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Come, with thy lute, to the fountain.

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*Journal de M. ...
Prenant
Wash
Cave Joseph Louthworth*

Come with thy Lute to the fountain

Duet

FOR

SOPRANO & CONTRALTO.

Adapted to a favorite

German Air.

With a

Piano Forte Accompaniment

by

J. P. HULLAH.

Pr. 75 Cts.

Spino

NEW YORK

Published by W^m DUBOIS, 285 Broadway.

Philadelphia A. FIOT, 196 Chesnut Street.

COME, WITH THY LUTE, TO THE FOUNTAIN.

MODERATO.

PIANO
FORTE.



Come, with thy lute, to the foun - - - - - tain; Sing me a song of the



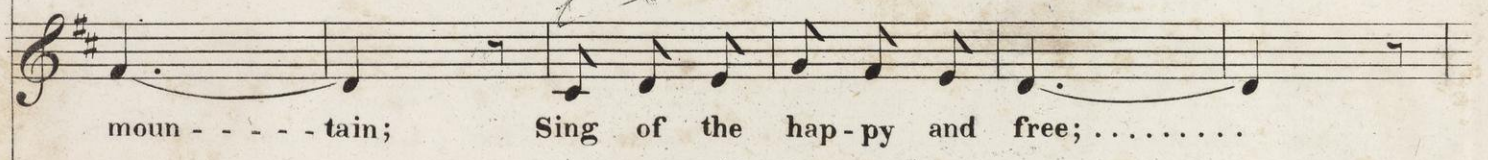
Come, with thy lute, to the foun - - - - - tain; Sing me a song of the



moun - - - - - tain; Sing of the hap - py and free;



moun - - - - - tain; Sing of the hap - py and free;



There, while the ray is de - - cli - - - - - ning, While its last
There, while the ray is de - - cli - - - - - ning, While its last

cres.

cres.

cres.

ro - - - ses are shi - - - - - ning, Sweet shall our me - - - lo - dies
ro - - - ses are shi - - - - - ning, Sweet shall our

p

p

p

be, Un - - der the broad Lin - - - - den tree,
me - - - lo - dies be, Un - - der the Lin - - - - den tree,

cres.

p

Un - der the broad Lin - - - den tree.

f Un - der the Lin - - - den tree.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are "Un - der the broad Lin - - - den tree." and "Un - der the Lin - - - den tree." with a forte (*f*) dynamic marking.

Come, where the Ze - - phyr's are stray - - - - - ing,

Come, where the Ze - - phyr's are stray - - - - - ing,

pp

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are "Come, where the Ze - - phyr's are stray - - - - - ing," and "Come, where the Ze - - phyr's are stray - - - - - ing," with a piano (*pp*) dynamic marking.

Where, 'mid the flow - - er buds play - - - - - ing,

Where, 'mid the flow - - er buds play - - - - - ing,

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are "Where, 'mid the flow - - er buds play - - - - - ing," and "Where, 'mid the flow - - er buds play - - - - - ing,".

Ram--bles the blithe sum--mer Bee

Ram--bles the blithe sum--mer Bee

p Let the lone churl, in his sor - - - - row, He, who des-pairs of the

Let the lone churl, in his sor - - - - row, He, who des-pairs of the

p

pp mor - - - - row, Far to his so - - - li-tude flee,

pp mor - - - - row, Far to his so - - - li-tude flee,

pp

pp Un - - der the dark Cy - - - - - press tree, *p* Rall^o Un - - der the

Un - - der the Cy - - - - - press tree,

pp *p* Rall^o

dark *Dim.* *pp* Cy - - - - - press tree.

Un - - der the *Dim.* *pp* Cy - - - - - press tree.

Dim. *pp*

p Why should we droop in - - to sad - - - - - ness?

p Why should we droop in - - to sad - - - - - ness?

p

f
Na - ture her pro - mise of glad - - - - - ness Sheds o - - ver

f
Na - ture her pro - mise of glad - - - - - ness Sheds o - - ver

The first system of music consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first vocal staff begins with a forte (*f*) dynamic. The lyrics are "Na - ture her pro - mise of glad - - - - - ness Sheds o - - ver". The second vocal staff is identical. The piano accompaniment is on a grand staff (treble and bass clefs) with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

ff land and o'er sea *p* Come, bring thy lute to the

ff land and o'er sea *p* Come, bring thy lute to the

The second system of music consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first vocal staff begins with a fortissimo (*ff*) dynamic and ends with a piano (*p*) dynamic. The lyrics are "land and o'er sea Come, bring thy lute to the". The second vocal staff is identical. The piano accompaniment is on a grand staff (treble and bass clefs) with a fortissimo (*ff*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The piano part ends with a pianissimo (*pp*) dynamic.

foun - - - - - tain, Sing, love, a song of the moun - - - - -

foun - - - - - tain, Sing, love, a song of the moun - - - - -

The third system of music consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "foun - - - - - tain, Sing, love, a song of the moun - - - - -". The piano accompaniment is on a grand staff (treble and bass clefs) with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

tain : Sweet shall our me - - - lodies be,

tain : Sweet shall our me - - - lodies be,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves 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: "tain : Sweet shall our me - - - lodies be," for the first staff and "tain : Sweet shall our me - - - lodies be," for the second staff. A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment.

Un - der the broad Lin - - - den tree, Un - der the

Un - der the Lin - - - den tree,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Un - der the broad Lin - - - den tree, Un - der the" for the first staff and "Un - der the Lin - - - den tree," for the second staff. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. A crescendo marking (*cres.*) and a forte dynamic marking (*f*) are present in the piano part.

broad Lin - - - den tree.

Un - der the Lin - - - den tree.

The third system of the musical score concludes the piece. The lyrics are: "broad Lin - - - den tree." for the first staff and "Un - der the Lin - - - den tree." for the second staff. The piano accompaniment continues with the sixteenth-note pattern. A forte dynamic marking (*f*) is present at the beginning of the system.