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N° 1

## TWENTY SONGS

BY

MENDELSSOHN

WITH PIANOFORTE ACCOMPANIMENTS

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# FAVORITE SONGS BY MENDELSSOHN.

No. 1.

## THERE BE NONE OF BEAUTY'S DAUGHTERS.

Words by LORD BYRON.

*Andante con moto.*

VOICE.

PIANO.

*p* *cres.* *f* *p*

*sf* *p*

*sf* *p*

*cres.* *p*

There be  
none of beau-ty's daugh-ters, With a ma-gie like thee; And like mu-sic on the  
wa-ters Is thy sweet voice to me, is thy sweet voice to me; When as  
if its sound were caus-ing The charm-ed o-cean's paus-ing, The waves lie still and

gleam - ing, And the lull'd winds seem dream - 'ng, and the lull'd winds seem

dream - - ing, And the mid - night

Moon is weav - ing Her bright chain o'er the deep, Whose

*cres.* *f* *p*

*cres.* *f* *p*

breast is gent - ly heav - ing, As an in - fant's a - sleep; Whose breast is gent - ly

*p*

*p*

*cre* - - - - *scen* - - - - *do.* *f*

heav - ing, As an in - fant's a - sleep. . . . . So the

*sempre f* *rit.* *a tempo.* *p*

spi - rit bows be - fore thee, To lis - ten and a - dore thee, With a full but soft e -

mo - tion, Like the swell of sum - mer's o - cean, like the swell . . . . . of

sum - - - mer's o - - - cean, like the swell . . . . .

*dol.*

of sum - - mer's o - - cean.

*dim.*

No. 2.

SUN OF THE SLEEPLESS.

Words by LORD BYRON.

*Assai sostenuto.*

VOICE.

PIANO.

Sun of the sleep - less!

*f* Ped. *f* ⊕

*poco ritard.* *a tempo.*

me - lan - cho - ly star! Whose tear - ful beam glows tre - mu - lous - ly far, That

*sf*

show'st the dark - ness thou canst not dis - pel, . . . . How like art thou to joy re - mem - ber'd

*cres.* *f* *dim.*

*p* *cres.* *f*

well! how like art thou to joy re - mem - ber'd well!

*espress.* *dim.* *p*

So gleams the past, the light of o - ther days, Which shines, but warms not, with its pow'r - less

*poco ritard.* *sf*

rays; A night - beam Sor - row watch - eth to be - hold, Dis - tinct but

*a tempo.* *cres.*

*p* *p* *cres.*



*f* *dim.*

dis - tant, clear, but oh, how cold! Dis - tinct but dis - tant,

*dim.*

clear, but oh, how cold!

No. 3.

CRADLE SONG.

*Allegretto non troppo* *pp*

VOICE. Slum - - - ber!

PIANO. *pp* *pp*

*p* *cres.*

1st v. Slum - ber in dreams of the fast - com - ing hours, Hours far too soon to pass  
 2nd v. Slum - ber on! dream of the chil - dren of Spring; See! all the young buds and

*p* *cres.*



o'er thee; Dream, then, of grief— of joy's sweet-est bow'rs, . . . .  
 flow - - ers; Hark! how the birds in the lea - fy grove sing, . . . .

*cres.* . . . Dream, then, of dear ones be - fore thee, Dream, then, of  
 Love on the earth Hea - ven show - - ers! Love on the

dear ones be - fore . . . thee. Ma - ny lov'd forms there are float - ing a - -  
 earth Hea - ven show - - ers! Time roll - eth on with no sor - row to

- round thee, Oh! may such ev - er, my sweet Babe, sur - round thee.  
 blight thee, Thy Spring will soon come in bloom to de - light thee.

*p*

Rest in thy slum-ber, dar-ling!  
Rest in thy slum-ber, dar-ling!

*pp* *p* *pp*

*p* *f* *ritard.*

Rest in thy slum-ber, dar-ling!  
Rest in thy slum-ber, dar-ling!

Slum - - - ber!  
Slum - - - ber!

*p* *cres.* *f* *ritard.*

*un poco dim.* *p* *1st time.*

Rest in thy slum - ber, dar - - - ling!  
Rest in thy slum - ber, dar - - - ling!

*p un poco.* *pp* *a tempo.* *pp* *1st time.*

*pp* *2nd time.*

Slum - - - ber!

*ritard.* *2nd time.*

*pp* *pp a tempo.*

## No. 4.

## THE REAPER.

*Andante con moto.*

VOICE.  
Oh! there's a Reap - er whom Death we call, He is Lord and the King o'er

PIANO.  
*p*

all; His sic - kle is rea - dy, His arm sure and stea - dy: Where flow'rs are thick grow - -

-ing, Soon he will be mow - - - ing. All that's fair he deems his

share: So, be - ware! . . . The choicest flow'rs that in beau-ty

*mf* *dim.* *p* *pp* *p*

bloom, He con-signs to an ear-ly tomb: The rich-est, the rar-est, The freshest, the fair-est, He

ga-thers to - ge - - ther,—Be - fore him they with - - er; Young and

old he heeds with care; So, be - ware! . . . Hundreds of

thou-sands o-bey his call, In a breath 'neath his sic-kle fall; For beau-ty he cares not, The ten-der he

FAVORITE SONGS BY MENDELSSOHN.

s pares not; Kings and courtiers he hum - - bles, All to dust he crum - - bles;

None es - cape his fa - tal snare; So be - ware! . . .

Grim Death, ap - proach! I no fear will show; Strike! end at once, All my joy and

woe: My soul, from its pri - son To light new - ly ris - en, Will for - get earth's dark vi - -

- sion, In Heav'n's gar - den e - ly - sian, Where, to His e - ter - nal

praise, Saints their voi - - ces . . . raise. . . . .

No. 5.  
PARTING.

Andante legato.

VOICE.

PIANO.

1st v. Calm - - ly, the waves . . . . . of  
2nd v. Swift - - ly, be - fore . . . . . a

*p tranquillo.*

o pur - cean roll O ver my  
 pur - er day, Fade now yon

faint gold - ing, fleet ing soul;  
 gold en stars . . . . . a - way;

Part - ing earth's friend - ships, and rend - ing in  
 Lo! . . . realms of bright - ness now burst . . . on my

twin sight, . . . . . Hearts that will soon be u -  
 Fast I am speed - ing from

*f* *pp* *cres.* *cen*  
*cres.* *pp* *cres* *cen*



do. *f* *cres.* *p* *cres.*

ni - - - ted a - gain, On Hea - - ven's  
re - - - gions of night, To Hea - - ven's

do. *cres.* *al - - - f* *cres.* *ff*

*dim.* *espressivo. pp*

ce - les - - - tial plain,  
e - ter - - - nal light,

*p* *dim.* *pp*

*tranquillo.*

*pp*

ce - les - tial plain.  
e - ter - nal light.

*p* *dim.* *pp*

1st time. 2nd time.

1st time. 2nd time.

No. 6.

MAY SONG.

*Andante.*

VOICE.

*p*

1st v. When in May the woods a - mong, With my fair Bride blush - ing,  
2nd v. Ah! when wan-d'ring I a - lone, Ev' - ry scene seems drea - ry,

PIANO.

*p*

Then, with me - lo - dy and song, Ev' - ry spray seems gush - ing;  
 Sad to me is mu - sic's tone, How the mo - ments wea - ry!

As we rove from bow'r to bow'r, Free from care or sor - row, We for - get time's  
 Yes! with thee, my gen - tle Bride, Na - ture smiles be - fore us, Long may Love our

fleet - ing hour, Think not of the mor - - - row!  
 foot - steps guide, Shed his sun - shine o'er us!

*dim.*  
*pp*  
*rit.*

No. 7.

THE HOME-SIGH.

*Moderato.*

VOICE.

1st v. Wher - e - ver chance or fate im - pel me, One feel - ing  
 2nd v. Why seek I not the crowd, to ban - ish This gloo - my  
 3rd v. A - las! for me, un - grate - - - ful ro - ver! The tide of

PIANO.

*mf*  
*sf*

sad . . my soul doth fill ; By night or day . . . it seems to  
 phan - tom from my breast? Though for a time . . . the thought may  
 sor - row must e - ver flow, Till this life's dark . . . end dream be

tell me, No joy is mine, . . roam where I will, . . No joy is  
 va - nish, It but re - turns . . to mar my rest, . . It but re -  
 o - ver, One feel - ing I . . . a - lone can know, . . One feel - ing

mine, roam where I will. It is the  
 - - turns to mar my rest. It is the  
 I a - lone can know. It is the

Home - sigh, Ah! like some spell,  
 Home - sigh, Ah! sigh of grief,  
 Home - sigh, Oh! fa - - tal smart,

Ah! like some spell, . . . It rules my heart, . . . where'er I  
 Ah! sigh of grief, . . . What soothing balm . . . can bring re - -  
 Oh! fa - - tal smart! . . . That sigh for home, . . . which rends my

dwel, . . . It rules my heart, wher-e'er I dwell.  
 - - lief! . . . What sooth-ing balm can bring re - lief?  
 heart, . . . That sigh for home, which rends my heart.

*sf sf*

No. 8.  
 ITALY.

*Vivace.*  
 VOICE. Land of the Min - strel, Beau - ty, and Love! Fair are thy  
 PIANO. *p*

val - leys, fragrant each grove ; Clear and ce - ru - lean glows thy deep sky, Soft are thy

*cres.* breez - es wan - der - ing by ; Not in cold re - gions love I to roam, Long, sweet I - *cres.*

*ritard.* *dim.* *a tempo.* *p* - ta - lia ! be thou my home. There waves the Maize, in thick - ly - set

rows, There in pro - fu - sion the wild A - loe grows ; There, thro' the O - live and Cy - press - tree *ritard.*

*a tempo.* *p* *cre - - scen - - do -*  
 sad, Sighs the light Ze-phyr with song e - ver glad; There 'mid its dark leaves, love-ly to

*a tempo.* *p* *cre - - scen - - do -*

*al - - f sf ritard.*  
 sight, Sparkles the o - range, gold - en and bright. *a tempo.*

*al - - f ritard. dim. p*

Yet, while I view thee, dear Land of Song! Feel-ings of sad - ness round me now

*p*

throng: fond tears of mem' - ry dim now my gaze, Each scene re - call - eth past hap - py

*f p*

*f p*

*molto crescendo* *f* *ritard molto.*

days. Thou in thy beau - ty shin'st as of yore, Tho' they that lov'd me, a - las! are no

*cres - cen - - do - - al - - f* *colla parte.*

*a tempo.*

more: Thou in thy beau - ty, shin'st as of yore, Tho' they that lov'd me, a -

*a tempo.*

- las! . . . a - las! . . . are no more.

*sf* *p* *p* *rit.*

No. 9.

LOVE SONG.

*Con moto.*

VOICE.

1st v. More bright - ly than the day - star, Thine eyes with lus - tre  
2nd v. Thou mov'st with ease and light - ness, Art grace - ful as some

PIANO.

*sf* *sf* *sf* *p*



beam ; With thee, time glides as calm - ly, As yon - der tran - quil stream, As yon - der  
 fawn ; Thy cheek the rose might ri - val As morn - ing's op' - ning dawn, As morn - ing's

tran - - quil stream ; Each hour I muse on thee, In dreams thy form I  
 op' - - ning dawn ; When I am near to thee, My bo - som throbs with

see, If thou art not the dear - est, I know not who can be,  
 glee, If thou art not the dear - est, I know not who can be,

I know not who can be, I know not, know not who can be.  
 I know not who can be, I know not, know not who can be.

## No. 10.

## SPRING SONG.

*Andante.*

VOICE.

PIANO.

Spring hath wa - ken'd up the song-bird,  
 Now the woods with mu - sic ring, While the sweet - ly - scent - ed Haw-thorns  
 On the air a fragrance fling, On the air a fra - - -  
 - - - grance fling. 'Tis the sunshine warm and

*cres.*

glad, Life to all hath now im - part - ed ; Why should I be gloom - y - -

- heart-ed, When a - round . . . . . me all is

glad ? When a - round . . . . . me all is

glad ?

## No. 11.

## WINTER SONG.

VOICE. *Con moto moderato.*

PIANO. *p*

"The night is dark, keen blows the blast, Tempt not the fo - rest

wild; Thy sis - ter's fate, a - las! is cast, She's lost to us, my

child! And mad - ly thou the storm wouldst brave, Thy mo - ther's peace des -

- troy? Though strong thine arm, thou canst not save, Leave all to Heav'n, my

boy."

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a whole note G4, followed by a half rest, and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

*Più animato.* *sf*

"I care not though the tem - pest blow, Fear ne'er hath blanch'd my cheek; O!

The second system continues the piece with a tempo marking of *Più animato.* and a dynamic marking of *sf* (sforzando). The vocal line has a more active rhythm with eighth and sixteenth notes. The piano accompaniment also becomes more rhythmic and energetic.

dear - est mo - ther, let me go, My sis - ter lov'd to seek; For

The third system continues the vocal melody and piano accompaniment. The vocal line includes a half note G4 and a quarter note F#4. The piano accompaniment maintains its rhythmic accompaniment.

oh! it pains me so to hear Your deep, heart - rend - ing sighs, E'en

The fourth system concludes the piece. The vocal line features a half note G4 and a quarter note F#4. The piano accompaniment provides a final harmonic support.



now, I see the bit - ter tear Still trem - bling in your eyes."



*p* *Meno animato.*  
The mo - ther weeps, her boy is gone To

*pp*



search the fo - rest o'er: . . . She hears the night - wind's sad - d'ning moan, But

*f* *ritard.* *a tempo.* *p*

*f* *rit.* *p a tempo.*



no step at her door. And the Win - ter goes - the Spring is near, - The

*p*

*cres.*

Sun - mer's rays now dart; . . . . . But she's a - lone, with

*cres.* *p*

*cres.* *deces.* *ritard.*

none to cheer . . . . . Her sad and wi - dow'd

*ritard.*

*a tempo.*

heart, . . . . . Her sad and wi - dow'd heart! . . .

*f* *a tempo.* *pp*

No. 12

SONG OF THE PILGRIM.

*Andante.* *p*

VOICE. *p*

1st v. O! cloud not life's fair mor - row With sor - row or  
2nd v. To Him who will re - ward thee, And guard thee, give

PIANO. *p*



sad - ness ; Thy days are brief, And care and grief, Are can - ker-worms to  
 prais - es ; His law re - vere, Him love and fear, The meek in heart He

glad - ness ; Of the bur - dens life must bear, . . Sus - tain . . thy share.  
 rais - es ; In God, O put thy trust, . . His ways . . are just.

3rd v. On Him, when thou art dy - ing, Re - ly - ing for par - don, So

let thy faith But con - quer death, And Heav'n will be thy

guer - don, With ran - - - - - som'd souls to

*p* *p dim.*

rest, . . . For ev - - - - er blest.

*pp*

No. 13.

MOURN NOT.

*Poco sostenuto.*

VOICE. Mourn not, when false ones from us fly; Mourn not, when lov'd ones

PIANO. *mf* *sf* *p*

*p*

fond - ly sigh To leave us; But weep, when those prove cold, un - just, When

*mf*

they, whom once our souls could trust, De ceive us, de - ceive us.

To earth we soon must bid fare-well, For us soon will the part - ing knell Be

toll - ing; The grave both friend and foe will hide, And o'er them dark ob -

- li - vion's tide Be roll - ing, be roll - - - ing.

Mourn not, if life with sor - row teem, If cheer - less, here, our jour - ney seem, And

drea - ry; Be - yond this fe - ver'd, trou - bled sleep, A ha - ven lies for

them that weep, And wea - ry, and wea - ry.

Yes, there the kind, meek - heart - ed dwell, For

them ne'er comes the sad fare - well: Their home's in that blest land a - bove, Ne'er

more to part from those they love, from those they love.

*cres.* *f* *mf* *cres.* *f*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line begins with the lyrics 'them ne'er comes the sad fare - well: Their home's in that blest land a - bove, Ne'er'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *cres.* (crescendo), *f* (forte), *mf* (mezzo-forte), and another *cres.* and *f* marking.

## No. 14.

## SONG OF THE SAVOYARD.

VOICE.

PIANO.

*Agitato.* *p*

I'm a

poor and wan-d'ring Sa - voy-ard, Thro' stran - ger-lands I roam, . . . .

Detailed description: This system contains the second two staves of music. The top staff is labeled 'VOICE.' and the bottom two staves are labeled 'PIANO.'. The tempo marking is *Agitato.* The piano accompaniment begins with a dynamic marking of *p* (piano). The vocal line continues with the lyrics 'I'm a poor and wan-d'ring Sa - voy-ard, Thro' stran - ger-lands I roam, . . . .'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

FAVORITE SONGS BY MENDELSSOHN.

But my thoughts are al - ways fly - ing Back to my dear na - tive home. Ah! my

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "But my thoughts are al - ways fly - ing Back to my dear na - tive home. Ah! my". The piano accompaniment consists of chords and moving lines in both the right and left hands.

thoughts are al - ways fly - ing Back to my dear na - tive home, . . . . . To my

The second system continues the vocal line with the lyrics "thoughts are al - ways fly - ing Back to my dear na - tive home, . . . . . To my". The piano accompaniment continues with similar harmonic support. A dynamic marking of *p* is visible above the vocal line.

dear . . . . . and na - tive home.

The third system shows the vocal line with the lyrics "dear . . . . . and na - tive home." The piano accompaniment continues. A dynamic marking of *p* is visible above the vocal line.

When be - neath some win - dow as I sing Of Knights and Maidens

The fourth system shows the vocal line with the lyrics "When be - neath some win - dow as I sing Of Knights and Maidens". The piano accompaniment continues. A dynamic marking of *p* is visible above the vocal line.

fair, . . . . . Ah! they know not in my si - lent heart, What

throbs of woe are there. Ah! they know not in my si - lent heart What throbs of woe are

there, . . . . . What sad throbs . . . . . of woe are there.

*cres.*  
The glad sun shines on thee,

*cres.*



fair Sa - voy! There, all do wel - come me. . . . Ah! I'll

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "fair Sa - voy! There, all do wel - come me." followed by a long rest and then "Ah! I'll". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamic markings include a forte (*f*) and a piano (*p*).

touch each note so gai - ly, When my own lov'd land I see, Ah! I'll touch each note so

The second system continues the musical score. The vocal line has the lyrics "touch each note so gai - ly, When my own lov'd land I see, Ah! I'll touch each note so". The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

gai - ly, When my own lov'd land I see, . . . . When my own . . . .

The third system shows the vocal line with lyrics "gai - ly, When my own lov'd land I see, . . . . When my own . . . .". The piano accompaniment continues. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line towards the end of the system.

. . . lov'd land I see.

The fourth system concludes the piece. The vocal line has the lyrics ". . . lov'd land I see." followed by a final note. The piano accompaniment ends with a final chord. Dynamic markings of *dim.* and *ad* (ad libitum) are present in the piano part.

## No. 15.

## FORSAKEN.

*Allegro con fuoco.*

VOICE.

Fair flow'rs in beau - ty bloom - ing, Could you mine an - guish know, The

PIANO.

*p*

dew - drops on you shin - ing Might change . . to tears . . . of woe. You

*f* *dim.* *p*

bird, in bow'r com - plain - ing, Could she my se - cret share, Would tune her

*p* *cres*

notes to glad - ness, To soothe . . . my bo - som's care.

*ff* *f* *dim.*

*al* *ff* *f* *f*

*p*

Ye stars, that trem - ble o'er me With light so pure, di-vine, Oh!

*p* *espress.*

*cres.* *f* *dim.* *p*

shed one ray of com - fort, To cheer . this heart . . . of mine. To

*f* *dim.* *p*

*p* *p*

world - ly ears I breathe not One sor - row, or one sigh; lie on - ly

*p* *cres.*

*ff* *f*

knows my torment, The grief . . . . of which I die.

*al.* *ff* *f* *f* *dim.* *p*

FAVORITE SONGS BY MENDELSSOHN.

No. 16.

THE GARLAND.

*Andante con moto.*

VOICE. By Ce - lia's ar - - bour all . . the

PIANO. *p*

night Hang hu - mid wreaths, the lo - ver's vow, . And

hap - ly at the morn - ing light *dol.* My love shall

*p*

twine . . thee round her brow, . . My love . . . shall twine thee

round her brow, My love . . shall twine . . thee round her

*cres.*

brow. Then, if up - on her bo - som

*cres.*

bright Some drops of dew should fall from thee, Some drops of

*p*

dew . . . should fall from thee, Some drops of

*cres.* *p*

dew should fall from thee, . . .

Then if up - on her bo - som bright Some drops of

dew . . . should fall from thee, Tell her they are not

drops . . . of night, . . . But tears . . . of sor - row shed by

Musical notation includes vocal lines with lyrics and piano accompaniment. Dynamics include *cres.*, *f*, *dim.*, *p*, and *pp*.

me, not drops . . of night, But tears of  
 sor - row shed . . by me.

*cres.* *espressivo.* *dim.* *cres.* *sf* *dim.*

No. 17.

SUMMER DAYS ARE COMING.

VOICE. *Andante.*

PIANO. *p*

Song - birds war - ble soft and clear, Bees are wild - ly hum - ming;

Wel-come are the sounds I hear, Sum-mer days are com - - -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Wel-come are the sounds I hear, Sum-mer days are com - - -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

- ing. Here, a - mong these green-wood bow'rs,

The second system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "- ing. Here, a - mong these green-wood bow'rs,". The piano accompaniment includes dynamic markings of *pp* and *p*.

I for-get my sad - ness; Roam-ing thro' this world of flow'rs,

The third system shows the vocal line with the lyrics "I for-get my sad - ness; Roam-ing thro' this world of flow'rs,". The piano accompaniment continues with a consistent rhythmic accompaniment.

Wakes my heart to glad - - - ness.

The fourth and final system of the page shows the vocal line with the lyrics "Wakes my heart to glad - - - ness." The piano accompaniment concludes with a *pp* dynamic marking.



No. 18.

TO FAR-OFF CLIMES.

VOICE. *Vivace ma dolce.*

To far - off climes my thoughts are wing - ing; Ah! they de -

PIANO. *p* *f* *pp*

*dolce.*

- part To fair - er lands, where founts are spring - ing, Where rar - est

*cres.* *f* *p* *espress.*

flow'rs their sweets are fling - ing; Wher - e'er thou art, Wher - e'er thou art.

*cres.* *f* *p* *dim.*

*mf* *p*

To re - gions wild my steps I'm wend - ing, O'er land and

*pp*

sea ; The stubborn rocks and cliffs as - cend - ing, No friend - ly hand as - sist - ance lending,

Sigh - ing for thee, Sigh - ing for thee. Though from thy smile, dark waves di -

- vide me, Sad though it be, In fan - cy thou art still be - side me, And Love, whose

light shall e - ver guide me, Points still to thee, Points still, points still to thee.

No. 19.

IS IT SO.

VOICE. *p* *Con moto.* *dim.* *dolce.*

Is it so? Is it so? Where the vines are rich - ly

PIANO. *mf* *p* *p* *dolce.*

*cres.*

grow - ing, Roam'st thou oft my steps to meet? And at eve, when stars are

*dim.* *cres.* *f*

glow - ing, Hop'st my smile to greet? Is it so? Ah! . . .

*dim.* *cres.* *f*

*dolce.*

. . . Thoughts of thee, love, ev - er cheer me, In each vi - sion I be -

*p*

- - hold thee near me, Hear thy voice in ac - cents sweet.

*dim.* *pp*

*p* *cres.* *pp* *pp*

Detailed description: This system shows the first line of music. The vocal line is in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment is in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano part features a crescendo and then a very soft section.

## No. 20.

## THE FIRST VIOLET.

*Andante con moto.*

VOICE. When bloom'd the Vio - - let first o'er the

PIANO. *mf*

ground, What fra - grance and beau - ty its soul . . shed round; Bright he - rald of

Spring,—with rap - ture how blest . . . . You warm'd my swell - ing, my hope - glew - ing

*mf* *sf* *p* *p*

Detailed description: This system contains the vocal line and the first two systems of the piano accompaniment. The tempo is 'Andante con moto'. The vocal line is in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment is in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano part features a mezzo-forte section, a fortissimo section, and a piano section.

breast! Bright he - rald of Spring— with rap - ture how blest . . . . You

*cres.*

*cres.* *p*

warm'd . . my swell - ing, my hope - - - - glow-ing breast!

*cres.*

The Spring hath de - part-ed, the Vio - let is

*a tempo.* *pp*

*dim. e ritard.* *pp* *a tempo.* *pp*

dead! . . . . the Vio - let is dead! Gai - ly new flow'rs peep blue, and

red; Yet blush they un - notic'd; to Mem'-ry I cling, Yet blush they un - notic'd; to Mem'ry I

*cres.* *sf* *p cres.* *f*

*sf* *cres.* *f*

cling, My Vio - - let, my Vio - let still shines through a dream of

*pp* *sf* *p*

Spring. My Vio - - let still shines through, still shines through a

*pp* *Ped.*  $\oplus$

dream of Spring.

*p* *dim. e ritard.* *pp*

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