

6 EDITION
ANDRÉ

[Female Voices.]

LITTLE SNOWWHITE



FRANZ ABT.

Op. 550.



SNOW - WHITE.

English version by Mary A. Robinson.

SNEEWITCHEN.

N^o 1.

In the Forest.

Allegro agitato.

Chorus and Solo (Snowwhite.)

Franz Abt, Op. 550.

First system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *cresc.*

Second system of piano introduction. Treble clef, bass clef. Dynamics: *f*

Third system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *f*, *f*

CHORUS.

Vocal lines for the chorus. Treble clef. Dynamics: *p*. Lyrics: *Hark now, peal — to peal suc.ceed - ing, Black the clouds that fill the*

Piano accompaniment for the chorus. Treble clef, bass clef. Dynamics: *p*, *f*, *f*

sky _____ ; *p* *poco a poco*
 Child, ah whi - ther art thou
poco a poco
 sky _____ ; *p* *poco a poco*
 Child, ah, whi - ther art thou
poco a poco
p *poco a*

cresc.
cresc. speed - - ing, Stones and bramb - les neo - - er
cresc. speed - - ing, Stones and bramb - les neo - - er
poco cresc.

f
 heed - ing? Through the for - est where dost lie?
f
 heed - ing? Through the for - est where dost lie?
f
mf *decrescendo.*

More calmly.

p Will no loo - - ing moth - er find thee? Hast no home — that

p Will no loo - - ing moth - er find thee? Hast no home — that

p

close can bind thee? *p* Ten - der child —, oh quickly say,

close can bind thee? *p* Ten - der child —, oh quickly say,

p

dim. *p* why dost thou a - lone here stray? SNOWW. *f* Ye.

dim. *p* why dost thou a - lone here stray?

dim. *p*

growing quicker by degrees.

dim. *mf*

Very rapidly and anxiously.

light-nings, oh cease your flashing bright, else surely, poor child, I'll die of

fright. Ye winds, oh blow not so fu - rious - ly, else wea - ry of run - ning

soon _____ I'll be! Ye beasts of the for - est, O touch me not, I

nev - er have harmed you, e'en in thought; oh what shall I do? I'm sore - ly a - fraid! Ye

an - gels in hea - ven, O lend _____ your aid!

8 CHORUS.
tempo I.

mf
p Hark, the winds, that howl - ing, sigh - - ing,
mf
p Hark, the winds, that howl - ing, sigh - - ing,
p *cresc.*

p shook the for - est, tree by tree _____, Now are how' - ring,
p shook the for - est, tree by tree _____, Now are how' - ring,
p

gen - tly toy - - ing, Round the hap - less child that's
gen - tly toy - - ing, Round the hap - less child that's

fly - - - ing from a moth - er's cru - - el - ty.

fly - - - ing from a moth - er's cru - - el - ty.

The first system consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "fly - - - ing from a moth - er's cru - - el - ty." repeated on two staves.

More calmly.

p On this maid - - en, all for-sa - ken,

p On this maid - - en, all for-sa - ken,

decrescendo.

mf

p

The second system continues with three vocal staves and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The lyrics are "On this maid - - en, all for-sa - ken," repeated on two staves. The tempo/mood is marked "More calmly." and dynamics include *p* (piano), *mf* (mezzo-forte), and *decrescendo.*

e'en the beasts - have pi - ty ta - ken. Go thy way - and nev - er fear,

e'en the beasts - have pi - ty ta - ken. Go thy way - and nev - er fear,

p

p

p

The third system continues with three vocal staves and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in grand staff. The lyrics are "e'en the beasts - have pi - ty ta - ken. Go thy way - and nev - er fear," repeated on two staves. Dynamics include *p* (piano).

cresc. *f* *p*
 God on high will guard thee e'er, God on high — will guard thee e'er,
cresc. *f* *p*
 God on high will guard thee e'er, God on high — will guard thee e'er,
cresc. *f* *p*
 God on high will guard thee e'er, God on high — will guard thee e'er,

p *f* *poco*
 God on high, God on high will
p *f* *poco*
 God on high, God on high will
p *f* *poco*
 God on high, God on high will

riten.
 guard thee e'er
riten.
 guard thee e'er
riten.
 guard thee e'er

riten. *p* *calando*
 Recitation.

IN THE HOUSE OF THE DWARVES.

Andantino.

SNOWWHITE.

I. How odd and strange is
II. The sun sends in its

all I see, and yet how bright and cheering! From home the people seem to be, but
la-test ray, and gives me farewell greet-ing. The bir-dies sing their evening lay, while

2. *lightly and with more animation.*

soon they'll be ap-pear-ing. *p* See, sev'n lit-tle plates, knives and spoons o-ver
I my meal am eat-ing; and now through the win-dow they swift-ly come

p with more animation.

yon-der, and sev'n lit-tle beds, all so pret-ty and white! Ah
fly-ing, and hop all a-round me so tame and so free; I'll

rit.

where can the people be staying, I wonder? Methinks, while I'm waiting, I'll just take a bite. O
 give them the bread that be-side me is lying, in do - ing so, surely, no harm there can be? O

Rather more slowly, very simply.

come, Lord Je - sus, be our guest, and let, what thou hast sent, to us be blest!

Poco meno mosso.

O come, Lord Jesus, be our guest, and let, what thou hast sent, to us be blest!

mf

1. 2.

p

more hurriedly.

3. And now the stars be-gin to come, the sun to rest is sinking, If but these peo-ple

more hurriedly.

would come home! They stay too long, I'm thinking! I wonder if I can stay here till the

morning, and if of these beds now my choice I might take? If no one would scold me? Ah

growing slower. *rit.*
me, I am yearning, *pp* my eyes are so heavy, I can't keep awake! *p* Lord

slower.
Jesus, be thou e'er with me, watch over me in love where'er I be! Lord Jesus, be thou

e'er with me, watch over me in love, where'er I be! *Recitation.*

And homeward soon their way they wend;
Hark, how in song their voices blend!

No 3.

SNOWWHITE AND THE DWARVES.

(SOLO AND CHORUS.)

Allegretto. CHORUS.

1st V. softly as from a distance. *In the mountain's night,*
2d V. louder. *When our work is o'er,*

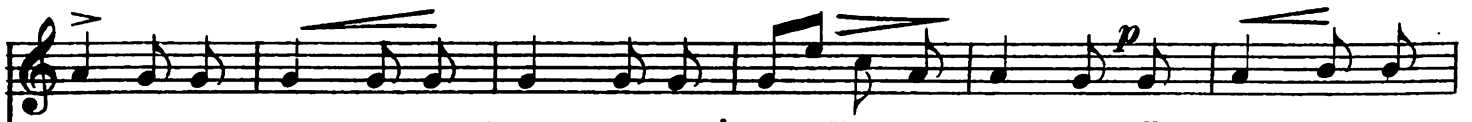
In the mountain's night,
When our work is o'er,

p p
sempre staccato. *fp*

Far from day's bright light,
We may rest once more. *We're dig-ging and mi-ning, our toil is our*
As homeward then go we, our cot-tage re.

Far from day's bright light,
We may rest once more. *We're dig-ging and mi-ning, our toil is our*
As homeward then go we, our cot-tage re.

fp *p molto cresc.* *decresc.*



pleasure, we bring forth much trea - sure that's sparkling and shining; But ne'er to its
ceives us; con - tent - ment it gives us, tho' hum - ble and low - ly, and ne'er will to



pleasure, we bring forth much trea - sure that's sparkling and shining; But ne'er to its
ceives us; con - tent - ment it gives us, tho' hum - ble and low - ly, and ne'er will to



p molto cresc.

p



splendor our hearts we sur - ren - der, but ne'er to its splendor our hearts we sur - ren - der.
splendor our hearts we sur - ren - der, and ne'er will to splendor our hearts we sur - ren - der.



splendor our hearts we sur - ren - der, but ne'er to its splendor our hearts we sur - ren - der.
splendor our hearts we sur - ren - der, and ne'er will to splendor our hearts we sur - ren - der.



f

mf

f



1.

2.

p D.C.

1st DWARF.

molto leggero. A stranger's been here, I declare!

2nd DWARF.

3rd DWARF.

Ah, who's been sitting on my chair? And

4th DWARF.

rit..

who's been ta-king of my meat? My ve-ge-tables who did eat?

ALL. a tempo.

pp poco rit. pp

Who can tell? Look ye well! Where is he? We shall see! A stranger here?

Who can tell? Look ye well! Where is he? We shall see! A stranger here?

pp
That would prove - king be!

pp
That would prove - king be!

pp
stranger here?

poco rit. a tempo.

pp *p*

5th DWARF. 6th DWARF.

My goblet's empty too, I see! O

p.

7th DWARF.

say, where can my knife now be? And who up on my

p mf p

OTHERS. STILL OTHERS. rit.

bed hath lain? And e'en on mine! And mine, 'tis plain!

mf

16 ALL. *tempo.*

pp *poco rit.* *pp* *pp*

Who can tell? Look ye well! Where is he? we shall see! A stranger here? That

Who can tell? Look ye well! Where is he? we shall see! A stranger here? That

A stranger here?

would provo-king be! That would provo-king be!

would provo-king be! That would provo-king be!

dim. That would provo-king

ritard. *mf* *dim.*

Slowly. SNOWWHITE. (*dreaming & slowly*)

pp be! Lord Je-sus, let me e'er do right, and grant that I may sleep in

peace this night!

pp *sempre più calando.*

ALL. *pp* *Molto moderato.*

How charm - ing is the child, how fair, She'll bring us

pp

How charm - ing is the child, how fair, She'll bring us

pp

bless - ings with - out num - ber: 'Tis heav'n has sent her to our

bless - ings with - out num - ber; 'Tis heav'n has sent her to our

care; oh let her rest in peaceful slum - ber, Till

care; oh let her rest in peaceful slum - ber, Till

pp
she shall wake with morning's light; ye brethren, softly, now good night! Till she shall wake with
pp
she shall wake with morning's light; ye brethren, softly, now good night! Till she shall wake with
pp

pp SNOWW.
morning's light, ye brethren, soft-ly, now good night! Ah, good night!
pp
morning's light, ye brethren, soft-ly, now good night!
pp

SNOWW.
 ALL. *Ah, good night!* ALL. *Ah, good night —!*
pp *Now good night!* *pp* *Now good night —!*
pp *Now good night!* *pp* *Now good night —!*
pp
molto rallent. *Recitation.*

THE WICKED QUEEN.

CHORUS AND SOLO (QUEEN.)

Un poco maestoso.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a forte (ff) dynamic and includes several triplet figures in the right hand and block chords in the left hand. The second system continues the melodic and harmonic development with similar triplet patterns and chordal accompaniment.

This section contains the first vocal line and its piano accompaniment. The vocal part is written in a soprano clef and begins with the tempo marking 'ALL.' and a forte (f) dynamic. The lyrics are: "Hail, Queen, all hail to thee! The fair-est thou art ev-er;". The piano accompaniment continues with the same key signature and time signature, featuring triplet figures and block chords.

This section contains the second vocal line and its piano accompaniment. The vocal part is written in a soprano clef and includes the lyrics: "Hail, Queen! Hail, Queen! All hail!". The piano accompaniment continues with the same key signature and time signature, featuring triplet figures and block chords.

mf
Let now our words, let now our words find
mf Let now our words, let now our words find
mf

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The music features a melody with eighth and sixteenth notes, and the piano part includes triplets and arpeggiated chords. The dynamic marking *mf* (mezzo-forte) is present throughout the system.

fa - vor, and hear us gracious-ly, hear us gra - - cious -
fa - vor, and hear us gracious-ly, hear us gra - - cious -

The second system continues the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "fa - vor, and hear us gracious-ly, hear us gra - - cious -". The piano part features complex rhythmic patterns, including triplets and arpeggiated figures. The dynamic marking *mf* is maintained.

ly! O hear us gracious-ly, hear us gra - cious - ly!
ly! O hear us gracious-ly, hear us gra - cious - ly!

The third system concludes the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "ly! O hear us gracious-ly, hear us gra - cious - ly!". The piano part continues with its characteristic arpeggiated and triplet patterns. The dynamic marking *mf* is present.

QUEEN.

Ah, ye may well ex - tol me, of all the fair - est
with expression.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Ah, ye may well ex - tol me, of all the fair - est" with the instruction "with expression." below it. The piano accompaniment starts with a piano (*p*) dynamic and includes several triplet figures in the right hand.

call me, the fair - est far and nigh, the fair - est far and

The second system continues the vocal line with the lyrics "call me, the fair - est far and nigh, the fair - est far and". The piano accompaniment features a prominent triplet pattern in the right hand, with a crescendo hairpin leading into the system.

nigh, but o'er the mountains yon - der, where she did i - dly

The third system contains the lyrics "nigh, but o'er the mountains yon - der, where she did i - dly". The piano accompaniment includes a piano (*pp*) dynamic marking and continues with the triplet accompaniment.

wander, there's one more beauti - ful than I.

The fourth system concludes the piece with the lyrics "wander, there's one more beauti - ful than I." The piano accompaniment continues with the triplet accompaniment and ends with a final chord.

poco rit.

That vexes me and makes me ill, but I to you am grateful still.

p *poco rit.* *f*

All. Tempo I.

f Hail, Queen, all hail to thee, the fair - - est thou art ev - er.

f Hail, Queen, all hail to thee, the fair - - est thou art ev - er.

f *Tempo I.*

Hail, Queen! Hail, Queen! All hail!

Hail, Queen! Hail, Queen! All hail!

mf Let now our words, let now our words find

mf Let now our words, let now our words find

mf

fa - vor, and hear us gracious - ly, hear us gra - - cious -

fa - vor, and hear us gracious - ly, hear us gra - - cious -

ly! O hear us gracious - ly, hear us gra - - cious - ly!

ly! O hear us gracious - ly, hear us gra - - cious - ly!

QUEEN. (*more calmly.*)

p

Ah, that you'd tru-ly spoken, that I, by ev'-ry to-ken,

mf

the fairest were of all, the fairest were of all!

p

Once more I'll ask it bold - ly - the truth 'twill not withhold me, my faithful mir - ror

pp

Slowly.

p

on the wall. O mir-ror, mir-ror on the wall, who is the fairest

rit. *pp*

A voice.
(Still more slowly, not in strict time)

(with more animation, lightly.)

now of all? „The fairest here, thou art, O Queen, èn now, but lit - tle Snowwhite,

p *pp*

broadly, and with expression.

whom thou ab - horrest, there with the kind duxarves, deep in the forest, she is a thousand times

fiär - er than thou, she is a thousand times fiär - er than thou!"

Tempo I.

f

ALL.

f Hail, Queen! all hail to thee, the fair. . est thou art ev . er!

f Hail, Queen! all hail to thee, the fair. . est thou art ev . er!

Hail, Queen! Hail, Queen! All

Hail, Queen! Hail, Queen! All

mf Hail! Let now our words, let now our words find

mf Hail! Let now our words, let now our words find

fa - - vor, and hear us gracious - ly, hear us

su - - vor, and hear us gracious - ly, hear us

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a complex melodic line in the right hand with triplets and a steady bass line in the left hand. The lyrics are: "fa - - vor, and hear us gracious - ly, hear us" for the top voice and "su - - vor, and hear us gracious - ly, hear us" for the middle voice.

gra - - cious - - ly, O hear us gracious - ly, hear us,

gra - - cious - - ly, O hear us gracious - ly, hear us,

The second system continues the vocal and piano parts. The lyrics are: "gra - - cious - - ly, O hear us gracious - ly, hear us," for both the top and middle voices. The piano accompaniment continues with its intricate melodic and harmonic structure.

hear us gra - - cious - ly - - - !

hear us gra - - cious - ly - - - !

8 Recitation.

The third system concludes the piece. The lyrics are: "hear us gra - - cious - ly - - - !" for both the top and middle voices. The piano accompaniment features a final flourish with triplets and a recitation section marked with a '8' and the word "Recitation." The score ends with a double bar line.

And wished no happier to be —
Not e'en her home desired to see.

No. 5.

SNOWWHITE'S JOY.

Allegretto.

p *poco rit.* *pp*

SNOWWHITE.

I love to work from morn till night, I ne - ver tire, 'tis my de - light, and
So cheer - i - ly the hours go by; my heart knows nought but peace and joy. I've

in the garden's bow - ers to tend the love - ly flow - ers; be - neath the trees to
nought to bring me sor - row, and trouble ne'er I bor - row. I'm hap - py all the

*poco rit.**a tempo.*

stroll a - bout, and watch the birds fly in and out —, as — they are
live - long day, and like the birds am blithe and gay —, as — they are

poco rit. *a tempo.*

build - ing their co - sy nest —, sweet - ly are war - bling, with
 flit - ting and sailing by —, mer - ri - ly sing - ing, then

swelling breast —:
 home ward fly —:

mf *p rit.*

p *decresc.*

la — la — la — la — la — la —

decresc.

la la la la la

1.

dimin.

2.

poco rallent. *più rallent.* *pp*

more calmly.

And—, when the si - - lent night— comes on—, and all my work I

p

well— have done—, then in the door I seat me, the

pp

pp Slower, and with expression.

moon's bright light doth greet me; my thoughts are with my mother dear, I send a pray'r to

pp

heav'n for her.

growing slower. *p* Then—, when the

dimin. *p*

birds — to their nest have gone — , soft - - ly I sing — , tho' tis

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'birds' followed by a quarter note 'to', a quarter note 'their', a quarter note 'nest', a half note 'have', a quarter note 'gone', a quarter rest, a quarter note 'soft', a quarter note 'ly', a quarter note 'I', a quarter note 'sing', a quarter rest, and a half note 'tho' tis'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

heart by none — :

The second system continues the vocal line with a half note 'heart', a quarter note 'by', a quarter note 'none', and a quarter rest. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) in the middle of the system, *p* (piano) with a *rit.* (ritardando) hairpin, and *pp* (pianissimo) at the end. The piano part features a complex texture with arpeggiated figures and sustained chords.

sempre pp *more and more softly and slowly.*

la — la — la — la — lu —

The third system features a vocal line with the syllables 'la', 'la', 'la', 'la', and 'lu' on a long note. The piano accompaniment is marked *sempre pp* and *more and more softly and slowly.* The piano part consists of a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

la — la — la — la.

Recitation.

pp rallent. *ppp*

The fourth system continues the vocal line with 'la', 'la', 'la', and 'la'. The piano accompaniment is marked *pp rallent.* (pianissimo, rallentando) and *ppp* (pianississimo). The piano part features a *Recitation.* section with a sparse, blocky accompaniment.

In fact, they scarce were gone, before
The queen once more was at the door.

No. 6.

MOTHER AND CHILD.

Andantino con moto.

p leggiero.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

QUEEN.
grazioso.

Greetings to thee, my lit - tle maiden, ah, why dost bar the door to

The Queen's vocal line begins with a melodic phrase. The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the left hand.

me? With sparkling dew each flow'r is laden, come forth, the morning smiles on

The Queen's vocal line continues with a melodic phrase. The piano accompaniment includes dynamic markings *mf*, *cresc.*, and *p*.

SNOWW.

thee! I am for - bid a - broad to wan - der, or

Snow's vocal line begins with a melodic phrase. The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the left hand.

ope the door to an - y one; the dwarves are in the mountain

p

QUEEN.
yon - der, and I'm at work here all a - lone. Ah well, thou'rt right, and I will

leave thee; but just the case - - ment ope to me;

pp *rit.* SNOWW.
this ap - ple I would gladly give thee, 'tis white and red, and fair, like thee. Ah

p *rit.*

no, ah, no, I must re - fuse it, yet, ah, the ap - ple looks so
 QUEEN.
 So thou through foolish fear wouldst lose it, the

good! No, no, I must re - fuse it,
 gift on thee I'd fain be - stow'd? so thou through fool - ish fear wouldst lose it, the

yet, ah, the ap - ple looks so good! Ah, no, ah, no, I must re -
 gift on thee I'd fain be stow'd? So

fuse it, yet, ah, the ap - ple looks so good!
 thou through fool - ish fear wouldst lose it, the gift on thee I'd fain be -

SNOWW.



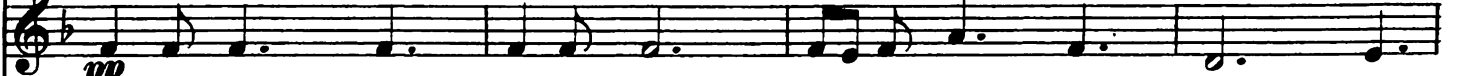
No, no! I must re-fuse it!

QUEEN.

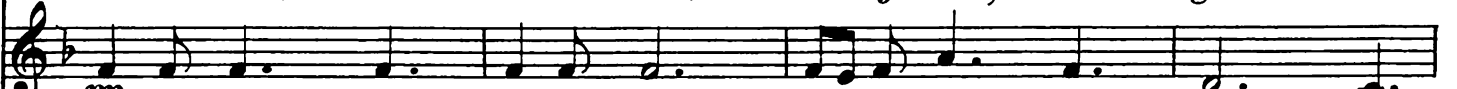


stow'd, so thou through foolish fear wouldst lose it, the gift on thee I'd fain—bestow'd,

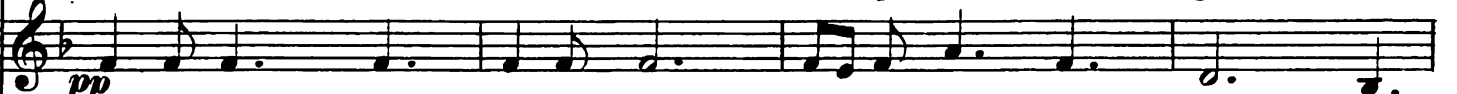
CHORUS.



pp Take, O Lord, this child so dear, in thy care, and guard her



pp Take, O Lord, this child so dear, in thy care, and guard her



pp

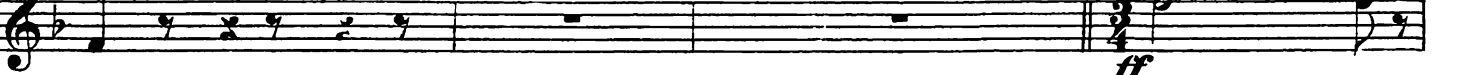
*rit.**più rit.**Allegro molto.*

p Then give, thou seemest kind and good, and my courage is re - newed.

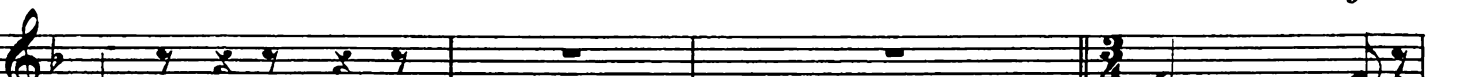
*rit.**più rit.*

p White as snow — like ro - ses red, now I hope thou'lt soon be dead.

CHORUS.



e'er!

ff Wail ye!

e'er!

ff Wail ye!*Allegro molto.**rall.**più rall.*

Wail ye! Weep and moan!

Wail ye! Weep and moan!

poco decresc.

mf decresc. Woe, the e - - vil deed is done! *p gradually growing slower.* Ah, we can u.

mf decresc. Woe, the e - - vil deed is done! *p* Ah, we can a.

p *pp gradually growing slower.*

pp wake her ne'er, Emp - ty is our house, and drear — !

pp wake her ne'er, Emp - ty is our house, and drear — !

pp *Recitation.*

*They could not be resigned, they said,
That their dear Snowwhite should be dead.*

N^o 7.

THE LAMENT OF THE DWARVES.

Andante sostenuto.

CHORUS.

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The tempo is marked 'Andante sostenuto'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with the instruction 'p molto legato'. The vocal parts enter with the lyrics 'Why art thou thus Birds and trees with -'. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with dynamic markings 'pp' and 'p'.

p Why art thou thus
Birds and trees with -

p Why art thou thus
Birds and trees with -

p molto legato.

pp

p

p quickly fa-ded, rose so red? Yes - ter-day so fresh and blooming,
in the for-est, weep and moan! From our midst has she de-parted

p quickly fa-ded, rose so red? Yes - ter-day so fresh and blooming,
in the for-est, weep and moan! From our midst has she de-parted

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and two piano staves. The lyrics are repeated for two different vocal parts. The piano accompaniment continues with dynamic markings 'p' and 'pp'. The overall mood is somber and reflective, consistent with the 'Lament' title.

p
 now thou'rt dead! Ah, we hardly can be-lieve it, ne'er can our fond
 ah, how soon! Snowwhite's dar-lings were ye ev - er, ah, we ne'er shall

p
 now thou'rt dead! Ah, we hardly can be-lieve it, ne'er can our fond
 ah, how soon! Snowwhite's dar-lings were ye ev - er, ah, we ne'er shall

pp *p*

pp
 hearts conceive it, that thou'rt left us, ah, a - dieu! Woe, ah woe!
 see her, nev - er! She has left us, ah, a - dieu! Woe, ah woe!

pp
 hearts conceive it, that thou'rt left us, ah, a - dieu! Woe, ah woe!
 see her, nev - er! She has left us, ah, a - dieu! Woe, ah woe!

pp

ah, a - dieu! that thou'st left us, ah, a - dieu! Woe, ah woe! a - dieu!
 ah, a - dieu! she has left us, ah, a - dieu! Woe, ah woe! a - dieu! a -
 ah, a - dieu! that thou'st left us, ah, a - dieu! Woe, ah woe! a - dieu!
 ah, a - dieu! she has left us, ah, a - dieu! Woe, ah woe! a - dieu! a -

1. dieu! 2. SOLO. Who will now a -
 dieu!

ALL. *p*
 dom our vottage? She no more!
 She no more! SOLO.
 What, a - las, can now delight us?

CHORUS.

p *cresc.*
 All is o'er! Day and night our tears are flowing, deep - er e'er our
cresc.
 All is o'er! Day and night our tears are flowing, deep - er e'er our
cresc.

p
 grief is growing, for she's left us, ah, a - dieu! Woe, ah woe! ah, a - dieu!
p
 grief is growing, for she's left us, ah, a - dieu! Woe, ah woe! ah, a - dieu!
p

cresc. *f* *p* *dim.*
 for she's left us, ah, a - dieu! Woe, ah woe! a - dieu, a - dieu!
cresc. *f* *p* *dim.*
 for she's left us, ah, a - dieu! Woe, ah woe! a - dieu, a - dieu!
cresc. *f* *p* *dim.*

Recitation.
dim. *p* *dim.* *pp*

And heaven's blessings rested e'er
Upon the happy, virtuous pair.

N^o 8.

FINAL CHORUS.

(CHORUS AND SOLI.)

Allegro moderato.

CHORUS.

The musical score consists of two systems. The first system includes three vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with chords. The vocal lines are in a soprano, alto, and tenor range, with lyrics printed below each staff. The second system continues the vocal lines and piano accompaniment, ending with a final cadence. The piano part concludes with a series of chords in the right hand and a melodic line in the left hand.

f Now God a hap - py end has brought, far bet - ter than we
How soon must beauty pass a - way! thy heart e'er pure and

f Now God a hap - py end has brought, far bet - ter than we
How soon must beauty pass a - way! thy heart e'er pure and

f e'er had thought, thine en - e - mies he's set at naught, O thou, of all the fair - est! Pure
true did stay, it was thy virtue drove a - way the danger, that hung o'er thee. Aye.

f e'er had thought, thine en - e - mies he's set at naught, O thou, of all the fair - est!
true did stay, it was thy virtue drove a - way the danger, that hung o'er thee.

love and joy sur - round thee now, thy vir - tue sheds a
 God's own ways are won - drous e'er; e'en though the night did

f Pure love and joy sur - round thee now, thy
 Aye, God's own ways are won - drous e'er; e'en

The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand, with a forte (*f*) dynamic.

ra - diant glow, the bri - dal wreath a - dorns thy brow, the
 dark ap - pear, yet ev - 'ry - thing grew bright and clear, to

vir - tue sheds a ra - diant glow, the myrtle decks thee now, the
 though the night did dark ap - pear, yet all grew bright and clear, to

The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand, with a forte (*f*) dynamic.

roy - - al crown thou wear - - est. 1-2. Hear our good wish - es
 life did He re - store thee!

roy - - al crown thou wear - - est. 1-2. Hear our good wish - es
 life did He re - store thee!

gra - cious - ly, O love - ly queen, all hail to thee!

gra - cious - ly, O love - ly queen, all hail to thee!

hear our good wish - es gra - cious - ly, O love - ly queen, all hail to
 hear our good wish - es gra - cious - ly, O love - ly queen, all hail to

SNOWW. *p* *To*

Andantino.

thee, O Lord, be glo-ry giv'n, oh make me fit-ter ev-er-more for heav'n!

thee!

thee!

mf To SOLO.

mf To SOLO.

mf

thee, O Lord, be glo-ry giv'n, oh make us fit-ter ev-er-more for

thee, O Lord, be glo-ry giv'n, oh make us fit-ter ev-er-more for

Allegro. TUTTI. *cresc.* *ff*

heav'n! *f* Hail, hail, hail, O queen, all hail_____!

f Hail, hail, hail, O queen, all hail_____! *The End.*

Allegro. *cresc.* *ff*

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