



# 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<sup>d</sup> n.

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# The Cricket on the Hearth.

## Das Heimchen am Heerd.

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# 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 musical notation for the piano part. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a *mf* dynamic. The right hand has a series of chords and eighth notes, while the left hand has a steady eighth-note accompaniment. There are accents (>) over several notes. The system ends with a *f* dynamic marking.

The second system of musical notation. It continues the piece with a *mf* dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand maintains the eighth-note accompaniment. Accents (>) are present throughout the system.

The third system of musical notation. The right hand has a more complex texture with chords and eighth notes. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *mf*. Accents (>) are used for emphasis.

The fourth system of musical notation. The right hand has a melodic line with eighth notes and quarter notes. The left hand continues with the eighth-note accompaniment. Accents (>) are present.

The fifth system of musical notation. The right hand has a melodic line with eighth notes and quarter notes. The left hand continues with the eighth-note accompaniment. Dynamics include *mf* and *f*. Accents (>) are present.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with accents (>) and slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and accents.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and accents. The left hand continues the accompaniment. Dynamics include *p* and *cresc.* (crescendo).

Third system of musical notation. Treble clef, key signature changes to one flat (Bb). The right hand has a melodic line with slurs and accents. The left hand has a more active accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand plays chords and moving lines. The left hand has a melodic line with slurs and accents. Dynamics include *p* and *mf*.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include accents (>).

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f* and accents.

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 complex rhythmic patterns with many beamed notes.

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 system concludes with a change in key signature and time signature.

Andante espressivo.

p

mf dolce molto

p

This system is marked 'Andante espressivo'. It features a piano (p) dynamic in the first measure, followed by mezzo-forte (mf) with the instruction 'dolce molto'. The system ends with a piano (p) dynamic. The music is characterized by long, flowing lines.

espr.

p

mf

This system includes the instruction 'espr.' (espressivo) and a piano (p) dynamic. It transitions to mezzo-forte (mf) in the final measure. The music continues with expressive phrasing.

mf

f

un poco rit.

mf

This system features mezzo-forte (mf) and forte (f) dynamics. It includes the instruction 'un poco rit.' (un poco ritardando) and concludes with mezzo-forte (mf). The music shows a slight deceleration.

*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 dynamics range from piano to mezzo-forte.

*mf*

The second system continues the musical piece with similar dynamics and tempo.

*poco rit.*  
*f*  
*mf a tempo*  
*f*

The third system includes a 'poco rit.' marking. The dynamics fluctuate between forte and mezzo-forte.

*mf*  
*p dolce*  
*p*

The fourth system features a 'p dolce' marking, indicating a softer and sweeter sound.

*p*  
*mf*

The fifth system continues with dynamic markings of piano and mezzo-forte.

*largamente molto*  
*ritard.*  
*f a tempo*

The sixth system is marked 'largamente molto' and includes a 'ritard.' marking, indicating a significant slowing down.

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 treble and bass clefs. It features complex rhythmic patterns and dynamic markings like *f*.

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

Fourth system of musical notation, characterized by strong dynamics including *f* and *ff*. The piece continues with intricate harmonic and rhythmic structures.

Fifth system of musical notation, featuring dynamic markings of *mf* and *p*. The notation includes various note values and rests.

Sixth system of musical notation, concluding the page with dynamic markings like *mf*. The piece ends with a final cadence.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures and melodic lines in both hands, with various articulation marks such as accents and slurs.

Second system of musical notation, continuing the grand staff from the first system. It includes dynamic markings like *mf* and *p*, and concludes with a *dim.* (diminuendo) marking. The piece ends with a fermata over the final chord.

*Tranquillo*

Third system of musical notation, beginning with a *mf* dynamic marking. It features a *p espress.* (piano, expressive) section with a hairpin crescendo. The music is characterized by long, flowing lines and a sense of calm intensity.

Fourth system of musical notation, continuing the *p* (piano) section. It features a hairpin crescendo leading to a *p* section. The texture is dense with overlapping chords and melodic fragments.

Fifth system of musical notation, showing a continuation of the *p* section. The music maintains a steady, flowing motion with intricate harmonic details.

Sixth system of musical notation, starting with a *mf dolce* (mezzo-forte, dolce) marking. The music becomes more lyrical and tender, with smoother lines and a focus on melodic beauty.

*un poco rit.* *a tempo*

*p*

*p tranquillo* *p*

*p leggero*

*tr*

*f* *p*

*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 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 texture.

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 sustained chords.

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 a piano (*p*) dynamic marking.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes the instruction *sempre cresc.* (sempre crescendo).

First system of musical notation, consisting of two staves (treble and bass clef). The key signature has two flats. The music features a complex texture with many beamed notes and rests. A dynamic marking of *f* is present in the right hand.

Second system of musical notation, consisting of two staves. The right hand has a dense texture of chords and moving lines, while the left hand provides a steady accompaniment. Dynamic markings of *f* are visible in both hands.

Third system of musical notation, consisting of two staves. The right hand continues with intricate patterns, and the left hand has a more rhythmic accompaniment. Dynamic markings of *f* are present.

Fourth system of musical notation, consisting of two staves. The right hand starts with a *mf* dynamic and later increases to *f*. The left hand has a steady accompaniment.

Fifth system of musical notation, consisting of two staves. The right hand begins with a *mf* dynamic and reaches *f* later in the system. The left hand has a steady accompaniment.

Sixth system of musical notation, consisting of two staves. The right hand starts with a *mf* dynamic and reaches *f* later. The left hand has a steady accompaniment.

dim. *mf*

The first system of music features a treble clef with a key signature of two flats and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. The bass line is mostly rests. Dynamics include *dim.* and *mf*.

*Tranquillo* *mf* *p*

The second system continues the piece with the tempo marking *Tranquillo*. The treble clef has a key signature of one flat. The melody is more melodic with some rests. The bass line has chords and moving lines. Dynamics include *mf* and *p*.

*p dolce legato* *pp*

The third system features a treble clef with a key signature of one flat. The melody is characterized by long, flowing lines. The bass line has chords and moving lines. Dynamics include *p dolce legato* and *pp*.

*p*

The fourth system continues with a treble clef and a key signature of one flat. The melody is more rhythmic. The bass line has chords and moving lines. Dynamics include *p*.

The fifth system features a treble clef with a key signature of one flat. The melody is more rhythmic. The bass line has chords and moving lines.

*mf espress.* *mf*

The sixth system features a treble clef with a key signature of one flat. The melody is more rhythmic. The bass line has chords and moving lines. Dynamics include *mf espress.* and *mf*.

*a tempo*

*mf*

*largamente e sonore*

*p molto tranquillo*

*mf*

*f*

*p*

*p*

*f*

*dim.*

*p leggiero*

*p*

*p*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a rhythmic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) and *sempre cresc.* (sempre crescendo), indicating a gradual increase in volume.

Third system of musical notation. The treble staff has a more active melodic line. The bass staff accompaniment includes some longer note values. A *cresc.* (crescendo) marking is present, continuing the volume increase.

Fourth system of musical notation. The treble staff features a complex melodic texture with many beamed notes. The bass staff accompaniment is also more active. A *ff* (fortissimo) marking is present, indicating a very loud dynamic.

Fifth system of musical notation. This system is characterized by dense, multi-measure rests in the treble staff, suggesting a complex or dense texture. The bass staff continues with a rhythmic accompaniment.

Sixth system of musical notation. It begins with a *Silence* marking in the treble staff. The bass staff has a *ff* marking. The system concludes with a 6/4 time signature and a repeat sign.



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 and the lower in bass clef. The time signature is 6/4, with a 3/2 measure signature in parentheses. The key signature has two flats. The upper staff begins with a series of eighth notes, many of which are beamed in groups of three (trios). The dynamic marking *ff* is placed below the first few notes, and *p* appears later in the system. The lower staff contains a few notes, including a triplet of eighth notes.

The second system continues the piece. The upper staff features a sequence of eighth notes, some with rests. The lower staff contains a few notes, including a triplet of eighth notes.

The third system continues the piece. The upper staff features a sequence of eighth notes, some with rests. The lower staff contains a few notes, including a triplet of eighth notes.

The fourth system continues the piece. The upper staff features a sequence of eighth notes, some with rests. The lower staff contains a few notes, including a triplet of eighth notes.

The fifth system continues the piece. The upper staff features a sequence of eighth notes, some with rests. The lower staff contains a few notes, including a triplet of eighth notes.

The sixth system continues the piece. The upper staff features a sequence of eighth notes, some with rests. The lower staff contains a few notes, including a triplet of eighth notes.

First system of musical notation, consisting of a treble clef and a bass clef. The music features a variety of note values including eighth and sixteenth notes, with some rests. The key signature has two flats.

Second system of musical notation. It includes dynamic markings *p* (piano) and *mf* (mezzo-forte). Performance instructions include *accel.* (accelerando) and *sempre cresc.* (sempre crescendo). There are also triplet markings (*3*) over a group of notes in the bass line.

Third system of musical notation. It features dynamic markings *f ritard.* (forte ritardando) and *ff* (fortissimo). The music continues with complex rhythmic patterns in both staves.

Tempo I. (Più animato.)

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

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo). The music continues with complex rhythmic patterns.

Sixth system of musical notation, including dynamic markings *p* (piano) and *ff* (fortissimo). 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 piece starts with a forte (*f*) dynamic in the bass staff, which then transitions to mezzo-forte (*mf*) in the treble staff. The bass staff features a prominent triplet pattern of eighth notes. The treble staff contains chords and melodic lines, with a crescendo leading to a forte (*f*) dynamic. The score is divided into five systems, each with two staves. The final system 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 music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. 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 continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is placed above the piano part.

*mf*  
 When in  
 Wenn in

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

The third system repeats the vocal line and piano accompaniment from the first system. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. 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 fourth system repeats the vocal line and piano accompaniment from the second system. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with the same rhythmic pattern.

*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*

*espress.* *allegro*

This system contains the first vocal entry. The vocal line starts with a half rest, followed by the lyrics 'The call of strange' and 'Uns rief der Mensch'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *mf espress.*, *p*, and *mf*. The tempo marking *allegro* appears at the end of the system.

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

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

*allegro* *p*

This system continues the vocal melody. The lyrics are 'hu - man - i - ty. heit Stim - me her.' and 'hu - man - i - ty. heit Stim - me her.'. The piano accompaniment continues with chords and a bass line. Dynamics include *allegro* and *p*.

*mf*

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

This system shows the vocal line with lyrics 'Does all go well with Dot, with' and 'Geht Al - les wohl mit Dot, mit'. The piano accompaniment consists of chords in both hands. The dynamic marking is *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*

*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,

All's  
 geht

*p*

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

*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 melody in the treble staff features a trill in the first measure, followed by eighth-note patterns. The bass staff provides a simple accompaniment. The second system continues the melody with a dynamic shift to *f* and includes a triplet of eighth notes. The third system features a dynamic shift to *ff* and includes a trill with a mordent. The fourth system has a dynamic shift to *mf* and includes a trill with a mordent. The fifth system has a dynamic shift to *f* and includes a trill with a mordent. The sixth system concludes with a triplet of eighth notes. The score is marked with various dynamics (*mf*, *f*, *ff*) and articulation marks (trills, mordents, accents). The piece is titled "Allegretto vivace."

First system of musical notation. The right hand features a melodic line with a trill marked '5 1' and dynamic markings of *ff* and *mf*. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment features some rhythmic variation.

Fourth system of musical notation. The right hand includes a triplet marked '3' and dynamic markings of *f* and *p*. The left hand accompaniment is active.

Fifth system of musical notation. The right hand has a melodic line with a first ending bracket labeled 'I' and a triplet marked '3'. The left hand accompaniment is active.

Sixth system of musical notation. The right hand features a melodic line with dynamic markings of *mf* and *f*. The left hand accompaniment is active.

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 and a mezzo-forte (*mf*) dynamic in the treble line. The music features eighth and sixteenth notes with various articulations.

Second system of musical notation. The treble line features a forte (*f*) dynamic. The bass line continues with a steady accompaniment. The system concludes with a fermata over a chord in the treble.

Third system of musical notation. The treble line is marked mezzo-forte (*mf*). The bass line has a more active role with eighth-note patterns. The system ends with a fermata over a chord.

Fourth system of musical notation. The treble line includes a triplet of eighth notes. The bass line is marked mezzo-forte (*mf*) and then forte (*f*). The system ends with a fermata over a chord.

Fifth system of musical notation. The treble line features a triplet of eighth notes. The bass line is marked mezzo-forte (*mf*). The system ends with a fermata over a chord.

Sixth system of musical notation. The treble line begins with a key signature change to one sharp (F#) and includes a section marked 'K'. The bass line is marked mezzo-forte (*mf*). The system ends with a fermata over a chord.

*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

lit - tle lamb in fold —  
 Lämmchen in der Hür - de! —

*poco rit.* **L a tempo**

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 homel —  
 Rös - chen im Moos, mein Lämmchen in der Hür - de.

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

*Stra - sse knir - schet un - term Rad, die Stra - sse knir - schet un - term*  
*Seh - nen läuft mir hur - tig vor, mein Seh - nen läuft mir hur - tig*

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

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*

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

*a tempo* **D**

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 -  
 Im 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

(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-ster 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*

*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.*

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*

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*

*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*

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*

*mf* *p*

*f*

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*

*mf*

*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*

*f*



heel.  
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*

*p*

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

*p*

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

*mf* *pp stacc.*

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*

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

*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 -

*parlando*  
*rit. f*  
 crickets, to crickets—I scunch 'em, scunch 'em, scunch 'em, scunch '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 piano music. The first system begins with a dynamic marking of *f* and includes the instruction *>mf sempre stacc.*. The second system continues the piece. The third system features a dynamic marking of *f* in the bass line and *mf* in the treble line. The fourth system has a dynamic marking of *mf*. The fifth system continues the piece. The sixth system concludes with a dynamic marking of *p* and the text "Good night" and "Gute Nacht!". A first ending bracket is indicated by the number "1" in the final measure.

Good night  
Gute Nacht!

1 *mf*

1

Good night  
Gute Nacht!

*f*

*mf*

Edward. *mf*

I am a  
Ich bin ein

*mf*

Par - cel,  
Päck - chen,

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

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 wiederstrebenden 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 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?

*dol.*

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

*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

*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* hät - 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 - sehn, 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 score features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo is marked 'L' (Lento) and 'Meno mosso'. The first part of the system is marked 'Dot.' and 'f' (forte). The second part is marked 'rit.' (ritardando). The piano accompaniment includes a 'p' (piano) dynamic and 'p espress.' (piano espressivo) marking.

The second system continues the vocal line and piano accompaniment. The piano part features a 'p' (piano) dynamic and a 'p' (piano) dynamic marking.

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

The third system consists of a spoken vocal line and piano accompaniment. The piano part features a 'p' (piano) dynamic marking.

Dot. *p*

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

**Andante.**

The fourth system features a vocal line and piano accompaniment. The tempo is marked 'Andante'. The piano part features a 'p' (piano) dynamic marking.

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 fifth system features a vocal line and piano accompaniment. The piano part features a 'p' (piano) dynamic marking.

## 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 wü - 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*  
 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!

*Allegro moderato.* *mf dolce*

Fai - - ry  
 Fee - - en -

*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*

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

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

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.

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

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

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

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

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

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

*p* 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

The Chorus section consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics range from mezzo-piano (mp) to forte (f). The key signature has three sharps (F#, C#, G#).

**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 - - -

The Fairy section includes two vocal staves and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment continues with the eighth-note pattern. Dynamics range from mezzo-piano (mp) to forte (f). The key signature has three sharps (F#, C#, G#).

*Dot. mf* *mf*

May they  
 Mö - - - - gen  
 John. *mf* 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 - -

The final section features two vocal staves and piano accompaniment. It includes a dotted note and a triplet. Dynamics range from mezzo-forte (mf) to forte (f). The key signature has three sharps (F#, C#, G#).

*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.*

*f* *mf* *p*

*f* *mf* *mf*

*f* *f*

*mf* *f*

*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* *pleggieri* *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,*

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 7/8 time signature and feature a melody with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *f*.

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*

The second system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 7/8 time signature and feature a melody with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *mf*.

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. —*

The third system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 7/8 time signature and feature a melody with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p*.

Squeak goes the pipe of Pan  
*Tüt! gibt die Pan-flöt' an,*

And tootle, tootle, tootle, tootle,  
*Die Pfeife tu-tel tu-tel tu-tel*

Squeak goes the pipe of Pan  
*Tüt! gibt die Pan-flöt' an,*

And tootle, tootle, tootle, tootle,  
*Die Pfeife tu-tel tu-tel tu-tel*

tootle, tootle, tootle-too the fife:  
*tu-tel tu-tel tu-tel tu-tel tuh.*

From clime to clime th'Im-  
*Von Land zu Land geht*

tootle, tootle, tootle-too the fife:  
*tu-tel tu-tel tu-tel tu-tel tuh.*

From clime to clime th'Im-  
*Von Land zu Land geht*

per-ial mus-ic flows  
*Eng-lands Reichsmu-sik,*

And round the world, and round the world the pen-ny trumpet  
*Trom-pet-lein schallt, Trompet-lein schallt, kost't nur ein Pfennig-*

per-ial mus-ic flows  
*Eng-lands Reichsmu-sik,*

And round the world, and round the world the pen-ny trumpet  
*Trom-pet-lein schallt, Trompet-lein schallt, kost't nur ein Pfennig-*

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*





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.  
 lang.

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! Miaou, — 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* *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 the score 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 consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include piano (*p*) and forte (*f*). There are triplets in the right-hand piano part.

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 vocal lines are identical to the first system. The piano accompaniment features a more active right-hand part with eighth-note patterns and a steady bass line. Dynamics include piano (*p*) and forte (*f*).

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 part includes a triplet in the right hand and ends with a sustained chord. Dynamics include piano (*p*) and forte (*f*).

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

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

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

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

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

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

I  
 - 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. *p*  
 - 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.*

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*

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!*

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.*

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, —*

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*

*mf espress.* *3*

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

*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!

Musical notation for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking.

I hear them now.  
Ich höre sie jetzt.

Musical notation for the second system, featuring a treble and bass clef with a piano (*p*) and staccato (*stacc.*) dynamic marking.

now the cart stops,  
Der Wagen hält an,

and now the dear  
und jetzt die lieben

Musical notation for the third system, featuring a treble and bass clef with a piano (*p*) dynamic marking.

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

and now!  
und jetzt!

Musical notation for the fourth system, featuring a treble and bass clef with a piano (*p*), crescendo (*cresc.*), and mezzo-forte (*mf*) dynamic markings.

Musical notation for the fifth system, featuring a treble and bass clef with piano (*p*) and mezzo-forte (*mf*) dynamic markings.

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

Musical notation for the sixth system, featuring a treble and bass clef with a forte (*f*) dynamic marking and a section marked 'A'.



Dot. *mf*

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

John. *mf*

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*

*mf* *mf* *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*

*f* *p*

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 - lich - keit, ja Fröh lich keit, 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 - lich - keit, Fröh - lichkeit, es

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#). The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *p* (piano) and *mf* (mezzo-forte). The lyrics are in English and German, with the German text in italics.

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 vocal staves are in treble clef. The piano accompaniment is in a grand staff. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The lyrics are in English and German, with the German text in italics.

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 vocal staves are in treble clef. The piano accompaniment is in a grand staff. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The lyrics are in English and German, with the German text in italics.

small - est beer! \_\_\_\_\_  
*Spöt - ter - - schaar!* \_\_\_\_\_

small - est beer! \_\_\_\_\_  
*Spöt - ter - - schaar!* \_\_\_\_\_

*f* *mf*

*f*

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

*f*

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

*p*

*f* **D**

The small - est beer! \_\_\_\_\_  
*du Spöt - ter - schaar!* \_\_\_\_\_

Here we come with greet - ing  
*Seht, da sind wir auf den*

*f*

The small - est beer! \_\_\_\_\_  
*du Spöt - ter - schaar!* \_\_\_\_\_

Here we come with greet - ing  
*Seht, da sind wir auf den*

**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 — 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, key of D major. It features a delicate melody in the right hand and a simple harmonic accompaniment in the left hand. Dynamics range from piano (p) to mezzo-forte (mf).

Tilly. (declamato)

The first line of the vocal melody is declamatory. The piano accompaniment consists of simple chords. 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 melody includes a spoken section. The piano accompaniment continues with simple chords. 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 melody continues the declamatory style. The piano accompaniment remains simple. 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  
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*

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

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

*mf* *molto rit.* *p* *a tempo* *1.*

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

*p* *pp*

*p* *6*

# 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 —

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.

*ff*

Caleb. *mf*

2. In  
2. Wir

2<sup>nd</sup>

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.

Piano introduction in G major, 6/8 time. The music is marked *p* (piano) and *dim.* (diminuendo). It features a flowing melody in the right hand and a steady bass line in the left hand.

Edward.

Vocal line and piano accompaniment for the first line of the song. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment is marked *p* (piano). The lyrics are: "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,"

Vocal line and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "— a song thats 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." The piano accompaniment is marked *p* (piano) and *mf* (mezzo-forte).

Vocal line and piano accompaniment for the third line of the song. The vocal line is marked *p* (piano). The lyrics are: "Her hair is of the Es schmückt ihr Haupt roth". The piano accompaniment is marked *dot.* (dolce) and *p* (piano).

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

*(einschenkend)* *stringendo*

lodger our old guest There, There! more singing!  
*Al-te, un-ser Gast! Da! Da! Singt wei-ter,*

Moderato. Allegretto vivo.

more!  
*singt!*

John. *meno mosso*

Come  
*Nun*

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* *mf*

Dot. 1<sup>st</sup> Verse. *mf*

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

John. 2<sup>nd</sup> Verse. *mf*

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

*a tempo* *f* *mfleggiero*

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*

**||<sup>nd</sup> verse**  
 Bertha. *p* **H**

**|<sup>st</sup> 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,

||<sub>2</sub>nd 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,

||<sub>2</sub>nd 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,

||<sub>2</sub>nd 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 -

**||<sup>nd</sup> verse** *ritard.*

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

**|<sup>st</sup> 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. mf 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. mf 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. mf 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. mf 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-moment we mor-tals may be, kann, hier auf Er - den sein kann, o love there's no know-ing how glad in a es kün - det kein Spre-chen, wie fröh-lich der

mo-moment we mor-tals may be, kann, hier auf Er - den sei kann, es kün - det kein Spre-chen, wie fröh-lich der

mo-moment we mor-tals may be, kann, hier auf Er - den sein kann, es kün - det kein Spre-chen, wie fröh-lich der

mo-moment we mor-tals may be, kann, hier auf Er - den sein kann, es kün - det kein Spre-chen, wie fröh-lich der

*grazioso, meno mosso*

**K**

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** **1. And a**  
**Caleb.** De - cem - ber and sweet May!  
 De - cem - ber - mann und Mai!

**1. Sei ein**

**Allegro vivo.**

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**

**ff**

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

3

I can stand this no lon-ger: Fol-low me out, For I must  
Län-ger kann ich's nicht tra-gen. Folg' mir hin-aus! 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

*ff*

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! \_\_\_\_\_

*ff*

*ff*

## ACT III.

## No 1. Introduction.

Allegretto grazioso.

8.

*f*

*dolce*

*mf*

*dim.*

*p*

*p sempre stacc.*

3

3

3

3

8.

*f*

*mf*

*p*

A

3

3

*mf*

*ped.*

\*

*mf*

3

3

The musical score is for a piano introduction in 2/4 time, marked "Allegretto grazioso". It consists of five systems of music. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The right hand plays a series of eighth notes, while the left hand plays a bass line with triplets. Dynamics include *f* (forte), *dolce* (softly), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The second system continues the eighth-note pattern in the right hand and the bass line in the left hand. The third system features a change in the right hand's texture, with a *f* dynamic, followed by a *mf* section with triplets, and then a *p* section. A section marked "A" begins. The fourth system continues with *mf* dynamics and includes a *ped.* (pedal) marking. The fifth system concludes with *mf* dynamics and triplets. The score ends with an asterisk (\*).

**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*



*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

*p* *p dolce*

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. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *mf*.

Second system of musical notation, piano accompaniment. The right hand continues the melodic line. Dynamic markings include *f* and *mf*.

Impatient gesture.  
*Ungeduldige Bewegung.*

Third system of musical notation, piano accompaniment. The right hand has a more active melodic line. Dynamic markings 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. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *mf*, *p*, *f*, and *mf*.

Fifth system of musical notation, piano accompaniment. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *mf*.

Strikes a match.  
*Zündet ein Streichholz an.*

Sixth system of musical notation, piano accompaniment. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *p* and *f*.

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*, *mf*, and *p*.

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 marking *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 accompaniment. The music is in a minor key and 4/4 time. It includes dynamic markings *mf* and *f*, and triplet markings (3) in both the treble and bass staves.

**Più animato.**

Musical score for the second system, marked **Più animato**. The music is in a minor key and 4/4 time. It features a dynamic marking of *f* 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 piano accompaniment. The music is in a minor key and 4/4 time. It includes dynamic markings *mf* and *p*, and features a gradual deceleration indicated by a hairpin.

motionless, in doubt, there is complete silence:  
*los und unschlüssig, herrscht vollkommenes Schweigen.*

**Andante.**

Musical score for the fourth system, marked **Andante**. The music is in a minor key and 4/4 time. It includes dynamic markings *p* and *ritard.* (ritardando), and features a hairpin indicating a gradual deceleration.

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, featuring piano accompaniment. The music is in a minor key and 4/4 time. It includes a dynamic marking of *dolce* and features a hairpin indicating a gradual deceleration.



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 gol 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* *p*

*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*

fai - ry lore, — My lit - tle babe for thee. Lit - tle mother, lit - tle  
 Fee - en - huld, — mein klei - ner Schatz, hast du. Klei - ne Mutter, Weibchen

wife! Is her's a tainted life? Ah  
 klein! Könnte sie wohl schuldig sein? Ach

L no! Ah no! Be sure it is not so, Ah no! Ah no! Ah  
 nein, ach nein! Ge - wiss, es kann nicht sein. Ach nein, ach nein, ach nein,

Chorus. Be sure it is not  
 Ge - wiss, es kann nicht

*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 -

*f* *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

*fp ff* *mf*

*Red.*

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

*f*

Chan - ti - cleer Sa - lute the day.  
 stol - zem Krähn dem Tag - Will - komm,

*mf* *ff*

*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.*

(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*

*Dot.* *f*

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

*mf*

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 -

*p leggiero*

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* *lar-*

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

*gamento* *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 tempo is marked 'Andante mosso'. The piece begins with a piano (*pp*) dynamic. The melody in the treble clef is characterized by 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 moving lines.

The second system continues the piece. It features a piano (*pp*) dynamic in the treble clef and a tremolo (*trem.*) marking in the bass clef. The melodic line in the treble clef continues with similar rhythmic patterns, while the bass clef accompaniment becomes more active with tremolo effects.

The third system shows a continuation of the piano accompaniment. The treble clef has a more active melodic line with frequent sixteenth-note passages. The bass clef accompaniment consists of chords and moving lines, providing a steady harmonic foundation.

The fourth system features a piano (*p*) dynamic marking. The treble clef has a melodic line with some slurs, and the bass clef accompaniment continues with chords and moving lines.

The fifth system continues the piece with a continuation of the piano accompaniment. The treble clef has a melodic line with frequent sixteenth-note passages, and the bass clef accompaniment consists of chords and moving lines.

The sixth system shows a continuation of the piano accompaniment. The treble clef has a melodic line with frequent sixteenth-note passages, and the bass clef accompaniment consists of chords and moving lines.

*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

**B**  
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*  
*luft. —* The cowsgo hea - vy home at eve, The mist, the mist is  
*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

Dot. *mf*  
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  
surely comes the day —  
sieg't des Lich - tes Gang. — *A*

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)

*mf*

So ban-ish woe To Je-ri-cho, But  
Den Gram ver-bannt in's Pfef-fer-land, den

*mf* *p*

*colla voce*

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*

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!*

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. —*

Tackleton. *mf*

If  
 Mag

*rit. f*

*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*



Bertha and May. **D** *a tempo animato*

So fai - ry fair Be  
 Nun hilf, du Fee, dass

Dot.

So fai - ry fair Be  
 Nun hilf, du Fee, dass

Edward.

So fai - ry fair Be  
 Nun hilf, du Fee, dass

John.

So fai - ry fair Be  
 Nun hilf, du Fee, dass

Jackleton and Caleb.

beast may prove To win your love A fai - ry in dis - guise — So fai - ry fair Be  
 wan - delt sich viel - leicht für dich in ei - ne güt - ge Fee. — Nun hilf, du Fee, dass

*poco rit.* *p* *cresc.* **D** *a tempo animato f*

it thy care To keep all ills a - way, And fill the night with dreams of light, Till  
 al - les Weh von hin - nen schei - den mag und füll' die Nacht mit Trau - mes - pracht, bis

*cresc.* *ff*

it thy care To keep all ills a - way, a - way, And fill the night with dreams of light, Till  
 al - les Weh von hin - nen schei - den, scheiden mag und füll' die Nacht mit Trau - mes - pracht, bis

*ff*

it thy care To keep all ills a - way, a - way, And fill the night with dreams of light, Till  
 al - les Weh von hin - nen schei - den, scheiden mag und füll' die Nacht mit Trau - mes - pracht, bis

*ff*

it thy care To keep all ills a - way, a - way, And fill the night with dreams of light, Till  
 al - les Weh von hin - nen schei - den, scheiden mag und füll' die Nacht mit Trau - mes - pracht, bis

*ff*

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.**

The piano accompaniment features a 2/4 time signature and includes triplets and dynamic markings such as *f* and *f*.

**Dance.**

The dance piece is in 2/4 time and features a melody with triplets and accents. The piano accompaniment consists of chords and includes dynamic markings *mf* and *f*.

The dance piece continues with a first ending marked "1." and includes dynamic markings *mf* and *f*.

2. *f* *mf* *f* *mf*

This system contains the first two measures of a musical phrase. The first measure is marked with a forte (*f*) dynamic and a second ending bracket labeled '2.'. The second measure is marked with a mezzo-forte (*mf*) dynamic. The phrase continues for two more measures, with dynamics alternating between *f* and *mf*.

*f* *mf* *f*

This system contains the next two measures. The first measure is marked with a forte (*f*) dynamic and features a triplet of eighth notes marked with a '3' and an accent (>). The second measure is marked with a mezzo-forte (*mf*) dynamic. The phrase concludes in the third measure with a forte (*f*) dynamic.

1. 2. *f* *mf* *f*

This system contains two measures, each with a first and second ending bracket. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a mezzo-forte (*mf*) dynamic. The phrase concludes in the third measure with a forte (*f*) dynamic.

This system contains two measures of musical notation. The first measure features a complex rhythmic pattern with multiple accents (>) and slurs. The second measure continues this pattern, ending with a final chord.

*molto string.*

This system contains two measures. The first measure is marked with the instruction *molto string.* (very stringently). The second measure continues the musical phrase with a forte (*f*) dynamic.

*p* *ff* *f<sub>3</sub>*

This system contains two measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with fortissimo (*ff*) and features a triplet of eighth notes. The phrase concludes in the third measure with a fortissimo (*f<sub>3</sub>*) dynamic.

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