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It was not thus to be.

Abt., Franz, 1819-1885

New York: G. Schirmer (35 Union Sq. (W. side)), 1865

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Comp. of

Will Ferguson

SUNG BY

Theodor Habelmann

It was not thus to be!

Song

BY

FRANZ ABT.

Pr 40¢ net

NEW YORK
G. SCHIRMER.
35 UNION SQUARE (WEST SIDE.)

Soprano or Tenor.

Mezzo Soprano or Alto.

"IT WAS NOT THUS TO BE."

(ES HAT NICHT SOLLEN SEIN.)

Soprano or Tenor.


FRANZ ABT.

Poco moderato.


Voice. 

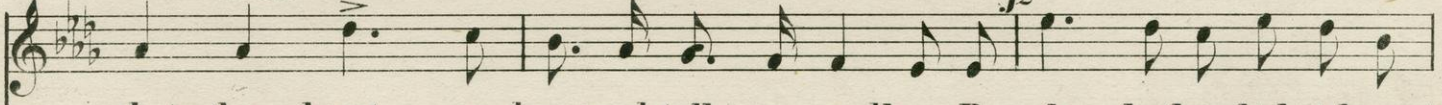
Piano. 

1 Mine is a life to
2. Grief, hate, despair, and
1. Das ist ein Le - ben
2. Leid, Neid und Hass auch




gloom and sorrow fated, Where by the roses still the thorns abound, And
en - vy rend my bo - som, Storm beaten, worn, a wand'ring man I roam, I
häss - lich ein - ge rich - tet, dass bei den Ro - sen gleich die Dor - nen stehn, und
ha - be ich ge - funden, ein sturm ge - prüf - ter mü - der Wan - ders - mann, ich





what the heart en - dures and tells so sadly, Reveals the thought that thou art
dreamt of bliss with thee, and hap - py visions Then led me on re - joic - ing
was das ar - - me Herz auch sehnt und dich - tet zum Schlu - sse kömmt das Von - ein
traumt von Frie - - den dann und stil - len Stun - den, da führ - te mich der Weg zu



445

mit. voller stimme.

p *mf*

faithless found. In those dear eyes the glance of love possessing, I
 to thy home. To thy lov'd arms restor'd at length for ev-er, E'en
 - an - der - gehn. In dei - nen Au - gen hab. ich einst ge - le - sen, es
 dir hin - an. In dei - nen Ar - men wollt ich ganz ge - ne - sen zum

pp *mf* *mf*

dim.

once could read of joys still dear to me: Preserve you heav'n, our
 life it - self could move a - lone for thee: be - hüt' dich Gott, es
 blitz - te drin von Lieb und Glück ein Schein: be - hüt' dich Gott, es
 Dan - ke dir wollt ich mein Le - ben weihn:

dim. *p*

ten. *fz* *p* *pp*

lot had been so lovely, Preserve you heav'n, it ought not thus to be, Pre-
 wir so schön ge - we - sen, be - hüt' dich Gott, es hat nicht sol-len sein, be-

fz *p* *pp*

- serve you heav'n, our lot had been so love-ly, Preserve you heav'n, it
 - hüt dich Gott, es wü'r so schön ge-we-sen, be-hüt dich Gott, es

ought not thus to be.
 hat nicht sol-len sein.

3. Clouds flew above, thro' trees the wind was sighing, A rain show'r fell upon the
 3. wol-ken ent-fliehn, der Windsaust durch die Blätter ein Re-gen schauer zieht durch

wood and plain, It came in gloom where all before was brightness,
 Wald und Feld, zum Ab - schied - neh - - men just das rech - te Wet - ter

mit voller stimme.
p
 Dark, as though heav'n decree my hopes all vain. Though good be mine, or
 grau, wie der Himmel steht vor mir die Welt. Doch wend' es sich zum

mf
 e - vil still pur - su - ing, Through life's long course will I be true to thee: Pre-
 Gu - ten o - der Bö - sen, mein Le - ben lang in Treu - en denk ich dein: be -

serve you heav'n, our lot had been so love-ly, Preserve you heav'n, it
 -hüt' dich Gott, es wär so schön ge-we-sen, be-hüt dich Gott, es

The first system of music features a vocal line in a soprano or alto clef and a piano accompaniment in a grand staff. The vocal line begins with a fermata over the first two notes, followed by a series of eighth and sixteenth notes. Dynamics include *fz*, *ten.*, *p*, and *pp*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *fz*, *p*, and *pp*. There are triplets in the right hand.

ought not thus to be, Preserve you heav'n, our lot had been so love-ly, Pre-
 hat nicht sol-len sein, be-hüt' dich Gott, es wär so schön ge-we-sen, be-

ten.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'ten.'. Dynamics include *fz*, *ten.*, and *p*. The piano accompaniment features triplets and a dynamic of *sf* in the right hand, and *p* in the left hand.

- serve you heav'n, it ought not thus to be.
 -hüt' dich Gott, es hat nicht sol-len sein.

dim.

The third system concludes the piece. The vocal line is marked *dim.* and ends with a fermata. The piano accompaniment features a dynamic of *p* and ends with a *pp* dynamic. The system concludes with a double bar line.

Catalogue No. 1 of Instrumental Music, published by G. Schirmer, 35 Union Square, N. Y.

PIANO SOLO.

Table listing various composers and their works, including Bach, Beethoven, Chopin, Liszt, and others. The table includes titles like 'The Well-tempered Clavichord', 'Für Elise', and 'Nocturnes', along with prices for each piece.

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