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Vocal Beauties

OF ALL NATIONS.

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For Soprano.

For Alto.

NEW YORK,
EDWARD SCHUBERTH & Co.,
23 UNION SQUARE.

114
COPY

Sung with great success by
Miss AGNES B. HUNTINGTON.

DEAR NIGHTINGALE THY SILENCE KEEP.

English version by
HELEN D. TRETBAR.

Lass, Nachtigall dein Singen sein.

Leicht bewegt. *With animation.*

Reinhold Becker, Op. 15.

VOICE. *p*

Lass, Nach - ti - gall, dein
Dear Night - in - gale. thy

PIANO. *mf* *p*

f

Sin - gen sein und stö - re nicht den Lieb - sten mein, ich
si - lence keep, Dis - turb not, pray, my lov - er's sleep, I

mf

hab' ihn ein - ge - wiegt zur Ruh, nun steht auch mir dass We - cken
rocked him to his rest so sweet, I'll wake him too, 'twould seem but

mf *p*

zu. Die schön - ste Blu - me die es giebt
meet. The fair - est flow'r that ev - er grew I'll

will ich ihm su - chen, der mich liebt, und ru - fen dann, ihn küs - send
 seek for him whose love's so true, And call him then, with kiss - es

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. Dynamics include piano (*p*) and accents.

sag, und ru - fen dann, ihn küs - send sag: Er -
 coy, And call him then with kiss - es coy: The

The second system continues the musical score. The vocal line has a dynamic of piano (*p*) and then fortissimo (*f*). The piano accompaniment includes a *cresc.* marking and features triplet patterns in the bass line. Dynamics include piano (*p*) and fortissimo (*f*).

wa - che, Lieb - ster, er - wa - che, Lieb - ster, es ist
 day has come love, a - wake my love, Day brings sweet - est

The third system of the musical score shows the vocal line in treble clef and piano accompaniment in bass clef. The key signature changes to one flat (Bb). The vocal line is in a more melodic style. The piano accompaniment features sustained chords in both hands. Dynamics include piano (*p*) and fortissimo (*f*).

Tug! es ist Tug!
 joy! sweet - est joy!

The fourth system concludes the musical score. The vocal line has a dynamic of fortissimo (*f*) and then piano (*p*). The piano accompaniment includes a *dim.* marking and features triplet patterns. Dynamics include fortissimo (*f*) and piano (*p*).

p

Nun sei nicht böß; Frau Nach - ti - gall, dass
 But, be not vex'd Dame Night - in - gale That

p

Red. *

rit.

dei - ner Stim - me sü - sser Schall, nicht mehr er - tö - nen soll im
 song of thine and ten - der tale, No more shall ring thro' for - est

mf

Red. *

Hag, und dass - mein Lieb - ster dich nicht mag;
 free, And that - my love cares naught for thee:

p

Red. *

mf

denn nur - der ei - nen Stim - me Klang,
 For of - all voi - ces, one a - lone His

p *mf* *p*

Red. *

tört sei-nem Her - zen wie Ge - sang, und die - se ruft, ihn küs - send
heart — as sweet - est e'er doth own, 'Tis one that calls with kiss es

mf *p* *p*

sag, und die - se ruft, ihn küs - send sag: Er -
coy, 'Tis one that calls with kiss - es coy: The

cresc.

wa - che, Lieb - ster, er - wa - che, Lieb - ster, es ist
day has come love, a - wake, my love, Day brings sweet - est

f

Tag! es ist Tag!
joy! sweet - est joy!

f *dim.* *p* *pp*