

The first "thought" reflects the mood of Robert Schumann as loving father rather than as Romantic tone poet. The second "thought," *Two Roses*, by the great 20th century composer Béla Bartók, represents Bartók's setting of a children's folk song he collected in East Europe in the early 1900s. Bartók, like Schumann, wrote songs and pieces for his own as well as the world's children.

# 1. THE GUARDIAN ANGELS

For Two-part Chorus of Treble Voices and Piano

Text and Transcription by  
BENJAMIN SUCHOFF

ROBERT SCHUMANN (1810-1856)

Simply (♩=76)

SOPRANO

ALTO

PIANO

*p* [A]

When gen-tle chil-dren go to sleep,

When gen-tle chil-dren go to sleep,

*mp* *p* [A]

Two an-gels watch be-side them keep,

Be-side them keep,

*cresc.*

**B**

*mf* *p* *mp*

clos-ing their eyes, cov'-ring them warm, And ten-der-ly keep-ing each

*mf* *p* *mp*

clos-ing their eyes, cov'-ring them warm, And ten-der-ly keep-ing each

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 two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: 'clos-ing their eyes, cov'-ring them warm, And ten-der-ly keep-ing each'. The first vocal staff has dynamics *mf*, *p*, and *mp*. The piano accompaniment features a steady bass line and chords in the right hand.

*p* **C**

child from harm. But when at dawn the

*p*

child from harm. But when at dawn the

The second system continues the musical score. It features two vocal staves and piano accompaniment. The lyrics are: 'child from harm. But when at dawn the'. The first vocal staff has a dynamic of *p* and a section marker **C**. The piano accompaniment includes a *mp* dynamic marking.

chil-dren rise The an-gels rest and close their eyes,

chil-dren rise, And close their eyes,

*cresc.*

The third system of the musical score includes two vocal staves and piano accompaniment. The lyrics are: 'chil-dren rise The an-gels rest and close their eyes,' and 'chil-dren rise, And close their eyes,'. The piano accompaniment features a *cresc.* (crescendo) marking.

**D**  
*mf* *p* *mp*  
 Who will be near, harm to re - pel? 'Tis  
*mf* *p* *mp*  
 Who will be near, harm to re - pel? 'Tis

The first system of the score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. Dynamics include *mf*, *p*, and *mp*. A 'D' time signature is present at the beginning of the piano part.

*attacca*  
 God will Him-self keep His chil - dren well.  
*attacca*  
 God will Him-self keep His chil - dren well.  
*attacca*

The second system of the score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. Dynamics include *mp* and *p*. The word 'attacca' is written above the vocal lines and below the piano part.

## 2. TWO ROSES

Text and Transcription by  
BENJAMIN SUCHOFF

BELA BARTOK (1881-1945)

Medium fast (♩=116)

PIANO

The piano score for 'Two Roses' is written in 2/4 time. It features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. There are accents (^) over the final notes of the piece.

**A** *p*  
 O'er the tree, 'neath the tree, ros - es two en - twine, In the shade  
*p*  
 'Neath the tree, ros - es two en - twine,

**B** *mf*  
 there's a maid tend - ing to the vine. Give me, please, the ros - es red  
*mf*  
 There's a maid tend - ing to the vine. Give me, please, the ros - es red

*dim.* *p*  
 (two, I said); One a - lone will die for - lorn, ere the morn. "Nev - er! No!  
*dim.*  
 (two, I said); One a - lone will die for - lorn, ere the morn.

Off you go! Both of them are mine!" Give me, please, the

*p* "Off you go! Both of them are mine!" *f* Give me, please, the

*dim.* ros - es red (two, I said); One a - lone will die for - lorn,

*dim.* ros - es red (two, I said); *dim.* One a - lone will die for - lorn,

*p rit.* ere the morn. "Nev - er! No! Off you go! Both of them are mine!" *f a tempo*

*p rit.* ere the morn. "Off you go! Both of them are mine!" *f a tempo*

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