

1859

Hear Me, Norma

Sydney Nelson

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HEAR ME, NORMA.

FROM THE OPERA OF NORMA.

Words by Ch. Jefferys.

Arranged by S. Nelson.

17

Andantino.
p *Cres.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andantino' and the dynamics start at 'p' (piano) with a 'Cres.' (crescendo) marking.

Adalgisa.

Hear me, Nor - ma, in pi - ty hear me, I would fain dispel thy dark des - pair; At thy

The vocal line for Adalgisa is written on a single staff. It begins with a rest followed by a series of eighth and sixteenth notes. The lyrics are: "Hear me, Nor - ma, in pi - ty hear me, I would fain dispel thy dark des - pair; At thy".

Norma.

feet behold thy children kneeling, Can a mother's heart re - ject their prayer, When the heart is cold that should have

mf *Dim.* *p*

The vocal line for Norma is written on a single staff. It features several triplet markings (indicated by '3' over groups of notes). The lyrics are: "feet behold thy children kneeling, Can a mother's heart re - ject their prayer, When the heart is cold that should have". The dynamics include 'mf' (mezzo-forte), 'Dim.' (diminuendo), and 'p' (piano).

che - rish'd Ev'ry hope of joy it falsely gave; Would'st thou have me live Ah no! thou would'st not, my on - ly

The vocal line for Norma continues on a single staff. It includes a triplet marking. The lyrics are: "che - rish'd Ev'ry hope of joy it falsely gave; Would'st thou have me live Ah no! thou would'st not, my on - ly".

HEAR ME NORMA. Continued.

Un Poco Meno.

Hear me Nor-ma, hear me Nor - ma, I im - plore thee, I im -

ha - ven, a - las! is but the grave. Ah, in vain you thus im - plore me, Time can

- - plore thee, I im - plore thee. O he shall feel who caus'd thy an - guish, How

not my joys re - store me. Yet could he feel who caus'd my an - guish, How

mf *p*

deep hath been thy si - lent sor - row, And re - pen - tant, he shall languish at..... thy

deep hath been my si - lent sor - row, Then re - pen - tant, he would languish at..... my

feet ere dawns the morrow, bles-sed hope, bles-sed hope thy peace re-store, And

feet ere dawns the morrow, bles-sed hope, bles-sed hope thy peace re-store, And

joy, joy shall beam no more.

joy, joy shall beam no more.

ALLEGRO.

ALLEGRO.

f

Still in our fond hearts one bright hope is beat-ing, Friendship shall blossom tho' love's star be fleet-ing, Be thou but

Still in our fond hearts one bright hope is beat-ing, Friendship shall blossom tho' love's star be fleet-ing, Be thou but

p

faith-ful, and I will still cher-ish Hope that shall fade not 'till life it - self per-ish; O what joy to
faith-ful, and I will still cher-ish Hope that shall fade not 'till life it - self per-ish;

hear thee Thus cher - ish hope a - gain, O what joy to hear thee Thus cher - ish hope a -
Thou a - lone hast taught me, Des - pair is worse than pain, Hope, sweet hope is

- gain, O what joy, Oh, Thro' clouds..... of
mine; O what joy, O what joy, Thro' clouds..... of

sad-ness, The sun of joy ap - pears; How bright..... the gladness That

sad-ness, The sun of joy ap - pears; How bright..... the gladness That

Cres.

shin - eth thro' our tears, Yes, joy..... is mine, joy is

shin - eth thro' our tears, Yes, joy..... is mine, joy is

f

mine, joy is mine, joy is mine.....

mine, joy is mine, joy is mine.....

Cres. *ff*

WHEN NIGHT COMES O'ER THE PLAIN.

S. Nelson.

2nd clarinet

18

Allegretto E Delicatezza.

1st. Voice.

1. When Night comes o'er the plain, And
2. At ev'-ning's qui-et hour, O

2nd. Voice.

moonlight o'er the sea, Oh! meet me once a-gain, Where oft I've welcom'd thee. When
leave thy moun-tain home, And seek thy peace-ful bow'r, To which we used to roam. I'll

first the glow-worm's ray, Il-lumes the verdant lea, I'll leave my lone-ly way, And
sing the old-en songs, long neglect-ed lays, Whose brightest theme be-longs To