

HEAR ME, NORMA,  
 The celebrated  
 DUET.



Thayer & Co's Lith. Boston.

WORDS BY  
**C. JEFFRYS, COMPOSED BY BELLINI.**

BOSTON.

Published by **OLIVER DITSON**, 135 Washington St.

Price 38 cts. net.

Vocal beauties of Norma.

*The Mother's Farewell.* *Beh Gau te.*  
*Hear me Norma, duet.* *Mira O Norma.*  
*The Dream.* *Far away in my own bright land.* *Meco all' altar.*  
*War Song.* *On to the field.* *De'll aura tuo Profetica.*

*I welcome thee with gladness.* *(Ah! Bello a me ritorno.)*  
*Where are now the hopes I cherished.* *(In mia alma tu sei.)*  
*There's a land with beauty glowing* } *Vieni in Roma.*  
*Rome, the pride of Italy.*



# H E A R M E , N O R M A .

Words by CHAS JEFFERYS.

Arranged by S. NELSON.

ANDANTINO: *p* *cres:*

The piano introduction is in 2/4 time, marked 'ANDANTINO'. It begins with a piano (*p*) dynamic and a crescendo (*cres:*). The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

ADALGISA. *mf*

Hear me,

The first line of Adalgisa's vocal part is written on a single staff. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The piano part includes triplets in the right hand.

Norma, in pity hear me, I would fain dis-pel thy dark des - pair; At thy

The second line of Adalgisa's vocal part includes the lyrics: "Norma, in pity hear me, I would fain dis-pel thy dark des - pair; At thy". The piano accompaniment continues with a steady eighth-note accompaniment.

feet behold thy children kneeling, Can . . . . a mother's heart re-ject their

*mf* *dim:*

The third line of Adalgisa's vocal part includes the lyrics: "feet behold thy children kneeling, Can . . . . a mother's heart re-ject their". The piano accompaniment features triplets and a dynamic shift from mezzo-forte (*mf*) to diminuendo (*dim:*).



NORMA.

prayer? When the heart is cold that should have cherish'd Ev'ry hope of joy . . . it falsely

gave; Would'st thou have me live Ah no! thou would'st not my . . . on-ly

*un poco meno.* Hear . . . me Norma hear . . . me Nor - ma . . .  
haven a-las! is but the grave. *un poco meno.* Ah . . . in vain . . . you

I . . . implore thee I . . im - plore . . . thee I im - plore thee. O  
thus . . . implore me Time cannot my . . . joys . . . re - store me. Yet

*mf*



he shall feel who caus'd thy anguish, How deep hath been thy si-lent  
 could he feel who caus'd my anguish, How deep hath been my si-lent

sor-row, And re-pen-tant, he shall languish at . . . thy feet ere dawns the  
 sor-row, Then re-pen-tant, he would languish at . . . my feet ere dawns the

morrow, bless-ed hope blessed hope thy peace re - store . . . And  
 morrow, bless-ed hope blessed hope my peace re - store . . . And



ALLEGRO.

joy . . . . . joy shall beam once more.

joy . . . . . joy shall beam once more.

ALLEGRO.

Still in our fond hearts one bright hope is beat- ing, Friendship shall

Still in our fond hearts one bright hope is beat- ing, Friendship shall

blossom tho' love's star be fleeting, Be thou but faith- ful and I will still

blossom tho' love's star be fleeting, Be thou but faith- ful and I will still



cherish, Hope that shall fade not 'till life it-self perish; O what joy to  
 cherish, Hope that shall fade not 'till life it-self perish;

hear thee Thus cherish hope a - gain . O what joy to hear thee Thus  
 Thou a - lone hast taught me Despair is worse than pain,

che - rish hope a - gain, O what joy, Oh! Thro' clouds . . . . . of  
 Hope sweet hope is mine O what joy, O what joy, Thro' clouds . . . . . of



sadness The sun of joy ap-pears How bright . . . . . the gladness That

sadness The sun of joy ap-pears How bright . . . . . the gladness That

*cres:*

shi-neth thro' our tears— Yes joy . . . . . is mine joy is

shi-neth thro' our tears— Yes joy . . . . . is mine joy is

*f*

mine joy is mine joy is mine . . . . .

mine joy is mine joy is mine . . . . .

*cres: ff ff*