









All's for me non troppo

Die Oper ... Vaise und Grandforte

1. Uh! tell me gentle Zephyr.

S. Christy

Voice

Grandforte

mf

(?) Uh! tell me gen-tle

mf

mf

*Zephyrus, where you borrow'd that soft sigh?* *Where do you steal the peer-ly dew, that*

*Varments in your eye?* *(2.) The sigh is swee the breeze of morn, that fans the op'-rain)*

*mf* *Allegro* *molto cantabile*

*mf*

*Passi - the dew the dew - drop on the thorn Where the May - tree - now bloom*

*mf*

Ho shepherd, from the bosom born

happow'd not the sigh;  
has done the deep that joins the thorn the  
pearl by tears safe-

*Meno Mosco.*  
In Im- du pro, that skirts the plain, a nymph the shade pro- fers she

*Molto rall-*  
knows the false hood faith-les swain —  
the Iron — the sigh — are here!

2. Keep those eyes still fast by mine *lightly*

*All. p. tto.*

Voice

Piano

Keep those eyes still fast by mine  
 Look within my loving eyes,  
 Though far —  
 And there

*mf.*

*9<sup>da</sup>*

When you other eyes  
 Branties my own  
 most heart they shine  
 doth prize  
 Then think they're  
 Reflect ad

*mf.*

*9<sup>da</sup>*

And sweet — from  
 these  
 2. Should those lips as  
 Coral-red thy  
 how few found  
 lips are there —

*mf.*

*9<sup>da</sup>*

Sweet all  
 printed by  
 Covelines ;  
 When their ac — cents  
 And the wealth of  
 seem — most fond  
 my hair

*mf.*

*9<sup>da</sup>*

*Andante*

Don't think they've breath'd by *ms. breeze* *Allegro*

both quiet in trees

3. Make what hearts thou when thou saiest how

*And.*

With thine own fair thou art

When all do mine eyes on thee do prove

For thine charmed thoughts thou wilt reply aye

*And.*

Love heart:

How think'st thou canst mine help on out *ms. love?*

*And.*

*Allegro*

*And.*

*rit.*



3 We watch'd her breathing through the night.

*Andante molto.*

*Voice.*

*Pianoforte.*

We watch'd her breathe — in — through the night, Her

breath — in soft — and low — — — — — as in her breast — the wave of life kept

breath — in to and fire — — — — — 2. So silently we

seem'd to speak, so slow — by mov'd — a — least — — — — — as we had lost — her half our

how she lies in — out. 3. Our very hopes were — be- lieved — our

*dim*

feared — Our fears — our hopes be- lieved — We thought her dy- ing when — she

*dim* *p*

slept — and sleep- ing when she died.

*rall*

*Impo Viol.*

*rall*

So when the moon came dim and dark, and still with sea — by

*All*

Sho'ra — Shofist 978 — like world — shhad An — oth — in man — the

This system contains the first two measures of the piece. The vocal line is in G-flat major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. The lyrics are written below the vocal line.

*And.*

*And.*

This system contains the next two measures. The tempo marking changes to 'And.' (Adagio). The piano accompaniment includes a 'Ped.' (pedal) marking. The vocal line continues with the same melodic contour.

*Leggiero.*

*Voice*

*Pianoforte.*

4. She dwelt amidst the untrodden ways. Beside the

This system begins a new section marked '4. She dwelt amidst the untrodden ways. Beside the'. The tempo is 'Leggiero' and the dynamics are 'Pianoforte'. The key signature changes to E-flat major. The vocal line and piano accompaniment are clearly delineated with their respective labels.

Spring of Potosi, a maid, whom there were none — to praise — And we — saw — her

lost: // vio-let by a mossy stone, Had hid — her

from the eyes. fair as a star — when on — by one is shining off in the

sky. She hid unknown — and few could know — When Lu —

*rit*

lead to us; But she is in her pass and oh! The

*rit*

differs to me.

*rit - dim*

*rit.*

5. The Arrow and the Song.

*Viva*

*Alla fine 6/8*

I shot an arrow into the air, It fell to earth I knew not

*Triumphante*

Where: *for so* swift as it flew — the light could not follow it in

its light! 2. breath'd a song — in-to the

do — it fell to earth — I know not where — for who has sight or ken —

— and strong, thin, & keen, allow the light of song?

*f.*

Lord, long, alter — ward. in an

*9d.*

oak — I found the is — not still in — broke — and the

son) — from — fir — ling to — and I found a — pain in the

*9.*

heart — *rit.* of a friend.

*rit.*

*rit.*

*rit.*

6. Why does he look like that?

*Allegro moderato*

Voice

Pianoforte

Why does he look — like that? 'Tis to be like thy

The first system of music features a voice line and a piano accompaniment. The voice line begins with a rest, followed by the lyrics "Why does he look — like that?". The piano accompaniment consists of a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

*And.*

*rit*

*Allegro*

*Rit*

looks — of hue; Why is not the no — is a? Because it is the blush — ed' hue.

The second system continues the musical piece. The voice line has the lyrics "looks — of hue; Why is not the no — is a? Because it is the blush — ed' hue." The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes. The tempo markings *And.*, *rit*, *Allegro*, and *Rit* are present above the staves.

All that's in, by love's dis — cret — Has been made

The third system of music shows the voice line with the lyrics "All that's in, by love's dis — cret — Has been made". The piano accompaniment features a more active bass line with frequent chord changes and rhythmic patterns. The key signature remains three flats.

— re — sem — ble — these! Why is fall — ing snow so white

The fourth and final system on the page. The voice line has the lyrics "— re — sem — ble — these! Why is fall — ing snow so white". The piano accompaniment concludes with a final cadence. The tempo markings *rit* and *And.* are visible above the staves.



*rit* *Allegro* *rit*

but to be like - the ba - on ju - Why was so - las us - so bright? that the sun, even the

*rit* *f. Allegro* *rit*

old - in his! *And.* All that's bright, by love de - ce.

*rit*

has been made - no - sem - bling this! Why are Ha - tions

*rit* *Allegro*

beauties felt? Oh! the things - in he - we see Why has nau - si - fied to melt?

*rit*  
Hör! es rauscht es stürmt über uns.  
*Allegro*  
*f*  
All that's sweet is  
*rit*  
*Allegro. Mos.*  
*f*

*rit*  
Lied der - erse  
des von made  
ne dem die - fass  
*molto rit.*  
*molto rit.*  
*Allegro.*  
*dim*

*dim*  
*rall*  
*Fin.*

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or markings. The paper has a light beige or cream color.









