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Third collection of J. Schuberth's
VOCAL GEMS OF ALL NATIONS
FOR VOICE AND PIANO-FORTE.

N ^o 143	The nightingale	Die Nachtigall	<i>Atabieff</i>	19 Cts.
144				
145	Price-Song	Preislied	<i>H. Bereno</i>	50 Cts.
146				
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149				
150				
151	My angel	Mein Engel	<i>Essser</i>	38 Cts.
152				
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154	Winged messenger	Liebesbotschaft	<i>H. Fesca</i>	38 Cts.
155		f. Sop. Op. 55 No. 1. Verschwiegen	f. Alto. <i>H. Fesca</i>	38 Cts.
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158		f. Sop. Op. 55 No. 4. Notturmo	f. Alto. <i>H. Fesca</i>	31 Cts.
159		f. Sop. Op. 55 No. 5. Frühlingslied	f. Alto. <i>H. Fesca</i>	38 Cts.
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161				
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163	Ave Maria	Ave Maria aus Op. 17.	<i>Franz</i>	19 Cts.
164		Noch einen heissen Kuss	<i>Graben-Hoffmann</i>	31 Cts.
165				
166	The tear	Die Thräne	<i>Gumbert</i>	25 Cts.
167	If on the meads	Seh ich die weite grüne Au	<i>Gumbert</i>	25 Cts.
168	My heart is thine	Liebeslied	<i>Gumbert</i>	19 Cts.
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170	Mary	Mariechen	<i>Hackel</i>	38 Cts.
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182	The tear	Die Thräne	<i>Kücken</i>	38 Cts.
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185	Birds swiftly flying	Nähe	<i>Lindblad</i>	19 Cts.
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191	The evening	Abend ist es	<i>Mozart</i>	Cts.
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193				
194	Image of the rose	Das Bild der Rose	<i>Reichardt</i>	19 Cts.
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197	Oh wert thou mine	f. Sop. Ach wenn du wärest mein	f. Alto. <i>Saloman</i>	19 Cts.
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200	My heart's an the Rhine	Rheinsehnsucht	<i>Speier</i>	Cts.
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203		f. Sop. Op. 23 No. 3. Gondoliera	f. Alto. <i>Sponholtz</i>	31 Cts.
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206		f. Sop. Op. 23 No. 6. Stadien	f. Alto. <i>Sponholtz</i>	31 Cts.
207				
208	The black eyes	Die schwarzen Augen	<i>Warlomoff</i>	31 Cts.
209	The red Sarafan	Der rothe Sarafan	<i>Warlomoff</i>	31 Cts.
210	Warrior's Serenade	Krieger's Ständchen	<i>Walther</i>	31 Cts.
211	How fair art thou	f. Sop. Wie schön bist du	f. Alto u. Bass. <i>Weidt</i>	31 Cts.
212	Thuringen's pop. Song	Ach wie ist's möglich denn	Popul. song	25 Cts.
213		Abschied von der Sennerin	Popul. song	19 Cts.
214		In einem kühlen Grunde	Popul. song	19 Cts.

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THE RED SARAFAN.

DER ROTHE SARAFAN.

Allegro moderato.

Warlamoff.

Piano.

The musical score consists of four systems. The first system is a piano introduction in 2/4 time, marked 'Allegro moderato'. It features a treble and bass clef with a key signature of one sharp (F#). The piano part includes triplets and various rhythmic patterns. The second system continues the piano accompaniment with more triplet figures. The third system introduces the vocal line with the lyrics: 'Leave of sew - ing, mo - - ther dear, the red Sa - ra - Nü - he nicht, lieb Müt - ter - lein, am ro - then Sa - ra -'. The fourth system continues the vocal line with the lyrics: 'fan, As you min - gle with our dances nei - ther will nor can. fan, las - se nur die Ar - beit ruhen die nichts nü - tzen kann.' The piano accompaniment continues throughout, providing harmonic support for the vocal melody.

Daughter dear, sweet daugh-ter, come Here sit down to me —, Ah thy jouth and glad-ness
Toch-ter, gu-te Toch-ter, komm, setz'dich her zu mir —, bleibst nicht immer jung, die

Will not rest with thee; As thou now dost ca - - rol With the sky - lark's glee —,
Zeit die eilt mit dir; wenn du fröhlich sin - gest wie ein Vö - ge - lein —,

Fond of pret - ty flow - ers, 'T will not al - ways be. Times will al - ter, sweet one,
um die Blu - men schwingest, e - wig kann's nicht sein. . . Zei - ten wer - den kom - men,

And thy jouth will fly, On thy cheeks the ro - si - ness, Ah, too soon will die,
wo die Lust ent - flieht, wo die Gluth der Wan - gen ei - lend von dir zieht,

On thy cheeks the ro-si-ness, Ah, too soon will die. I too sang my songs of love,
 wo die Gluth der Wan-gen ei-lend von dir zieht. Ich auch hab' ge-sun-gen.

Now my heart is cold, And my song has died a-way, And I now am old. But when looking
 doch nur all-zu-bald ist mein Lied ver-klun-gen, und nun bin ich alt; doch ich denk' der

ritard. *a tempo*

on thy glad-ness I feel young a-gain, Now thou know'st why I am sew-ing the red Sa-ra-fan.
 Ju-gend-lie-der, seh' ich, Kind, dich an, zur Er-inn' rung wiih' ich wie-der rothen Sa-ra-fan.