz und quer.

brings you hi - ther?
 brin - get Euch her?

p

The call, the call of strange
 Uns rief, uns rief der Mensch - -

mf

D

hu - man - i - ty.
 - - - heit - - - Stim - - - me her.

mf espress.

The call of strange
 Uns rief der Mensch

p *mf*

The call of strange
 Uns rief der Mensch

espress. *allegro*

This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano register, starting with a whole note 'The' and moving through 'Uns', 'rief', 'der', and 'Mensch'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

hu - man - i - ty.
 heit Stim - me her.

hu - man - i - ty.
 heit Stim - me her.

hu - man - i - ty.
 heit Stim - me her.

allegro *p*

This system continues the vocal melody with the words 'hu - man - i - ty.' and 'heit Stim - me her.' in both English and German. The piano accompaniment maintains the eighth-note rhythmic pattern. The tempo marking *allegro* is present, and the dynamic *p* is used in the final measure.

mf

Does all go well with Dot, with
 Geht Al - les wohl mit Dot, mit

This system features a vocal line with the words 'Does all go well with Dot, with' and 'Geht Al - les wohl mit Dot, mit'. The piano accompaniment consists of chords and simple melodic lines. The dynamic is marked *mf*.

mf
All's
Geht

f

Dot, the car - riers wife? does all go well?
Dot, des Fuhr - mann's Weib? Geht Al - les wohl?

sp

well, all's well with faith - ful
Al - les wohl mit treu - er

wo man - hood.
Weib - lich - keit.

p

All's
Geht

well, all's well with faith - ful
Al - les wohl mit treu - er

f All's well,
Es geht,

wo - - - man hood, all's
Weib - - - lich - keit, geht

all's well.
geht wohl.

mf We be sil - ver - foot - ed
Wir sind sil - ber - füß' - ge

fays,
Feen,

Mi - nions of the sil - ver Moon.
Mond - schein hält uns gern die Wacht.

With gal - liards and with roun - de - lays
 Mit Rei - gen und im Krei - se Gehn

f
 All's well, all's well
 Geht Al - - les wohl
 We fleet the hours too
 ent - - flieht zu rasch die

mf
 We fleet the hours, we fleet the hours too
 ent - - flieht zu rasch, ent - flieht zu rasch die

with faith - ful wo - - man - hood
 mit treu - er Weib - - lich - keit,

soon, We fleet the hours, we fleet the hours too
 Nacht, ent - flieht zu rasch, ent - flieht zu rasch die

mf espress.

All's well, all's well with faith-ful
 geht Al - - les wohl mit treu - er

p

soon.
 Nacht.

All's
 Es

well,
 geht

all's
 Al - - -

p espress.

wo - man-hood,
 Weib - lich-keit,

mf

All's
 geht

- - les, well, all's well with
 Al - - les les wohl mit

p

p

well with faith-ful wo - - - man - -
 Al - - les wohl mit treu - er Weib - - - lich - -

faith - - - ful wo - - - man - -
 treu - - - er Weib - - - lich - -

mf

p

F

hood.
keit.

hood.
keit.

p

mf dol.

p

All's
Al - - - les

p

All's
Al - - - les

p

well.
wohl.

well.
wohl.

p

Allegretto vivace.

The musical score is written for piano in 6/8 time. It consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The second system features a *f* dynamic and includes trills in the right hand. The third system contains a *ff* dynamic and a trill marked with an 'H' and fingerings 4 and 1. The fourth system has a *mf* dynamic. The fifth system includes a *f* dynamic and trills. The sixth system concludes with trills and a *f* dynamic. The score is filled with rhythmic patterns, including eighth and sixteenth notes, and rests.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of eighth notes marked with a '5' above it. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

The second system continues the musical piece. The treble staff features a mix of eighth and sixteenth notes, often beamed together. The bass staff continues with a steady accompaniment. The dynamics remain consistent with the first system.

The third system shows a change in the bass line, with more active eighth-note patterns. The treble staff continues with its melodic line. Dynamics are still present, including *mf*.

The fourth system features a key signature change to one flat (B-flat major or D minor). It includes a triplet of eighth notes in the treble staff. Dynamics shift between *f* (forte) and *p* (piano).

The fifth system includes a first ending bracket labeled 'I' in the treble staff. The music features a mix of eighth and sixteenth notes. Dynamics include *f*.

The sixth system concludes the page with a final flourish in the treble staff, including a triplet of eighth notes. The bass staff provides a final accompaniment. Dynamics include *mf* and *f*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*f*) dynamic in the bass line, which then transitions to a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes.

Second system of musical notation. The right hand continues with a melodic line, marked with a forte (*f*) dynamic. The bass line provides harmonic support with chords and moving lines.

Third system of musical notation. The right hand features a melodic line with a mezzo-forte (*mf*) dynamic. The bass line continues with harmonic accompaniment.

Fourth system of musical notation. The right hand includes a triplet of eighth notes. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The bass line features a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The dynamic is mezzo-forte (*mf*). The bass line continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand begins with a key signature change to one sharp (F#), indicated by a 'K' above the staff. The dynamic is mezzo-forte (*mf*). The bass line continues with eighth-note accompaniment.

mp *poco rit.*

Andante. *mf dol.* *p* *Dot.*

My lit - tle bud is laid a - sleep That shall a
Nun schlummert sanft mein Knösp - chen süß, bald ist es

pretty flow - er be With spring - tide and the sil - ly sheep and
ei - ne Blu - me schön, — im Früh - ling, wenn auf grü - ner Wies' sich

Andantino semplice. Lullaby *p*

lams up - on the lea. When
Lamm und Schaf er - gehn. Und

ba - by is a man, he'll ride a horse that's black and bold: High in the air he'll
wenn das Kind-chen ward ein Mann, wol in die wei - te Welt rei - tet es hoch zu

sit a - stride, Like knight in bal - lad old — Ah, — lu - la - by,
Ros - se, 'dann gleich wie im Lied der Held. Su su schla - fe zu,

Ah, — lu - la - by — My bud — in sheath, — my
su su schla - fe zu. Mein Knösp - chen im Moos, — mein

poco rit. **L a tempo**
 lit - tle lamb in fold —
Lämmchen in der Hür - de!

If ba - by be a sai - lor brave He'll dare the milk-white
 Und wird mein Bub' Ma - tro - se gern: er trotzdem wil - den

L.H.
p dol.

foam, Or sol dier lad when ban - ners wave, In sa - vage lands he'll roam —
 Meer, zieht als Sol - dat in wei - ter Fern' wol hin - term Ban - ner her.

p

Ah, well - a - day, Ah, well - a - day, My
 Sum, sum, Ehr' und Ruhm, sum, sum Ehr' und Ruhm, mein

pp *p*

bud in sheath, my ba - by safe in home!
 Rös - chen im Moos, mein Lämmchen in der Hür - de.

poco rit. **M**
poco rit. *p*

Voice *ad lib.*

p Some day, a gal-lant lov-er, he Will
 Einst liebt er treu und in-nig-lich, ein

p L.H. L.H.

love one maid a-lone: And then a lone-ly place for me Be-side a cold hearth-stone
 Heim ist ihm be-scheert, o dann ein Plätzchen auch für mich an sei-nes Hau-ses Herd!

p *p colla voce*

pp Ah, lu-la-by, Ah, lu-la-by. My bud in
 Su, su sü-sse Ruh, su, su sü-sse Ruh! mein Knösp-chen im

pp *N a tempo* *p* *p a tempo* *p*

sheath, my ba-by all my own. — — — — —
 Moos — mein Lämmchen in der Hür — — — — — de. — — — — —

lunga *a tempo* *poco rit.* *lunga a tempo* *poco rit.* *p* *p*

The Carrier's Song.
Fuhrmanns Lied.

Allegro moderato e robusto.

mf Sleigh bells ————— *mf* marcato

mf marcato

f A.

ff

John.

	1. The stars a - bove shine	fros - ty bright, Be -
	2. when the west - ern	sky grows red, My
	1. So frost - klar steht der	Ster - ne Wacht, die
	2. Beut mir die Son - ne	letz - ten Gruss, mein

neath the ir - on	rings the road be - neath	the i - ron rings the
thoughts run nim - bly	on be - fore my thoughts	run nim - bly on be -
<i>Stra - sse knir - schet</i>	<i>un - term Rad, die Stra - sse</i>	<i>knir - schet un - term</i>
<i>Seh - nen läuft mir</i>	<i>hur - tig vor, mein Seh - nen</i>	<i>läuft mir hur - tig</i>

road:	From dark to day, from	day to night I
fore:	They know my lit - tle	dar - ling's tread, and
<i>Rad.</i>	<i>Durch Nacht und Tag, durch</i>	<i>Tag und Nacht zu -</i>
<i>vor.</i>	<i>Es kennt den Tritt von</i>	<i>Lieb - chens Fuss, und</i>

trav - el with my hap - py load, I trav - el with my hap - py
 knock for en - trance at her door, and knock for en - trance at her
frie - den fahr' ich mei - nen Pfad, zu - frie - den fahr' ich mei - nen
pocht um Ein - lass an das Thor, und pocht um Ein - lass an das

load: I bring the
 door: The sweet - est
Pfad. Ich brin - ge
Thor. Es braucht die

fur - be - lows and la - ces And dain - ty
 face of all the fa - ces Needs not their
Häub - chen, Bän - der, Schnu - ren und Putz für
schön - ste der Fi - - gu - ren nicht Häub - chen,

caps for pret - ty fa - ces: I bring the
 fur - be - lows and la - ces: The sweet - est
 nied - li - che Fi - gu - ren, ich brin - ge
 Bän - der o - der Schnu - ren es braucht die

mf

fur - be - lows and la - ces and dain - ty caps for pret - ty fa - ces:
 face of all the fa - ces needs not their fur - be - lows and la - ces:
 Häub - chen, Bän - der, Schnu - ren und Putz für nied - li - che Fi - gu - ren,
 schön - ste der Fi - gu - ren nicht Häub - chen Bän - der o - der Schnu - ren,

p

A clou - ded cane for la - dy fine, A chest of tea, a cask of
 I ask nor wine nor chest of tea, If my dear love will sup with
 bring' zum spa - zie - ren Stöck - chen fein, ein Kist - chen Thee ein Fäss - chen
 ich ach - te nicht auf Wein und Thee, wenn ich beim Tisch sie vor mir

f

wine, a chest of tea, a cask of wine:— With a -
 me, if my dear love will sup with me, When I'm
 Wein, ein Kist - chen Thee, ein Fäss - chen Wein Mit o -
 seh, wenn ich bei Tisch sie vor mir seh Mit o -

hey, home, he he With a - hey, When I'm home, und o - hei! und o - hei! With hey for the car-ri - er's When I'm home with the car-ri - er's Ja so ist nun des Fuhr-manns Ja, so ist nun des Fuhr - manns

a tempo *mf*

a tempo *p* *mf*

load— And a whip and a - way and a who - a! And hey to be home from the
 load— And a whip and a - way and a who - a! When I'm home with a hey for the
 Art, — bringt mit Hü und mit Hott sei - ne La - sten. So kommt er nach Haus von der
 Art, — bringt mit Hü und mit Hott sei - ne La - sten. So kommt er nach Haus von der

life of the road, Like a dove from the ark of_ No - ah. With a
 life of the road, Like a dove from the ark of_ No - ah. When I'm
 müh - sa - men Fahrt wie die Tau - be zu No - ah's Ka - sten. Mit o -
 müh - sa - men Fahrt wie die Tau - be zu No - ah's Ka - sten. Mit o -

hey,
 home,
 he!
 he!

With a hey — With hey for the car - ri - er's
 When I'm home — When I'm home with the car - ri - er's
 Und o - hei! — Ja — so ist nun des Fuhr - manns
 Und o - hei! — Ja, so ist nun des Fuhr - manns

load — And a whip and a - way and a who - a! And hey to be home from the
 load — And a whip and a - way and a who - a! When I'm home with a hey for the
 Art! — Bringt mit Hü und mit Hott sei - ne La - sten. So kommt er nach Haus von der
 Art! — Bringt mit Hü und mit Hott sei - ne La - sten. So kommt er nach Haus von der

rit.

Life of the road, like a dove from the ark of_ No - ah_ like a
 Life of the road, like a dove from the ark of_ No - ah_ like a
 müh - sa - men Fahrt wie die Tau - be zu No - ah's Ka - sten;_ wie die
 müh - sa - men Fahrt wie die Tau - be zu No - ah's Ka - sten;_ wie die

a tempo

dove from the ark of_ No - ah!
 dove from the ark of_ No - ah!
 Tau - be zu No - ah's Ka - sten.
 Tau - be zu No - ah's Ka - sten.

rit.

a tempo

E

ff

mf

f

1. 2.

ff

And Und

NO 3. BALLAD.

Hawthorn of the May.
Das Blümchen Margarit.

Andantino. Edward. *p*

They talk — of or-chid plants that glow Be -
 fer - nen We - sten düf - te - schwer er -

yond the wes-tern sea — And gar - lands swing-ing to and fro From gi - ant tree to —
 blü - hen Or - chi - deen, Li - a - nen schwan - ken hin und her, wo Rie - sen - bäu - me —

tree, — from gi - ant tree to tree. But of
 stehn, wo Rie - sen - bäu - me stehn. Doch von

all the glo-ries of the spring — That deck her man - tle gay, — The
 all der hol - den Früh - lings - zier, — die auf der Er - de blüht, — die

sweet - est bloom of all I sing Is hawthorn of the May, The sweet-est bloom of
 schön - ste Blu-me schein-et mir die klei-ne Mar-ga - rit, die schön-ste Blu - me

all I sing is haw - thorn of the May. —
 schein-et mir die klei - ne Mar-ga - rit. — a tempo

rit. A a tempo

mf rit. f

(spoken) Don't you remember Dot?
 And this to end it!

(gesprochen) Weisst Du noch, Dot? In far Pa - ci - fic isle a maid May wreathe her dus - ky
 Und dass es so enden musste! Im Prunk der schwarzen Locken sieh des fer - nen We - stens

hair Or hang her ham-mock in the shade and sway in scen - ted air, Or
 Kind! In schwan-ker Mat - te schaukelt sie ein duft-ge-schwell-ter Wind, ein

mf *p* **B**

sway in scented air:—
duft-ge-schwellter Wind.

But of all the girls that up and
Doch ob lächelnd manch ein Mädchen

down— Go laughing all the day— The sweet-est girl of English town Is
gleich— an mir vor— ü— ber schritt, die Hol— de— ste im Brit— ten— reich, das

my own maid-en May,— The sweet-est girl of English town is my own maid - en
ist klein Mar - ga - rit,— die Hol - de - ste im Brit - ten - reich, das ist klein Mar - ga -

rit. *f*

p *rit.*

a tempo

May.—
rit!

f *poco rit.* *p* *f*

No. 4. Song Caleb. Caleb's Lied.

(in a feeble voice.)
(mit schwacher Stimme.)

Andantino.

1. 'Tis mo-ney makes the mare to go: But
2. seizethe hap-py hour that goes And
1. Nur Geld bringt Dein Ge-führt in Lauf, Doch
2. mach-te mir den be-sten Tag Mit

if the cash go fa-ster, Then nim-ble care pops up, be-hind And
pick the win- kle dai- ly, Po- lon-ies prime and pet- ti- toes, Should
rinnt zu schnell die Cas- se, Dann hockt Frau Sor- ge hin- ten auf Und
Au- stern und Fi- nes- sen, Und weil ich Kar- pfen pol- nisch mag, Würd'

rides be-hind the mas-ter. If I were rich in ho- nest store And
be my por- tion dai- ly: The jug of ale, or pint of wine Should
fährt mit Dir, die blas- se. Und wä- re mein ein blan- ker Schatz, Ich
ich ihn täg- lich es- sen. Das be- ste Bier, der fein- ste Wein Sollt'

free from all vex- a- tion, I'd sit at ease u- pon the shore, And
fur- nish forth my ta- ble, And I would have a friend to dine When
wollt' mich nicht ge- ni- ren, Ich wür- de keck auf off- nem Platz Nach
mei- ne Ta- fel schmü- cken, Ich lü- de man- chen Freund mir ein, Das

mf piu mosso

talk a - bout the na - tion, I'd sit at ease u - pon the shore, And
 ev - er he was ab - le, And I would have a friend to dine When
Lust po - li - ti - si - ren, *Ich wü - re keck auf off - nem Platz Nach*
wä - re zum Ent - zü - cken, *Ich lü - de man - chen Freund mir ein, Das*

mf

poco rit. *Allegretto (non troppo.)*

talk a - bout the na - tion.
 ev - er he was ab - le.
Lust po - li - ti - si - ren.
wä - re zum Ent - zü - cken.

p *mf* *sempre rit.* *mf*

For 'tis mo - ney makes the mu - sic of the day, And the
 For 'tis mo - ney makes the mu - sic of the day, And the
Denn die lieb - lich - ste Mu - sik macht nur das Geld, *Weil sie*
Denn die lieb - lich - ste Mu - sik macht nur das Geld, *Weil sie*

sempre leggiero

p *mf* *p*

lei - sure and the plea - sure of the play: You must make a lit - tle mo - ney, As a
 lei - sure and the plea - sure of the play: Though you wont be gree - dy, Son - ny, You must
Je - dem Freu - de macht und wohl ge - fällt. *Rich - te drum auf Geld die Au - gen, Wie die*
Je - dem Freu - de macht und wohl ge - fällt. *Rich - te drum auf Geld die Au - gen, Denn Du*

mf *p*

poco meno mosso *a tempo*

bee that's af-ter ho - ney,
make a lit-tle mo - ney,
Bie - nen Ho - nig sau - gen,
wirst zu gar Nichts tau - gen,

As a bee that's af-ter ho - ney, You must
You must make a lit - tle mo - ney, Or you'll
Wie die Bie - nen Ho - nig sau - gen, Daß die
Denn Du wirst zu gar Nichts tau - gen, Mußt Du

make your lit-tle har-vest while you may, while you may you must make your lit-tle har-vest while you
find but lit-tle com-fort on your way, on your way or you'll find but lit-tle com-fort on your
Ern - te zeit-ig Dir die Bör - se schwellt, Dir sie schwellt, Daß die *Ern - te zeit-ig Dir die Bör - se*
oh - ne ei - nen Hel - ler durch die Welt, durch die Welt, Mußt Du *oh - ne ei - nen Hel - ler durch die*

rit.

1. **Andantino (come prima.)**

may.
way.
schwellt.
Welt.

2. I'd
2. Ich

a tempo *poco rit.*

espress

2. **Andante.** **Allegro.**

stringendo *ff* *p* *ff* *fz*

Molto Moderato.

I would have a lit - tle gig To save the wear of lea - ther, And
 schmu - ckem Wä - gen führ' ich aus, Den Schuh ver - dirbt das Tra - ben, Im

p

in a lit - tle gar - den dig When it was plea - sant wea - ther: But
 Gar - ten wollt' ich hin - term Haus Im Son - nen schein mich la - ben; Ich

if it rained I'd seek re - pose And pla - cid me - di - ta - tions And
 wür - de, wenn das Wet - ter nass, Im So - fa me - di - ti - ren Und,

poco stringendo

sit with spec - tac - les on nose And con the last „quo - ta - tions“ I'd
 auf - ge - setzt mein Bril - len - glas, Gar keck po - li - ti - si - ren, Und,

p poco stringendo

poco ritard.

sit with spec-ta-cles on nose And con the last "quo-ta-tions."
auf - ge - setzt mein Brill - len - glas, Gar keck po - li - ti - si - ren.

poco ritard.

Più mosso.

For 'tis mo-ney makes the mu-sic of the
Denn die lieblich - ste Mu-sik macht nur das

leggiere

day And the lei-sure and the plea-sure and the play: Though you
Geld, Weil sie Je - dem Freu - de macht und wohl - ge - fällt. Zwar nicht

wont be gree - dy son - ny, you must store a litt - le mo - ney,
gei - zig soll man le - ben, Doch nach Gel - de muss man stre - ben,

Or you'll find but litt - le com - fort on your
Weil man sonst zu schwie - rig kü - me durch die

way, on your way, or you'll find but litt - le com - fort on your
Welt, durch die Welt, Weil man sonst zu schwie - rig kü - me durch die

way.
Welt.

Song, Tackleton.
Tackleton's Lied.

Allegretto.

p *p* *mf* *f*

mf *p*

I'm not su - per - sti - tious, I, Nor
walk with all the care I may and
A - ber - gläubisch bin ich nicht, mich
Song - sam geh' ich wie ich kann und

f *mf*

care a jot for For - tune's wheel, And if a crick - et I es - py, and
do not step on Or - ange peel, But, if a man be in my way, But
kümmert nicht For - tu - na's Rad. Kommt mir ein Heimchen zu Ge - sicht, kommt
mei - de Scha - len weich und glatt. Doch tritt mir in den Weg ein Mann, Doch

f *f*

if a crick - et I es - py, I scrunch him with my
if a man be in my way, I scrunch him with my
mir ein Heim - chen zu Ge - sicht, Mit den Ha - cken tret' ich's
tritt mir in den Weg ein Mann, Mit den Ha - cken tret' ich ihn

heel. *platt. platt.* **A** *mf*

The litt-le beast of -
 A wise self - help is
 Das klei - ne Thier ver -
 Selbst - hil - fe heisst mein

fends my ear:
 all my plan
*letzt mein Ohr,
 Le - bens - plan*

And, since I know that
 And cer - tain gain has
*ich weiss dass es Em -
 und auf mein Ziel los*

he can feel,
 all my zeal:
*pfing - dung hat,
 geh' ich grad,*

p
 I love to step
 And so I step
*drum schreit' ich leis
 Kommt ein Ri - val,*

on
 up -
 auf
 kommt

tip - toe near, I
 - on the man, And
*Ze - hen vor, drum
 ein Ri - val, ha*

love to step on
 so I step up -
*schreit' ich leis auf
 sol - chen Mann, ja*

tip - toe near
 on the man
*Ze - hen vor,
 sol - chen Mann*

And
 And
*mit den
 mit den*

ritard. *a tempo*
Bmf

scrunch him with my heel. That's what I do to
 scrunch him with my heel. That's what I do with
 Ha - cken tret' ich's platt. So mach' ich's mit den
 Ha - cken tret' ich platt. So mach' ich's mit Ri -

crick-ets, to crick-ets_ Thats what I do to crick-ets, to crick-ets_ I
 ri - vals, with ri - vals_ Thats what I do with ri - vals, with ri - vals I
 Heimchen, den Heimchen, so mach' ich's mit den Heimchen, den Heimchen: Ich
 va - len, Ri - va - len, so mach' ich's mit Ri - va - len, Ri - va - len: Ich

scrunch 'em, I scrunch 'em, I scrunch_ em with my heel.
 scrunch 'em, I scrunch 'em, I scrunch_ em with my heel.
 tre - te, ich tre - te, ich tre - te sie platt,
 tre - te, ich tre - te, ich tre - te sie platt,

trem.
pp *mf* *f*

mf

That's what I do to crick-ets, to crick-ets_ Thats what I do to
 That's what I do with ri - vals with ri - vals Thats what I do with
 So mach' ich's mit den Heimchen, den Heimchen, so mach' ich's mit den
 So mach' ich's mit Ri - va - len, Ri - va - len, so mach' ich's mit Ri -

fp

parlando
rit. f
 crickets, to crickets—I scrunch 'em, scrunch 'em, scrunch 'em, scrunch 'em,
 ri-vals, with ri-vals
 Heimchen, den Heimchen: Ich tre - te, tre - te platt sie, platt sie,
 va - len, Ri - va - len:

ad lib. *Ca tempo Più tranquillo* (He dances fantastically as if in pursnit of Crickets)
 (Er tanzt phantastisch herum, als ob er Heimchen verfolgte)
 with my heel. *Più tranquillo*
 tre - te sie platt.

Finale.

Allegro vivace.

The musical score consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The first system begins with a forte (*f*) dynamic and includes the instruction *>mf sempre stacc.*. The second system continues the piece. The third system features a forte (*f*) dynamic in the bass line and a mezzo-forte (*mf*) dynamic in the treble line. The fourth system is marked mezzo-forte (*mf*). The fifth system continues the piece. The sixth system concludes with a piano (*p*) dynamic and the text "Good night" and "Gute Nacht!". A first ending bracket is shown at the end of the sixth system.

Good night
Gute Nacht!

Good night
Gute Nacht!

1 *mf* 1 *f*

>mf

Edward. *mf*

I am a
Ich bin ein

f

Par - cel,
Päck - chen,

I am a par cel: but you
ich bin ein Päck - chen, doch Ihr

mf

see That no - bo - dy has called for me:
seht: nach mir fragt kei - ner mehr so spät!

So I am left, and must en - treat Your roof as
 So bleib' ich hier und su - che nach um Zu - flucht

shel - ter from the street.
 un - ter Eu - rem Dach.

Yes, yes, yes, yes, we beg — that you will stay,
 Ja, ja, ja, ja! so lang — kehrt bei uns ein,

till your friends come, Till your friends come, when - e'er they may, when -
 bis man Euch holt, bis man Euch holt, wann's auch mag sein, wann's

-e'er they may Of all good things my
 auch mag sein. Es gönnt mein Mann dem

John

mf Till your friends come, when - e'er they may, when - e'er they may:
 bis man Euch holt, wann's auch mag sein, wann's auch mag sein.

mf *p*

B

man loves best Be - neath his roof a kind - ly
 lie - ben Gast so gern in sei - nem Hau - se

(She makes John who is some what reluctant, repeat her words)
 (Sie veranlasst den widerstrebenden John, die Worte zu wiederholen)

guest. _____
 Rast. _____

(Shouting at Edwards ear)
 (An Edwards Ohr)

mf Of all good things that I love
 Ja, ja - ich gön - ne ger - ne

Be - neath his roof — A kind - ly
 In dei - nem Haus — dem lie - ben

best Be - neath my roof —
 Rast In mei - nem Haus —

f

guest.
 Gast.

ff (in his ear)
 A kind - ly guest.
 dem lie - ben Gast.

f

mf

This way, — this way! — I'll light you to your room.
 Hier - her, — hier - her! — Ich leucht' ins Schlaf - ge - mach.

p *p* *mf*

C Edward.
p

Peace — to this house till
Frie - - de dem Haus, bis

Andantino mosso.

Poco rit. a tempo mp

dawn dis - pel the gloom! Good -
früh die Son - ne wach. Gut

Poco rit. a tempo
mf dol. mp

night, And hap - py dreams at - tend The folks that tra - vel - lers be - friend. And
Nacht! Ein sü - sser Traum er - qui - cke, die dem Frem - den gast - lich sind und

may their day, — their day with joy be - gin, and may their day with joy be -
fro - he Zeit, — und fro - he Zeit er - war - te sie, ja fro - he, fro - he

mp

poco rit.

gin When morning light comes soft-ly in!
Zeit, wenn sanft sie grüsst des Morgens Wind,

When mor-ning light comes
wenn sanft sie grüsst des

poco rit.

a tempo *Dot.*

mp Good-night, fair dreams, fair dreams and hap-py
Gut Nacht! und sü - - ssen, sü - ssen Schlummers

soft - - ly in!
Mor - - gens Wind.

John. *mp*

Goodnight, good-night, fair dreams, fair
Gut Nacht, und Schlummers Rast! Gut

a tempo *p* *pdol.*

rest, Good - night, fair dreams, fair dreams and hap - py
Rast. Gut Nacht, gut Nacht und sü - ssen Schlummers

dreams and hap - py rest, Good-night, fair dreams, and hap - py
Nacht und Schlummers Rast! Gut Nacht, gut Nacht, und Schlummers

L.

mf

rest, Health, peace and hon - our to our guest, health, peace and hon - our to our
Rast, Heil, Frie - den, Ehr' dem lie - ben Gast! Heil, Frie - den, Ehr' dem lie - ben

rest, _____ Health, peace and hon - our to our guest, health, peace and
Rast. _____ Heil, Frie - den, Ehr' dem lie - ben Gast! Heil, Frie - den,

mf

p *pp*

guest, Good - night till mor - ning come a - gain To light the drow - sy
Gast! Gut Nacht, bis hell des Mor - gens Licht durch uns - re Fen - ster -

hon - our to - our guest, Good - night till morning come a - gain, To
Ehr' dem lie - ben Gast! Gut Nacht, bis hell des Mor - gens Licht durch

p *pp*

p *rit. poco*

window pane, Good - night till mor - ning come a - gain To light the
scheiben bricht, gut Nacht, bis hell des Mor - gens Licht durch uns - re

light the win - dow pane, Goodnight - till mor - ning come - a -
uns - re Fensterscheiben bricht. Gut Nacht, - bis hell des Mor - - gens

p *rit. poco*

poco rit. **D** *a tempo*
p
 drow - - sy win - - dow pane. — May hap - py dreams at -
 Fen - - ster - schei - - ben bricht. — Ein sü - sser Traum er -

mp
 Good-night, and hap - py dreams at -
 Gut Nacht! Ein sü - sser Traum er -

poco rit. **D** *a tempo*
p
 gain To light the drow-sy win-dow pane. — May hap - py dreams at -
 Licht durch uns - re Fen-ster-schei-ben bricht. — Ein sü - sser Traum er -

poco rit. **D** *a tempo*
p

tend the folks that tra-vel-lers be - friend And may their day — with joy with
 qui - cke, die dem Fremden gast-lich sind, und fro - he Zeit, — ja fro - he,

tend the folks that tra-vel-lers be - friend And
 qui - cke, die dem Fremden gast-lich sind, und

tend the folks that tra-vel-lers be - friend And may their day with
 qui - cke, die dem Fremden gast-lich sind, und fro - he Zeit, ja

joy be - gin with joy be - gin
 fro - he Zeit er - war - te sie,

may their day _____ with joy be - gin
 fro - he Zeit _____ er - war - te sie,

joy with joy with joy be - gin When mor - ning light comes soft - ly
 fro - he Zeit er - war - te sie, wenn sanft sie grüsst des Mor - gens

mf

mf
 when morning light _____ comes soft - ly in, comes soft - ly
 wenn sanft sie grüsst _____ des Mor - gens Wind, des Mor - gens

mf
 when morning light _____ comes soft - ly in, when morning light comes
 wenn sanft sie grüsst _____ des Mor - gens Wind, wenn sanft sie grüsst des

in, when morning light _____ comes soft - ly in, when morning light comes
 Wind, wenn sanft sie grüsst _____ des Mor - gens Wind, wenn sanft sie grüsst des

poco rit. *p* *a tempo*

soft - ly in! This way, this way,
 Mor - gens Wind. Hier - her, hier - her!

soft - ly in! Good-night, good friends a -
 Mor - gens Wind. Und noch ein Mal: Gut

soft - ly in!
 Mor - gens Wind.

poco rit. *a tempo* *p* *p*

p *p rit.*

This way, this way, Good - night, good friend a -
 Hier - her, hier - her! Und noch ein Mal: Gut

gain! Good - night, good friends a -
 Nacht! Und noch ein Mal: Gut

Good-night! Good - night, good friend a -
 Gut Nacht! Und noch ein Mal: Gut

p *p* *rit.*

E *pa tempo*

- gain!
Nacht!

p

- gain!
Nacht!

p

- gain!
Nacht!

E *a tempo*

p dol.

pp

f

poco rit.

Allegro.

Andante mosso.
John. *mf*

What ails — my litt - le
Was nur — mein lie - bes

mf

f

mf

wife to - night?
Weib - chen irrt?

Her words run wild, her eyes are
Ver - stört ihr Blick, ihr Wort ver -

dol.

mf

p

bright. — *wirrt!* — *p* A child — she is, a child in years, And
 Ein Kind — ist sie, ein jun-ges Blut, ich

acceler. I per-chance, and I per-chance was wrong that day To bring to wom-an's cares and
mf mu-thet' ihr, ich mu-thet' ihr wohl an zu viel, als ich mit Wei-bes-mühn be-

acceler.

p G fears A child, a child from child hood's play. —
 lud das Kind, das Kind, gewöhnt an Spiel.

p ad lib.

mf *colla voce* *p* *f* 3

mf I doubt I am too old — for my young
 Ich fürch-te, dass zu alt — ich doch ihr

3 3 *f* *fp* 3

wife, *bin. espress.* My little wife who is so dear to me:— I
p Je - doch mein Lie - ben ist zu ihr so gross.— Ich

poco stringendo doubt I should have borne my lone-ly life — And left her to her
mf Stringendo hüt - te sol - len ein - sam le - ben hin, — ich hätt' sie las - sen

H a tempo fancies fan - cy - free — And yet — I can - not
mp sol - len frei und los. — Doch nein! Es kann und

bear to think 'tis so, For all our lives to - gether must we
mf darf ja nicht ge - sehnen, weil uns - ren Weg wir müssen ei - nig

p *poco rit.* *a tempo*

go, to - geth - er must we go
 gehn, wir müs - sen ei - nig gehn

p *mf* *poco rit.* *p* *mp* *a tempo*

poco rit. **Allegretto grazioso.**

poco rit. *f* *mf*

Dot. *mf*

Now, John, Now, John, be good and sit you
 Nun komm, nun komm! Dein Lehn - stuhl ist be -

p

there In com-fort in your old arm - chair: And
 reit. Nun setz' dich in Ge - müth - lich - keit! Und

mf

I, and I my man will wait up - on
 ich — dir biet' ich mei - ne Dien - ste an,

p ad lib.

As when you came a - court-ing, John.
 als wärst du noch mein Frei - ers - mann.

colla voce *mf*

John. *f*

And I o - beyed you then I vow My
 Ich hab' mich nie - mals wi - der - setzt, du

mf *p*

litt - le Dot, my little Dot, as I do now:
 klei - ne Dot, du kleine Dot, thu's auch nicht jetzt.

f

Small tho' you were, you had the art To sway a
Zwar warst du klein, doch so ge-schickt, dass sich ein

mf

stupid gi - ant's heart. Sit you be - side me
Rie-se dir ge - bückt. Se - tze dich her nun,

f *mf* *mf*

poco rit. **K** *a tempo*
litt-le Dot!
sü-sser Schatz!

poco rit. *a tempo*

Andante.
rit. *p espress.* *f*

Dot. *f* *rit.* **L** *Meno mosso.*

Aye — al-ways till you love me not.
 Das ist, so lan-ge du mich liebst, mein Platz!

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked 'L' (Lento) and 'Meno mosso'. Dynamics include 'f' (forte) and 'rit.' (ritardando). The time signature is 4/4.

The second system of the musical score, continuing the vocal and piano parts from the first system. It includes dynamic markings 'f' and 'p' (piano).

(spoken) Hush! do you hear the Cricket?
 (gespr.) Still, hörst du wohl das Heimchen?

The second system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#). The tempo is marked 'Andante'. Dynamics include 'p' (piano).

Dot. *p*

The first time that I heard the ti - ny voice
 Das er - ste Mal, dass ich den Ton ge - hört,

Andante.

The third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has three sharps (F#, C#, and G#). The tempo is marked 'Andante'. Dynamics include 'p' (piano).

Was on the night you brought me home a bride: And I was fright-en'd for your
 war da-mals, als du heim - ge - führt die Braut. Ich ward bei dei - ner Wahl von

The fourth system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has three sharps (F#, C#, and G#). Dynamics include 'p' (piano).

M

foo - lish choice Of such a child, a child to jour — ney at your side: —
Furcht verstört, als solch ein Kind, als Kind zu sein — dein Weibchen traut. —

And then I heard that voice so small and clear —
Da raun - te mir das Stimm - chen klar und fein, —

mf dolce *colla voce*

That said you would be kind, that said you would be
wie du so lieb und gut, wie du so lieb und

p rit.

kind and gen - tle, dear
gut mir wür - dest sein.

John. *p*

When you lay ill be -
Und wie du krank warst,

rit. *a tempo*

fore the ba-by came, And I sat here, and full of fears was I,
eh' das Kindchen kam und ich sass hier in Ängsten man - cher-lei,

p

p

That little voice be-fore the dancing flame Chirped till I thought I heard our ba-by
da war's, dass ich den Ton am Herd ver-nahm, das Zir-pen klang wie sü-sser Ba-by -

cry: It seemed to make me sure you would not go
schrei, zu flü - stern schien es lei - se: Glau - be mir!

p colla voce f dol.

p p rit.

And leave me all a-lone, and leave me all a-lone who loved you
die du so in-nig liebst, die du so in - nig liebst, sie bleibt bei

rit. p

N Dot. *Quasi Recit.*

p

I think it is the fai-ry of our home.
 Ich mein', es übt als Fee des Hauses Hut.

a tempo

so dir!

Quasi Recit.

p

May they be kindly then, if
 O wä-ren doch die Feen uns

p a tempo

p colla voce

N *Allegro moderato. mf dolce*

Fai - - ry
 Fee - - en -

fai-ries come!
 hold und gut!

mf dolce

Fai - - ry
 Fee - - en -

Allegro moderato.

p

p

folk, as I've heard tell Mid the homes of men may dwell:
 volk, so geht der Reim, woh - nen gern im Men - schen - heim,

folk, as I've heard tell Mid the homes of men may dwell:
 volk, so geht der Reim, woh - nen gern im Men - schen - heim,

But we are too dull of ear Their fine mel - o -
Doch zu taub ist un - ser Ohr, dass es hört den

But we are too dull of ear Their fine mel - o -
Doch zu taub ist un - ser Ohr, dass es hört den

dies to hear. their fine mel - o - dies to
zar - ten Chor, dass es hört den zar - ten

dies to hear, their fine mel - o - dies to
zar - ten Chor, dass es hört den zar - ten

hear. If un - seen they near us
Chor. Wenn sie ka - men hier zu

hear. If un - seen they near us
Chor. Wenn sie ka - men hier zu

mf
 Chorus. Peace and rest to all this house,
Glück und Frie - den die - sem Haus,
mf

more, *ruhn,* If un - seen they near us
Wenn sie ka - men hier zu

more, *ruhn,* If un - seen they near us
Wenn sie ka - men hier zu

rest and peace to all this house,
Glück und Frie - den die - sem Haus

Piano accompaniment with treble and bass clefs, including dynamic markings like *mp*.

more, *ruhn,* May they bring us peace and love!
mö - gen sie uns Lie - bes thun.

more, *ruhn,* May they bring us peace and love!
mö - gen sie uns Lie - bes thun.

Fairy. *mp*
 Rest and
Rast und

Chorus. *mp*
 Rest and
Rast und

L.H.

Piano accompaniment with treble and bass clefs, including dynamic markings like *mp*.

f may they
f mö - - - gen
f may they
f mö - - - gen

peace to all, rest and.
Ru - - he, *Rast* und *Ru* - - he, ja

peace to all, rest and
Ru - - he, *Rast* und *Ru* - - he, ja

L.H. *f* *L.H.* *L.H.*

bring us peace and love!
sie uns *Lie* - - bes thun. *p*

bring us peace and love!
sie uns *Lie* - - bes thun. *p*

peace to wear - - y head!
Ru - - he *mü* - - dem *Haupt*.

peace to wear - - y head!
Ru - - he *mü* - - dem *Haupt*.

L.H. *L.H.* *p*

P

Fairy. *mp*

Peace, *Ruh'*

mf

May no ev - il dreams a - rouse Hap - py sleeper from his bed!
Durch der Träu-me wil - den Graus, sei kein süs-ser Schlaf ge - raubt.

Dot. *mp*

If our eric - ket here might stand Guest from far - off
Hät - te hier das Heim - chen Stand, als ein Gast aus

John.

If our eric - ket here might stand Guest from far - off
Hät - te hier das Heim - chen Stand, als ein Gast aus

p

fai - ry land, I would pray that she might be
Fee - en - land, bät' ich: Sieh uns huld - voll an,

fai - ry land, I would pray that she might be
Fee - en - land, bät' ich: Sieh uns huld - voll an,

Kind to my good man and me, Kind to my good
 mich und mei - nen gu - ten Mann, mich und mei - nen

Kind to my good wife and me,
 mein lieb Weib und ih - ren Mann,

p

man and me, Kind, to my good man and
 gu - - - ten Mann, mich, und mei - nen gu - - - ten

Kind to my good wife, and me, Kind to my good
 mein lieb Weib und ih - - - ren Mann, mein lieb Weib und

f

me
 Mann.

wife and me,
 ih - - ren Mann.

Fairy.

May no ev - il dreams a-rouse Hap - py slee - per from his bed!
 Durch der Träu-me wil - den Graus sei kein sü - sser Schlaf ge - raubt.

Chorus.

mf

May no ev - il dreams a-rouse Hap - py slee - per from his bed!
 Durch der Träu-me wil - den Graus sei kein sü - sser Schlaf ge - raubt.

p

Dot. *p*
 Guar - ding us from woe - and fear, guar - ding us from
 Schirm uns auch vor Weh' - und Gram, Schirm uns auch vor

John. *p*
 Guar - ding us from woe and fear, guar - ding us from
 Schirm uns auch vor Weh' und Gram, Schirm uns auch vor

woe and fear Till the hap - py
 Weh' und Gram, bis der lich - te

woe and fear
 Weh' und Gram,

mp

p

day the hap - py day
 Mor - gen kam, der lich - te

Till the hap - py day the day ap - pear
 bis der lich - te, lich - te Mor - gen kam.

Fairy. *mf*

Hap - py slee - per from his bed.
 Sei kein sü - sser Schlaf ge - raubt.

Chorus. *mf*

Hap - py slee - per from his
 Sei kein sü - sser Schlaf ge -

cresc.

mf

R *f*

Till the hap - py day ap - pear!
 bis der lich - te Mor - - - gen kam.

Hap - py slee - per from his bed!
 sei kein sü - sser Schlaf ge - - raubt.

bed, from his bed!
 raubt, Schlaf ge - - raubt.

f *mf*

Dot. *mf*

John. Fai - - - ry folk, as I've heard tell Mid the homes of men may
 Fee - - - en - volk, so geht der Reim, woh - nen gern im Men - schen -

Fai - - - ry folk, as I've heard tell Mid the homes of men may
 Fee - - - en - volk, so geht der Reim, woh - nen gern im Men - schen -

mf dol.

dwell: But we are too dull of ear Their fine mel - o -
 heim, doch zu taub ist un - ser Ohr, dass es hört den

dwell: But we are too dull of ear Their fine mel - o -
 heim, doch zu taub ist un - ser Ohr, dass es hört den

dies to hear.
zar - ten Chor.

dies to hear.
zar - ten Chor.

Chorus. *mf*

Hith - er, thi - ther, swift we move, hith - er, thi - ther swift we
Hier - hin, dort - hin, sanft be - lebt, hier - hin, dort - hin, sanft be -

tr *tr*

f

If un - seen they near us move,
Wenn sie ka men hier zu ruhn,

mf

If un - seen they near us move,
Wenn sie ka men hier zu ruhn,

Fairy.

f

Hith - er thi - therswift we move,
hier - hin, dort - hin, sanft be - lebt.

move, swift we move, swift we move,
lebt, sanft be - lebt, sanft be - lebt.

mf

Chorus. *mp* *f*

Wea - - - ving spells of peace and
 Lie - - - bes - - zau - - - ber sei - - - ge

Fairy. *mp* *f*

Wea - ving spells of peace of
 Lie - bes - zau - - - ber Sei - - - ge - we - bet,
 love, spells of peace, of
 webt wer - - - de rings ge - - -

Dot. mf *mf*

May they
 Mö - - - - gen
 May they
 Mö - - - - gen

peace and love
 Lie - - - - bes - - - - zau - - - - ber

peace, wea - - ving spells of peace and
 webt, Lie - - bes - - zau - - - ber sei ge - -

a tempo tranquillo

rit.

bring us peace and love!
sie uns *Lie - - - bes thun*

bring us peace and love!
Sie uns *lie - - - bes thun*

weav - - ing spells of peace of peace and love!
Lie - - bes - zau - ber sei ge - webt! Er sei ge - webt!

love, weav - - ing spells of peace and love!
we - bet Lie - - bes - - zau - ber sei ge - webt.

rit. *p.* *a tempo tranquillo*

p

p

p

p

mf dol. *p*

(The curtain falls slowly.)
 (Der Vorhang fällt langsam.)

dim. *pp*

Act II.

Nº 1.

Toy Duet.

Spielzeugduett.

Allegro moderato.

The musical score is written for piano in 2/4 time, B-flat major. It consists of six systems of music. The first system includes dynamics markings *f*, *mf*, and *p*. There are first and second endings marked with a bracket and the number 8. The piece concludes with a final cadence.

p

mf *f*

ff

B

Bertha. mf
The mar-tial drum goes ra-ta-ra-ta-plan
Es geht die Trom-mel Ra-ta-ra-ta-plan,

Caleb. mf
The mar-tial drum goes ra-ta-ra-ta-plan
Es geht die Trom-mel Ra-ta-ra-ta-plan,

f *pleggiere* *f*

Be - neath the rab-bit's blows: From He - brew harp and pipe of Pan
Ka - nin - chen spielt das Stück, Pans - flö - te hört sich lu stig an,

Be - neath the rab-bit's blows: From He - brew harp and pipe of Pan
Ka - nin - chen spielt das Stück, Pans - flö - te hört sich lu stig an,

Im - per - ial mus - ic flows, Im - per - ial mus - ic flows: The
wie Eng - lands Reichsmu - sik, wie Eng - lands Reichsmu - sik. Der

Im - per - ial mus - ic flows, Im - per - ial mus - ic flows: The
wie Eng - lands Reichsmu - sik, wie Eng - lands Reichsmu - sik. Der

drum goes ra - ta - ra - ta - plan, To call you to the Strife: —
Trom - mel, ra - ta - ra - ta - plan zum Strei - te fol - gest Du. —

drum goes ra - ta - ra - ta - plan, To call you to the Strife: —
Trom - mel, ra - ta - ra - ta - plan zum Strei - te fol - gest Du. —

blows!
stück.

Th'Im - per-ial mus-ic flows And
So geht die Reichsmu - sik, Trom-

blows!
stück.

Th'Im - per-ial mus-ic flows And
So geht die Reichsmu - sik, Trom-

f *p* *mf*

round the world, and round the world the pen-ny trumpet blows!
pet - lein schallt, Trompet-lein schallt, kost't nur ein Pfennig - stück.

round the world, and round the world the pen-ny trumpet blows!
pet - lein schallt, Trompet-lein schallt, kost't nur ein Pfennig - stück.

f *ff*

From No-ah's
Es hört ein

mf

From No-ah's ark, from No-ah's
Es hört ein Gei-ster-ohr, ein

f *mf* *p*

Ark a fai - ry ear The hum of ma - ny
Gei - ster - ohr wohl klar, Wie klangreich No - ahs

Ark a fai - ry ear The hum of ma - ny beasts may hear, The hum of ma - ny
Gei - ster - ohr wohl klar, Wie klangreich No - ahs Ar - che war, wie klangreich No - ahs

Musical notation for the first system, featuring vocal staves with lyrics and piano accompaniment. The piano part includes a *p* dynamic marking.

beasts may hear: Here is the small in - gen - ious ant.
Ar - che war, Hier ist das Ent - lein voll Ver - stand.

beasts may hear And here the
Ar - che war, Und hier der

Musical notation for the second system, featuring vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *p*.

And each of these its trumpet - note can
Ein Je der pro - du - cirt Trom - pe - ten

mon - strous E - le - phant, And each of these its trumpet - note can
Rie - sen - e - le - phant. Ein Je - der pro - du - cirt Trom - pe - ten

Musical notation for the third system, featuring vocal staves with lyrics and piano accompaniment. Dynamics include *mf*, *ff*, and *p*. A chord symbol *D* is present above the piano part.

sound: And here the scorn-ful Camel comes who knows the sound of British drums That
 klang. Hier kommt das stol-ze Drome - dar, es kennt den Klang, so scharf und klar, der

sound: And here the scorn-ful Camel comes who knows the sound of British drums That
 klang. Hier kommt das stol-ze Drome - dar, es kennt den Klang, so scharf und klar, der

tap, that tap the world a - round, That tap the world a -
 dröhnt, der dröhnt die Welt ent - lang, der dröhnt die Welt ent-

tap, that tap the world a - round, That tap the world a -
 dröhnt, der dröhnt die Welt ent lang, der dröhnt die Welt ent-

round. Here is the lamb, the
 lang. Hier ist das Lamm, das

round. Here is the lamb, the
 lang. Hier ist das Lamm, das

lamb of Not - ting - ham,
Lamm, so fromm und zahm,

f Quasi recit. ad lib.

And here the modest li - on goes:
Den ed - len Lö - wen, schaut ihn an!
colla voce

E *a tempo mf*

Poor Wat the hare
Freund Lam - pe hier,

And Charles the
Und Rein' - - cke

E *a tempo*

Miaou, — miaou, — The good cat Balkins, And of
Miau, — miau, — so schreit das Mieuschen und es

fox, Miaou, — miaou, — The good cat Balkins, And of
schiau! Miau, — miau, — so schreit das Mieuschen und es

mf *f*

cocks, and of cocks The best that crows, And of
krächt und es krächt der schönste Hahn, und es

cocks, and of cocks The best that crows, And of
krächt und es krächt der schönste Hahn, und es

ff *mf* *f*

cocks the best that crows: The mar - tial drum goes
krächt der schön - ste Hahn. Es geht die Trommel

cocks the best that crows: The mar - tial drum goes
krächt der schön - ste Hahn. Es geht die Trommel

mf *mf* *f* *p*

ra-ta-ra-ta-plan be - neath the rabbits' blows: From Heb - rew harp and
ra-ta-ra-ta-plan, Ka - nin - chen spielt das Stück, Pans - flö - te hört sich

ra-ta-ra-ta-plan be - neath the rabbits' blows: From Heb - rew harp and
ra-ta-ra-ta-plan, Ka - nin - chen spielt das Stück, Pans - flö - te hört sich

pipe of Pan Im - per-ial mus-ic flows, Im - per-ial mus-ic flows: The
lu - stig an wie Eng-lands Reichsmu - sik, wie Englands Reichsmu-sik. Der

pipe of Pan Im - per-ial mus-ic flows, Im - per-ial mus-ic flows: The
lu - stig an wie Eng-lands Reichsmu - sik, wie Englands Reichsmu-sik. Der

p

drum goes ra-ta-ra-ta-plan To call you to the strife:— Squeak goes the
Trom - mel ra-ta-ra-ta-plan zum Strei - te fol - gest du. — Tüt! gibt die

drum goes ra-ta-ra-ta-plan To call you to the strife:— Squeak goes the
Trom - mel ra-ta-ra-ta-plan zum Strei - te fol - gest du. — Tüt! gibt die

ff

mf

pipe of Pan And tootle, tootle, tootle, tootle, tootle, tootle, tootle-too the
Pan - flöt' an, die Pfei-fe tu-tel tu-tel tu-tel tu-tel tu-tel tu-tel tu-tel

pipe of Pan And tootle, tootle, tootle, tootle, tootle, tootle, tootle-too the
Pan - flöt' an, die Pfei-fe tu-tel tu-tel tu-tel tu-tel tu-tel tu-tel tu-tel

p

fife: With Cock - a doo, Cock - a - doo Th'Im-per - ial mus - ic flows, And
 tuh. Der Ka - ka - du, Ka - ka - du macht auch in Reichsmu - sik. Trom-

fife: With Cock - a doo, Cock - a - doo Th'Im-per - ial mus - ic flows, And
 tuh. Der Ka - ka - du, Ka - ka - du macht auch in Reichsmu - sik. Trom-

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords. Dynamics include *p* (piano) and *f* (forte).

round the world, And round the world the pen - ny trumpet blows. With
 pet - lein schallt, Trompetlein schallt, kost't nur ein Pfennig - stück. Der

round the world, And round the world the pen - ny trumpet blows. With
 pet - lein schallt, Trompetlein schallt, kost't nur ein Pfennig - stück. Der

The second system continues the vocal and piano parts. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords. Dynamics include *f* (forte).

Cock - a - doo Th'Im - per - ial mus - ic flows And round the world, and round the world the
 Ka - ka - du macht auch in Reichsmu - sik. Trom - pet - lein schallt, Trompet - lein schallt, kost't

Cock - a - doo Th'Im - per - ial mus - ic flows And round the world, and round the world the
 Ka - ka - du macht auch in Reichsmu - sik, Trom - pet - lein schallt, Trompet - lein schallt, kost't

The third system concludes the piece with a final vocal phrase and piano accompaniment. The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords. Dynamics include *p* (piano).

pen-ny trumpet blows.
nur ein Pfennig - stück.

pen-ny trumpet blows.
nur ein Pfennig - stück.

f *ff*

Moderato.

mf Behold the doll that I have dressed!
Das Püppchen schau' wie fein und zier!

But mine's the best.
Die schönste hier!

Moderato.

p

Bertha.*ritard.***Allegretto. (alla minuet)**

No, mine's the best.
Nein! Mei-ne hier!

Good morning, good mor - ning
Ei, schön gu-ten Mor - gen,

mp

la - dy, fine and fair — Of ro - sy face and flax - en
 gnäd - ge Frau von Wachs — mit Wänglein so ro - sig und Haa - ren wie

hair, Your cold — blue eyes and high pro - pri-e - ty Pro -
 Flachs. Nach Eu - rem Blick, so kühl und kö - nig - lich ist

G

claim you, pro - claim you of the best so - ci - e - ty, Pro - claim you of the
 eure Ab - kunft, eu - re Ab - kunft nicht ge - wöh - nig - lich, ist eu - re Abkunft

best so - ci - e - ty
 nicht ge - wöh - nig - lich.

Good Ma - dam, good Ma - dam,
 Ma - dam! eu - re Hal - tung

a tempo

H

though not wa-xen fine, — Yet you shall be my Val - en -
 ist nicht ta - del - los — und doch sollt Ihr si - tzen auf mei - - nem

- tine: Your so - lid middle - class po - si - tion Is pa - tent,
 Schooss. Ja, Ihr gehört zur Mit - tel - clas - se, das sieht man -

Your so - lid mid - dle - class po - si - tion, is pa - tent from your com - po -
 Ja, Ihr ge - hört zur Mit - tel - clas - se, das sieht man deut - lich an der

poco rit. Bertha. *p a tempo*
 But O my friends, do not do not des - pise
 Doch lie - be Freunde! Nie - mals wendet Euch

Caleb.
 - si - tion. My friends, do not do not des - pise
 Mas - se. Doch Freunde! Nie - mals wendet Euch

mf Rag dolls, Rag dolls of a - ny sort or size! Tho' com - mon
Ab von Pup - pen, die nur aus Lumpen - zeug; - ob - wohl sie

Rag dolls, Rag dolls of a - ny sort or size! Tho' com - mon
Ab von Pup - pen, die nur aus Lumpen - zeug; - ob - wohl sie

K

folk, and free, and free from va-ni-ty, Re - mem-ber, Re - mem-ber they are
 arm, und oft, und oft auch rü-der sind, ge - den - ket, ge - den - ket, dass sie

folk, and free, and free from va-ni-ty, Re - mem-ber, Re - mem-ber they are
 arm, und oft, und oft auch rü-der sind, ge - den - ket, ge - den - ket, dass sie

p *mf*

molto ritard. still, are still Hu - ma - ni - ty, Re - mem-ber they are still Huma - ni - ty!
 Eu - re, Eu-re Brüder sind, ge - den - ket, dass sie Eu-re Brü - der sind.

a tempo

still, are still Hu - ma - ni - ty, Re - mem-ber they are still Huma - ni - ty!
 Eu - re, Eu-re Brüder sind, ge - den - ket, dass sie Eu-re Brü - der sind.

p *tr* *tr* *tr* *mf* *f*

molto ritard. *a tempo*

No 2.

Blind girl's Song.
Das Lied der Blinden.

Andante moderato.

Dialogue: It's not quite a palace. Who wants a palace? just a neat, trim,
 Dialog: *Es ist ja grade kein Palast. Was brauchen wir einen Palast? Es ist ein*

p espress.

tidy, cosy home. How I wish I could see it. My poor dear! my poor dear! No, father you
nettes, hübsches, niedliches und gemüthliches Heim. Ach, wenn ich es sehen könnte! Mein armes Kind! mein ar-

mustn't be sorry for me. My poor love, day and night are all the same to you.
mes Kind! Nein, Vater, Du darfst meinewegen nicht traurig sein. Du Arme, Liebe! Tag und Nacht sind für Dich Ein und Dasselbe.

Recit.

Bertha.

dolce

No, dear! 'Tis at night I see:
Se - hen kann ich in der Nacht.

Night's the hap-py time for me:
Schö - ne Stunden dann durch-wacht!

p

When I lay me down to sleep In - to fai - ry land I peep.
Wenn mein Kämmer-lein ich fand, steh' ich mich ins Fee - en - land.

p

Andante lento.

A mezzo voce

pp *espress.* *Soft Vom*

falls the rain at night La-ving the dus-ty land, — Clean - sing from
ho - hen Him-mels - zelt *rie-selt der Re-gen* *leis, —* *ne - tzet das*

drought and blight, Till the old earth dry as sand Feels with deep joy, —
durst'- ge Feld, tränkt die Er - de *dürr und heiss,* *und frisch be - lebt, —*

mf espress. *3*

Feels with deep joy, — as hid - den foun - tains start, The stir - ring
und frisch be - lebt, — *als käm' ein — Quell* *zu Tag, wird ih - res*

at her heart. **B** *pp* Lean out in-to the night When
Her - zens Schlag: Dem Re-gen bie-te dar im

falls the cleansing rain:— The dark-ness with de-light shall smooth thy face from
Dun - kel Dein Ge - sicht, — und ob Dir we - he war, Du spürst die Schmerzen

pain, — The dark-ness shall smooth thy face from pain, — With
nicht, — Du spürst die Schmerzen nicht, Du spürst sie nicht. — Du

pp poco rit.

a tempo espress. 3
mf joy of the air and smell of the fer-tile earth, That brings the
mf a tempo ath - - mest ein die fruchtbar feuchte Luft, der Er - - de

f

ritard. *C a tempo tranquillo*

wheat, that brings the wheat to birth.
 Duft, der Erde sü - - ssen Duft.

rit.

dim. *p*

p

When morn at win - dow
 Wenn früh des Mor - gens

pp

mf

pane Bids hap - py chil - dren wake, They see the world a - gain, And
 Strahl die an - dren Kin - der weckt, grüsst sie mit ei - nem Mal die

p

mf

far from lawn und tan - gled brake Right glad of day their hearts to heav - en
 Welt, in der sie Nichts er - schreckt. Froh dann im Licht des Ta - ges singt ihr

sing, — Their hearts to heav - en sing, Like birds on soa - ring
 Herz — den klei - nen Vö - geln gleich, die flat - tern him - mel -

mf

wing. — But when soft night is here, The
 wärts. — Doch wenn die Nacht sich naht, so

pp

blind from slumber rise: — They clasp the dark-ness near And see with sightless
 kommt der Blinden Glück; — fin - den den rech - ten Pfad mit au - gen - lo - sem

eyes, — They clasp the dark - ness near and see with sight - less
 Blick, — den rech - ten Pfad mit au - gen - lo - - - sem

poco rit.

pp poco rit.

mf a tempo largamente

eyes: Their lamps are a - light in the cool of the fragrant
 Blick. Es fängt ihr Licht im Dunkel an zu

mf a tempo

f sempre

gloom Where un - seen flowers, where un - seen flow - ers
 glühn, und un - ge - seh' - ne, schö - ne Blu - men

f

p bloom, *p* Where
 blühn, und

p *pp*

Quasi rit.

un - seen flow - ers bloom.
 schö - ne Blu - mer blühn.

p colla voce *pp*

No 3. Duet. Duett.

Allegretto vivo.

Bertha. (spoken) But they love to play the host, dear John and Dot!
(gesprochen) Aber sie spielen so gerne die Wirthsleute, John und Dot!

I hear them now.
Ich höre sie jetzt.

now the cart stops,
Der Wagen hält an,

and now the dear
und jetzt die lieben

foot-steps are on the stairs,
Fusstritte auf der Treppe,

and now!
und jetzt!

(Enter Dot and John)
(Dot und John treten ein.)

Dot. *mf*

John. *mf*

Here we come with greeting gay To
 Seht! Da sind wir auf den Schlag, zu

Here we come with greeting gay To
 Seht! Da sind wir auf den Schlag, zu

p

cel - e - brate our wed - ding day, to cel - e - brate our wed - ding day, That shines_ so
 fei - ern un - sern Hoch - zeits - tag, zu fei - ern un - sern Hoch - zeits - tag, so licht_ und

cel - e - brate our wed - ding day, to cel - e - brate our wed - ding day, That shines_ so
 fei - ern un - sern Hoch - zeits - tag, zu fei - ern un - sern Hoch - zeits - tag, so licht_ und

f

clear:___ *mf* A port - ly ham - per now we
 klar:___ Ein mächtger Korb ist auch be -

clear:___ *mf* A port - ly ham - per now we
 klar:___ Ein mächtger Korb ist auch be -

f *p*

bring — And both to- geth - er blythe-ly sing, and both to- geth - er blythe-ly sing Good
reit, — es brin - get lau - ter Fröh - lich - keit, es brin - get lau - ter Fröh - lich - keit und

bring — And both to- geth - er blythe-ly sing, and both to- geth - er blythe-ly sing Good
reit, — es brin - get lau - ter Fröh - lich - keit, es brin - get lau - ter Fröh - lich - keit und

f
folk, — good cheer! —
Glück — das Paar. —

f
folk, — good cheer! —
Glück — das Paar. —

B *mf*
On your ta - ble-cloth we spread — Beef and pie and home made bread,
Nun das Tisch-tuch, weiss und roth, — Fleisch, Pa - ste - ten, eig - nes Brod,

mf
On your ta - ble-cloth we spread — Beef and pie and home made bread,
Nun das Tisch-tuch, weiss und roth, — Fleisch, Pa - ste - ten, eig - nes Brod,

B *p*

Beef and pie and home-made bread, — And am - ber beer, — And hail with
Fleisch Pa-ste - ten, eig - nes Brot, — ein Bier, das rar, — So grü-ssen

Beef and pie and home-made bread, — And am - ber beer, — And hail with
Fleisch Pa-ste - ten, eig - nes Brot, — ein Bier, das rar, — So grü-ssen

f p

hap - py songs of praise This great - est day of all the days, this great - est day of
froh wir le - bens - lang — den schön - sten Tag mit Lob - ge - sang, den schön - sten Tag mit

hap - py songs of praise This great - est day of all the days, this great - est day of
froh wir le - bens - lang — den schön - sten Tag mit Lob - ge - sang, den schön - sten Tag mit

all the days — That make the year. —
Lob - ge - sang, — von Jahr zu Jahr. —

all the days — That make the year. —
Lob - ge - sang, — von Jahr zu Jahr. —

f mf

mf

A por - tly ham - per now we bring — And both to - geth - er
 Ein mäch - ger Korb ist auch be - reit, — es brin - get lau - ter

mf

A por - tly ham - per now we bring — And both to - geth - er
 Ein mäch - ger Korb ist auch be - reit, — es brin - get lau - ter

f *p*

blythe - ly sing, and both to - geth - er blythe - ly sing — blythe - ly sing and
 Fröh - lichkeit, es brin - get lau - ter Fröh - lichkeit, ja Fröh lichkeit, es

f

blythe - ly sing, And both to - geth - er blythe - ly sing blythe - ly sing, and
 Fröh - lichkeit, Es brin - get lau - ter Fröh - lichkeit, Fröh - lichkeit, es

f

both to - geth - er blythe - ly sing, good folks — good cheer! —
 brin - get lau - ter Fröh - lig - keit und Glück — das Paar. —

both to - geth - er blythe - ly sing, good folks — good cheer! —
 brin - get lau - ter Fröh - lig - keit und Glück — das Paar. —

f

John. Tho' fools may jeer.— *Doch bleibt es wahr.* Ye ba-che-lors in *Im Mo-de-bad ein-*

Tho' fools may jeer.— *Doch bleibt es wahr.* Ye ba-che-lors in *Im Mo-de-bad ein-*

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. Dynamics include *p* (piano) and *mf* (mezzo-forte).

band-box go, To Bath or drink at Jer-i-cho The small-est beer! Ye
her-stol-zir' im Pfef-fer-lan-de trink dein Bier, du Spöt-ter-schaar! Im

band-box go, To Bath or drink at Jer-i-cho The small-est beer! Ye
her-stol-zir' im Pfef-fer-lan-de trink dein Bier, du Spöt-ter-schaar! Im

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment includes dynamics *f* (forte), *mf* (mezzo-forte), and *p* (piano).

ba-che-lors in band-box go To Bath or drink in Jer-i-cho The small-est
Mo-de-bad ein-her-stol-zir' im Pfef-fer-lan-de trink dein Bier, du Spöt-ter-schaar,

ba-che-lors in band-box go To Bath or drink in Jer-i-cho The small-est
Mo-de-bad ein-her-stol-zir' im Pfef-fer-lan-de trink dein Bier, du Spöt-ter-schaar,

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment includes dynamics *mf* (mezzo-forte), *f* (forte), and *p* (piano).

small - est beer!
Spöt - ter - - schaar!

small - est beer!
Spöt - ter - - schaar!

f *mf*

Ye bach - e - lors in band - box go to Bath or drink at Jer - i - cho. —
Im Mo - de - bad ein - her - stol - zin' im Pfef - fer - lan - de trink dein Bier, —

Ye bach - e - lors in band - box go to Bath or drink at Jer - i - cho. —
Im Mo - de - bad ein - her - stol - zin' im Pfef - fer - lan - de trink dein Bier, —

f *p*

The small - est beer! — Here we come with greet - ing
du Spöt - ter - schaar! — Seht, da sind wir auf den

The small - est beer! — Here we come with greet - ing
du Spöt - ter - schaar! — Seht, da sind wir auf den

f *D* *mf* *p*

gay ——— To cel - e - brate our wed - ding day, ——— *f*
 Schlag, — zu fei - ern un - sern Hoch - zeits - tag, —

gay ——— To cel - e - brate our wed - ding day, ——— *f*
 Schlag, — zu fei - ern un - sern Hoch zeits - tag, —

mf *p* *mf*

Our wed - ding day. ——— Here we *mf*
 so licht und klar. ——— Seht, da

Our wed - ding day. ——— Here we *mf*
 so licht und klar. ——— Seht, da

f

come with greet - ing gay ——— To cel - e - brate our wed - ding day, to cel - e brate our
 sind wir auf - den Schlag, — zu fei - ern un - sern Hochzeits - tag, zu fei - ern un - sern

come with greet - ing gay ——— To cel - e - brate our wed - ding day, to cel - e brate our
 sind wir auf - den Schlag, — zu fei - ern un - sern Hochzeits - tag, zu fei - ern un - sern

mf *f*

wed-ding day that shines — so clear: *f* *mf* A
 Hoch-zeits-tag, so licht — und klar. *mf* Ein

wed-ding day that shines — so clear: A
 Hoch-zeits-tag, so licht — und klar. *mf* Ein

por-tly ham-per now we bring, And both to-geth-er blyte-ly sing And both to-geth-er
 mächt'ger Korb ist auch be-reit, es brin-get lau-ter Fröh-lich-keit, es brin-get lau-ter

por-tly ham-per now we bring, And both to-geth-er blyte-ly sing And both to-geth-er
 mächt'ger Korb ist auch be-reit, es brin-get lau-ter Fröh-lich-keit, es brin-get lau-ter

blythe - ly sing — *f* E And both to geth-er blythe - - ly
 Fröh lich keit, es brin-get lau-ter Fröh - - lich

blythe - ly sing — *f* E And both to-geth-er
 Fröh - - lich-keit, es brin-get lau-ter

sing, and blythe-ly sing And both to - geth - er blythe - ly sing—
 keit, ja Fröh-lich - keit, es brin - get lau - ter Fröh - lich-keit
 blythe - ly sing, blythe - ly sing, And both to - geth - er blythe - ly sing—
 Fröh - lich-keit, Fröh - lich - keit, es brin - get lau - ter Fröh - lich-keit

ff rit. *a tempo* **Animato.**
 Good — folk — good cheer! —
 und — Glück — das Paar —
 Good — folk — good cheer! —
 und — Glück — das Paar —
f *frit.* *ff* *ff*
a tempo **Animato.**

ff

No 4.

Tilly Slowboy's Lullaby.
Tilly Slowboys Schlummerlied.

Allegretto, molto moderato.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a delicate melody in the right hand and a simple harmonic accompaniment in the left hand. Dynamics include piano (p) and mezzo-forte (mf).

Tilly. (declamato)

The first line of the vocal part is declamatory. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include piano (p).

And did' ums go rid-ing, a duck and a dear, With a
Und ist es ge-rit-ten, mein Schät-ze-lein fein, so mit

The second line of the vocal part includes a spoken section. The piano accompaniment continues with chords and a bass line. Dynamics include mezzo-forte (mf).

can-ter-y, can-ter-y, can-ter-y. Did' ums! And
hip-pa-la, hop-pa-la, hup-pa-la? ge-ritten Und

(spoken)
(gesprochen)

The third line of the vocal part continues the declamatory style. The piano accompaniment remains simple and accompanimental. Dynamics include mezzo-forte (mf).

live in a man-sion with mil-lions a year, And a room, and a but-e-ler's
wohnt es in präch-ti-gem Gold-schlös-se-lein, in dem Zim-mer-chen sil-ber-ne

pan-ter-y, And a room with a bu-te-lers pan-ter-y!
Schimmerchen, in den Zim-merchen sil-ber-ne Schim-merchen?

spoken
Did' ums! And was ums a sai-lor to sail on the sea, With a
Wohnt es? Und ist es ein Seemann auf Wö-gen der See, so mit

roll, and a rol-ler-y, ro-cker-y, spoken *mf*
ril-la-la, ral-la-la, ral-la-la? Was ums! Or to
Ein Seemann? O-der

sit in his par-lour and drink of his tea, From the beau-ti-ful, brea-ka-ble,
trinkt's aus porz-la-ne-ner Tas-se den Thee, so mit kli-cke-ra, kla-cke-ra,

cro-cker-y, from the beau-ti-ful, brea-ka-ble cro-cker-y!
 klu-cke-ra, so mit kli-cke-ra, kla-cke-ra, klu-cke-ra?

spoken
 Was ums! Or would ums go carting a - long the high road with a
 Trinkt es? Und kommt es ge-fah-ren die hol-pri-ge Strass' Mit dem

horse that goes lip - per-ty, lop - per-ty, And car - ry, the dar-ling, his
 Pferd das macht trit - te - ra, trot - te - ra und bringt es, mein Schätzchen, die

dad-dy's own load Of the beau-ti-ful, port-a-ble pro-per-ty, of the
 Fuh-re Pa-pas, sei-ne Papp-sa-chen, mein ich, und Pack-sa-chen, sei-ne

poco rit. cantando *a tempo*

beau-ti-ful, port-a-ble pro-per-ty. Oh, it was: in-deed it
Papp-sachen, mein' ich und Pack-sachen? Ja, es bringt sie ganz ge-

p poco rit. *p a tempo*

poco rit. cantando

was: Rrr - - - rr Yes, it was a was ums, Oh, it
wiss. Rrr - - - rr! Ge-wiss-lich, es bringt sie! Ja, es

mf *p* *poco rit.*

a tempo

fritard. *ff*

was: in-deed, it was, Rrr - - - rr Yes, it was - a
bringt sie ganz ge-wiss. Rrr - - - rr! Ge-wiss-lich, es

p a tempo *mf* *ritard.*

was ums
 bringt sie!

mf *p* *f*

No. 5. Quartet. Quartett.

Dot, May, Edward und Tackleton.

Andantino pastorale.

p Dot.

A Shep-herd pip-ing on the
A Sol-dier ri-ding from the
Ein Hirt, der lockt mit Pfei-fen -
Ein Krie-ger, kehrend aus der

hill Whose sheep o - bey his guid - ing hand, whose sheep o -
war A lo - ver drea - - ming by the brook, a lo - ver
ton dess Heer - de folgt der Füh - rer - hand, dess Heer - de
Schlacht, ein Knab' am Bach, den Sehnsucht quält, ein Knab' am

bey his gui-ding hand, A mil-lers son be-side the mill That
dreaming by the brook, A king of sun - set realms a - far Or
folgt der Füh-rer - hand, im tie-fen Thal des Mil - lers Sohn, der
Bach, den Sehnsucht quält, ein Kö-nig, reich an Wun - der - macht, ein

poco rit.

grinds the corn of fai - ry land, that grinds the corn of fai - ry
 prince from out a fai - ry book, or prince from out a fai - ry
 Korn zer - mahlt aus Fee - en - land, der Korn zer - mahlt aus Fee - en -
 Prinz, wie Mär - chens Mund er - zählt, ein Prinz, wie Märchens Mund er -

poco rit.

land.
 book.
 land.
 zählt.

a tempo

Tackleton. I
Edward. II

Where are your gay young lo - vers now? They toil for pence or
 But prince or king or war - rior bold If long in for - eign
 Wo sind die muntren Bur - schen jetzt? Sie mühn sich ab und
 Ob Prinz er o - der Krie - ger sei, wenn lang er weilt in

beg for bread: And all for - got the lov - er's vow, And some are lost and some are
 land he roam, Be sure the girl, he loved of old, Will find a near - er mate at
 bet - teln Brod, der Lie - be Schwur ward längst verletzt, die sind ver - schol - len, die sind
 wei - ter Fern; sein Liebchen hält sich bald für frei, und wer ihr nah, den nimmt sie

May. *p*

Dot. The vis - ions, the
Des Len - zes, des

Edward. *p*

Tackleton. The vis ions, the
Des Len - zes, des

Ohne Be-

dead, and some are lost and some are dead.
home, will find a near - er mate at home.
todt die sind ge - stor - ben, die sind todt.
gern, und wer ihr nah, den nimmt sie gern.

colla voce

vis ions of the gol - den prime Are brief as dews, as dews on
Len - zes Träumen währt nicht lang, er gleicht dem Thau, dem Thau auf

vis - ions of the gol - den prime Are brief as dews, as dews on
Len - zes Träumen währt nicht lang, er gleicht dem Thau, dem Thau auf

gleitung. Without accompaniment.

mf

up - land lawn: The singer dies be - fore his rhyme, The lov - er
Hochlandsau'n, der Sänger stirbt vor sei - nem Sang, die Lie - be

up - land lawn: The singer dies be - fore his rhyme, The lov - er
Hochlandsau'n, der Sänger stirbt vor sei - nem Sang, die Lie - be

mf

fleets with fly-ing dawn. The sin-ger dies be-fore his rhyme, The lo-ver
fieht im Mor-gen-graun, der Sän-ger stirbt vor sei-nem Sang, die Lie-be

fleets with fly-ing dawn, Be-fore his rhyme, The lo-ver
fieht im Mor-gen-graun, der Sän-ger stirbt Vor sei-nem Sang, die Lie-be

mf fleets with fly-ing dawn, with fly-ing dawn. *molto rit.* *p* *a tempo*
fieht im Morgen - graun, im Morgen - graun.

fleets with fly-ing dawn, with fly-ing dawn *a tempo*
fieht im Morgen - graun, im Morgen - graun.

molto rit. *pp* *a tempo*

May. *p* | 2.
 A sol-dier riding from the
Ein Krieger, kehrend aus der

p *pp*

p *pp*

Finale.

Allegro marcato.

John (Spoken) Now, Caleb! No Song no supper.
 (gesprochen) Nun, Caleb! Kein Essen ohne Gesang!

Sing first and sup after!
 Erst singen, dann speisen!

That's the rule for you.
 Das ist die Regel für dich!

My voice aint what
 Caleb. it was, John.
 Meine Stimme ist
 nicht mehr die alte.

John. We want your song though, why, our wedding supper
 would not be right without old Caleb's song.
 Aber wir müssen unbedingt dein Lied hören, ohne
 das würde unsrem Hochzeitsmahl etwas fehlen.

All. The song, the song.
Alle. Das Lied! Das Lied!

cresc.

We'll drown it in the bowl.
Ertränk' es in der Bowl!

Nun, meinewegen!

Caleb.

mf

In—
 Bei—

Meno mosso.

days of winter chill	when grief af-flicts the	soul	We'll laugh a-way the
days of gallant fight	we'll dare the des-pots	frown	For Free-dom and our
<i>Win-terfrost und Schnee,</i>	<i>wenn euch zu Muth nicht</i>	<i>wohl,</i>	<i>müsst la-chend ihr das</i>
<i>ste-hen im Ge-fecht,</i>	<i>wenn uns Des-po-ten</i>	<i>drohn,</i>	<i>für Frei-heit und für</i>

ill or drown it in the bowl we'll laugh a way the
 right we'll strike the ty-rants down, For Free-dom and our
Weh' er - trän - ken in der Bowl, müsst la - chend ihr das
Recht, der Wüth - rich muss von Thron, für Frei - heit und für

ritard. *fa tempo*

ill or drown it in the bowl We'll
 right or drown him in the bowl We'll
Weh' er - trän - ken in der Bowl, Er -
Recht, er - tränk ihn in der Bowl, Er -

Tackleton.

2. Ty - ty - ty - tum ti ty ty ty ty ty ty ty
 2. Ti - te - ri, ti - te - ri - te - ri - te - rum, tum, tum!

p stacc.

drown it in the bowl, my boys, we'll drown it in the bowl And
 drown him in the bowl, my boys, we'll drown him in the bowl And
tränk' es in der Bowl, Cumpen, er - tränk' es in der Bowl, Und
tränk' ihn in der Bowl, Cumpen, er - tränk' ihn in der Bowl, Und

still our ca - rol Troll my boys We'll drown it in the
 still our ca - rol Troll my boys We'll drown him in the
noch ein - mal den schö - nen Reim: Er - tränk' es in der
noch ein - mal den schö - nen Reim: Er - tränk' ihn in der

molto animato
ad lib. A

bowl — We'll drown it — in — the — bowl, my boys, we'll drown it in the —
 bowl — Er — tränk es — in — der — Bowl', Cum - pan, Er — tränk es in der —
 Bowl'! —
 Bowl'!

Chorus in unison.

ff

We'll drown him in — the — bowl, my boys, we'll drown him in the —
 Er — tränk ihn in — der — Bowl', Cum - pan, Er — tränk ihn in der —

f *molto animato*

bowl — And still our — car — ol — troll my — boys we'll
 Bowl', — und noch ein - mal den — schö - nen - Reim: Er —

bowl — And still our — car — ol — troll my — boys we'll
 Bowl', — und noch ein - mal den — schö - nen - Reim: Er —

1st

drown it — in — the — bowl my boys (laughter Hurrah!)
 tränk es — in — der — Bowl', Cum - pan. (Gelächter, Hurrah!)

drown him — in — the — bowl my boys
 tränk ihn — in — der — Bowl', Cum - pan.

1st

ff

Caleb. *mf*

2. In
2. Wir

2nd

B Più moderato. Edward.

A right good
Ein schön alt

song and sung right well
Lied, ge - sun - gen schön.

Caleb. Recit.

(Caleb bows) I thank you Kind - ly Un - be -
Ich dank Euch sehr, Herr Un - be -

Edward. Recit.

f Oh if you
Oh, wenn Ihr

known will you not sing
kannt. Singt Ihr nicht auch?

mf *f*

wish with pleasure.
wünscht, sehr ger-ne.

Tactleton.
a tempo

(*qua spoken*) A miracle a mira-
(*fast gesprochen*) *Wie wunderbar! wie wunderbar!*

p *mf* *f*

Edward. (*spoken*)
(*gesprochen*)

Eh! What?
Eh! Was?

The deaf man hears. (*a miracle*)
Der Tau-be hört!

p

Andantino semplice.

p *dim.*

Edward.

mf

Shall I sing of age and youth, of old man's art and young girls truth,
 Hört ein Lied, das alt und neu, von Män-ner - list und Wei - ber - treu,

a song that's ever new and old of love of maid and love of gold
 vom Al - ter, vonder Ju - gend hold, von Frau - en - lieb' und Sucht nach Gold.

p *mf*

C

Her hair is of the
 Es schmückt ihr Haupt roth

dot. *p*

yel - low gold and Po-ets_ sing its gold - en Glo - ry
gold - nes Haar, den Son-nen - - schein die Dich - ter - tau - fen,

But for a sol - id - price 'tis sold _____ 'tis sold _____ to merchant
doch weil der Preis be - deu - tend war, _____ ist sie _____ be - reit es

old and hoary **D** Her
zu ver - kaufen. *p* Ihr

eyes are of the hea - ven's blue And bright with dreams _____ that an - gels taught her:
Au - ge wieder Him - mel strahlt und sei - ne Träu - - - me wob ein En - gel.

mf

The wrinkled merchant buys the two For gems, for gems of pur - est
 Doch ach! Ein Runzel-greis be-zahlt, be-zahlt sie mit De - man - ten oh - ne

mf *p*

string.

wa - ter. O fool-ish, foolish boy, who would'st be - gin To
 Män-gel. O du, - dess Herz die Sehn - - - sucht schwellt, du

p *string.*

f

fill thy days with i - - - dle dream - ing, Put
 Thor, was soll dein träu - - - mend Sin - nen? Füll'

mf *f*

rit.

money in thy purse and win The maid, and win the maid for
 deinen Beutel nur mit Geld und dann, dann wirst die Maid du

dim. *rit.* *p*

a tempo **E**

all her seem - ing For she will give thee look for look, for
 leicht ge - win - nen. Wohl folgt sie dei - ner Au - gen Flug und

thy bright eyes her own grow brigh - ter But if she wed, But if
 blin - zelt hold zu dir her - ü - ber, doch wenn sie freit, doch wenn

ad lib. *a tempo* **Più mosso.**

she wed a banker's book Will more de - light her.
 sie freit: Ein Rechnungs - buch, das hat sie lie - ber.

ritard. *a tempo*

Allegro agitato.

Bertha. *mf*

Whose voice is this who sang that
Wess Stimm' ist das? Wer sang das

Dot.

Why 'tis our
Das ist der

song
Lied?

'Twas like my brother Edward's voice
Wie Bru-der Edwards Stimme klang's!

(einschenkend) *stringendo*

lodger our old guest
Al-te, un-ser Gast!

There, There! more singing!
Da! Da! Singt wei-ter,

Moderato. *f* more!
singt!

Allegretto vivo.

John. *meno mosso*

Come
Nun

Moderato. *f*

Allegretto vivo.

F

— let us sing Of bird on wing, The song — of mer-ry heart. —
 — stimmt mit Fug vom Vo - gel - flug das hei - - tre Liedchen an, —

Aye, the good song und am Ge - sang;
 And, right or wrong, let each one take his
 ob kurz ob lang, Theil neh - me Je - der -

Recit. (spoken)
(gesprochen)

part. a fair start and no favour! So!
 mann. Be-ginnt Eu - er Wett - rennen! So!

a tempo

Recit.

Three raps and let the sing - er go!
 Drei Stö - sse! Auf! Singt frisch und froh!

G

Allegretto vivo.

f *meno mosso*

Dot. 1st Verse. *mf*

The lark ——— on his
 Die Schwin - - - gen sich

John. 2nd Verse. *mf*

Then here's ——— to the
 Ein Hoch ——— all den

a tempo *f*

mf *leggiero*

breast takes the glo - ry of mor - - - ning,
 ba - dend im thau - ig - en Mor - - - gen,

When he steigt die

birds of the moun tain and mea - - - dow
 Sän - gern auf Ber - gen und Mat - - - ten,

And to in den

leaps to the cloud _____ from his nest on the lea:
Ler - che em - por _____ aus dem Nest auf dem Feld,*

those who fly high _____ when the morn - ing is fair,
Hö - hen der Luft _____ dem ge - flü - gel - ten Chor,

The sun _____ wakes a - - gain _____ to his
die Son - - - ne be - - ginnt _____ ih - ren

For, when _____ we are down _____ in the
denn wenn _____ wir uns ber - - - gen tief

task _____ of a - dor - - ning The peaks of the moun - -
Schim - - mer zu bor - - gen den Ber - gen, der See,

depths _____ of the sha - - dow, they lift us on wings
un - - - ten im Schat - - ten, so hebt uns ihr Flug

tain, the plains of the sea. the
 der er - wa - chen - den Welt, dem

to the heights of the air, they
 bis zum Him - mel em - por, so

peaks of the moun tain, the plains of the sea. *a tempo*
 Ber - gen, der See, der er wa - chen - den Welt.

lift us on wings to the heights of the air.
 hebt uns ihr Flug bis zum Him - mel em - por *a tempo*

f colla voce

||nd verse
 Bertha. *p* **H**

|st verse
 Edward. *p*

The night - - in - gale sings in the dusk of the gar - den
 Die Nach - - ti - gall singt in dem Däm - mer der Gär - ten

On the waste of the wa - ter the sea gull is cry - ing
 Wie die schrei - en - den Mö - ven, die wei - ssen, dort schwei - fen,

||₂nd verse

Of the glo - ry of love and the pas - sing of wrong:
 von dem Sie - ge des Schö - - nen laut schmet-tern-den Sang

1st verse

As he slants a white wing to the crest of the foam:
 de - ren Schwin-ge die schäu - - men-den Käm - me be - rührt,

||₂nd verse

And hearts that in work - a - day trou - ble we har - - den,
 und die Her - - zen die leicht sich am All - tag ver - här - - ten,

1st verse

And the wind in the ropes of the ves - sel is sigh - - ing
 wie im Tau - - werk des Schif - fes die See - win - de pfei - - fen,

||₂nd verse

Grow soft at the pas - sion - ate sound of the
 er - - wei - - chen ge - rührt sich bei fest - - li - chem

1st verse

That wafts the poor sai - lor from Eng - - land and
 das weit in die Fer - ne den See - - mann ent -

||nd verse *ritard.*

song, grow soft at the pass-ion-ate sound of the
Klang, er - wei - chen ge - rührt sich bei fest - - - - - li - chem

|st verse *ritard.*

home, that wafts the poor sail - or from Eng - - land and
führt, das weit in die Fer - ne den See - - mann ent -

I

a tempo tranquillo *a tempo vivo*

Bertha and May. *mf*

song. _____ Let friend drink to friend, let friend drink to
Klang. _____ *Mit* glü - - hen - den Her - zen, mit glü - hen - den

Dot. *mf*

Edward. *mf*

home. _____ Let friend drink to friend, let friend drink to
führt, _____ *Mit* glü - hen - den Her - zen, mit glü - hen - den

(where there are only two parts, Caleb and Tackleton sing in unison.) **John.**

Caleb. *mf*

Tackleton. Let friend drink to friend, let friend drink to
Mit glü - hen - den Her - zen, mit glü - hen - den

(Wenn der Bass nur zweistimmig, singen Caleb und Tackleton zusammen.)

mf dol. **I** *mf*

friend till our hearts are all glow-ing, And thoughts all are winged like a bird that is
Her - zen lasst lu - stig uns ze - chen, wir stei - - gen, wie Vö - gel so frei him-mel -

friend till our hearts are all glow-ing, And thoughts all are winged like a bird that is
Her - zen lasst lu - stig uns ze - chen, wir stei - - gen, wie Vö - gel so frei him-mel -

friend till our hearts are all glow-ing, And thoughts all are winged like a bird that is
Her - zen lasst lu - stig uns ze - chen, wir stei - - gen, wie Vö - gel so frei him-mel -

friend till our hearts are all glow-ing, And thoughts all are winged like a bird that is
Her - zen lasst lu - stig uns ze - chen, wir stei - - gen, wie Vö - gel so frei him-mel -

free, like a bird that is free. *f* O friend I will pledge thee, o friend, I will
an, ja, so frei him-mel - an. Zum Wohl dir, mein Schatz, ach, es kün-det kein

free, like a bird that is free. *f* O friend I will pledge thee, o friend, I will
an, ja, so frei him-mel - an. Zum Wohl dir, mein Schatz, ach, es kün-det kein

free, like a bird that is free. *f* O friend I will pledge thee, will
an, ja, so frei him-mel - an. Zum Wohl dir, mein Schatz ach, kein

free, like a bird that is free. *f* O friend I will pledge thee, o friend, I will
an, ja, so frei him-mel - an. Zum Wohl dir, mein Schatz, ach, es kün-det kein

pledge thee, o love there's no know-ing, Spre - chen, es kün-det kein Spre-chen, How glad in a mo - ment, how glad in a wie fröh - - lich der Mensch hier auf Er - den sein

pledge thee, o love there's no know-ing, Spre - chen, es kün-det kein Spre-chen, How glad in a mo - ment, how glad in a wie fröh - - lich der Mensch hier auf Er - den sein

pledge thee, o love there's no know-ing, Spre - chen, es kün-det kein Spre-chen, How glad in a mo - ment, how glad in a wie fröh - - lich der Mensch hier auf Er - den sein

pledge thee, o love there's no know-ing, Spre - chen, es kün-det kein Spre-chen, How glad in a mo - ment, how glad in a wie fröh - - lich der Mensch hier auf Er - den sein

mo-ment we mor-tals may be, o love there's no know-ing how glad in a kann, hier auf Er - den sein kann, es kün - det kein Spre-chen, wie fröh-lich der

mo-ment we mor-tals may be, o love there's no know-ing how glad in a kann, hier auf Er - den sei kann, es kün - det kein Spre-chen, wie fröh-lich der

mo-ment we mor-tals may be, o love there's no know-ing how glad in a kann, hier auf Er - den sein kann, es kün - det kein Spre-chen, wie fröh-lich der

mo-ment we mor-tals may be, o love there's no know-ing how glad in a kann, hier auf Er - den sein kann, es kün - det kein Spre-chen, wie fröh-lich der

K *grazioso, meno mosso*

mo - - ment we mor - - tals may be.
Mensch hier auf Er - - den sein kann.

mo - - ment we mor - - tals may be.
Mensch hier auf Er - - den sein kann.

mo - - ment we mor - - tals may be.
Mensch hier auf Er - - den sein kann.

mo - - ment we mor - - tals may be.
Mensch hier auf Er - - den sein kann. *grazioso, meno mosso*

Tempo I.

mf O friend I will pledge thee, o love there's no know - ing,
Zum Wohl dir, mein Schatz, ach, es kün - det kein Spre - chen,

mf O friend I will pledge thee, o love there's no know - ing,
Zum Wohl dir, mein Schatz, ach, es kün - det kein Spre - chen,

mf O friend I will pledge thee, o love there's no know - ing,
Zum Wohl dir, mein Schatz, ach, es kün - det kein Spre - chen,

mf O friend I will pledge thee, o love there's no know - ing,
Zum Wohl dir, mein Schatz, ach, es kün - det kein Spre - chen,

Tempo I.

f *ad lib.* *a tempo* **L**

Hou glad in a mo - ment we mor - tals may be.
 Wie fröh - lich der Mensch hier auf Er - den sein kann.

f *a tempo* **L**

Hou glad in a mo - ment we mor - tals may be.
 Wie fröh - lich der Mensch hier auf Er - den sein kann.

f *a tempo* **L**

Hou glad in a mo - ment we mor - tals may be.
 Wie fröh - lich der Mensch hier auf Er - den sein kann.

f *a tempo* **L**

Hou glad in a mo - ment we mor - tals may be.
 Wie fröh - lich der Mensch hier auf Er - den sein kann.

f *a tempo* **L**

ff *a tempo* **L**

molto stringendo *ff*

Allegro vivo. **John.** *f*

And now my
 Und nun, Ihr

tr *mf*

f *marcato*

M

rit.

friends, one task re - mains Which must be done what e'er
Freun - de, Ei - - nes, das noch bleibt zu thun, sei Euch

a tempo

be - tide. *mf* I charge you, raise your gla - sses,
ver - traut. Auf! Fül - let Eu - re Glä - ser,

N

Più mosso.

Bertha. *ff*

Dot. Bride groom and
Bräut' - gam und

to the health Of bride - groom and of bride!
las - set le - ben Bräu - ti - gam und Braut.

Bride groom and
Bräut' - gam und

Edward. *ff*

Bride groom and
Bräut' - gam und

Caleb. *ff*

N

Più mosso.

Bride groom and
Bräut' - gam und

f

Bride, Bride-groom and Bride! —
Braut! Bräut'-gam und Braut! —

Bride - groom and Bride, Bride-groom and
Bräut' - gam und Braut! Bräut'-gam und

Bride, Bride-groom and Bride! —
Braut! Bräut'-gam und Braut! —

Bride - groom and Bride, Bride-groom and
Bräut' - gam und Braut! Bräut'-gam und

Bride, Bride-groom and Bride! —
Braut! Bräut'-gam und Braut! —

Bride - groom and Bride, Bride-groom and
Bräut' - gam und Braut! Bräut'-gam und

Bride, Bride-groom and Bride! —
Braut! Bräut'-gam und Braut! —

Bride - groom and Bride, Bride-groom and
Bräut' - gam und Braut! Bräut'-gam und

tr

0

Bride!
Braut!

Bride!
Braut!

Tackleton. *mf*

I
Ich

Bride!
Braut!

Bride!
Braut!

ff

f

p *leggiero*

0

thank you, friends, — for this most cor - dial gree - ting.
 dan - ke, Freun - de, für dies Hoch Euch herz - lich,

I drink in turn to
 ich seh - ne mich nach

our next hap - py mee ting - *Recit.*
 Wie - der - se - hen schmerz - lich, To - mor - row - in the Church!
 auf mor - gen in der Kirch'.

- a tempo *Recit.*
 My wed - ding day!
 Mein Hoch - zeits - tag!

Bertha *f* *ff*
 May. To - Mor - row! To - Mor - row!
Auf mor - gen! *Auf mor - gen!*

John. *f* *ff*
 Tackleton. To - Mor - row! To - Mor - row!
Auf mor - gen! *Auf mor - gen!* (recklerry)

Edward. *f* *ff*
 Caleb. To - Mor - row! To -
Auf mor - gen! *Auf*

To - Mor - row! To - Mor - row!
Auf mor - gen! *Auf mor - gen!*

Recit.
 Mor - row! To Mor - - row I drink The mor - row's glo - rious day, For
mor - gen, auf mor - - gen! *Ich trin - ke auf den gro - ssen Tag auf*

Più Andante. *mf* *Tempo I.* *f* *Recit.*
 us and all old men I say. A health! a
Alt und Jung, so viel ich mag. *Lebt hoch, ihr*
quasi trem.

mf **Andante.** **Tempo I.**

health! De - cem - ber and sweet May,
 Zwei: De - cem - ber - mann und Mai!

Bertha. Dot. ff **Allegro vivo.** **Edward.**
 De - cem - ber and sweet May!
 De - cem - ber - mann und Mai!

John. ff **Allegro vivo.** **Edward.**
 De - cem - ber and sweet May!
 De - cem - ber - mann und Mai!

Caleb. De - cem - ber and sweet May!
 De - cem - ber - mann und Mai!

1. And a
 1. Sei ein

cheer for the cheer-less De - cem - ber, And a health to the
 lov - er who's old as his sto - ry But woos a young
 Hoch dem De - cem - ber ge - trun - ken und ein Hoch sei dem
 Lieb - ha - ber, tüch - tig bei Jah - ren, der ein jung fri - sches

bloom of the May, a health to the bloom of the May, To the
 maid with the best, but woos a young maid with the best To the
 Mai an - ge - stimmt, ein Hoch sei dem Mai an - ge - stimmt, in der
 Mä - del will frein, ein jung fri - sches Mä - del will frein und dem

fire that a-wakes in the em - - ber And glows at the close of the
 dot - ard who sits in his glo - - ry, And glows with a rose on his
A - sche dem glü - hen - den Fun - - ken, der spät noch am A - bend er -
Ge - cken mit eit - lem Ge - bah - - ren, am Her - zen ein Roth - rö - se -

day, _____ to the fire what a-wakes in the em - - ber and
 breast, _____ to the dot-ard who sits in his glo - - ry, and
glimmt, _____ in der A - sche dem glü - hen - den Fun - - ken, der
lein _____ und dem Ge - cken mit eit - lem Ge - bah - - ren, am

glows at the close, _____ the close of the day.
 glows with a rose, _____ a rose in his breast.
spät noch am A - - - bend, am A - bend er - glimmt.
Her - zen, am Her - - - zen ein Roth - rö - se - lein.

1-2. Here's _____ a rouse and a rou - sing
 1-2. Bringt _____ ein - Hoch ihr be - geis - tert

cheer, For the pride of the hap - py year, for the charm, the charm of
 cheer, For the grim old end of the year, And his maid - en his maid - en
 dar, die ver - schö - nert das gan - ze Jahr, die ver - schö - nert das gan - ze
 dar, der so mür - risch be - en - det das Jahr und da - zu sei - ner mai - fri - schen

May! _____ Here's _____ a rouse, and a rous - ing
 May! _____ Here's _____ a rouse, and a rous - ing
 Jahr. _____ Bringt _____ ein Hoch ihr be - geis - tert
 Maid. _____ Bringt _____ ein Hoch ihm be - geis - tert

cheer for the pride of the hap - py year, for the charm, the charm of
 cheer for the grim old end of the year and his maid - en maid - en
 dar, die ver - schö - nert das gan - ze Jahr, ihr des Mai - en hol - der
 dar, der so mür - risch be - en - det das Jahr und da - zu der fri - schen

May, _____ for the charm the charm of May! _____
 May! _____ and his maid - en maid - en Pracht! _____
 Pracht, _____ ihr des Mai - en hol - der Pracht! _____
 Maid, _____ und da - zu der fri - schen

ritard. *1. Più mosso*

Bertha with May. **R**

Dot. Here's a rouse and a rou-sing cheer, for the pride of the
Bringt ein Hoch ihr be-geis-tert dar, die ver-schö-ner-t das

Edward ad lib. *ff* Here's a rouse and a rou-sing cheer, for the pride of the
Bringt ein Hoch ihr be-geis-tert dar, die ver-schö-ner-t das

John, Tackleton and Caleb. *ff* Here's a rouse and a rou-sing cheer, for the pride of the
Bringt ein Hoch ihr be-geis-tert dar, die ver-schö-ner-t das

hap-py year For the charm, the charm of May, for the charm, the charm of May! _____
gan-ze Jahr, ihr, des Mai-en hol-der Pracht, ihr des Mai-en hol-der Pracht.

hap-py year For the charm, the charm of May, for the charm, the charm of May! _____
gan-ze Jahr, ihr, des Mai-en hol-der Pracht, ihr des Mai-en hol-der Pracht.

hap-py year For the charm the charm of May, for the charm the charm of May! _____
gan-ze Jahr, ihr, des Mai-en hol-der Pracht, ihr des Mai-en hol-der Pracht.

Edward. *mf*

2. To the
 2. Und dem

D. C. Dal Segno

p

U 2. Edward.

(shouting in his ear)
(ihm ins-Ohr schreiend:)

May! Maid Tackleton: *f* De - De -

What do you mean?
Was soll das hei-ssen?

Recit.

a tempo

cem-ber and sweet May!
cem-ber-mann und Mai!

Recit.

a tempo

Dot. parlando

How can you be so cru-el?
Wie kannst du sein so grau-sam!

f *fz* *pp* *colla voce*

Edward parlando

p 3 I can stand this no lon-ger:
Län-ger kann ich's nicht tra-gen.

Fol-low me out,
Fol-g' mir hin-aus!

For I must
Ich muss dich

V

speak with you.
spre - chen, Dot.

sempre stacc.

Caleb. *f*

In days of win - ter chill, when grief
Bei Win - ter - frost und Schnee, wenn Euch

tr

Tackleton.

Look
Sich

f *fp*

Recit.

well!
hin!

Is that your
Ist das der

p espress. *f* *p*

Recit.

deaf old man? — *a tempo* Is that your an-cient guest?
 tau-be Al-te? Ist das der al-te Thu-be?

Caleb.

In days of win-ter chill, — when grief af-flicts the
 Bei Win-ter frost und Schnee, wenn Euch zu Muth nicht

soul, We'll laugh a-way the ill — And
 wohl, müsst la-chend ihr das Weh — er -

drown it in the bowl! We'll laugh a-way the
 trän-ken in der Bowl', müsst la-chend ihr das

ill, — and drown it in the bowl!
Weh — er - trän - ken in der Bowl!

Tackleton (spoken) "Look there" (Figures appear)
(gesprochen) Sieh hin! (Die Gestalten erscheinen) Caleb. *ff*

We'll
Er -

drown it in the bowl, my boys, we'll drown it in the bowl.
tränk es in der Bowl, Cum-pan, er - tränk es in der Bowl!

John (spoken) Dont speak to me!
(gesprochen) Sagt mir kein Wort! Leave me
Lasst mich allein,

alone, I tell you!
sage ich euch!

I must have
Ich muss Zeit haben

cresc.

time to think
nachzudenken,

a. poco
mf
Ped. * Ped. *

Caleb. *ff*

Well drown it in the
Er - tränk es in der

Tackleton. *ff*

Well drown it in the
Er - tränk es in der

bowl my boys, Well drown it in the bowl.
Bowl! Cum-pan, er - tränk es in der Bowl!

bowl my boys, Well drown it in the bowl.
Bowl! Cum-pan, er - tränk es in der Bowl!

John. God help me!
Gott sei mir gnädig!

ff

Caleb.

ff

(Shouting.)
(sehr laut)
Tackleton.

Well drown it in the bowl my boys my boys
Er - tränk es in der Bowl, Cum - pan, Cum - pan,

Well drown it in the bowl my boys my boys
Er - tränk es in der Bowl, Cum - pan, Cum - pan,

ff

In the bowl my boys. _____
in der Bowl, Cum - pan! _____

In the bowl my boys. _____
in der Bowl, Cum - pan! _____

ACT III.

No 1. Introduction.

Allegretto grazioso.

8.

f *dolce* *dim.* *p* *p sempre stacc.*

mf

3 3 3

8.

f *mf* *p* **A**

3 3

mf

ped. *

mf

3 3

Detailed description: The score is for a piano introduction in 2/4 time, key of B-flat major. It consists of five systems of two staves each. The first system starts with a piano (p) dynamic and includes markings for 'dolce', 'dim.', and 'p sempre stacc.'. The second system features a piano (p) dynamic and a section marked 'A'. The third system includes a mezzo-forte (mf) dynamic and a 'ped.' (pedal) marking. The fourth system continues with a mezzo-forte (mf) dynamic. The score includes various musical notations such as triplets, slurs, and articulation marks.

B *mf*

Chorus. Come a - way fai - ry fair Come a - way, Come a -
Komm mit uns, trau - te Fee! Komm mit uns, komm mit

B *mf*

p

way For life is full, is full of chan - ces, Come to the
uns! Voll Täu - schung ist das Men - schen - le - ben. Komm, dass der

moon - lit air And ai - - ry dan - ces, *f* Come to the
Mond dich seh im Tan - - ze schwe - ben, komm, dass der

f

mf

moon-lit air And ai - ry dan-ces, And charm the
 Mond dich seh im Tan - ze schweben. Durch-sing' mit

mf

list - ning night With e - choes, e - choes, e - choes of de -
 uns die Nacht, lass E - cho E - cho E - cho, hold er -

p

mf *p*

p e - choes, e - choes,
 E - cho E - cho

light From old ro - man-ces. And charm the list - ning
 wacht, Ge - hör uns ge - ben. Durchsing' mit uns die

mf

mf

p

night With e - choes, e - choes, e - choes of de - light Fromold ro-
 Nacht, lass E - cho *p* E - cho E - cho, hold er - wacht, Ge - hör uns

e - choes, e - choes,
 E - cho E - cho

f *mf*

man - - - ces. Come a - way fai - ry fair! Come a -
 ge - - - ben. Komm mit uns, trau - te Fee, komm mit

f *mf* *p*

way, Come a - way, this is the night of all the year, this is the night of all the
 uns, komm mit uns. Dies ist im Jah - res - lauf die Nacht, dies ist im Jah - res - lauf die

year: *f* And mu - sic faint and rare in - vites the ear, And mu - sic faint and
 Nacht, da Zau - ber - klang dem Oh - re Wön - ne macht, da Zau - ber - klang dem

Cricket - fairy. *mf*
 Nay, I must lin - ger
 Nein! lasst ein Man - nes -

rare In - vites the ear.
 Oh - re Wön - ne macht.

here — To teach man's heart By love or fear, Ere I de - part To the
 herz — durch Wonn' und Weh, durch Lieb' und Schmerz läu - tern mich, eh' zu der

dan - ces of de - light, ere I de - part to the
 hol - den Rei - gen - wacht, eh' zu der hol - den, der

p

Chorus. Come a - way fai - ry fair
 Komm mit uns, hol - de Fee,

p

dan - ces of de - light, And the most, the
 hol - den Rei - gen - wacht und der tief - ge -

D

Come a - way fai - ry fair Come a - way fai - ry
 komm mit uns, hol - de Fee, komm mit uns, hol - de

D

mf

f dolce

most my - ste - rious night, the most my - ste - rious
 heim - niss - vol - len Nacht, der tief - ge - heim - niss -

fair!
 Fee.

This is the night of all the
 Dies ist im Jah - res - lauf die

f

night, the night of the fai - ry year.
 vol - len Nacht ich von hin - nen geh.

year: And mu - sic rare In - vites the ear
 Nacht, da Klang dem Oh - re Won - ne - macht.

f dolce

mf

p

mf

Moderato. (Melodrama.)

p

mf

mf

Edward. *p*

Good Gut'

Recit. *a tempo* *Dot.* *p*

night! good night, and for us all good mor-row! Good Gut'

Nacht! Und früh für al-le gu-ten Mor-gen!

Recit. *a tempo*

night! good night, and for us all good morrow!

Nacht! Und früh für al-le gu-ten Mor-gen!

(Exit Dot and Edward slowly.)
(Dot und Edward gehen langsam ab.)

p *dolce* *poco rit.*

Allegro moderato.

Door Slams.

John takes off his Coat and Scarf.

John legt ab.

First system of musical notation, piano accompaniment. Dynamics include *f* and *mf*.

Second system of musical notation, piano accompaniment.

Impatient gesture.
Ungeduldige Bewegung.

Third system of musical notation, piano accompaniment. Dynamics include *f* and *mf*.

He gropes for his pipe on the mantelpiece.
*Er tappt nach seiner Pfeife am Kaminmantel.**poco rit.*

Fourth system of musical notation, piano accompaniment. Dynamics include *mf*, *p*, *f*, and *mf*.

Fifth system of musical notation, piano accompaniment. Dynamic includes *mf*.

Strikes a match.
Zündet ein Streichholz an.

Sixth system of musical notation, piano accompaniment. Dynamic includes *p*.

Another match, his hand is seen to shake, the match falls on
Ein andres Streichholz, seine Hand zittert, das Streichholz fällt

Musical score for the first system, featuring piano accompaniment with dynamic markings *mf*, *sf*, and *p*.

the hearth and he stamps upon it.
auf die Erde und er tritt darauf.

He puts his pipe
Er stellt seine

Musical score for the second system, featuring piano accompaniment with dynamic markings *f* and *mf*.

back on the mantelpiece. He stares at it.
Pfeife wieder an den Kamin und starrt darauf hin.

As he does
Seine Blicke

Musical score for the third system, featuring piano accompaniment with dynamic markings *p*.

this, his eyes are drawn to the old gun;
werden von dem alten Gewehr angezogen.

He takes the gun,
Er nimmt das Gewehr.
pesante

weighs it in his hand.
wiegt es in der Hand

Musical score for the fourth system, featuring piano accompaniment with dynamic markings *mf* and *f*, and triplets.

Allegro molto stringendo.

And in a moment is moving quickly, but without a sound, to Edward's door.
und wendet sich plötzlich, aber lautlos nach Edwards Thür...

Musical score for the fifth system, featuring piano accompaniment with dynamic marking *p* and sixteenth-note patterns.

He turns the gun in his hands and raises it as if with the butt he would dash in Edwards door.
Er wendet das Gewehr in seiner Hand und hebt es, als ob er mit dem Kolben die Thür einschlagen wollte.

Musical score for the first system, featuring piano (*mf*) and forte (*f*) dynamics. The piece is in a key with two flats and a 3/4 time signature. It includes triplet markings in both the treble and bass staves.

Più animato.

Musical score for the second system, marked **Più animato.** It features a forte (*f*) dynamic and includes various articulation marks such as accents and slurs.

As he stands thus,
Wie er dasteht, bewegungs-

Musical score for the third system, featuring mezzo-forte (*mf*) and piano (*p*) dynamics. The music is characterized by sustained chords and a steady bass line.

motionless, in doubt, there is complete silence.
los und unschlüssig, herrscht vollkommenes Schweigen.

Andante.

Musical score for the fourth system, marked **Andante.** It features piano (*p*) dynamics and includes a *ritard.* (ritardando) marking. The piece is in a 4/4 time signature and features a prominent bass line with repeated notes.

Then is heard the note of the cricket: John lowers the gun. The cricket is heard again:
Dann hört man das Zirpen des Heimchens. John senkt das Gewehr. Man hört das Heimchen.

Musical score for the fifth system, marked *dolce*. It features piano (*p*) dynamics and includes a *dolce* marking. The piece is in a 4/4 time signature and features a prominent bass line with repeated notes.

He puts back the gun into its place:
Er stellt das Gewehr wieder auf seinen Platz.

Then he sits and lets his head fall forward on his arms upon the table.
Er setzt sich und lässt seinen Kopf vorwärts auf seine Arme fallen, die auf dem

Tische liegen.

The light of the fire begins to burn more brightly, and in the glow is seen the cricket in
Allegro moderato. *Das Licht des Feuers beginnt heller zu brennen und in der Gluth erscheint das Heimchen in Fee-*

fairy shape.
engestalt.

Gesticulations, Dances.
Geberden und Tanz.

She touches the wall above the hearth.
Sie berührt die Mauer über dem Kamin.

Andante.

mf dolce *mf* *Ped.*

Fairy.

p

Sleep, sleep and dream, sleep, sleep and dream and dreaming see The
Sieh nun im Schlaf, sieh nun im Schlaf, im Trau-me hier die

p

*

And there appears a Vision of Dot, as a young girl.
Und dort erscheint die Gestalt Dot's als junges Mädchen.

girl thou lov-edst years a girl Has she been false, and false to
Maid, die du ge - liebt so rein. War je sie falsch und treu - los

thee? Ah no, — Ah no, Be sure it is not so, Ah
dir? Ach nein, — ach nein, ge - wiss, es kann nicht sein, ach

p *p*

no, Ah no, Ah no, Be sure
 nein, ach nein, ach nein, ge-wiss,

mf

Chorus.
 Be sure it is no so, Be sure it
 Ge-wiss, es kann nicht sein, ge-wiss, es

p *mf*

Più mosso.

— it is not so.
 — es kann nicht sein.

is not so.
 kann nicht sein:
p

Più mosso.

p dolce

ped. * *ped.* * *sempre ped.*

The vision fades, and in its place appears a vision of Dot beside the cradle.

Die Erscheinung verschwindet und ihren Platz nimmt ein die Gestalt Dots als junges Weib an der Wiege.

mf *poco rall.* *Pa tempo tranquillo*

p

p
Ah, lul - la - by,
Su - su, schlafe zu.

p dolce

poco rit. *mf* **K** *Meno mosso.*

Ah, lul - la - by, The pebbles move up - on the shore The
Su - su, schla - fe zu. Am Stran - de treibt der Kie - selstein, die

p

hare bells ring up - on the lea: There's mother's love and
Glo - cken - blu - men lau - ten fein. und Mut - ter - lieb - und

p

ritard. **f** **Allegretto.** *p*

no Be- sure it is not so.
 nein! Ge- wiss, es kann nicht sein.

so be- sure it is not so.
 sein, ge- wiss, es kann nicht sein.

mf **Allegretto.** *p*

Chorus. *mf*

Come a - way fai - ry
 Komm mit uns, sing im

p

fair! Come a - way, come a - way, This is the night of all the -
 Chor, komm mit uns, sing im Chor! Dies ist im Jah - res - lauf die

year, this is the night of all the year: And mu - - - sic
 Nacht, dies ist im Jah - res - lauf die Nacht, die voll - - - Mu -

mf

faint and rare In - vites the ear, and mu - sic faint and rare In - vites the
 sik dem Ohr viel Won - ne macht, die voll Mu - sik dem Ohr viel Won - ne

M
 ear. A way! a -
 macht. Komm mit, o

M
 ear. *mf* A
 macht. *mf* Komm

way! For now in deed I hear That spur-rier bold, re - now - ned
 komm! Denn in des Morgens Wehn Ent - bie - tet schon der Hahn mit

way — For now in deed I hear that spur-rier bold re - now - ned
 mit! — Denn in des Morgens Wehn Ent - bie - tet schon der Hahn mit

Chan - ti - cleer Sa - lute the day.
 stol - zem Krähn dem Tag - Will - komm,

f *>* *>*

Re - no - wned Chan - - ti - cleer Sa - lute the day.
 ent - bie - tet schon mit Krähn dem Tag Will - - komm.

Re - no - wned Chan - - ti - cleer Sa - lute the day.
 ent - bie - tet schon mit Krähn dem Tag Will - - komm.

mf *mf*

(Fairies Vanish) *Andante mosso.*
 (Die Feen verschwinden)

Andante mosso.

p *p*

(The first faint light of dawn)
 (Erstes Morgengraun)

p *tr*

(John stirs)
 (John bewegt sich)

p *tr*

Morning Hymn. (during which the light grows)
 Morgenhymne. (während welcher es immer heller wird)
 John.

p I thank thee, God, that thou hast made The heart of man not more a
 Ich dank' dir, Gott, dass du im Schmerz nicht za-gen lässt das Men-schen-

fraid, And that, the veil of Night with -
 herz, und wenn der Flor der Nacht zer -

drawn, and that, the veil of Night with-drawn, Thy mess-en-
 reisst, und wenn der Flor der Nacht zer - reisst. Als Bo - te

*poco rit.**a tempo*

gers bring in the dawn, thy mess - en - gers bring in the dawn.
zu uns kommt dein Geist, als Bo - te zu uns kommt dein Geist.

colla voce *poco rit.* *a tempo* *mf* *tr*

p 0

The mess - en - gers at
Es schreiten dei - ne

f *mp*

thy command At dawn up - on the mountain stand.
Bo - ten hehr Früh - mor - - gens vom Ge - bir - ge her,

mf

And ov - er field and down the glen Breathe peace up - on the souls of
und bringen ü - ber Feld und Thal den Men - - schen Frieden all - zu -

p

men, breathe peace up - on the souls of men.
mal. Gott helf' uns all von Zorn und Sünd'

Pmf
 God cleanse us all from wrath and
Gott helf' uns all von Zorn und

sin That that high peace may ven - ture in, And make us
Sünd', dass Frieden un - ser Herz ge - winnt, Und mach' uns

by thy morn - ing light, and make us by thy morn - ing light,
bei des Mor - gens Schein, und mach' uns bei des Morgens Schein,

p Più Andante. *rit. molto* *mf*

Like lit - tle chil - dren in thy sight, Like lit - tle chil - dren in thy
wie klei - ne Kin der schuldlos rein, wie klei - ne Kin - der schuldlos

pp *p*

f *a tempo* **Meno mosso.** *molto cresc.*

sight. _____
rein. _____

p *mf*

f *ff*

dim. *L.H.*

mf *dim.* *pp*

No. 2. Wedding Bell Song. (Die Hochzeitsglocken.)

Allegro giogoso.

p *mf* *f* *ff*

mf *p leggiero*

Dot.

Now let the wed - ding bells ring out For our dear mai - den
 Nun läu - tet mir die Hoch - zeit ein für uns - re lie - be

May, for our dear mai - den May, With laughter light and mer - ry
 Maid, für uns - re lie - be Maid. Mit Fröhlich - keit und Ju - bel -

shout, with laughter light and mer-ry shout Pro - claim, — pro - claim, — pro -
schrein, mit Fröhlich-keit und Ju belschrein ruft aus, — ruft aus, — ruft

claim the wed - - ding day! With peals of bells and laughter
aus die ho - - he Zeit. Mit Glo - ckenklang, Ge - läch - ter.

light, with peals of bells and laugh-ter light, and laugh - - ter
laut, mit Glo - cken - klang, Ge - läch - ter laut, Ge - läch - - ter

light, And hopes and fears for mai - den bright, Who treads the ro - sy
laut, mit Furcht und Hoff - nung für die Braut, die sich dem Glü - cke

way, who treads the ro - sy way. ———
 weih't, die sich dem Glü - cke weih't. ———

f

mf B

Bring tear - drops from the
 Bring't Tro - pfen aus dem

mf dol.

fount of tears For our dear mai den May, ——— And ro - sy hopes and
 Thrä - nen - quell für uns - re lie - be Maid, ——— bringt Hoffnung und Er -

mf *p*

bashful fears, and ro - sy hopes and bashful fears, And lilt and lilt and round - e -
 röthen schnell, bringt Hoffnung und Er - röthen schnell, und seid zu Sing und Sang be -

f

lay, and lilt and round-e - lay!
 reit, zu Sing und Sang be - reit

ff espress.

But, best of all, bring laugh - - ter light,
 Vor Al - len kommt mit Ju - - bel - schrein,

f *mf* *f espress.*

bring laugh - - ter light, bring laughter light. To greet the
 mit Ju - - bel - schrein, mit Ju-belschrein und grüsst die

mf *f* *ff*

gamento
 girl who shines so bright, the girl who shines so bright Up-on her wedding
 Braut, so glän - zend fein, die Braut, so glänzend fein, die harrt der hohen

f *mf*

ff

day, up - on her wed - ding day! _____
 Zeit, die harrt der ho - hen Zeit. _____

mp **D**

The Ice — that gleams ou
 Das Eis, — das in der

p

dripping eaves The hoar frost by the way — Are love - ly as the
 Traufe blinkt, der Rauh-frost weit und breit — ist lieb - lich wie, vom

pomp of leaves And Sum - mer's bright ar - ray: — and Sum - mer's bright ar -
 West beschwingt, die schmu - cke Som - mers - zeit, — die schmucke Som - mers-

ray: _____
zeit: _____

Old Win-ter brings a new de-light,
Der al-te Win-ter liebt gar heiss,

old Win-ter brings a new de-light, And spreads a car pet pure-ly
der al-te Win-ter liebt gar heiss, hat ei-nen Tep-pich glän-zend

white, old Win-ter brings a new de-light and spreads a car
weiss, der al-te Win-ter liebt gar heiss, hat ei-nen Tep-

pet pure-ly white For our dear mai-den May.
-pich glän-zend weiss für un-sre lie-be Maid.

ritard. *a tempo*

E *mf*
Now
Vun

let the wed - ding bells ring out For our dear mai - den May, for our dear mai - den
läu - tet mir die Hoch - zeit ein für un - sre lie - be Maid, für un - sre lie - be

May, With laughter light and mer - ry shout, with laughter light and
Maid! Mit Fröh - lichkeit und Ju - hel - schrein, mit Fröh - lichkeit und

mer - ry shout Pro - claim, pro - claim, pro - claim the wed - ding
Ju - bel - schrein ruft aus, ruft aus, ruft aus die ho - he

mf **F**

day! With peals of bells and laugh-ter light, with peals of
Zeit. Mit Glok-ken-klang, Ge-läch-ter laut, mit Klok-ken-

bells and laugh-ter light with laugh-ter light And
 klang. Ge-läch-ter laut, Ge-läch-ter laut, mit

hopes and fears for mai-den bright, Who treads the ro-sy way.
 Furcht und Hoff-nung für die Braut, die sich dem Glück-ke weihet. *stringendo*

Ah!
 Ah!

f *molto largamente* *ritard.*

Now let the wed-ding bells ring out for
 Nun läu - tet mir die Hoch-zeit ein für

G a tempo

our dear mai - den May!
 un - sre lie - be Maid.

ff a tempo

L. H.

Melodrama and Ballad.

Melodrama und Ballade.

Andante mosso.

The first system of the musical score consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a piano (*pp*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a fermata. The bass clef provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a tremolo (*trem.*) in the bass clef, indicated by a wavy line under the notes. The treble clef continues with its melodic line, and the overall dynamics remain piano (*pp*).

The third system shows a more active bass clef with a series of chords and eighth notes. The treble clef continues with its melodic line, which includes some sixteenth-note passages.

The fourth system features a piano (*p*) dynamic. The bass clef has a more active accompaniment with eighth notes and chords. The treble clef continues with its melodic line, which includes some sixteenth-note passages.

The fifth system continues the piece with a piano (*p*) dynamic. The bass clef has a more active accompaniment with eighth notes and chords. The treble clef continues with its melodic line, which includes some sixteenth-note passages.

The sixth system concludes the piece. It features a piano (*p*) dynamic. The bass clef has a more active accompaniment with eighth notes and chords. The treble clef continues with its melodic line, which includes some sixteenth-note passages.

mf
O green and plea-sant Eng - land
O grü - nes, lie - bes Eng - land,

pp

— My heart goes out to thee, From dwellings of the out-land men — And lands be -
— nach dir ist mir so weh, die - weil ich in der Frem - de bin — jen - seits der

sempre dim.

(spoken) *Das Lied meines Jungen!*
(gesprochen)
yond the sea, and lands beyond the sea — It's my boy's song. There's gol - den light and
wei - ten See, jen - seits der wei - ten See! — Ob goldnes Licht und

gol - den ore Be - yond, be - yond the Spa - nish main: — But, oh, it is the
Gold - me - tall auch glüht jen - seits vom O - ce - an: — mein Sinn steht nach dem
Coming nearer

poco rit.

Sur - rey wold — That I would see a - gain, that I would see a -
Sur - rey - land, — das hat mir's an - ge - than, das hat mir's an - ge -

Door opens, enter Edward

gain! —
than. —
a tempo

mf *f*

(Edward at the door)

(Edward an der Thür) *mf*

In heather sweet or bracken deep — I'd dream the hours a - way And
Ver-träumen wollt' ich mei-ne Zeit — in Farrn und Hei-de-duft, ich

hear the fir-trees' crooning song — Where summer bree-zes play, where sum-mer bree-zes
lausch-te still der Föh-ren Sang, — um-spielt von Som-mer-luft, um-spielt von Sommer-

play — *mf* The cowsgo hea - vy home at eve, The mist, the mist is
luft. — Die Kü-he gehn zu A-bend heim und rings der weisse

on the lee, And 'tis home in hap-py Eng - land — That I — this
Ne-bel braut und ich wollt, dass ich mein Heimathland — noch heu - te

p *mf* *sempre cresc.*

ritard. *Ca tempo maestoso*

night would be, that I this night would be!
 wie - - - der - schaut, noch heu - te wie - der - schaut!

(spoken) If my boy from the gol-
 (gesprochen) Wenn mein Junge im gol-

den South Americas - If my boy were alive - He is alive:
 denen Südamerika noch lebte, so würde ich denken - Er lebt!

he is alive: And he's here! My boy from the golden South Americas!
 Er lebt! Er ist hier! Mein Kind! Mein Junge! Mein Sohn aus dem goldnen Ame-
 -rika.

Bertha. Edward!
 Edward!

(spoken) And that not all! he has got something more for you -
Und das ist noch nicht Alles. Er hat euch auch was mit-

dim. *pp*

Oh money and that?
gebracht. Geld? Ja.

I don't mean that
Aber das meine ich nicht.

pp *p*

I mean a new daughter for Caleb and a sweet sister for Bertha Where is she, Edward? Where
Ich meine eine neue Tochter für Caleb und eine neue Schwester für Bertha. Edward, wo ist

is she?
sie, wo ist sie?

Edward. She's close at hand.
Ganz in der Nähe.

You bring her in!
Bring du sie herein!

p *p* *mf*

f *3* *3*

largamente

ff

marcato

p cresc.

e

stringendo molto

molto ritard.

ff

Finale.

Allegro vivo.

Meno mosso. (Allegretto.)

John (parlando)

Now one and all both
Nun ins-ge-mein so
sempre stacc.

great and small, Come lis - ten to our lay! — Tho' things go wrong And night be long, Yet
Gross wie Klein, kommt, lauschet uns-rem Sang. Oft geht es schief, die Nacht ist tief, doch

surely comes the day —
siegt des Lich-tes Gang. —

Dan Cu - pid came And touched with flame All hearts from pole to
Cu - pi - do kam, der wun - der - sam die Her - zen setzt in

pole:— Let kings con-tend where king-doms end, But Cup-id takes the whole.
 Brand.— *Geht un - ter gleich das gröss - te Reich, Cu - pi - do der hält Stand.*

Edward. *mf*
 The boy may leap from hap - py sleep In dis - tant lands to
 Der Bar - sche bleibt zu lang, ihn treibt es weit in die Welt hin -

May. *mf*
 And
 Die
 roam:— But some fine day He finds his way— Back to his fath - er's home.—
 aus, — doch kommt die Zeit, ist er be - reit und kehrt ins Va - ter - haus.—

hap - py she who wept, when he Went forth a cross the main, — If from dark night The
 freut sich sehr, die weint' als er fuhr ü - bern O - ce - an, — denn hell und licht durchs
poco rit.

Bertha and May.

espress. rit. **f** **B** *a tempo animato*

old love light — Dawn in his eyes a - gain! — So fai - ry fair Be it thy care To
Dun- kel bricht — sein lie- ber Blick sich Bahn. — Nun hilf du Fee, dass al - les Weh von

Edward. *f* So fai - ry fair Be it thy care To
Nun hilf du Fee, dass al - les Weh von

John. *f* So fai - ry fair Be it thy care To
Nun hilf du Fee, dass al - les Weh von

Caleb and Tackleton. *f* So fai - ry fair Be it thy care To
Nun hilf du Fee, dass al - les Weh von

rit. *mf* **B** *a tempo animato*

keep all ills a - way, — And fill the night with dreams of light Till dawns the hap - py
hin- nen schei- den mag — und füll' die Nacht mit Trau- mespracht, bis ro - sig kommt der

keep all ills a - way, a - way, And fill the night with dreams of light Till dawns the hap - py
hin- nen schei- den, schei- den mag' und füll' die Nacht mit Trau- mespracht, bis ro - sig kommt der

keep all ills a - way, a - way, And fill the night with dreams of light Till dawns the hap - py
hin- nen schei- den, schei- den mag und füll' die Nacht mit Trau- mespracht, bis ro - sig kommt der

keep all ills a - way, a - way, And fill the night with dreams of light Till dawns the hap - py
hin- nen schei- den, schei- den mag und füll' die Nacht mit Trau- mespracht, bis ro - sig kommt der

f *mf*

Allegro vivo.

day.
Tag.

day.
Tag.

day.
Tag.

day.
Tag.

day.
Tag.

Allegro vivo.

ff *mf* *ff*

Molto meno mosso. (Allegretto.)

C Caleb *ad lib.* (with quavering voice)
(mit bebender Stimme)

So ban-ish woe To Je-ri-cho, But
Den Gram ver-bannt in's Pfef-fer-land, den

wel-come all the joys:— Be child-ren still And think no ill To find a world of
Freuden sagt: Will-komm!— Sei Spiel und Tand euch gern zur Hand wie Kin-dern gut und

colla voce

Bertha. *mf*

And oh be sure That fai - ries cure All ills with se - cret boon, — Who
Denk al - le Wehn ver - scheu - chen Feen mit se - gens - vol - lem Bann, — die

toys. —
fromm!

f *mf*

like - wise sing In ma - gic ring Be - neath the el - fin moon. —
zart und fein im Mon - den - schein den Rei - gen tre - ten : an. —

rit. *f*

Tackleton. *mf*

If
 Mag

rit. *dolce*

ad lib.

crick - et shrill Be held an ill, Yet suf - fer and be wise: — The
Heim - chen - schrein fa - tal dir sein, doch leid's in dei - ner Näh' — es

colla voce

mf *p*

dawns the hap - py day.
ro - sig kommt der Tag.

dawns the hap - py day.
ro - sig kommt der Tag.

dawns the hap - py day.
ro - sig kommt der Tag.

dawns the hap - py day.
ro - sig kommt der Tag.

dawns the hap - py day.
ro - sig kommt der Tag.

Allegro non troppo.

Dance.

mf *f* *mf* *f*

mf *f* *mf* *f* *f*

1.

2.

f *mf* *f* *mf*

f *mf* *f*

1. 2.

f *mf* *f*

molto string.

p *ff* *f₃*

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