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1836

# Sweetly O'er My Senses Stealing

Nicola Zingarelli

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The views expressed in this paper are solely those of the author.



**SWEETLY O'ER MY SENSES STEALING,**  
*Sung by*  
**M<sup>rs</sup>. Watson & M<sup>rs</sup>. Conduit,**

*Composed by*

**ZINGARELLI,**

*Adapted and Arranged by*

**HENRY R. BISHOP.**

50 Cts.

*Philadelphia, George Willig 171 Chesnut St.  
For sale at E. Johns & C<sup>o</sup>. New Orleans.*

*Andante*  
*Sostenuto.*

*dol* *cres* *f*

*Clymate.*

*p*

Sweet - - ly o'er my sen - - ses steal - ing, Fan - - cied

plea - sures round me roll While hope its - - bal - my joys its - -



joys re-veal-ing, Sheds - - - its in-flu-ence o'er my soul!

*colla voce*

**Allegro non troppo.**

Lightly beats lightly beats the heart that never Felt the pangs felt the pangs that wait on

*p*

love Sadly sighs sadly sighs the breast that ever barter'd peace its joys to prove

*f*

Hapless mind doom'd for e-ver to mourn The sweet

*8va*

Sweetly o'er.



peace that can ne-ver re-turn the peace that can never re-turn, light-ly

8va  
cres  
loco

beats lightly beats the heart that never Felt the pangs felt the pang that wait on love, Sadly

p

sighs sad-ly sighs the breast that e-ver Bar-ter'd peace its joys to

bar-ter'd

prove, barter'd peace its joys to prove, Lightly

ad lib  
col voce

Sweetly etc.



beats lightly beats the heart that never Felt the pangs felt the pangs that wait on love, Sadly

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 the lyrics "beats lightly beats the heart that never". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

sighs the heart that e - ver barter'd peace its joys to prove

The second system continues the vocal line with the lyrics "sighs the heart that e - ver barter'd peace its joys to prove". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand. Dynamic markings include *cres* (crescendo), *f* (forte), *p* (piano), and *pp* (pianissimo).

or  - its

The third system shows the vocal line with the word "or" followed by a decorative flourish and the word "its". The piano accompaniment continues with a similar sixteenth-note texture. A dynamic marking of *cres* is present.

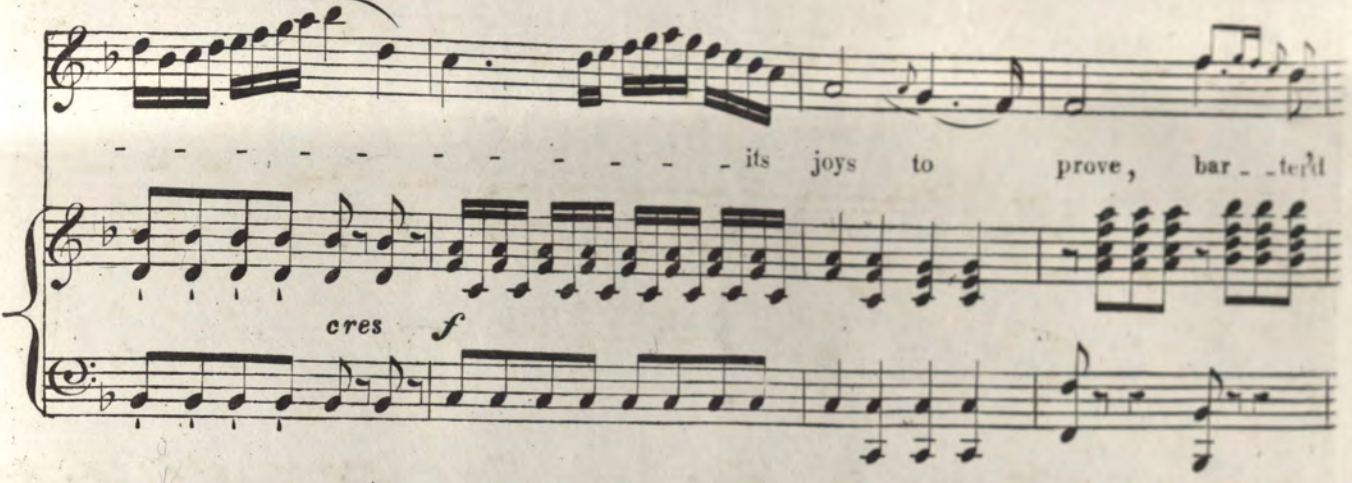
joys to prove

The fourth system features the vocal line with the lyrics "joys to prove". The piano accompaniment maintains the sixteenth-note pattern. A dynamic marking of *pp* is visible.

Sweetly o'er.



or 

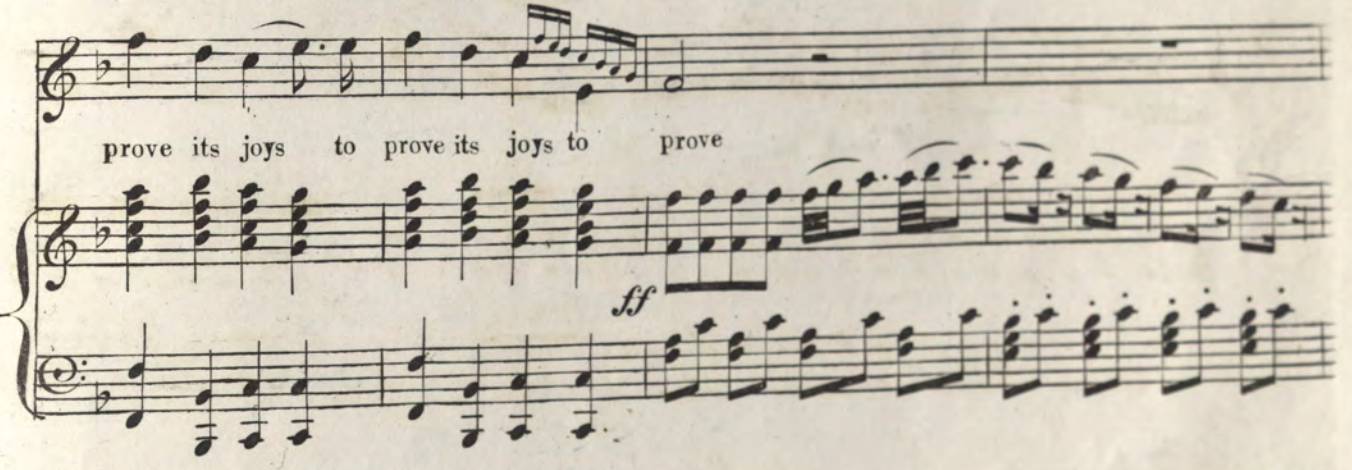


- - - - - its joys to prove, bar - ter'd

*cres f*

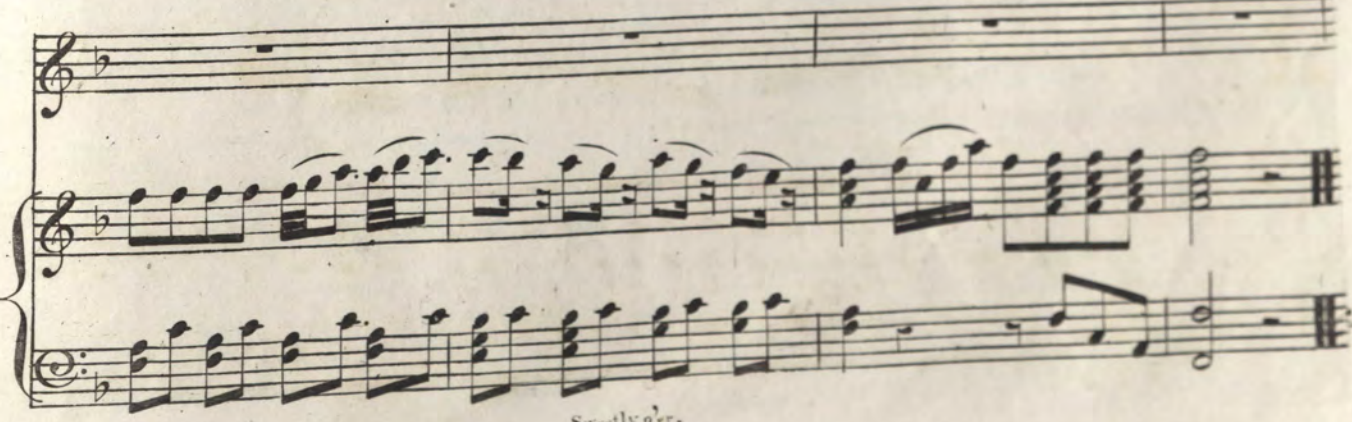


peace its joys to prove bar - ter'd peace its joys to prove its joys to



prove its joys to prove its joys to prove

*ff*



*Sweetly over.*



