



THE *ROMANCE OF THE* DAWN

Recitation
with Pianoforte Accompaniment.

—  —
Poem by
Elizabeth K. Reynolds.

Music by
Ernest R. Kroeger.

Op. 61.

Published by
THE WILLIS MUSIC COMPANY
CINCINNATI, OHIO.

The Romance of the Dawn.

RECITATION WITH PIANOFORTE ACCOMPANIMENT.

POEM BY ELIZABETH K. REYNOLDS.

MUSIC BY ERNEST R. KROEGER.

Night :

Day :

Dawn : (The daughter of Night and Day.)

Mist : (The young God-lover of Dawn.)

Moonlight : }
Sunrise : } (Friends of Night and Day.)

Wind : (The friend of Mist.)

The Ocean, the Waves, the Storm, the ship-wrecked crew, the Clouds, the Shepherdlad and his flock, the pestilence, the gloom, the clouds, the city, the earth, etc., etc.

SYNOPSIS:- Night and Day had a beautiful daughter named Dawn, whom they loved passionately, yet feared that sometime they might lose her. Their old friends, Moonlight and Sunrise, reassured them. One morning Wind came riding over the land and brought with him his friend Mist, who upon beholding Dawn, conceived a violent passion for the beautiful child of Night and Day and wooed her for his bride. Night and Day found they must give Dawn to her lover Mist, but she, always faithful to them, returned from her home in the clouds whither Mist bore her to minister still to Night and Day.

Dawn.

Dawn, radiant daughter, born of Night and Day!
Softly she glides - a pale and pensive shade -
From Night's enfolding arms, to cross the glade,
That at her presence sweet, sings roundelay
In notes of waking birds. The waves at play,
In silver ripples break, to greet the maid,
Ere Day arising clasps her unafraid
Within th' effulgence of his burning ray.

Far, far and near is Dawn, the beauteous maid,
Known as the duteous daughter of the Night -
The Day.

The Sun and Moon, the Waves and Wind
Her loveliness adore; and when afraid
Their child might sometime leave for aye their sight,
Their friends to cheer, poured comfort in their mind.

When Day, arising, sings of Dawn, his pride:

(SONG OF THE DAYBREAK.)

“The Sun loves her,
And the Moon loves her,
And the Winds and the Waves rejoice,
When Dawn comes gently, softly
The Storm gods' wrath to allay.
O Sunlight, O Moonrise,
Dost hear my pleading voice?
Oh! tell me, must I lose her?
Or will she with me stay?”

Moonlight, in tender accents, soft replied :-

(SONG OF THE NIGHTINGALE.)

The Nightingale in liquid notes a-singing
Poured forth his pensive song :-
“O Moonlight, through the forest one-time winging,
Beheld I fairest Dawn.
Now all my heart with passion's fire is burning,
Love all my being thrills;
Ah, Moonlight, like a shadow from me turning
Fled Dawn o'er distant hills.”

“Fear not,” both Moonlight and the Sunrise cried
To the Day and to the Night,
“Fair Dawn will not be lured from thee away,
Nor thus thy love requite.”

(SONG OF THE SUNRISE.)

“How much would I, too, miss her,”
Sunrise said,
“More fair she never shines
Than when she comes to meet me -
So lovingly to greet me,
And all my glowing light her form entwines:
Aurelian floats her golden hair about her -
Ah, Night! Ah, Day! fear not, nor ever doubt her -
Pale, pensive, sweet - she's thine till time is sped.”

(THE MEETING.)

One morn the storm-god, Mist,
Came riding over the land.
He met the beautiful Dawn so fair-
Ah, she was a goddess beyond compare.

As she rose from the sea with its tints of green,
Her eyes and her hair caught the golden gleam
Of a faint shell-tint from a stray sunbeam
As it peeped from its hidden lair.

Ah! that was a meeting of gods, I wist,
As Mist came over the land-
The Wind, fair Dawn, and the young god Mist,
While Love clasped the maiden's hand!

Mist.

Behold the young god, Mist!
He rides on the wings of the Wind.
Up from the waves of the sea they fly -
Crossing the dunes and the moorlands by-
A cloud-enveloping pall, I wist,
The eyes of the Night to blind:
The eyes of the Night- the stars serene-
Glimmer and glow- pale fires a gleam,
Mirrored in placid pool and stream
Till the Wind and the Mist arise.

(THE WOOING.)

"Dawn, fairest child," sang Mist,
"I claim thee, love, as bride.
Far in my cloud-land home
Wilt thou with me abide?
Come, Dawn, I wait for thee!
Fair love, now smile on me,
Come, Dawn, shy maiden, come,
Nor fate resist."

The Wind and the Mist-
Ah, Dawn, fair child!
What pow'r to resist
With Love to blind?
What pow'r to resist-?
Love's arms enshroud
Fair Dawn and the Mist
In encircling cloud.

Morn after morn, when Dawn had slipped from Night's
 Caressing care, came Mist to woo the maid,
 Ere yet she stepped to meet effulgent Day.
 Soon both to Night and Day the knowledge came
 That Dawn, their child so fair, was won by Mist;
 To him, her young god-lover, did Dawn list,
 Until her heart was burning with the flame
 Enkindled by the God-love's mighty name
 Evoked to plead at each appointed tryst:
 Nor longer could the Night and Day resist,
 But yielded beauteous Dawn to love's acclaim,
 But Dawn so dearly loved the Night and Day
 She wandered ever back 'twixt earth and heav'n
 To those with love for whom her bosom burns.
 Sunlight and Moonlight meet her on her way
 When she- her pale sweet presence gently giv'n-
 Unto her cloud-land home with Mist returns.
 Sometimes Dawn's presence gleams
 To show the shipwrecked crew where danger lies;
 Sometimes when Pestilence 'neath Night's sad beams
 A terror flies,
 Dawn's coming lights the gloom.
 She cheers the lonely little lad
 Who faithful tends his father's flocks,
 And maketh glad
 His plaintive, piping song,
 That echoes far o'er list'ning rocks;
 Or gently rising o'er the wooded hills,
 Dawn, in a low-thatched cottage near the sea,
 Beholds a mother soothing tenderly
 Her little child, while she in sadness waits
 For him who from the ocean's deep will ne'er return.
 She sings in lullaby to soothe her child:-

“Rock thee, baby, rock-a-bye,
List not to the wind’s low sigh.
Softly sleep, love will keep
Tender vigil at thy side,
Darkly creep shadows deep,
Still with thee will love abide.

Rock thee, baby, rock-a-bye,
Louder moans old ocean’s cry,
Souls so brave ’neath the wave
Sink, lest God shall be their stay.
God to save, lend Thine aid,
Lest he sink for whom we pray!”

Low moans still the sad sea breaking;
Hush’d sleeps soft, till God’s awaking,
He, for whom a message - dying -
Sadly moans old ocean, crying:-

(SONG OF THE OCEAN.)

“Farewell, beloved, fare-thee-well!
Thine is my last sad sigh-repeating:-

“Farewell!” “Farewell!”

Tender vigil keeping

Thine my soul’s last greeting:-

“Farewell!”

Low moans now the sad sea sighing,
Soft the mother’s voice replying-

“Rock thee, baby, rock-a-bye,
List not to the wind’s low sigh.
Softly sleep, love will keep
Tender vigil at thy side.
Darkly creep shadows deep,
Still with thee will love abide,
Sleep, Sleep.”

The Romance of the Dawn.

Poem by ELIZABETH K. REYNOLDS.

Music by ERNEST R. KROEGER.
Op.61.

Con moto. (♩ = 144)
tranquillo

The first system of music features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tempo is marked 'Con moto' with a quarter note equal to 144 beats per minute, and the mood is 'tranquillo'. The dynamics are marked 'p' (piano). Fingering numbers (1-5) are indicated above and below notes.

Vocal line for the first system, consisting of a single note with a fermata, marked 'Led.' with an asterisk.

The second system continues the piano accompaniment. Dynamics are marked 'mfz' and 'mf'. Fingering numbers are present throughout.

Vocal line for the second system, consisting of a single note with a fermata, marked with 'Led.' and an asterisk.

The third system shows the piano accompaniment with a 'dimin. sempre' (diminuendo) dynamic marking. Fingering numbers are included.

Vocal line for the third system, consisting of a single note with a fermata, marked with 'Led.' and an asterisk.

Dawn, radiant daughter, born of Night and Day!

The fourth system features the piano accompaniment with a 'p' (piano) dynamic marking. Fingering numbers are present.

Vocal line for the fourth system, consisting of a single note with a fermata, marked with 'Led.' and an asterisk.

Softly she glides a pale and pensive shade— From Night's enfolding arms, to

Musical score for the first system, featuring piano accompaniment with fingerings and dynamics. The score is in G minor (two flats) and 3/4 time. The right hand has a melodic line with various fingerings (e.g., 2 1, 3 1, 4 2, 5 3, 5 2 1, 4 3 2, 5 3 1, 4 3 2, 5 2 1, 4 3 2). The left hand provides harmonic support with chords and single notes. Dynamics include *mf* and *rit.* (ritardando). The system concludes with a *rit.* marking.

cross the glade, That at her presence sweet, sings roundelay In notes

Musical score for the second system, continuing the piano accompaniment. It features similar fingerings and dynamics as the first system, including *rit.* markings. The right hand continues the melodic line with fingerings like 5 2 1, 4 2 1, 5 3 1, 5 3 1, 4 3 2, 5 3 1, 4 3 2, 5 3 1, 4 3 2, 5 2 1, 4 2 1, 5 3 1, 4 3 1.

of waking birds. The waves at play, In silver ripples break, to

Musical score for the third system, including an *accel.* (accelerando) marking. The right hand features a triplet of eighth notes. The left hand continues with a steady accompaniment. Dynamics include *rit.* and *rit.* markings.

Un poco più animato. (♩ = 160)

greet the maid, Ere Day arising clasps her unafraid within th' ef-

Musical score for the fourth system, starting with *Un poco più animato.* The tempo is marked as quarter note = 160. The score includes *cresc.* (crescendo) and *f* (forte) dynamics. The right hand has a melodic line with a triplet and a fermata. The left hand features a more active accompaniment with eighth notes. Dynamics include *rit.* and *rit.* markings.

fulgence of his burning ray.

Musical score for the first system, featuring a treble and bass clef with piano accompaniment. The bass line includes fingering numbers 5 and dynamic markings like *ff* and ** Led.*

Musical score for the second system, continuing the piano accompaniment. It includes a *dimin.* marking and a '4 3 1' fingering instruction.

Andante. (♩ = 120)

Far, far and near is Dawn, the beautiful maid, Known as the dutiful daughter of the Night,

Musical score for the third system, starting with **Andante** and a tempo of 120. It includes dynamic markings *mf* and *p*, and ** Led.* markings.

the Day.

(♩ = 132) *poco accel.* The Sun and Moon, the Waves and Wind Her loveliness adore; and

Musical score for the fourth system, featuring a treble and bass clef with piano accompaniment. It includes dynamic markings *mf* and *p*, and ** Led.* markings.

when afraid Their child might sometime leave for aye their sight, Their friends to cheer,

Musical score for the first system, featuring piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps (F# and C#). The music includes various chords and melodic lines with fingerings (1-5) and dynamics such as *mf*. There are also hairpins indicating volume changes.

* Led. * Led. * Led. * Led. * Led.

poured comfort in their mind.

Musical score for the second system, featuring piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps. The music includes various chords and melodic lines with fingerings (1-5) and dynamics such as *mf*. There are also hairpins indicating volume changes.

* Led. * Led. Led.

When Day, arising, sings of Dawn, his pride:

Allegro. (♩ = 88)

Musical score for the third system, featuring piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps. The music includes various chords and melodic lines with fingerings (1-5) and dynamics such as *mf*, *rit.*, *p*, and *cresc. sempre*. There are also hairpins indicating volume changes.

* Led. * Led. * Led. * Led.

Musical score for the fourth system, featuring piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps. The music includes various chords and melodic lines with fingerings (1-5) and dynamics such as *f*. There are also hairpins indicating volume changes.

* Led.

"The Sun loves her, And the Moon loves her, And the

ritenuto *a tempo*

* Led. Led. * Led. * Led. * Led.

Wind and the Waves re - joice, When Dawn comes gently, softly, The

mf

* Led. * Led. * Led. * Led. * Led.

storm — god's wrath to allay.

dimin. *p* *f*

* Led. * Led. *

O Sunlight! O

p *f* *mf*

Led. * Led.

Moonrise!

Dost hear my pleading voice?

Oh

*Lento. *Lento. *Lento.

tell me, must I lose her?

Or will she with me stay?"

cresc. *f* *sfz*

*Lento. *Lento.*

Moderato. (♩ = 108)

Moonlight, in tender accents soft replied:

mf *p*

Lento. *Lento.* Lento. *Lento.*

Lento. (♩ = 88)

"The Nightingale in liquid notes a -

p dolce

Lento. *Lento. *Lento. *Lento. *Lento. *Lento.

singing Poured forth his pensive song:

*Led. *Led. *Led. *Led. *Led. *Led.

Moonlight, thro' the forest one time winging, Beheld I fairest Dawn.

*Led. *Led. *Led. *Led. *Led. *Led.

Now all my heart with passion's fire is burning,

*Led. *Led. *Led. *Led. *Led. *Led.

Love all my being thrills; Ah, Moonlight, like a shadow from me turning Fled

*Led. *Led. *Led. *Led. *Led. *Led.

Dawn o'er distant hills."

Musical score for the first system, featuring a piano accompaniment with triplets and dynamic markings. The score is written for piano and includes a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note equal to 126. The music consists of several measures with triplets in the right hand and chords in the left hand. Dynamic markings include *Ped. and *Ped. *Ped.

Allegro energico (♩ = 126)

"Fear not," both Moonlight and the Sunrise cried To the Day and to the Night,

Musical score for the second system, starting with "Allegro energico" and "rinforz" marking. The score is written for piano and includes a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note equal to 126. The music consists of several measures with chords in the right hand and chords in the left hand. Dynamic markings include *Ped. and *Ped.

"Fair Dawn will not be lured from thee away, Nor thus thy love re - quite.

Musical score for the third system, continuing the piano accompaniment. The score is written for piano and includes a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note equal to 126. The music consists of several measures with chords in the right hand and chords in the left hand. Dynamic markings include *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

"How much would I, too, miss her," Sunrise said, "More fair she never shines Than

Musical score for the fourth system, featuring a melody in the right hand and accompaniment in the left hand. The score is written for piano and includes a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked with a quarter note equal to 126. The music consists of several measures with a melody in the right hand and chords in the left hand. Dynamic markings include *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

when she comes to meet me, So lovingly to greet me, And all my glowing light Her form en - twines:

The first system of music features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, consisting of eighth and sixteenth notes. The bass clef provides a steady accompaniment with eighth notes. The key signature has one sharp (F#).

*Led *Led *Led. *Led *Led *Led. *Led. *Led. *Led. Led. *Led.

Aurelian floats her golden hair about her, - Ah, Night! ah, Day! Fear not, nor ever doubt

The second system of music continues the piano accompaniment. It includes the instruction *p lusingando* in the treble clef. The melody continues with similar rhythmic patterns. The bass clef accompaniment remains consistent.

*Led. *Led. *Led. *Led.

her, - Pale, pensive, sweet, she's thine till time is sped."

Vivo. (♩ = 100)
One morn, the storm-god, Mist, Came

The third system of music introduces a change in tempo and dynamics. It includes the instruction *cresc.* in the treble clef and *mfz L.H.* in the bass clef. The melody features more complex rhythmic patterns, including triplets and sixteenth-note runs. The bass clef accompaniment includes chords and rests.

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

riding over the land. He met the beautiful Dawn so fair, Ah, she was a goddess beyond compare. As she
cresc. poco a poco

The fourth system of music continues the piano accompaniment with the instruction *cresc. poco a poco*. The melody features intricate sixteenth-note passages in both the treble and bass clefs. The bass clef accompaniment includes chords and rests.

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

rose from the sea with its tints of green, Her eyes and her hair caught the golden gleam Of a

Musical score for the first system, featuring piano accompaniment with fingerings and dynamics like *sfz*. The score is written in treble and bass clefs with various fingerings indicated above and below the notes.

* Led. . * Led. * Led. * Led. * Led. * Led. * Led.

faint shell - tint from a stray sun-beam As it peeped from its hidden

Musical score for the second system, featuring piano accompaniment with fingerings. The score is written in treble and bass clefs with various fingerings indicated above and below the notes.

lair.

Musical score for the third system, featuring piano accompaniment with dynamics like *mf*. The score is written in treble and bass clefs with various fingerings indicated above and below the notes.

* Led. * Led. * Led.

Ah, that was a meeting of gods, I wist, As

Musical score for the fourth system, featuring piano accompaniment with dynamics like *mp legato*. The score is written in treble and bass clefs with various fingerings indicated above and below the notes.

* Led. * Led. * Led. * Led. * Led.

Mist came over the land, The Wind, fair Dawn, and the young god, Mist, While

Musical score for the first system. The piano part consists of two staves. The right hand plays chords and single notes, while the left hand plays a melodic line with triplets and fingerings (1, 3, 1, 3, 1, 3, 1, 3). Dynamic markings include *Led. and *Led. below the staff.

Love clasped the maiden's hand!

Musical score for the second system. The piano part continues with similar textures. A 'poco rit.' marking is placed above the right-hand staff. Fingerings and dynamic markings (*Led.) are present throughout.

Musical score for the third system. The piano part features more complex textures with chords and moving lines. The dynamic marking 'f con anima' is placed above the left-hand staff, and 'mf' is placed below the right-hand staff. Fingerings are indicated above notes.

hold the young god, Mist! He rides on the wings of the Wind. Up from the waves of the

Musical score for the fourth system. The piano part concludes with sustained chords and melodic fragments. Dynamic markings (*Led.) are used below the staff.

sea they fly, Crossing the dunes and the moorlands by, A cloud enveloping pall, I wist, The eyes of the Night

Led. **Led.* **Led.* *Led.* * *Led.* * *Led.* * *Led.*

to blind: The eyes of the Night, — the stars serene — Glimmer and glow, Pale

mf *marcato* **Led.* **Led.* **Led.* **Led.*

fires agleam, Mirrored in placid pool and stream Till the Wind and the Mist arise.

mf *crescendo* **Led.* **Led.* **Led.* **Led.* **Led.* **Led.* **Led.* **Led.*

"Dawn, fairest child," sang Mist, "I claim thee, love, as bride. Far in my cloud-land

ff **Led.* **Led.* **Led.* **Led.* **Led.* **Led.* **Led.*

home Wilt thou with me a - bide? Come, Dawn, I wait for thee! Fair

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line has a long, sweeping melodic line across the system.

*Led. *Led. *Led. *Led. *Led. *Led.

love, now smile on me; Come, Dawn, shy maiden, come, Nor fate resist."

The second system continues the musical piece. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *dimin.* (diminuendo). Fingerings are indicated with numbers 1-5. The vocal line continues with a similar melodic style.

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

The Wind and the Mist, - Ah, Dawn, fair child! What

The third system features a vocal line and piano accompaniment. The piano part has a more active bass line with eighth-note patterns. The vocal line has a melodic phrase that spans across the system.

*Led. *

pow'r to resist With Love to blind?

The fourth system shows the final part of the piece. The piano accompaniment continues with its characteristic eighth-note bass line. The vocal line concludes with a final melodic phrase.

4 2 3 1 5 2 4 2 3 2 3 1 4 2 3 1 1

p

What

pow'r to resist? Love's arms en-shroud Fair Dawn and the Mist In en-

3 2 1 1 2 5 3 4 2 3 1 3 1 4 2 3 1 1 3 2 1 4 2 5 3 3 1 4 2

p

circling cloud.

5 3 4 2 3 2 3 2

molto rit.

Andante. (♩ = 96)

3 2 1 5 4 3 5 4 2 1 5 3 1 5 4 5 4 5 4 5 4 5 4

p

ped. *ped. *ped. *ped. *ped. ped. *ped. *ped. *ped. *ped. ped. *ped. *ped. *ped. *ped.

Morn after morn, when Dawn had slipped from Night's Caressing care, came Mist to woo the

Musical score for the first system, featuring piano accompaniment with fingerings and dynamics like "cresc. e accel." The system includes two staves (treble and bass clef) with various musical notations such as triplets and slurs.

maid, Ere yet she stepped to meet effulgent Day.

Musical score for the second system, featuring piano accompaniment with dynamics like "mf dolce" and "dim." The system includes two staves with musical notations and fingerings.

Soon both to Night and Day the knowledge came That Dawn, their child so fair, was won by

Musical score for the third system, featuring piano accompaniment with dynamics like "*Led." The system includes two staves with musical notations and fingerings.

Mist, To him, her young god-lover, did Dawn list, Until her

Musical score for the fourth system, featuring piano accompaniment with dynamics like "p". The system includes two staves with musical notations and fingerings.

Un poco più mosso. (♩ = 112)

heart was burning with the flame En - kindled by the God - love's mighty name

Musical score for the first system, featuring a piano accompaniment with fingerings and a vocal line with lyrics.

Evoked to plead at each appointed tryst: Nor longer could the Night and Day resist, But

Musical score for the second system, featuring a piano accompaniment with fingerings and a vocal line with lyrics.

Leg. *

Leg. *

yielded beautiful Dawn to love's acclaim.

Musical score for the third system, featuring a piano accompaniment with fingerings and a vocal line with lyrics.

Leg. *

Leg. *

Leg. *

Leg. *

But Dawn so dearly loved the Night and Day

Musical score for the fourth system, featuring a piano accompaniment with fingerings and a vocal line with lyrics.

Leg. *

Leg. * *Leg.* *

Leg. *

Leg. * *Leg.* *

She wandered ever back 'twixt earth and heav'n To those with love for whom her bosom burns.

Musical score for the first system, featuring piano accompaniment with fingerings and 'Led.' markings.

Sunlight and Moonlight meether on her way When she, her pale sweet presence gently giv'n,

Musical score for the second system, featuring piano accompaniment with fingerings and 'Led.' markings.

Unto her cloud-land home with Mist returns.

Allegretto. (♩ = 126)

Sometimes

Musical score for the third system, including dynamics like 'rit.', 'mf', and 'p', and 'Led.' markings.

Dawn's presence gleams To show the ship wrecked crew where danger lies; Sometimes

Musical score for the fourth system, including dynamics like 'mf' and 'p', and 'Led.' markings.

when Pestilence 'neath Night's sad beams A terror flies,

Dawn's

mf *p*

* Led. *

coming lights the gloom.

She cheers the lonely little

mf *p*

lad, Who faithful tends his father's flocks And maketh glad His plaintive, piping song, That echoes far o'er list'ning rocks;

mf *p*

* Led.

Or gently rising o'er the wooded hills, Dawn, in a low thatched cottage near the sea, Be-

Con moto. (♩ = 144)

mf *p*

* Led. * Led. * Led. * Led. * Led.

holds a mother soothing tenderly Her little child, while she in sadness waits For him who from the ocean's

Allegro. (♩ = 63)

Musical score for the first system, featuring piano accompaniment. The right hand has fingerings: 4, 1, 3, 1, 4, 2, 3, 1, 4, 2, 5, 3, 4. The left hand has fingerings: 1, 2, 3, 4. Dynamics include *p subito*. The score is in G major and 2/4 time.

* Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led.

deep will ne'er return.

She sings in lullaby to soothe her child: —

Musical score for the second system, featuring piano accompaniment. The right hand has chords and the left hand has a rhythmic accompaniment. Dynamics include *p*. The score is in G major and 2/4 time.

* Led. * Led. * Led. * Led. * Led. * Led.

Andantino. (♩ = 152)

Musical score for the third system, featuring piano accompaniment. The right hand has chords and the left hand has a rhythmic accompaniment. Dynamics include *rit.* and *p*. Markings include *R. H.*. The score is in G major and 2/4 time.

* Led. *

"Rock thee, baby, rock - a - bye, List not to the wind's low sigh. Softly sleep, love will keep

Musical score for the fourth system, featuring piano accompaniment. The right hand has fingerings: 4, 2, 1, 5, 4, 2, 4, 2, 1, 3, 2, 1, 5, 3, 2. The left hand has fingerings: 1, 2, 3, 4. Dynamics include *p*. Markings include *R. H.*. The score is in G major and 2/4 time.

Led. * Led. * Led. * Led. * Led. * Led.

824

Tender vigil at thy side, Darkly creep shadows deep, Still with thee will love abide."

"Rock thee, baby, rock-a-bye, Louder moans old ocean's cry, Souls so brave 'neath the wave

Più animato. (♩ = 160)

Sink, lest God shall be their stay. God to save, lend Thine aid, Lest he sink for whom we pray!"

Allegro. (♩ = 88)

Loud moans still the sad

sf *sf* *p*

Led. * *Led.* * *Ossia*

sea breaking; Hush'd sleeps soft, till God's awaking, He, for whom a message, dying,

Sadly moans old ocean, crying:

dim. sempre

"Farewell, beloved,

largamente

fare - thee - well!

Thine is my last sad sigh, re -

5

cresc.

peating :

"Fare - well!"

"Fare -

f

well!"

Tender vigil keeping,

rhine my

dim.

soul's last greeting :

"Fare - well!"

p

mfz

mf

Ped. *

mfz

mfz *mf* *p*

Ped. * *Ped.* *

Andante rubato. (♩ = 96)

Low moans now the sad sea sighing,

Lento. (♩ = 76)
espressivo

p

p

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

mfz

mf

p

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Andantino. (♩ = 152)

Soft the mother's voice replying: "Rock thee, baby, rock-a-bye,

List not to the wind's low sigh. Softly sleep, love will keep Tender vigil at thy side.

Darkly creep shadows deep, Still with thee will love abide, Sleep,

Sleep!"

Con moto. (♩ = 144)

4 2 1 2 3 4 3 1 5 3 1 4 2 1 2 3 4 1 2 1 5 2 1 4 5 4 5 4 2 1 5 3 1 4 2 3 4 2 3 4 2 1 4 2 1

mfz *mfz*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 3 1

ff *dim.*

*Ped. * Ped. * Ped. * Ped. * Ped.

accel. *mf* *ff* *ff*

3 1 4 2 3 1 4 2 3 1 5 3 4 2 3 1 4 2 5 3 1 4 3 2 1 4 2 1

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Allegro. (♩ = 63)

sf dim. sempre

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

mf *dim.* *p*

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

*Led. *Led. *Led. *Led. *Led. *Led.

mf *p*

*Led. *Led. *Led. *Led.

mf *poco rit.* *p* *p* *p*

*Led. *Led. *Led. *Led. *