

1851

Hear Me, Norma

Vincenzo Bellini

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HEAR ME, NORMA,
 The celebrated
DUET.

*Your Southern friend
 Plantagenet*



Thayer & Co's Lith. Boston

WORDS BY
C. JEFFRYS, COMPOSED BY BELLINI.

BOSTON.

Published by **OLIVER DITSON**, 125 Washington St.

Price 38 cts. nett.

Vocal beauties of Norma.

*The Mother's Farewell. Ah! Can I
 Hear me Norma, dear! Mira o' Norma.
 The Dream. Far away in my own bright land. Mea all stae.
 War Song. On to the field. Bell uva ton Profetia*

*I welcome thee with gladness. (Ah! Bella e me ritorno.)
 There are now the hopes cherished. (In mia alma tu sei.)
 There's a land with beauty glowing. Vieni in Roma.
 Rome the pride of Italy*

HEAR ME, NORMA.

Words by CHAS JEFFERYS.

Arranged by S. NELSON.

ANDANTINO: *p* *cres:*

The piano introduction is in 2/4 time, marked 'ANDANTINO'. It begins with a piano (*p*) dynamic and a crescendo (*cres:*). The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

ADALGISA.
Hear me,

Adalgisa's first line of music is in 2/4 time. The vocal line starts with a rest followed by the lyrics 'Hear me,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

Norma, in pity hear me, I would fain dis-pel thy dark des - pair; At thy

Adalgisa's second line of music continues the vocal line with the lyrics 'Norma, in pity hear me, I would fain dis-pel thy dark des - pair; At thy'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

feet behold thy children kneeling, Can a mother's heart re-ject their

Adalgisa's third line of music continues the vocal line with the lyrics 'feet behold thy children kneeling, Can a mother's heart re-ject their'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic and a decrescendo (*dim:*) marking. There are also handwritten annotations 'ritard' and 'mf' above the piano part.

NORMA.

prayer? When the heart is cold that should have cherish'd Ev'ry hope of joy . . . it falsely

gave; Would'st thou have me live Ah no! thou would'st not my . . . on-ly

un poco meno.

Hear . . . me Norma hear . . me Nor - ma . .

haven a-las! is but the grave. Ah . . . in vain . . . you

un poco meno.

I . . . implore thee I . . im - plore . . . thee I im - plore thee. O

thus . . . implore me Time cannot my . . . joys . . . re - store me. Yet

mf

he shall feel who caus'd thy anguish, How deep hath been thy si-lent
 could he feel who caus'd my anguish, How deep hath been my si-lent

cres sor-row, And re-pen-tant, he shall languish at thy feet ere dawns the
ritard sor-row, Then re-pen-tant, he would languish at my feet ere dawns the

cres:

morrow, bless-ed hope blessed hope thy peace re - store . . . And
 morrow, bless-ed hope blessed hope my peace re - store . . . And

p

ALLEGRO.

joy joy shall beam once more.

joy joy shall beam once more.

ALLEGRO.

Still in our fond hearts one bright hope is beat-ing, Friendship shall

Still in our fond hearts one bright hope is beat-ing, Friendship shall

p

blossom tho' love's star be fleeting, Be thou but faith-ful and I will still

blossom tho' love's star be fleeting, Be thou but faith-ful and I will still

rall

cherish, Hope that shall fade not 'till life it-self perish; O what joy to
 cherish, Hope that shall fade not 'till life it-self perish;

hear thee Thus cherish hope a - gain . O what joy to hear thee Thus
 Thou a - lone hast taught me Despair is worse than pain,

che - rish hope a - gain, O what joy, Oh! Thro' clouds of
 Hope sweet hope is mine O what joy, O what joy, Thro' clouds of

sadness The sun of joy ap-pears How bright the gladness That
 sadness The sun of joy ap-pears How bright the gladness That

cres:

shi-neth thro' our tears— Yes joy is mine joy is
 shi-neth 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* *ff*

