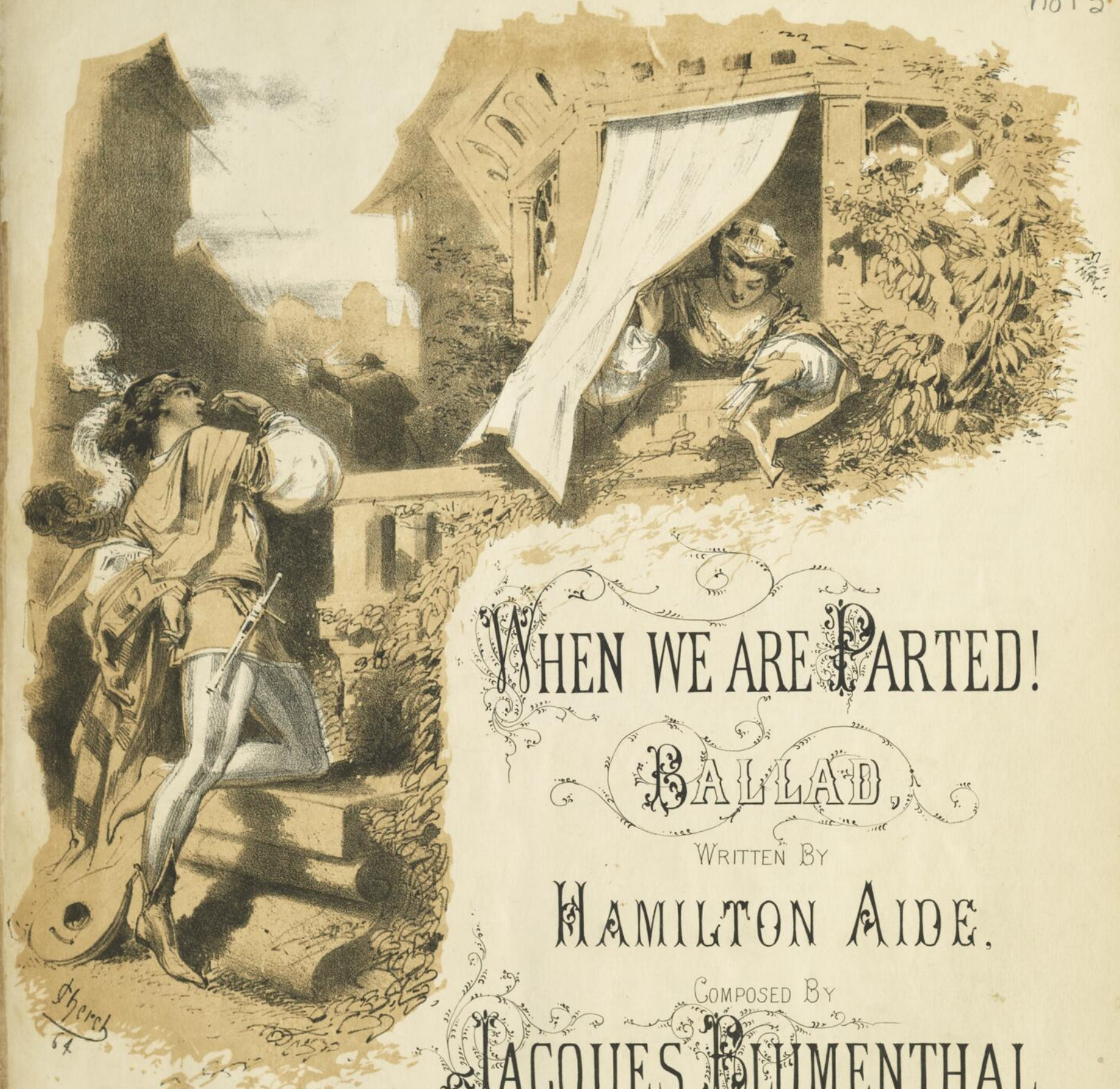


To the most Noble,
THE MARCHIONESS OF HASTINGS.

Feb 26 1873
no 13



WHEN WE ARE PARTED!

BALLAD,

WRITTEN BY

HAMILTON AIDE.

COMPOSED BY

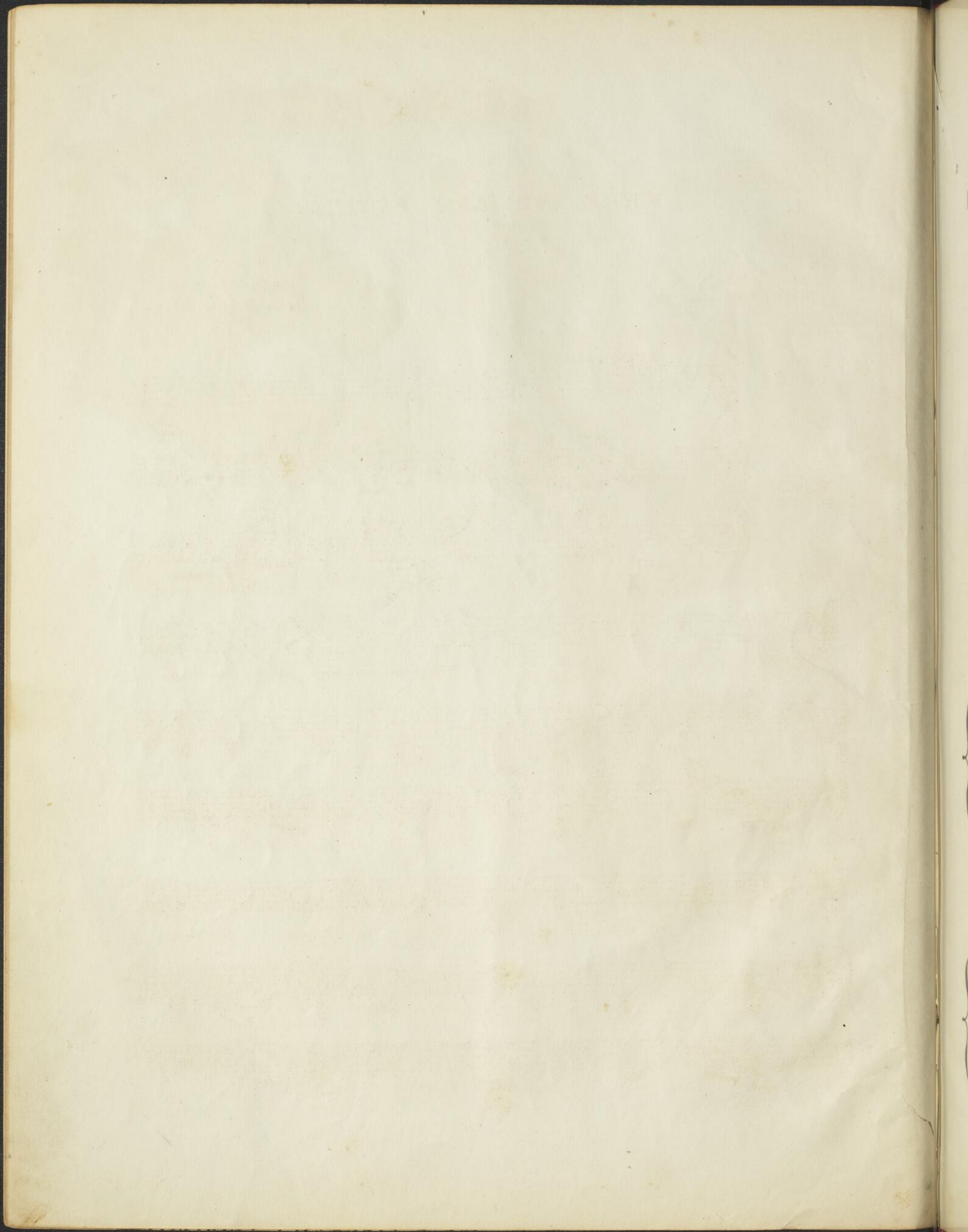
JACQUES BLUMENTHAL.

ENT. STA. HALL.

R 3/-

London,
CRAMER & CO (LIMITED),
201, REGENT STREET.

CRAMER & CO LITHS



Ash Wednesday
1

a tempo.

WHEN WE ARE PARTED.

Poetry by
HAMILTON AIDÉ Esq:

Music by
JACQUES BLUMENTHAL.

ANDANTINO.

VOICE.

PIANO-FORTE.

a tempo.

When we are part-ed, let me

rit:

lie In some far cor-ner of thy heart Si-lent

2

and from the world a -- part Like a for - got -- ten me -- lo -

Ped: * *Ped:* *

a tempo mf

dy For - got - ten by the world be - side Cherish'd by

a tempo.

Ped: *

one and one a -- lone For some lov'd mem'ry of its

rit: *Più lento cres:*

mf Più lento.

Ped: * *Ped:* * *Ped:* *

own, So let me in thy heart a -

ff *ritardando molto.*

ff *ritardando molto.*

Ped: 6503! * *Ped:* *

a tempo. *p* *pp* *3*

bide When we are part -- ed , when we are

This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. It begins with a whole note 'bide', followed by a half note 'When', a quarter note 'we', a quarter note 'are', a dotted quarter note 'part -- ed ,', a quarter note 'when', a quarter note 'we', and a quarter note 'are'. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line. Dynamics include *p* and *pp*. A triplet of eighth notes is marked with a '3' above it.

ritardando *a tempo.* *mf* *p*

part - ed , when we are part - - - ed .

This system continues the vocal line and piano accompaniment. The vocal line has a treble clef and two flats. It starts with a quarter note 'part - ed ,', a quarter note 'when', a quarter note 'we', a quarter note 'are', a dotted quarter note 'part - - - ed .'. The piano accompaniment continues with chords and moving lines. Dynamics include *ritardando*, *a tempo.*, and *mf*. Pedal points are marked with 'Ped:' and an asterisk.

Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

This system shows the piano accompaniment for the second system. It features a complex texture with many chords and moving lines in both hands. Pedal points are marked with 'Ped:' and an asterisk throughout the system.

p

When we are part - - - ed , keep for

This system contains the final vocal line and piano accompaniment on the page. The vocal line has a treble clef and two flats. It starts with a quarter note 'When', a quarter note 'we', a quarter note 'are', a dotted quarter note 'part - - - ed ,', a quarter note 'keep', and a quarter note 'for'. The piano accompaniment continues with chords and moving lines. Dynamics include *p*. Pedal points are marked with 'Ped:' and an asterisk.

f

me The sa-cred still-ness of the night, That hour sweet

Ped: *Ped:* * *Ped:* *

crescendo. *f rit:*

love is mine by right. Let o-thers claim thy day of

crescendo. *f rit:*

Ped: * *Ped:* *

a tempo. poco a poco accel: e cres:

thee! The cold world sleep-----ing at our

a tempo. poco a poco accel: e cres:

ritard: f piu lento.

feet, My spi-rit shall discourse with thine, When stars up ---

ritard: f piu lento.

Ped: * *Ped:* *

cres: *ff* ritard molto. 5

on thy pil - - - low shine At thy heart's

cres: *ff* ritard molto.

Ped: *

door I stand and beat, Though we are

a tempo. p

a tempo. pp

Ped: *

part - - ed, though we are part - - ed, though we are

part - - ed.

gva

loco

Ped: *

Ped: 6503.

