

Nº 9.

Our Bugles sung Truce; or, The Soldier's Dream. - Des Soldaten Traum.

Andante espressivo assai amoroso.

Violino.

Violoncello.

Pianoforte.

Our
Me -
Then
Un - ser
Fern
Dann

bu - gles sung truce, — for the night cloud had low'r'd, and the cen - ti - nel - stars set their
 thought from the bat - - - tle field's dread - ful ar - - ray, far, far I had roam'd on a
 pledg'd we the wine - - - cup, and fond - ly I swore, from my home and my weep - - ing friends
 Schlachthorn blies Halt! Denn die Nacht brach her - - ein, und der Wächstern hub an sei - ne
 fern von dem Blach - - feld, so schau - rig um - prunkt, glitt auf ein - sa - men Pfa - - den mein
 kreis - te der Be - - cher, und froh schwur ich dort: von Hei - math und Freund kehrt'ich

watch in the sky, and thou - sands had sunk on the ground, o - ver - pow'r'd, the
 des - o - late track: 'Twas au - tumn, and sun - - shine a - rose on the way to the
 nev - er to part; my lit - tle ones kiss'd me a thou - sand times o'er, and my
 Wa - che zu thun, und Tau - sen - de san - - ken er - schöpft auf den Rain, die
 wan - dern der Fuss, 'swar Herbstzeit, und son - - nig ver - gol - det ein Punkt, das
 nim - mer zu - rück, meine Klei - nen sie küss - - ten und küss - ten mich fort, mein

cresc. *p*

wea-ry to sleep, and the wound-ed to die. When re-pos-ing that night on my
 home of my fa-thers, that wel-com'd me back. I flew to the pleas-ant fields
 wife sobb'd a-loud in her ful-ness of heard. Stay, stay with us,—rest, thou art
Wun-der zu ster-ben, die Mü-den zu ruhn. Als zur Nacht ich dort lag, auf mein
Haus mei-ner Hei-math es jauch-zte mir Gruss! Ich flog zum Ge-fild, das beim
Weib schluchzte laut, ü-ber-wäl-tigt vom Glück. Bleib, bleib mit uns, bleib! Du bist

cresc. *p*

cresc. *p* *cresc.*

pal-let of straw, by the wolf-scar-ing fag-got that guard-ed the slain, at the
 trav-ers'd so oft in life's morn-ing march, when my bos-om was young; I
 wea-ry and worn; and fun was their war-bro-ken sol-dier to stay; but—
Stroh-bett ge-streckt, beim Brand der den Wölf von den Tod-ten ver-jagt, hat mich
Mur-meln des Quells im Lenz mei-nes Le-bens so oft ich durch-sprang, ich
mü-de und schwach; und ich tau-mel-te, matt wie ein knik-ken-des Rohr, doch

cresc. *p* *cresc.*

p *cresc.*

dead of the night a sweet vi-sion I saw, and thrice ere the morn-ing I
 heard my own moun-tain goats bleat-ing, a-loft, and knew the sweet strain that the
 sor-row re-turnd with the dawn-ing of morn, and the voice in my dream-ing ear
schlummernd ein lieb-li-ches Traumbild um-neckt, und noch drei-mal er-schien mir's eh'
hör-te das Mek-ker der Zie-gen am Fels, und kann-te das Lied was die
Sor-ge ward wie-der um's Mor-gen-roth wach, und die Stim-me zer-schmolz mir im

p *cresc.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *p* dynamic marking. The piano accompaniment also starts with a *p* dynamic. The key signature has two flats, and the time signature is 3/4.

dreamt it a - - gain.
 corn-reap - ers sung.
 melt - ed a - - way. Thomas Campbell.
 Mor - gen ge - - tagt.
 Schnit - te - rin sang.
 träu - men - den Ohr. G. Pertz.

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line continues with the lyrics.

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a *cresc.* marking and a *p* dynamic. The right hand has a triplet of eighth notes.

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment includes a *p* dynamic marking.