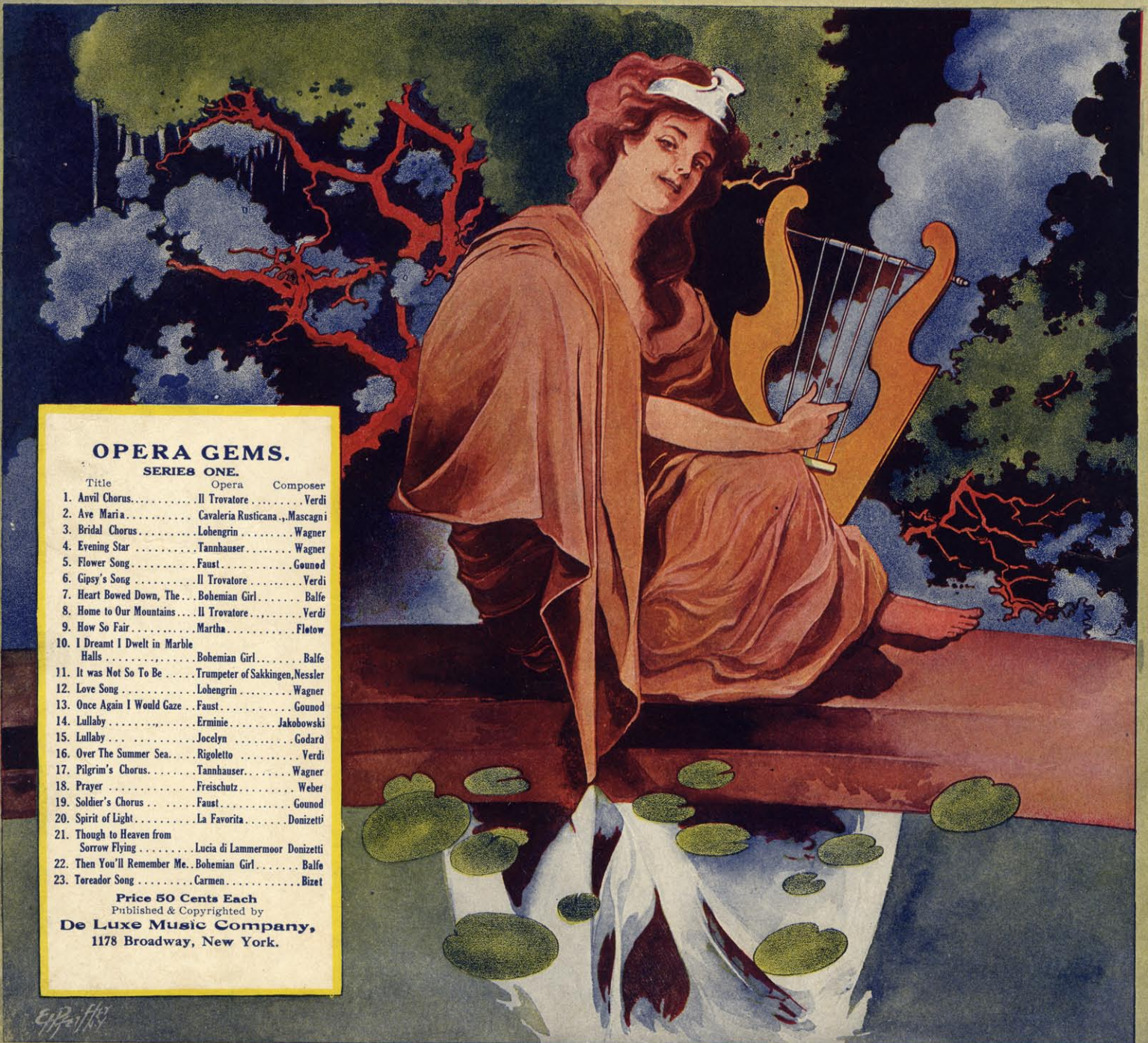


OPERA GEMS

O THOU SUBLIME, SWEET EVENING STAR FROM TANNHAUSER



OPERA GEMS.

SERIES ONE.

Title	Opera	Composer
1. Anvil Chorus.....	Il Trovatore.....	Verdi
2. Ave Maria.....	Cavaleria Rusticana.,	Mascagni
3. Bridal Chorus.....	Lohengrin.....	Wagner
4. Evening Star.....	Tannhauser.....	Wagner
5. Flower Song.....	Faust.....	Gounod
6. Gipsy's Song.....	Il Trovatore.....	Verdi
7. Heart Bowed Down, The.....	Bohemian Girl.....	Balfe
8. Home to Our Mountains.....	Il Trovatore.....	Verdi
9. How So Fair.....	Martha.....	Fletow
10. I Dreamt I Dwelt in Marble Halls.....	Bohemian Girl.....	Balfe
11. It was Not So To Be.....	Trumpeter of Sakkingen,	Nessler
12. Love Song.....	Lohengrin.....	Wagner
13. Once Again I Would Gaze.....	Faust.....	Gounod
14. Lullaby.....	Erminie.....	Jakobowski
15. Lullaby.....	Jocelyn.....	Godard
16. Over The Summer Sea.....	Rigoletto.....	Verdi
17. Pilgrim's Chorus.....	Tannhauser.....	Wagner
18. Prayer.....	Freischutz.....	Weber
19. Soldier's Chorus.....	Faust.....	Gounod
20. Spirit of Light.....	La Favorita.....	Donizetti
21. Though to Heaven from Sorrow Flying.....	Lucia di Lammermoor	Donizetti
22. Then You'll Remember Me.....	Bohemian Girl.....	Balfe
23. Toreador Song.....	Carmen.....	Bizet

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O THOU SUBLIME. SWEET EVENING STAR

FROM TANNHAUSER

Moderato.

WAGNER.

p Like death fore - bor - ing, Twi - light all sur -
round - ing, en - ve - lops hill and vale with sa - ble man - tle,
The soul that longs to mount on yon - der heights, Feels ter - ror
at his flight through dread and night. *p* *p*
pp And thou ap - pear'st, O fair - est star of hea - ven!

Thy gen - tle light through space a - far thou spread - est. And dark - ness

twi - light soft - ened by thy ray, With cheer - ing light from the

vale shows the way.

Andante.

f O thou sub - lime, sweet ev' - ning

star, Joy - ful I greet thee from a - far;

With glow-ing heart that ne'er dis-clos'd, Greet her when

she in thy light re-posed. *mf* When part-ing from this

vale, *p* A vis-ion, she ris-es to an an-gels

mis-sion, *p* When part-ing from this vale, A vis-ion, she

ris-es to an an-gels mis-sion.

First system of a musical score. The treble clef staff contains a melodic line with a slur over the first two measures and a sharp sign on the second measure. The bass clef staff contains a piano accompaniment with chords and a dynamic marking of *p* (piano).

Second system of a musical score. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the piano accompaniment with chords.

Third system of a musical score. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the piano accompaniment with chords.

Fourth system of a musical score. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the piano accompaniment with chords and a dynamic marking of *mf* (mezzo-forte).

Fifth system of a musical score. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a piano accompaniment with chords and a dynamic marking of *p* (piano).

An unusually popular Waltz, very bright and attractive.
Easy to play and very good for dancing and teaching.

Dreaming.

WALTZ.

INTRODUCTION.

Andantino.

ADELAIDA AGÜERO.

(Havana, Cuba.)

The introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The right hand features a series of chords and dyads, while the left hand provides a simple accompaniment of quarter notes.

Tempo di Valse.

The first section of the waltz begins with a mezzo-forte (*mf*) dynamic. It features a more active melody in the right hand and a rhythmic accompaniment in the left hand. A repeat sign is present at the end of the first phrase.

The second section continues the waltz with a melodic line in the right hand and a steady accompaniment in the left hand. The key signature remains one flat.

The final section concludes the piece with a melodic flourish in the right hand and a final accompaniment in the left hand. The piece ends with a double bar line.

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