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ARTISTS' VOCAL ALBUM



GERMAN ITALIAN
AND FRENCH SONGS.

with English Translations
BY

Eminent Composers.



BOSTON

WHITE, SMITH & CO 516 WASHINGTON ST

NEW YORK, 8 EAST 17TH ST

CHICAGO, 5 & 6 WASHINGTON ST

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MARIE.

(B.Gottschall.)

English Words by C. LUDWIG.

Music by ADOLF JENSEN, Op. 1, No. 2.

*Religioso**p*

Thou sit - test at ' the win - dow now, Ma - rie, thou
 Ma - rie, am Fen - ster si - ttest du, du lie - bes,

con Pedale.

love - ly child, And see'st the blos - soms beud - ing
 sü - sses kind, und siehst dem Spiel der Blü - then

low, In eve - ning's ze - phyr's mild. The wan - drer
 zu, ver' - weht in A - bend - wind. Der Wand - rer,

pp

in his pass ing by greets thee with rev - rence there
der vor - ü - ber geht, er lüf - tet fromm den Hut.

riten.

For thou art like.... pray'r up on high.... So pure so good,
du bist ja selbst.... wie ein Ge - bet, so fromm, so schön,

riten.

*Tempo I**p*

so fair. The lit - tle
so gut. Die Blu - men -

flow - ers ope their eyes, On thee they gaze their fill! They
au - gen schn em - por zu dei - ner Au - gen - licht! Die

are so fair It gives sur -prise That thou are fair -er still. The
schönste Blum' im Fen - ster - flor ist doch dein An - ge - sicht. Ihr

A musical score for 'Evening Bells' by Schubert. The top staff shows a soprano vocal line with lyrics in English and German. The bottom staff shows a piano accompaniment with chords and bass notes. The music is in common time, key of G major.

A musical score page featuring two staves. The top staff is for the voice, starting with dynamic 'pp' and lyrics 'thee! die! May no storm break the flow - rets fair; die! O breck' der Sturm die Blu - men nie,'. The bottom staff is for the piano, with dynamic 'pp' and harmonic markings. The music consists of six measures.

A musical score for voice and piano. The vocal line starts with 'Nor break thy heart, Ma - rie!' followed by 'und nie dein Herz, Ma - rie!'. The piano accompaniment consists of a bass line and harmonic chords. The tempo is marked 'riten.' (riten) at the beginning of both parts.

6
I LOVE THEE.
ICH LIEBE DICH.

AMO.

ROMANZA.

English Version by LOUIS C. ELSON.

TITO MATTEL.

Andantino poco mosso.

The musical score consists of four systems of music. The first system shows the piano accompaniment in 2/4 time with a key signature of two sharps. The second system begins with a dynamic of *p* and includes a tempo marking of *tempo.* The third system contains the lyrics in both English and German. The fourth system concludes the piece with a dynamic of *pp*.

*I love the gleam of thy fair hair so golden shining,
Ich lie - be dich! um deiner Flech - ten gold - ne Kro - ne,
A - mo il co - lor del - la tua chio - ma bion - da,*

*I love thine eye whose glance is ra - diant and bright;
Ich lie - be dich! um dei - nes Au - ges Feu - er - blick!
A - mo il fo - co del tuo sguar - do gen - til.*

cresc.

I love thy voice of music its tones en - - twin - - ing
 Du bist der Ro - sen schön-ste mir auf blu - - mi - gem Thro - - ne,
 A - mo la vo - ce tu - a, che il eor m'in - - non - da

p *eguali.*

pp

p *cresc.*

Fill all my heart with light, With gen tle springtime light. I love thee
 Dein Lächeln und dein Wort, sie spen-den Himmels-glück. Als ich dich
D'un a - li - to d'A pril. *D'un a - li - to d'A - pril.* *Io ta - mo*

p

pp

sf *p*

dear - ly, thou art my treas - ure Where thou art there I fain would linger
 fand auf mei - nen We - gen, Die Hand drückte und in's Auge dir ge -
tan - to, perche sei vez - zo - sa, *Per - chè ten - er - a - men - te sa* *guar -*

cres.

sf

f p

con anima.

near, Thou art in life my 'one on - ly
 sehn: Lie . . . be! da strahl . . . test du mir ent -
 dar, Tà . . . mo per - chè come u - na bel - la

pleasure The one thing I hold dear, I love thee so, If
 gegen, In Lust wollt' ich ver - gehu! Ich lie - be dich! Weilstest
 rosa tra i fior tu sai re - gnar Ah! non per - chè tu
col canto.

thou from me shouldst sev - er, E'en tho' the O - - ean should between us
 du auchnochso fer - ne. Wenn ohn' Er-bar - men das wei - te Meer uns
 si - a da me lon - ta - na, Non per che ei di - vi - da e ter - rae

accel: un poco il tempo.

*Pia mosso.**cres.*

roll, Still would I love and con-stant be for -
 schied: Dir folg - te ich, Dir mein-em Lie - bes -
 mar, Mai seen - de rà da me passion pro -

*accel:**3**incalzando.**cres.*

- ev - - en; One face one on ly reigns in my
 - ster - - ne! Ich lie be dich! tòn - te e - wig mein
 - fa - - na Ti sa - prò ti sa - pro sem pre a -

p dim: e meno mosso.

soul Still would I love and con-stant be for -
 Lied! Dir folg - te ich dir, mein-em Lie - bes -
 - mar! Mai seen - de rà da me passion pro -

*accel.**cres.*

stent.

f

lento. *rall molto.*

- ev - - er. One love one on - ly rules with - in my
ster - - ne. Ich lie - be dich! tön - te e - wig mein
fa - - na Ti sa - prò ti sa - prò sem-pre a -

stent. *f* *ff lento.* *p*

pp

poco rall.

soul One love a - lone Rules in my
Lied! Ich lie - be dich! Ich lie - be
mar! Ti sa - prò sem - - pre a

10 tempo. *pp* *col canto.*

fp *a piacere.*

soul!
dich!
mar!

p *f*

THE ¹¹ ROSE.

ROMANCE

AUS DER OPER:
ZEMIRE UND AZOR.

L. SPOHR.

Translated from the German
by Mrs ELDE DARBY.

Larghetto.

The musical score consists of eight staves of music. The top staff shows the vocal line with lyrics in English and German. The piano accompaniment is provided in the lower staves, with dynamic markings like 'P e dol.' and 'P'. The vocal part starts with 'Rose, how en-' and continues with 'bist du rei - zend und mild,' followed by 'Na - ture's fair child;'. The piano part features continuous eighth-note patterns and chords. The vocal line continues with 'chant - ing art thou and mild!' and 'Du, die zur Ga - be ich mir er - kohr,'. The piano accompaniment includes a section with a triplet marking over three measures. The vocal line concludes with 'Im - age of In - nocence,' and 'Thou, whose soft beau - ties my wish es bound,'.

Tä - cheist aus Dor - nen freund - lich her - vor, la - - -
 Smi - lest 'mid bri - ars friend - ly a - round, smi - - -

- - - chelst freund - lich hee - vor. Ro - se, du trin - kest
 - - - lest friend - ly a - round. Lov'd Rose, thou drink - est

himm - li - schen Thau, schmückest den Bu - sen, Gar - ten und Au,
 heaven's dew - y rain, Gra - cest the bo - som, gar - den and plain,

un poco più vivace.

schmückest den Bu - sen Gar - ten und Au, san - dest noch' ster - bend
 gra - cest the bo - som, gar - den and plain. Sweet in ex-pir - ing,
un poco più vivace.

13

mf *dim.* *mf* *dim.*

Düf - te uns zu, Ro - se, du Holde! Ro - se, du Holde!
 oh! may I be, Rose lovely Charmer! Rose lovely Charmer!

mf *dim.* *mf* *dim.*

tempo 10

le - ben und ster - ben will ich wie du, le - ben und
 Liv - ing and dy - ing, ev - er like thee, liv - ing and

tempo 10

un poco ritard. *a tempo.*

ster - - - ben will ich wie du, le - ben und ster - ben
 dy - - - ing, ev - - - er like thee, liv - ing and dy - ing

un poco ritard. *a tempo.*

will ich wie du,
 ev - er like thee!

FLOWER OF THE ALPS.¹⁴

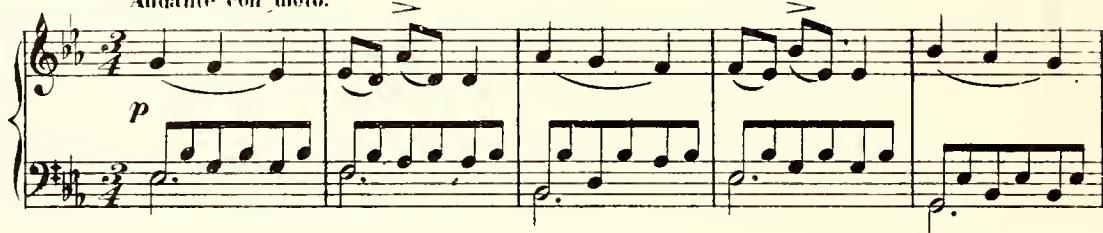
(FLEUR DES ALPES.)

Translated by J.C.D.PARKER.

Sung by Christene Nilsson.

J. B. WEKERLIN.

Andante con moto.



p

1. { Once I was own - er of thy heart,
Ja - dis je pos - sé-dais ton cœur,

More of true joy didst thou impart! Then thou didst love me ten-der- ly, Sweetness was in thy
Plus d'a-mour et plus de bonheur! Toi qui m'ai-mais si tendrement, Me re-gar - dais si

p

beam-ing eye; Thou lov - est me no longer now, Hast bro-ken pledge and sol-emn vow,
dou - ce - ment; Au-jour - d'hui tu ne m'aimes plus, Tes serments tu les a rompus,

Cresc.

p rit.

No more remembered shall I be, Death a lone is for me. La la la la la
Je suis loin de ton souve-nir, Et n'ai plus qu'à mou-rir. La la la la la

sfz

pp rit.

p

la a a a a a
rit.

a tempo.

pp

la la la la la.

a tempo.

mf

rit.

p

2. Now that his vows forgotten are, For lifes charm I no longer care! Let sorrowing
(De puis qu'il a trahi sa foi, Rien n'a plus de charmes pour moi! E cho plain

p

ce-hobear a-way All the last plaintive words I say! Nought now re-mains for me be-low,
-tis, viens recueillir Mes regrets, mon dernier sou-pir! Je n'at-tends plus rien i-ci bas,

cresc.

Lost joys can nev-er backward flow, All that can save me from my woes
Bon-heur per-du ne re-vient pas, Et mon cœur ne demande au ciel

cresc.

rit. *a tempo.*

Is e-ter-nal re-pose. La la la—la—la la la—la—la
Qu un repos é-ter-nel.

rit. *a tempo.*

guit.

Ped

rit. a tempo. rit.

3. Fair streams and val - lies once so dear, Sweet home thro' many a hap - py year,
Ruis - seaux, châ - lets, val - lons heureux, Doux ber - ceau de nos premiers jeux,

p rit. a tempo. rit.

a tempo. rit. a tempo.

Which of our youthful love can tell, Now must I say a last farewell.
Té moins con - stants de nos amours, Je vous dis a - dieu pour toujours.

a tempo. rit. a tempo.

Plus vite.

All that in the past gave de-light Vanish a - way in dark - est night,
Amour, ser - ments, bonheur pas-sé, Qu'à ja - mais tout soit ef - fa - cé,

cresc. *rall.*

Fond look and words that flattring seem, Fly false de-ceiv-ing dream!
Ten - - dres re-gards, propos flatteurs, Fu - - yes songes men-teurs!

1st Variation.
Un poco All' tto

18

p Ah!

cresc.

2d Variation.

Ah!

2097-5

19
THE FLOWER GIRL.

(LA FIORAJA)

CANZONE.

Translated and adapted by
 LOUIS C. ELSON.

Music by E. BEVIGNANI.

Allegro con fuoco.

con grazia.

Chi vuol fig-ri-ee-co-mi qua
 Who de-sires someflow'r's to buy

p stacc.

lá fio-ra - ja de la cit - ta
 Flower girl of the ci - ty am I

presto.

Chi vuol com - prar... Ah! Per
 Come buy come buy... Ah! For

sforzando

Lo stesso movimento in quattro.

po - chi sol - di io ven - do di fio - riun bel maz - zet - to Per
 cheapest price I sell them These bunch - es of fair roses, Come

p

a - dor - nar - ti il pet - to vie - ni o ea - va - lier Son
 deck your breast with po - sies, Come fair ea - va - lier Their

fres - chi edo - do - ro si so - no fior del mio giar - di - no Li ho
 fresh and fra - grant pe - tals Still the dew - drops are a - dorn - ing I

rall. *tempo.*

col - ti sul mat - ti - no e mi - glio - re non ve nha chi vuol
 gath - ered them at morn - ing, From my gar - den bloom - ing near. Who will

p

rall. *tempo.*

fior, chi ne vuol, chi vuol fior, chi ne vuol, chi vuol comprar; chi vuol com-
buy fragrant flowers fragrant flowers, Who will buy Ah who will buy Ah who will

cresc.

prar?.....
buy?.....

con brio.

La fio - ra - ja can - ta e
Laugh - ing Sing - ing Life thus be-

cresc.

f tempo I.

ri - de Sem - pre in - tor - no in gi - ro va
guil - ing, Thus the flow - er girl goes gai - ly on

p

stacc.

Se - la sor - te o - gnor le ar - ri - de
If good for - tune up - on - tier is smil - ing

f

Con civetteria.

p

al - tra en - ra non si da
oth - er trou - bles she has none

la fio - ra ja can - ta ri - de
Laugh - ing Sing - ing sing - ing, simil - ing,

ten.

rit can - ta ri - de
sing - ing, sing - ing, simil - ing,
col canto.

tempo. Con grazia.

pp

la; la, tra la, la, la, la, la;
la, la, tra la, la, la, la, la,

pp tempo.

La fio - ra ja can - ta e ri - de
Laugh - ing sing - ing Life thus be - guil - ing,

semplice.

ah La la, la, la tra, la la, la, la, la,
 Ah La la, la, la tra, la la, la, la, la,

Chi vuol com-
 Now who will

sf

prar?
 buy?

p stacc.

Chi vuol fio - ri éc - co-mi
 Who de-sires some flowers to

qua
 buy!

La fio - ra - ja del - la ci - ta
 Flowergirl of the ci - ty am - I!

p

Moderato come prima.
con assai grazia.

Ah! Ho la dah-lia e il gel-so
Ah! I have dah-lias, I have
mi-no jas-mirne Ho il ga-ro fa-lo e la vi-o-la ho la
I have vi-o-lets and oth-er flow-ers, Here are
ro-sa che con-so-la che dis-eac-eia il tri-sto-u-ro-ses which have pow-ers To make sor-row with swift-ness de-

col canto.

tempo.

mor Tut to, tut to quel che chie-di io pos-part All things, all things that you wish for, Gen-tle-'
tempo. *cresc.* *p*

rit. il tempo.

seg - go mio Si - gno - re ma! co - se mi chie - dil
men I tru - ly tell you, yes all things, but one, ill
rit. il tempo.

*rall.**sempre rall.*

co - re ah! Cim - gan - ni non lo do nō, no, no. Ah!
sell you ah! I can - not sell my heart no, no, no, Ah!
rall. *p* *rall.*

Allegro.

pp La - fio - ra - ja can - ta e ri - de
Laugh - ing sing b - ing Life thus be - guil - b - ing
pp *opera*
trem.

tutta voce.

Sem - pre in tor - no in gi - ro - va Se - la -
Thus the flow - er girl goes gai - ly on If good
cresc. *ff*

sor - te o - gnor le ar - ri - de al - tra eu - ra
 for - tune up - on her is simil - ing oth - er trou - bles

rit.
 non si da La fio - ra - ja ean - ta
 she has none Laugh - ing sing - ing sing - ing

ten. tempo.
 ri - de la, la, tra la la la la
 smil - ing la, la, tra la la la la

col canto.
 La fio - ra - ja can - ta e ri - de ah! La la la
 Laugh - ing sing - ing Life thus be - guil - ing Ah! La la la

la tra la la la la la Chi vuol comprar? Chi vuol com-
 la tra la la la la la Now who will buy, Who'd like to
sf
 prar? chi vuol com-prar? Chi vuol com-
 buy ah who will buy? Who'd like to
 prar? Chi vuol com - will
ff
 prar?
 buy?
 8

28
ANGELS SERENADE.
LA SERENATA.
LEGENDE VALAQUE.

Poésie de M. M. MARCELLO.

Musique de G. BRAGA.

Andante con moto.

CHANT.



Violoncelle,
ou
VIOLIN.
dans un pièce
voisine, si c'est
possible.

Andante con moto.

espress.

con passione.

PIANO.



eres.



O qua li mi ri sve glia no
What love ly tones a wa ken me,

Accompagnez le chant toujours. pp.



Dol - eis - si - mi con - een - ti non li o - di o mam - ma giun - ge re
 Swelling up - on the breeze As it sweeps thro' the o - pen bal - - co ny

coll' a - li - tar dé ven - ti Fat - ti al ve - ron
 On to the dis - tant trees Hear'st thou them not? ten sup - pli - co - e
 So beau - ti - ful! They

LA MADRE.

dim - mi don de par - te questo suon. Io nel la veg - go cal - ma ti
 seem to bid me fol - low them a - far I hear no tone of me - lo dy

cres.

Poco più animato.

non o - do vo - ce al - cu - na Fuor che il fu - gen - te zef - fi - ro
 Calm is the sum - mer air Only the gen - tle ze - - pher

il rag gio del - la lu - na d'u - na can - zon, O po - ve ra anima la - ta che vuoi che
Steals thro' the moon light fair What are these tones? O dear - est daugh - ter What is this

LA FIGLIA.

I^o Tempo.

ter - ga il suon no! no! no!

song so sweet Hush! Hush! Oh!

I^o Tempo.

non è mor tal la mu - si ca, che a scol - to che a - scol - to o madre

They are not earth ly mu - sic, But an - gels, but an - gels ses - tal

mi - a El - la mi sem - bra mi sem - bra dan - ge li Fe -
lays, Call - ing to lands to lands of hean - ty To

cres.

rall.

- sto - sa me - lo - di - a ov' el - li son - mi chi a - ma no O mam - ma bro - ma
cloud less sum - mer days..... To cloudless sum - mer days. O moth - er dear, I

fr.

not - te io seguo il suon io seguo il suon. La
can - not stay I must a - way, I must a - way! That

toujours pianissimo.

mu - sica che a scol - to, che a scol - to o madre mi - a
mu - sie! 'Tis an - gels, 'tis an - gels, fes - tal lays.....

El - la mi sem - bra mi sem - bra dan - ge - li Fe -
Call - ing to lands to lands of beau - ty, To

cres.

sto - sa me - lo di - a ov' el li son - - mi chi a ma - no. O
 cloud - less sum - mer days To cloudless sum - - mer days O

pp
tr.
pp
pp

mam ma buo na not - te io seguoi suon io seguo il suon io seguo il
 moth er dear! I can - not stay I must a - way, I must a - way, I must a -
suivez le chant.
rall.

Lento.

stop io seguo il suon io seguo il suon.
 - way I must a - way, I must a - way,

ppp

io se - guo il suon I must a - way
cres.
f

33
O MIO FERNANDO.

"OH MY FERNANDO"

Arr. by Louis C. Elson.

From "Favorita"

All agitato.

DONIZETTI.

(Leonora.) Rec.

Edimique ve-ro oh Ciel! desso Fer-nan-do lo spo-so di Leo-no-ra!
 Can it be true, then Oh Heav'n himself Fer-nan-do the spouse of Le-o-no-ra!

lento.

Ah!
 Ah! Tut-to nel di-ce e dabbia l'alma an-co-ra all'i-nat-te sa gioja
 All now con-firms it yet scarce can I be-lieve it, such un-ex-pec-ted rapture.

lento.

oh Dio! sposar lo oh mia vergogna es-tre-ma in do-te al prode re-car il di-so.
 Oh! God, I cannot, Oh, all my shame and sor-row Would be my dowry That I should bring to

allegro.

34
O MIO FERNANDO.

"OH MY FERNANDO."

From "Favorita"

English Version by
LOUIS C. ELSON.

DONIZETTI.

Cantabile.

The musical score consists of five staves of music. The first two staves are for piano, showing bass and treble clef staves with various dynamics like forte (f), piano (p), and mezzo-forte (mp). The third staff begins with a vocal entry, indicated by a bracket labeled '1.' followed by '(Oh'. The lyrics 'mio Fer-nan-do' are written above the notes, with 'mio' on the first note and 'Fer-nan-do' on the second. The fourth staff continues the piano accompaniment. The fifth staff shows the vocal line continuing with the lyrics 'del la terra il tro-no a pos-se-der-ti a vria do-na-to il' and 'All earths rich-est treas-ure, So, thou didst love me, I glad-ly would re-'.

cor; . . . ma pu-ro là-mor mi - o eo me il per-do - no,
 sign; . . . seek - ing in thee my great- est, sweet- est pleas - ure,

dan - na-to ahi las sa! è a dis - pe-ra-to or - ror. il ver fia
 But thou wouldst ne - ver Wouldst never call me thine. When all is

no - to, e in tuo dispregio e - stre - mo la pe - na a -
 told thee Then thou my fond heart dis - dain - ing Wilt has - ten

rall.

- vrom - mi che maggior si dè ah!
 from me And my fond dream be o'er Ah!

se il giusto tuo di - sde - gno al - lor al - lor fia see - mo piom .. bi gran
 Though it should break my heart, I will bear it un - com - plain - ing Take me then oh

rall.

Di . o piom - bi gran Di - o la folgor tua su me Ah! se fia see - mo il tuo di -
 heav - en, take me oh - heav-en To thy bright-er shore, If my heart break all un - com -

- sde - gno, piom - bio Dio la folgor tua su me Ah! se fia seemo il tuo di -
 plain - ing Take me heav - en to thy bright-er shore, If my heart break all un - com -

- sde - gno piom - bi,o Di - o la folgor tua su me,
 plain - ing Take me heav - en To thy bright-er shore.

Come recit

Su eru - de - li e chiv'ar. resta? scritto è in cielo il mio do-
 Death why lin-ger! So slow-ly creeping, thou wilt shorten my sorrows

colla parte f *f* *f*

risoluto. *Moderato mosso.*

lor scritto e in ciel il mio dolor su - ve-
 hours Thou wilt short - - en my sor - rows hours Thou art

f

ni - - te ell'è una fe - - sta spar sa là - - ra sia di
 wel - - come I cease my weep - - ing And a - wait thee decked in

fior, già la tom - - ba a me s'ap - pre - sta e eo
 flow'rs Soon in the grave I shall be sleep - ing In a

per - ta in negro vel. . . . sia la tri - sta fi - dan
 veil of darkness drest. . . . Thus the mourn - ful bride doth

za - ta che re - jet - ta di - spe - ra - ta non a -
 greet thee Comes dès - spair - ingly to meet thee seek - ing

vrà . . . per - do - no in ciel ma - le-det - - - ta di - spe - ra - - -
 her e - ter - nal rest The ac - curs - ed the re - ject - -

ta non a vrà per - do - no in ciel no non a - vrà ma - le-det - -
 ed Seek - eth her e - ter - nal rest E - ter - nal rest The ac - curs - -

accel.

- ta di - spe - ra - - - ta non a - vrà per - do - no in
 ed The re - ject - - - ed Seek - eth her e - ter - nal

accel.
 ciel non a - vrà per - do - no in ciel Ah! non a - vrà per - do - no in
 rest Seek - eth her e - ter - nal rest Ah! Seeketh her e - ter - nal
cres. *f* *p*

Allegro.

ciel.
 rest.
f

Ah cru - de - - li e chi viar - re - - sta?
 Death. why lin - - ger So slow - - ly creep - - ing
f *f*

serit . . . to in eie . . . lo è illi mio do . . . lor
 Thou canst shor . . . ten sor . . . rows hours serit . . . to in
 Thou canst

eie . . . lo è il mio do . . . lor.
 shor . . . ten sor . . . rows hours.

Cru-de . . . li ve - ni - -
 Oh come . . . then oh come . . .

Tempo I^o

te. Seritto è in eiel . . . il mio do - lor su - ve -
 then. Thou canst short en sor . . . rows hours Thou art

Tempo I^o

ni - te ell'è una fe - sta sparsa là - ra sia di
 wel - come, I cease my weep - ing And a - wait thee decked in

fior - già la tom - ba a me sap - pre - sta e eo
 flow - ers Soon in the grave I shall be sleep - ing ln a

per - ta in ue - gro vel sia la tri - sta fi dan -
 veil of dark - ness drest Thus the mourn ful bride doth

za - ta che re - jet - ta, di - spe - ra - ta non a -
 greet thee Comes des - pair - ingly to meet thee Seek - ing

vrà per - do - no in ciel ma - le-det - - ta di - spe - ra - -
 her e - ter - - nal rest Comes ae.curs - ed and des - pis - -

- ta non a - vrà per do.no in ciel no non a - vrà ma - le det - -
 - ed Seek-ing her e-ter-nal rest E - ter - - nal rest Comds ae.curs - -

- ta di - spe - ra - - ta non a - vrà per do.no in ciel non a - vrà per do.no in
 - ed and des-pis - - ed Seek-ing her e-ter-nal rest seek-ing her e-ter-nal

ciel Ah! non a - vrà per do - no in ciel Ah! la tri - - sta fi - dan -
 rest Ah! seeking her e-ter - - nal rest Sad and mourn - - ful comes to

8

za - ta non a - vrà non a - vrà per - do - no in
 meet thee, Seek-ing Ah seek - ing her e - ter - nal
 8

ciel Ah non a - vrà per-do - no in ciel Ah non a - vrà per-do - no in
 rest She comes to her e - ter - nal rest She comes to her e - ter - nal
 8

ciel ma - le-det - ta di - spe - ra - ta non a - vrà per -
 rest Comes to greet thee sad and mourn - ful For she seeks e -
 18

do - no in ciel.
 ter - nal rest.

ff

44
THE VIOLETS.

IL MAZZOLIN DELLE VIOLE.

English Words by LOUIS C. ELSON.

Music by CIRO PINSUTI.

Allegretto scherzoso.

con grazia.



fair from dew-y bow - - ers The fair-est and the first of springs bright flow - -
- til! Oh - chi lo vu - - le *Il primo mazzo-lin del-le vi - o*

rall

- ers From dew-y bow - - ers The fair-est and the
- le *Oh chi lo vu - - le* *Il pri-mo mazzo-*

con spirito.

first of springs bright flow - - ers
- lin del - le vi - o - - le

rall

f

col canto.

a tempo.

meno mosso.

I gatherd them as day was gen - tly dawn - ing While the spring breezes spoke of winters
Io co-si le vi - o-ze appena na - te Al sor-ri - so del soldi pri-ma

end - ing Their fragrance seemed to rise at ear - ly morning Like a
 ve - ra, *Fra l'er-be es-se spin - ta - va no o - do - ra - te Qual pro-*

un poco rit.

prayr like a pray'r to Heavn as - cend - ing the dew drops still their pe-tals are a -

fu - mo gen - til du - na pre - ghie - rs E so, no, di ru-gia da an, cor gem -

*dim.**P segue il canto.*

dorn - ing Like fai - ry pearls in rain - bow col - ors blend - ing Wholl
 ma - te, *Come da per - - la can - di - da e leg - gie - ra: Il*

colla voce.

Allegretto scherzoso.

buy my vio - lets fair from dew - y bow - - ers The fair - est and the
 maz - zo. lin gen - til oh chi lo vuo - - le Il pri - mo maz - zo -

rall. first of springtimes flow - - ers From dew - y
 lin del - le vi - o - - le Oh chi lo

rall. con spirito.

bow - - ers The fair - est and the first of springtimes flow - -
 vuo - - le Il pri - mo maz - zo. lin del - le vi - o - -

rall. col canto.

ers! - le! eres. menò mosso assai, con espress.

a tempo. dim. p p

op - phan my grief I can - not smoth - er I though so
 so - la ra - min - gae po - ve - rel - la E non ho
con espress.

young in years Am old in sor - - row None are
 toe - coan - cor Pun - de - cim' an - no Non ho
cres.

left me no fath - er and no moth - er My days are
 pa - - dre, nè ma - dre, nè so - rel - la Son tut - ti -
cres. > dim.

full of pain with no bright mor - - row On all the
 gior - ni mie i pie - ni daf - fan - no: Nes - sun ri -
>

Earth there is not now a - no - ther From whom the
 guar - dain ter - ra l'or - fa - nel - la, E' più spe.
molto rit.

or - - phan some re - lief ean bor - - row She can
 ran - - zai stiū pen sier non han - - nos; Oh dor'
affrettando.

hope for af - fec tion but in heav - - en Her be - ing
 e chi un af - fet - to an cor le do - - ni Chi d'es - ser
affrettando.

poor on earth is not for - giv en her be - ing poor and friendless is not for-
 po-ve-rel - - la a lei per - do - ni? Chi d'es - ser po - ve - rel - la a lei per.
rall. *eres.* *f* *lentamente.*
rall. *eres.* *col canto.*
sf *sf*

49
Allegretto scherzoso. *f*

given Ah! ah! ah! Who'll buy my violets fair from dew-y bow - -
doni? Ah! ah! ah! Il maz-zo-lin gen-til! Oh chi-lo vuon - -

ers The fairest and the first of springtimes flow - - ers
le, Il pri-mo maz-zo-lin del-le vi-o - - le,

From dew-y bow - - ers The fairest and the Il pri-mo maz-zo - -
Oh chi-lo vuon - - le con spirito.

rall. f col canto. cresc. dim. a tempo.

first of springtimes flow - - ers!
lin del-le vi-o - - le!

HAST THOU EER SEEN THE LAND

CONNNAIS TU LE PAYS.

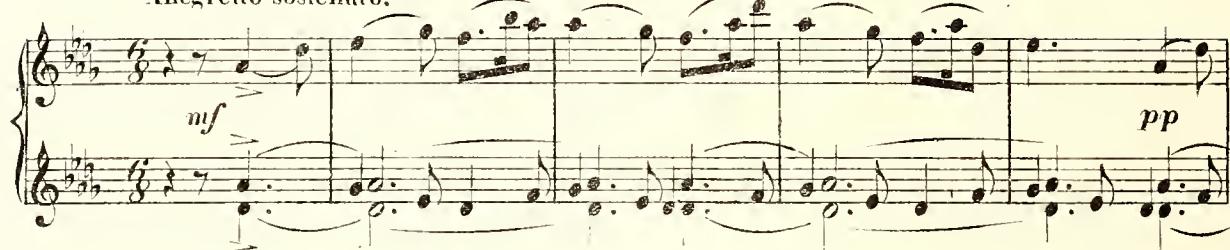
NON CONO SCI IL BEL SUOL.

MIGNON'S SONG. From the Opera "MIGNON."

English words by JOHN OXFORD.

AMBROISE THOMAS.

Allegretto sostenuto.



Andante.

Hast thou e'er seen the land where the wild eit ron
 Con - nais tu le pays ou fleu - rit lô - ran -
Non co - no - sci il bel suol che di porpora ha il

grows Where the rose blushes most where the orange is gold - en,
 ger, Le pays des fruits d'or et des roses ver - meil - los
 ciel, Il bel suol à de' rai son più tersii co - lo - ri?

Where the bied light - ly flies, where the breeze soft ly blows,
 Ou la bri se est plus dou - ee, et l'bi - seu plus lé - ger,
 O - ve l'au raè piu dol - ce più lie - ve l'au - gel,

pp Ped. Ped. Ped. Ped.

Where a feast thro' the year by ho - ney bees is hold - en, Where the boun - ty of
 Ou dans tou - te sai - son bu - ti - nent les a - beil - les, Ou ra yon - aine et son -
 O - ve in ogni sta - gion ha lù - pe sempre fio - ri, Ove sot - to il ful

pp

Heav'n on ev'ry side we view, Where ev - er reigns the spring, Where the sky is so
 - rit, comme un bien fait de Dieu, Un é - ter - nel prin - temps sous un ciel tou - jours
 - gor d'un cielo ognor se - ren, Par chel April se - ter - niall' er bet - te in

dim. Ah me! were we togeth - er yonder Yonder, in that fair
 bleu? Hé las! que ne puis-je te sui - vre Vers ce rivage heu -
 sen! Ohime! potess'io ri - tor na re A quelle a - ma - te

pp

lands for which ev - er I sigh! 'Tis there 'tis there with thee I would
 - reux, dou le sort m'e - vi - le! C'est là, c'est là que je vou dras
 sponde onde fui tol - ta un di La so - lo la sol vor - re - i res -

 wan - der, There love, yes there love and die! 'tis there with thee I would
 vi - - vre, Ai - mer, ai - mer et mou - rir! C'est là que, je vou - dras
 - ta - re, a - mare a - mare e mor - rir! La sol vor - re - i res -

 dim. Allegretto.
 wan - der, 'tis there ah! 'tis there.
 vi - - vre, c'est là! oui, c'est là!
 - ta - re a - mar e mor - rir!

p *mf* *p* *mf*
p *mf* *p* *mf*

p *riten.* *pp*
sf *dim.* *p*

Andante.

Hast thou e'er seen the house, that I remember well; The ceiling gleams with gold,
 Connais tu la maison où l'on m'attend là-bas? La sal-leaux lam-bris dor,
 Non co-no-sci lös-tel che'serge la sul pian? Le sal-lea-dor-ne dor,

pp

but I still think with dreading Of marble forms that stood and strange things seemed to
 ou des hommes de marbre Mappel-lent dans la nuit en me tenant les
 le statue alle pa-re-ti. Che san no scol-ta a not-tee ten-do-no la

pp

Ped.

Ped.

Ped.

tell In the court is a tree its boughs wide-ly spreading,
 bras? Et la cour où l'on dan-se à l'om-bre d'un grand ar-bre,
 man? Il ri-cin-toù si dan-za all' om-bra de-glia-be-li?

Ped.

poco cres.

There we oft lov'd to dance, and oft-en in our boat, Waf- ted a-cross the
 Et le lac transparent, ou glis-sent sur les eaux Mil - le bat eaux lég-
 Ed il la-go in fi nilo al-le cui lin fin sen Mil - le schiffi leg-

pp

dim.

lake we hap - pily would float _____
gers, pa-reils a des oi - seaux! _____
- gieri son van - no qual ba - len? _____

Ah me! _____ were we together
Hé las! _____ que ne puis-je te
Ohime! _____ potess'io ri - tor-

yonder, Yonder in that fair land for which I ev - er sigh,
sui - vre vers ce pa - ys loin-tain don le soft me - xi - le!
- na - re A quelle spônde a mare onde fuitolta un di!

Tis there, 'tis therewith thee I would
C'est là, c'est là que je voudrais
La sol, la sol vor - re - i res -

wan - der There love, yes there love and die! _____ Tis there with thee I would wan - der, 'tis
vi - - vre, Ai - mer, ai - mer et mou - rir! _____ C'est là que je you drais vi - - vre, c'est
ta - re, a - mare, a - mare e mor - rir! _____ La sol vor - re - i res - ta - re, a -

p mfp p p

there, Ah! 'tis there!
lå! oui c'est lå!
- mar e mor - rir!

f dim.

55
MY HEART EVER FAITHFUL SING PRAISES.

(MEIN GLÄUBIGES HERZE FROHLOCKE.)

JOH. SEB. BACH

Andante con moto.

PIANO.

My heart ev - er faith - ful Sing prais - es, be joy - ful,
Mein glän - hi - ges Her - ze froh - lo - cke, sing' scher - ze,

My heart ev - er faith - ful Sing
mein glän - hi - ges Her - ze froh -

prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy Je - sus is neav; My
lo - cke, sing' scher - ze froh - lo - cke, sing' scher - ze, dein Je - sus ist nah; mein

heart ev - er faith - ful Sing prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy
glän - hi - ges Her - ze froh - lo - cke, sing' scher - ze, fro - lo - cke, sing' scher - ze, dein

Je - sus is near!
 Je - sus ist nah!

A - way with com - plain - ing, A - way with com - plain - ing, faith
 Weg Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich

ev - er main - tain - ing, My Je - sus is near: A - way with com - plain - ing, faith
 will euch nur sa - gen, mein Je - sus ist da; weg Jam - mer, weg Kla - gen, ich
poco cresc.

ev - er main - tain - ing, My Je - sus is here, My Je - sus is here;
 will euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;

mf

cresc.

A - weg

way with com - plain - ing, A - way with com - plain - ing, faith ev - er main - tain - ing, My
Jam - mer, weg Kla - gen, weg Jan - mer, weg Kla - gen, ich will euch nur so - gen, mein

p

Je - sus is here; My heart ev - er faith - ful Sing prais - es, be joy - ful,
Je - sus ist da; mein glän - bi - ges Her - ze froh - lo - cke, sing'scher - ze,

mf

My heart ev - er faith - ful Sing
mein glän - bi - ges Her - ze froh -

p

prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy Je - sus is here, Sing
lo - cke, sing'scher - ze, froh - lo - cke, sing'scher - ze, dein Je - sus ist da, froh -

praises, be joy - ful, Sing prais - es, be joy -
 lo - cke, sing; scherze, froh - lo - cke, sing'scher -
dim.

ful, My heart ev - er faith ful Sing prais - es, be joy - ful, Sing
 ze, mein glü - bi - ges Her - ze froh - lo - cke, sing' scher - ze, froh -
p

prais - es, be joy - ful, Thy Je - sus is here.
 lo - cke, sing' scher - ze, dein Je - sus ist da.
mf

cresc.

I'M FAIR TITANIA.

POLONAISE.

“MIGNON.”

Ambroise Thomas.

Recit:

VOICE. Ah! per stas - se-ra, son re-gi - - na del-le fa - - te!
Yes, for this eve I shall reign queen of the fai - - ries!

PIANO.

de - te il mio scelto d'or,
serve ye here my sceptre bright,

pla-tei miei tro - fe - i.
hold my num'rous tro - phies.

Moderato tempo di Polacea.

Io son Ti-ta - ni - a la bion - da Son Ti -
 I'm fair Ti-ta - nia gai - ly rov - - ing, Ai - ry;

 ta - ni - a fi - glia del sol, del sol, Vo pel mondo og-nor bal - da e gio -
 sprite un - fet - ter'd free - ly mov - - ing My heart un-trou - bled gai - ly

 con - da, Piu lie - ve dell' au - gel che Pa - er fen - - de avol!
 bound - ing, More swift than wing of bird or beam of morn - - ing light!

Io son Ti-ta - ni - a la bion - da, ah!
 I'm fair Ti-ta - nia gai - ly rov - - ing, ah!

ah!
 ah!
 Cor-ro ognor giocon - da,
 un-re-strain'd I'm rov - ing,
 ah! ah! ah!

erese:
 ah!
 More swift than wing of bird
 che la - er fende a vol! ah!
 or beam of morn-ing light! ah!
erese:

eresc:

10
Im

son Ti-ta-ni-a la bion - da 10 son Ti-ta - ni - a fi -
fair Ti-ta - nia gai - ly rov - - ing, Airy sprite un - fet - ter'd free - ly .

p

glia del sol! Vo pel mon - doognor hal - da e gio - con - - da, Phu lie - ve
mov - - ing un - re - straind I trace the world's wide cir - - ele, More ac - tive

dell' au - gel che l'a - er fen - - de a vol!
than the wing of bird, or beam of light!

f 10
Im

son Ti-ta - ni - a la bion - da! Vo pel mon - do ognor bal - da e gio -
 fair Ti - ta - nia gai - ly rov - ing! Un - re - strain'd I trace the world's wide

poco rit. *a tempo.* *un poco animato.*

con - - da, Piu lie - ve dell' an-gel che sen - de l'a - ra a vol.
 cir - - de, More ac - tive than the wing of bird or beam of light.

suivez

ah!

ah!

f più riten:

65

cresc:

pressez.

ah!..... ah!..... ah!.....

f

ah!.....

p

cresc:

ff

p

LA PALOMA.

(FLY, DOVE, O'ER THE BILLOW.)

Translated by L. C. ELSON.

YRADIER.

Allegretto.

PIANO.

CANTO.

1. The day.....when I left the land to sail o'er the sea, "Oh
 1. Cuán do sa - li de la Ha - ba - na ~ Val - ga - me Dios? Na.
 2. Ni - na, if to shore and thee I a - gain re - turn, Ne'er
 2. El di - - - - a que nos ca - se - mos Val - ga - me Dios! En

pray for thy wand'ring child," I said, soft to thee; I hoped
die meha vis to sa - lir si no sui yo Yu - na.....
more for the treacherous sea shall my heart e'er yearn; Fare - well
In se - mu - no que hay ir, Me hace reir. Desde lu.....

... ere I sailed to see Ni-na's face so fair, Poor child, she was weep - ing
... lin - da gua - chi - nm - ga u - llá roi yo Que se ri - no tra - de
.... I will bid to my boat so tried and true, And then I will nev - er
.... ig - le - sia jun - ti - tos Que si se - ñor Nos ir - - - e - mos á dor.

sore, in her lone de - spair. Ni - na, if far a - way from thee I should die,
mi que si se - ñor Si atu ren - ta - na lle - gu u - na pa - lo - ma.....
more part, my love, from you. Ni - na, then we will hold our bright wedding day,
mir A - llá rog yo Si atu ren - ta - na lle - gu u - na pa - lo - ma.....

Then shall a white dove swiftly to greet thee fly; Open thy window wide, for that panting
tráta la con ca - ri-no que es mi per - so-na *en-en-ta-la tus a - mores bien da mi*
 Never again from thy side, my love, I'll stray; Then we will lead the dance in our joyous
tráta la con ca - ri-no que es mi per - so-na *en-en-ta-la tus a - mores bien da mi*

dove Is my own soul come to thee to bear my love For in life and in death,
vida co-ro-na-la de floresque es co - sa mi-a *Ay! chi-ni - ta que si*
 pride, Pearl of the Antilles, then thoult be my bride.
rida co-ro-na-la de floresque es co - sa mi-a

I can on - ly love thee; Ah, From thee, my af - fection, my spir-it never can parted
ay! que da - me tu a - mor ay! que ren-te con mi - go chi - ni - ta a - don-de ri - vo

be. For in life and in death, I can love on - ly thee, Ah,
 yo *ay! chi - ni - ta que si* *ay! que da - me tu a - mor ay!*



.... from thee my af - fection, my spir-it, nev'er can parted be. From scenes of peace, from scenes of
.... que ren-te con mi-go chi-ni - ta a-don-de ri - vo yo uo te en-se - ñau no te en - se -



war, My spir-it swift-ly to thy side shall soar, From scenes of peace or from scenes of war, My spir-it
ñau el cu-a - dri - la-te-ro tan de - can - tan que los aus-triacos han re - gn - lau al a - mo



un-to thy side shall soar. Yes, then my messenger shall fly to thee, To prove how constant my heart can
mi-o may di - hu - jan yel pa - pe - li-ti - ro cer - ti - fi - eau de que la guer - ra ha ter - mi -



be, That dove shall ever a - bide with thee, To prove how constant a true heart can be.
nau con tres o - ble as me lo han pe - gau, me lo han pe - gau, y re pe - gau, pe - gau.



AH WHENCE COMES THIS LONGING

AIR & VARIATIONS.

WORDS BY LOUIS C. ELSON.

H. PROCH.

Andantino.

VOICE.

PIANO.

DEH TOR NO MIO BE NE MIO
TEMA.

Ah whence comes this long-ing, my
Wo - her die - ses Sch - nuen, o

a piacere.

P

TE - UERO A - MOR DA TREGUS AL - LE PE - NE DEL PO - VE - RO COR

heart why so sad Why come tear-drops throning that pain and make glad
sprech, an - mes Herz! wo - her die - se Thränen, die Lust und der Schmerz?

per te questo sen piu pa - ce non ha, sol te co mio ben be:

Tis love that a - lone such joy can im-part, 'tis love that a - lone makes
Die Lie - be al - lein schafft! Wo - ne und Leid, die Lie - be al - lein ist

a - to sa - ra be a - to sol te co sa - ra

bright my heart, 'tis love that a - lone makes bright my heart,
See - lig - keil, die Lie - be al - lein ist See - lig - kyil.

VAR.1 *Deh tor*
Più mosso.

Ah whence comes this long - - - - -
Wo - hee die - ses Seh - - - - -

pp

ne calando
mio tenero a - mor
ing, heart why so sad!
nen, speich an - mes Herz!
colla voce.

da tre - - - - - gua alle
Why come tear-drops
wo - her die - se

OPPURE.

throng - - ing, that
Thrä - - nen, die
pe *calando.* **po** *vero cor* **per-**

throng - - ing, that still make glad? 'Tis
Thrä - - nen, die Lust der Schmerz? Die
colla voce.

OPPURE.

te ques to sen. piu pa ee non

love that a lone such joy can im-
Lie - - be al - lein schafft Won - - ne und

ha, sol te co mio ben Be

- part, 'tis love that a lone makes.
Leid, die Lie be al - lein ist

1134-10

OPPURE.

bright the lig
See a - to sa - ra,
bright the heart,
See - - - lig - keit,

OPPURE.

be lone
a lein
a - lone
al - tein

OPPURE.

... makes
... ist
to be - a a piacere. to sa - ra.
makes bright the heart.
ist See - - - lig - keit.

Più mosso.

ff

OPPURE. whence this
 VAR. 2. her diess
 Non troppo lento. *Deltor* no mio be ne mio sprich mein ar - mes, ar - mes Herz!
 Ah whence this long-ing? my heart why so sad
 Wo - her diess Sch - enen? o sprich, ar - mes Herz!

OPPURE. strong - ing, Thea - ne
 da tre gua alle del, calando, po vero cor
 Why come these teardrops throng - ing, griev - ing and yet glad
 wo - her, acht die se Thrä - nen, die - se Lust, der Schmerz?
 colla voce.

per te ques to sen più pa a piacere. ce nam
 'Tis love a lone such joy can im-
 Die Lied al lein schafft! Won ne und
 colla voce.

75

OPPURE.

ha sol te somis ben be a to pa

part 'tis love.... a - lone.... makes bright.... the
 Leid, die Lieb'.... al - lein.... ist See - - lig -

ra be - a - e - to be a - e - to II

heart 'tis love.... a - lone.... makes
 - keit, die Lieb'.... al - lein.... ist

colla voce.

car sa - ra. Più stretto.

bright.... the heart.
 See - - lig - keit.

f

ff

134-10

76

VAR. 3. *Deh tor-na* *mio ben*

Ah whence this long - ing, my heart . . . why
 Wo - her . . . diess Seh - en,sprich, ar - mes

PP

come . . . tears *throng - ing that*
her . . . die *Thrä - nen, die*

mor da *tre*

sad Why come . . . tears throng - ing that
 Herz! wo - her . . . die Thrä - nen, die

are . . . still glad *molto stacc.*
Lust . . . der Schmerz? *Deh tor-na* *mio*

pe *ne*

are . . . still glad Ah whence . . . this
 Lust . . . der Schmerz? Wo - her . . . diess

ppp

77

ben mi . o te ne - ra a mor dor
 long - ing my heart why sad Why
 Seh - neu,sprich ar - mes Herz, wo -

OPPURE.
come tears throng - - ing that are yet
- her die Thrä - - nen, die Lust der
tre gue alle pe
come tears throng - - ing that are yet
- her die Thrä - - nen, die Lust der

glad 'Tis te il eor h
Schmerz. Die pere
glad 'Tis love a - lone, a - lone
Schmerz. Die Lieb al -lein, al -lein

78

pa - ce non ha il cor piu
 più lento. a tempo.

molto cresc. joy can im-part-tis love a -
 schafft Wonn' und Leid, die Lieb' al -

molto cresc. *ppp colla voce.* a tempo.

pa - ce piu pa - ce non ha it
 lone makes bright the heart 'tis
 - lein ist See - lig - keit, die

cor. *molto lungo.* *ah il a tempo.*
 love a - lone, Ah! a - lone
 Lieb' al - lein ja! al - lein

COPPIRE.

fff

AVE MARIA.

Transl. by T. T. BARKER.

LUIGI LUZZI, op. 80,

Andante. (♩ = 66.)

quietamente.

cres.

p rall.

pp

pp

Canto.

A - - ve Ma - ri - - a pie - - na di
A - - ve Ma - ri - - a full of com -

pp rizz.

gra - - zie Il Signor è te - - co Tu
- pas - - sion God the Lord is with thee; A-

pp rizz.

sei be - ne-de - ta fra le don - ne Tu sei be - ne-de - ta fra le
 -mong all thy sex thou art most fa - vor'd Thou art of all wo-men greatly

don - - ne E be - nedet-to il frut - to delven - tre
 bles - - sed, Bles - sed more o - ver thy ho - ly off - spring

tu - - o Ge - su
 Je - - sus our Lord.

supplichevole.

Ma - ri - - a! Ma - ri - - a!
 Ma - ri - - a! Ma - ri - - a!

70

con transporto.

ff

A - - ve Ma -
A - - ve Ma -

- ri - a! pie - na di gra - zie A - ve!
- ri - a! full of com-pas - sion A - ve!

col canto. *p*

Poco piu ($\text{♩} = 80$)

pp rall - - pp - - - a tempo *sf leggs.*

pregando.

San - - ta Ma - ri - - a! Ma - - dre di
Ho - - ly Ma - ri - - a! Ma - - ther of

Di - - o pre - - ga per no - - i pee - ea
 Je - - sus, pray we im plore thee ^ for us

cres.

- to - ri, pec - - ca - to - - - ri a - des - so e nel -
 sin - ners guil - - ty sin - - ners, this mo - ment and in

cres. cres.

lo - ra del - la - nos - tra mor - te, del - la nos - tra mor - - -
 that dark hour when death ap proach es, hour ol' dis - so - lu - - -

dim.

*a tempo.**tranquillo.*

te. Ma - ri - - a! Ma - ri - - a!
 - tion. Ma - ri - - a! Ma - ri - - a!

pp *pp*

pre - - ga per no - - i a - des - - so,e' nel -
 Pray for us sin - - ners, both now and when

pp
 l'o - ra del-la nos-tra mor - - - te Ma -
 ev - er death's dark hour ap - proach - - - es Ma -

con dolore.

- ri - - a Ma - ri - - a! pre - - ga per
 - ri - - a Ma - ri - - a! pray for us

pp divotam.
 no - i Ma-ri - a! A - men!
 sin - ners Ma-ri - a! A - men!

eo canto.

85
JUDITH.

SCENE AND AIR.

FRENCH WORDS BY MR BELANGER.

MUSIC BY J. CONCONE.

Allegro.

Translated and adapted by T.T.Barker.

PIANO.

Recit.

Beneath the ramparts of Béthune la
Sous les remparts de Béthune il e

Holofernes hath marshalled his famous
Holoferne a conduit ses in fa mes sol

hosts.
dats.

He hath devoted us to their impious
Il nous a dé voués à sa fureur in

allegro.

fury, And to-morrow the sun shall look down for my country But will find it no more.
pi e; et demain le soleil cherchera ma pa trie qu'il ne re verra pas.

Moderato.

Our God..... alone can save.....us From foes that would en-
 Pour no - - - - tre de la vran - ce Dieu seul en sa puis-

p

slave..... us His arm..... can aid af - ford His arm can aid af - ford A
 san - ce pour - rait..... combatre en - cor, pour - rait combatre en - cor; he

dol.

last..... a God un - bend - ing, In wrath at our of - fend - ing De -
 las,..... un Dieu se - ve - re nous livre en sa go - le - - - re au

votes us to the sword..... De - votes us to the sword....
 glai - ve de la mort..... Au glai - ve de la mort.....

Cantabile espressivo.

Largement.

Look down and pity our con - di - tion
Ah! prends pitié de nos alar - mes,

Grant us thine aid in our sub - mis - sion
te tes enfants bénis les ar - mes

Thou see'st O God our deep con - tri - tion Our hea - vy woes should mer - cy..... claim
Dieu, juste et bon, tu vois nos lar - mes notre mal-heur te doit flé - chir.

To save our homes from de - vas - ta - tion Life would I give a free ob - la - tion
Pour le salut de ma Pa - tri - e si je pouvais donner ma vi - e,

death and
à volonté.

And for the errors of my na . . . tion
au pied des murs de Belhulli . . . e

Proudly I'd march yes proudly I'd march to death and
je serais fie . re je serais fie . re de mon .

suivez la voix.

O God Thou see'st our deep con . . . tri . . . shame . . .
Dieu, juste et bon, tu vois nos lar . . . rir! . . .

Our heavy woes shoud mercy
ritard.

claim Look down and pity our sad con dition Grant us thine aid in our sub . . . mis sion, Thou see'st Oh God our deep con . . .
clair! al' prends pitié de nos a - lannes, de tes enfants benis les armes; Dieu, juste et bon, tu vois nos

trition, Our heavy woes should mer . . . ey claim should mer . . . ey claim.
larmes, notre malheur te doit..... flé . chir, te doit..... flé . chir.

pp

1429 8.

All^o moderato. ♩: 112.

Ah! what a rapturous thought inspires within my bosom a project sub-
Mais, quel transport sou-dain me fait germer dans l'âme un projet glo-ri-

á volonté.

lime Is not the glorious dream a ray of light ce-les-tial whose blaze illumines mine eyes!.....
eux! n'est ce pas le ra-yon d'une ce-les-te flamme qui vient frapper mes yeux! *a tempo.*

cres anima.

All^o giusto animato. ♩: 112.

cres. *ff* *f p*

Yes, 'tis *je* who or-dains me and to vic-t'ry con-strains..... me
Oùi, c'est Dieu qui m'ap-pel-le, et je mar-che tri-umphant de la-vate

1429 - 8.

Tis His voice that sus - tains me that im - pels me a - long. When this
 a levoix immor - tel - le qui pre - cé - de mes pas! quand ce

sword of sal - va - tion strike the foe of our na - tion Fill'd with ho - ly e -
 fer le gi - ti - me, frappe - ra sa vie - ti - me le de - voir qui ma -

la - tion My arm shall then be strong. Yes tis God who or - dains * me And to
 ni - me af - fer mi - ra mon bras! Oui, cest Dieu qui m'appel - le et je

Largement a volonté.

vic - try con - strains me and to victry con strains me that impels me that impels me a -
 mar - che fi - de - le a lavoix immor - tel - le qui pre - cé - de qui pre - cé - de mes

avec la voix.

long.
pas.
plus anime.
á volonté.

Is it not God the Lord who comes to touch my heart?
N'est ce pas le Seigneur qui vient toucher mon cœur!

Tempo I.

Yes! 'tis God who or - dains me and to vic - t'ry con - strains me 'Tis His voice that sus -
Oui, c'est dieu qui m'ap-pel - le et je mar - che fi - de - le a lavoix immor -

tains me that im - pels me a - long When the sword of sal - va - tion strikes the
tel - le qui prece - de mes pas! quand ce fer le ge - ti - me frappe -

foe of our na - tion Fill'd with ho - ly e - la - tion my arm shall then be strong.
va sa vie - ti - me, le de - voir qui ma - ni - me af - fer mi - va mon bras.

1429 8.

Yes! 'tis God who or - dains me And to vic - t'ry con - strains me 'Tis His voice that sus -
 Oui, c'est Dieu qui m'appel - le et je mar - che fi - de - le a la voix immor -

a volonte. a tempo.

tains me That im - pels me that im - pels me a - long Ah! yes 'tis God or -
 tel - le qui pre - ce - de qui pre - ce - de mes pas! Oui c'est Dieu qui m'ap -

8... avec la voix. trem.

a volonte.

dains me to vict'ry he constrains me His voice from heav'n sus - tains me And im - pels me a -
 ap - ple et je marche fi - de - le a la - voix im - mor - tel - le qui pre - ce - de mes

a tempo.

long. By heav'n's own conse - ra - tion This sword shall save our nation With Gods own an - i -
 pas! quand ce fer le - gi - ti - me frappe - ra sa vie - ti - me le de - voir qui n'a -

trem.

Largement a volonte.

ination My arm shall then be strong My arm shall then be strong.
 ni - me af - fer - mi - ra mon bras af - fer - mi - ra mon bras. FINE

93
MIA MADRE.

MY MOTHER.

L.Luzzi. Op: 115

Andante.

PIANO.



CANTO.

appassionato.

Ve - glia i miei son-ni un An - ge-lo ca - - ro pie - to - so e
Sleep - ing, an an - gel watch-es me So dear, so sad, so

me - sto mia ma - dre e to-sto ai pal - pi - ti
mild - ly My mo - ther! and soon I wake from dreams,

dell' an - sio cor mi de - - sto dell'ansio cor ah! mi
my sad heart beats so wild - - ly, my sad heart beats, ah! so

cresc.

col canto.

de - sto. Per - chè! perchè si ra - pi-da da -
 wild ly. Oh why oh why so soon art thou for -
con dolore.

gli oe - chi mi-ei spa - ri spari oi - me! oimè so -
 e - ver gone from my side, my side? A - las a - las I

cresc.

gnai mia ma - dremia ma-dre mo-ri mo-ri oimè so -
 dream'd my mo ther my no - ther hath died, hath died, a - las

con tutta forza.

allarg.

lento.
 gna - i mia ma-dre mo - ri.
 dream'd my mother hath died.

col canto.

Mo - ri! ma il cor com - pren - dere
 Hath died! but ah! the wretched thought

non puo la tri-ste i - de - a ah. per rapi - ei
 my heart can fathom ne - ver ah bath the Lord ere -

Iu - ni - ca gio - ia il Signor ei cre - a il Si -
 a - ted us all joy from us to se - ver, all joy from

cresc.

gnor ah. ei cre - a Per - che perche si
 us ah! to se - ver? Oh why, oh why so
con dolore.

col canto.

ra - pida da - gli oc - - chi miei spa - ri spari oi -
 soon art thou. for - ev - - er gone from my side, my side? A -

(pianissimo)

me oime so - gnai mia ma - - dre mia ma - dre mo -
 - las, - a - las - I dream'd my mo - ther, my mo - ther hath
 con tutta forza.
cresc. *allarg.*

lento.

ri mori oime so - gna - i mia madre mo - ri.
 died, hath died, a - las - I dream'd my mother, hath died.

col canto.
 (pianissimo)

(pianissimo)

MAGNETIC

or

L'ARDITA.

VALZER BRILLANTE.

Adapted to Shakespeare's Ariel's song
By S. E. R.

di LUIGI ARDITI.

Allegro, non troppo.

ff tremolo.

f con spirito.

ff poco stentate.

1. 1.

8.

pp dim.

brillante.

cres.

sf

dim. *p*

cres. *pocostentate.*

pocostentate.

Io so volar
Ah, mer-ri-ly!

co-me ve-spa di fio-re su
Where the bee sucks there lurk

fio-re e se po-sar do-ve
I, in the cow slip's bed I lie,
Then I

tro-vo piu gra-to lu-mo re Io pos-so an-
eouch when owls do cry,
On the bat's back I do

-dar, non ve-du-ta nel fon-do dun co - - re
fly, On the bat's back I do fly,
Af- - ter

p a tempo.

e ri sre-gliar pien di vita e impa-zien - te l'a.
 sum - - mer mer - ri - ly Af - ter sum - mer mer - - ri -

mor.
 - ly.

f *ff marcato.*

sf

I - o so vo - lar . . .
 Af - ter sum - - mer, . . .

sf *ff*

sf

en - - tro o-gui cor; ah!
 Af - - ter sum - - mer

sf

stentate.

colla parte.

p a tempo.

Io posso dar al so-spi-ro il più gra-to co-
mer ri-ly Where the bee sucks there lurk

sf

lo - - - re . . . e so scor-dar l'e - - spres
I, in the cow - - slip's bed I lie, There I

p ma sempre animato.

sio - ni più dol - ci dun co - - re. Se lar - - -
couch when owls do cry On the

f *p*

di - - - re mi fa . . . bel - - - la,
bat's back I . . . fly, I . . . fly,

101

*dim. con grazia.**cres.*

e in ar - di - re che pon - go
On the bat's back I do fly,

p delicato.

fe - de La sein - til - la,
On the bat's back I do fly,

p dolce.

mi - a so - - rel - - la, o - -
I fly I fly. Af - -
Af - - cres.

*poco.**p dim**p e brillante.*

gni co - - re, o - - gni cor - mi
ter sum - mer af - - ter sum - mer,
p brillante.

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appena stentate.

po - ne al pie de, ah!
 Af ter sum mer af ter sum

sf *f* *col canto.*

mi po - ne al piè.
 mer mer ri ly.

ff

*RITORNELLO.**ad libitum.**ff strepitoso.**sf**sf*

p grazioso e vivo.
Se - - - gui, ah! se - - - gui ar di - tai pas - si
Mer - - ri - ly, ah, mer - - ri - ly shall I live now,

p
mie - - i ah! fat - - - ti bel - - - la ...
un - - der the blos - - - som that hangs

sforzando
nell? . . . o - sar; dei vo
from the bough. Mer - - - ri - ly, Ah!
p
ff
p

ah!
 Ah!

ff ***p*** ***p***: ***p***: ***p***

io so vo - lar co - me ve - spa di fio - re su
 shall I live now. Where the bee sucks, there lurk

sempre leggermente.

fio - - - re e so po - sar so po -
 I, In the cow slip's bed I lie, mer - ri -

e - eres a - poco.

p ***f*** ***f***

sar ah!
 ly Ah!

e cres a - poco: f

ff con anima.

io se vo - lar co - me ve - spa di
 shall I live now. Where the bee sucks,
 8

ff

fio - re su fio - re e so po -
 there lurk I, In the cow - - - slip's bed po -
 8

sf

- sar, so po - sar do - - ve tro - - -
 lie, On the bat's back I fly. Af - ter sum -
 8

p dim.

dim.

stentate ed allarg a piacere.
 cres.

vo più gra - to lu -
 mer mer - ri - ly mer - ri -
 8

cres.

ff col canto.

THE NOBLEST.

(DER HERRLICHSTE.)

R. SCHUMANN.

Con passione.

VOICE.

PIANO.

He the best of all, the no - blest, O how
Er, der Herrlichste von Al - len wie so

Ped.

gen - tle, O how kind! Lips of sweetness, Eyes of brightness, - steadfast
mil - de, wie so gut! Hol - de Lip - pen kla - res Au - ge hel - ler

courage lu - cid mind! As on high in Heaven's a - zure, bright and
Sinn und fe - ster Muth. So wie dort in blauer Tie - fe hell und

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splen - did beams yon star; Thus he in my heaven beameth,bright and
 herr - lich je - ner Stern, al - so Er, anmeinem Himmel, hell und

splendid, high and far,
 herr-lich, hehr und fern!

Lied. * Lied. *

mf

Wan - der, wander where thou listest I will gaze but on thy
 Wand - le wandle dei-ne Bah-nen, nur be - trach - ten dei - nen

Lied. *

rit.

beam, With hu - mil - i - ty be - hold it, In a sad but bliss - ful
 Schein nur in De - muth ihn be - trach - ten, se - lig - nur und trau - rig

rit.

drea - me not thy bliss im - ploring with prayer's si - lent el - o -
 sein Ho - re nicht mein still es Be - ten deinem Glü - eke nur ge -

 quence, Know me not a low - ly malden, Star of proud magni - fi
 weicht, darfst mich nied re Magd nicht ken nen ho - her Stern der Herr - lich

 cence! Star of proud magni - fi - cence. May thy
 keit ho her Stern der Herr - lich keit Nur die

 choice he ren - derd hap - py by the wor - thi - est a -
 Wür - digste von Al - len darf be - glu - oken dei - ne

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tone! And I'll call a thousand blessings down on her ex-alt-ed
 Wahl, und ich will die Ho - he seg-nen vie-le tan - - send

throne. Then I'll weep with tears of gladness, Hap - py, hap - py then my
 mal; will mich freu - en dann und wei - hen, se - lig se - lig bin ich

ritard.

lot! If my heart should give a - sun-der, break, O heart, it mat - ters
 dann, soll - te mir das Herz auch brechen brich, o Herz was liegt da

ritard.

not.
 ran?

He, the best of all the noblest, O how gen - tle, O how kind! Lips of
 Er der Herrlichste von Al - len wie so mil - de wie so gut. Holde

sweetness, Eyes of brightness, steadfast courage, in - ead mind! O how
 Lippen, klares Au - ge heller Sinn und fe - ster Muth, wie so

ritard gen - tle, O how kind! (Baskerville.)
 mil - de wie so gut! (Chamissa.)

ritard

Reed. *

ritard

DESOLATION.

113

LA DESOLAZIONE.

Adapted by LOUIS C.ELSON.

MÉLODIA.

GIUSEPPE LILLO.

Andantino mosso.

CANTO.

Piano.

I. Ri - tor - na - ch' io
 I call, Love un-

ta - mo, mio pri - mo so - spir, Ri - tor-na ch'io bra-mo ve - der - tie mo -
 to thee For thee love I sigh Oh let me but view thee once more and then

cres.

- mir. Nell' al - ba ri - den - te mi la sci del di, tra - di - ta lan -
 die The day doth a - wak - en It brings no re - lief Betrayed and for -

p

- guen - te mi tro - vi co - si tra - di - ta lan-guen - te mi la - sci co -
 - sak - en Thoul't find me in grief Des - ert - ed for - sak - en Thoul't find me in

rall.

The musical score consists of ten staves of music. The top staff is for the Canto (voice) and the bottom staff is for the Piano. The vocal part starts with a melodic line, followed by piano chords. The vocal part continues with lyrics in English and Italian, with some words underlined. The piano part provides harmonic support throughout. The score includes dynamic markings like 'cres.' (crescendo) and 'rall.' (rallentando). The key signature changes between staves and measures, indicating a complex harmonic structure.

- si, ah! ri - tor - na ch'io t'a - mo, mio pri - mo so - spir, ri - tor - na ch'io
 grief ah I call Love un - tc thee oh hear thou my sigh oh let me but

a tempo.

smorz.

bra - mo ve - der - tie mo - rir Del pian - to ver - sa - to non
 view thee, once more and then die Though I am heart bro - ken Thy

chie - do mer - cè, laf - fet - to giu - ra - to non bra - mo da
 grace, I seek not No vows need be spo - ken To be but for-

p

te: ve - der - ti vo gli - o ve - der - ti e mo - rin, mio
 got To see thee is all, love To see thee and then die Then

pp

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ritard.

pri - mo de - si - o mio pri - mo so - spir ah! ri - tor - na chio tā - mo mio
hear my sad call, Love Re-spond to my cry ah I call love un - to thee For

p col canto.

eres. *f smorz.* *p*

pri - mo so - spir ri - tor - na chio bramo ve - der - tie mo - rir, ve -
thee love I sigh oh let me but view thee once more and then die To

der - ti vo - gli o ve - der - tie mo - rir, mio pri - mo de -
see thee is all, love To see thee and die Then hear my sad

cres. *f*

- si - o, mio so - lo mio so - lo so - spir.
call Love Re - spond oh re - spond to my cry.

Fine:

AVE MARIA.

Adaption, by LOUIS C. ELSON.

Music by CHERUBINI.

Larghetto. ($\text{♩} = 50$)

Voice.

Piano.

A - - - ve, A - - ve Ma - ri - - - a,
A - - - ve, A - - ve Ma - ri - - - a,

Sweet grace doth fill thee God e'er is with thee,
Gra - ti - a ple - na Bo - mi - nus te - cum,

God e'er is with thee,
Do - mi - nus te - cum.

And a - mong all wo - men thou art bless - ed most
Be-ne-die - ta tu in mu-li - e - ri - bus

And blessed al - so Is thy son our saviour Je - sus
Et be - ne-dic-tus fruc - tus ventris tu - i Je - su,

Je-sus, Is thy son our sa-vior Je-sus.
Je-su, fructus ventris tu-i Je-su.

Ho-ly Ma-ri-a God's own moth-er
Sane-ta Ma-ri-a Ma-ter De-i

I pray for us sinners, for us sinners,
O-ra pro no-bis pecca-to-ri-bus

Pray for us now and at Death's
mune et in ho-ra mortis

hour nos træ Sane-ta

Ho-ly Ho-ly Ma-sane-ta Ma-

ri - - a God's own moth-er Pray for us
 ri - - a Ma - ter De - i o - ra pro

sin - ners, for us sin - ners pray for us now and at Death's hour
 no - bis pec-a - to - ri - bus nunc et in hora mor - tis nos

A - - men A - - men a - -
 tra: a - - men A - - men a - -

men.
 men.

cres. f

ERNANI INVOLAMI.

ERNANI, FLY WITH ME.

SCENA E CAVATINA

DI G. VERDI.

Andante sostenuto.

The musical score consists of six staves of music. The top three staves are for the piano, showing bass and harmonic patterns. The bottom three staves are for the voice, with the vocal line starting on the third staff. The vocal line begins with a sustained note followed by eighth-note patterns. The lyrics 'Sorta e la not - te, e' and 'Mid-night ap - proach - eth, and' are written below the vocal line. The score is in common time, with a key signature of two flats. Measure numbers 1 through 11 are indicated at the bottom left.

ELVIRA.

Sorta e la not - te, e
Mid-night ap - proach - eth, and

3060 • 11

Sil - - va non ri - tor - na Ah non tornasse ei
 Sil - - va holds him ab - sent! Ah! would to this old

più Questo odiato veg - lio Che quale immondo spet - - tro ognor m'in
 man no return were suf - fer'd! The frozen, wither'd spec - - tre; whiles hideous

se-gue Col fa-vel - lar eol fa-vel-lar d'a - mo
 passion, his vile dis - course, his vile discourse main-tain

- re Piú sem - pre Er - na - ni mi con - fig - - ge in
 - eth, Thine im - age Er - na - ni in my head e - ver

co - re.
reign eth.

Er - na - ni Er - na - ni invo-la-mi
Er - na - ni Er - na - ni fly with me,

All . . . ab-bor-ri-to am ples - so Fug - gia - mo se te - eo
Far from this scene of sor - row. For ev - er to dwell in

vi - ve - re Mi sia dà - mor con - ces - so Per
joy with thee, And life from love to bor - row, Thro'

an - tri e lande i - no - spite Ti - se - gui-ra il mio
 oth - er lands tho' dark and drear, I fol low thee with my

8

ff p pp

pié il mio pié Un E - den di de - li - zi - a Sa -
 love, with my love An E den pure of rap - - ture Life

8

ff p

cres.

ran que - gli an - tri a me Un E - den un Eden di de -
 then for ever will prove! A E - den, an Eden pure of

pp

li - zia Sa - ran quegli antri a me! Un
 rap - ture Life then for ev - er will prove! An

8

pp legg.

3060 - 11

E - den, un
 E - den, un an
 den, un E - den, un E - den di de
 E - den, an E - den an E - den pure of
 li - zia Sa - ran quegli an-tri a me que-gli an-tri a
 rap - ture, Life then for ev - er will prove. for ev - er will
 8
 me Un E den quegli an-tri a
 prove. for ev er, for ev - er will

Allegro con brio.

me
prove.

p

pp

brillante.

Tut - to
Worth - less

sprez - zo che d'Er - na - ni, Non fa - vella a que - sto
gift that of Er - na - ni, Tells not fondly the love and

core. Non vha gem - ma che in a - mo - re, pos - sa
 sadness. Gold can nev - er in - to glad - ness, The ha -

lò - dio tra - mu - tar. Ah! vola, o tem - po, e pres - to
 tred turn of to - day. Ah! fly - Oh! mo - ments, and re -

8
 pp ff

re - ea di mia fu - ga il lie - to i - stan - te Vo - la, o
 - lieve me, From this dark and o'er - whelm - ing de - jec - tion Sev - er

tem - po, al co - re a - man - te, E sup - pli - zio lin - du
 fate, this ab - hor'd con - nec - tion, There is tor - ment in de

8

3060-11

A page from a musical score featuring four staves of music for orchestra and choir. The top two staves are for voices (Soprano and Alto) and the bottom two are for orchestra (Violin I, Violin II, Cello, Bass). The vocal parts sing in Italian, with lyrics including "Vola, o tempo, al core amante E supplizio l'indu- lay. Gold can never in - to glad - ness turn the ha - tred of to -" and "Ah! Vola, o tempo, al core amante E supplizio l'indu- day Ah! Gold can never in - to glad - ness turn the ha - tred of to -". The vocal parts are marked with "con grazia." and "tempo.". The orchestra parts show various rhythmic patterns and dynamics. Measure numbers 3060-11 are visible at the bottom left.

Tut - to sprezzo che d'Er - na - ni non fa - vella a que - sto
 Worthless gift that of Er - na - ni, Tells not fondly the love and

p
 core Non v'ha gem-ma che ina - mo - re pos sa lo - dio tra mu -
 sadness, Gold can nev - er in - to glad-ness, The ha - tred turn of to -

pp
 - tar Ah! vola, o tem - po, pres-to re - ca di - mia fu - ga il lie - to i -
 - day. Ah! fly Oh mo - ments, and re - lieve me, From this dark and o'erwhelming de -

stan - te, Vo - la o tem - po al co-re a-man - te E sup - pli - zio lin - du -
 - jec - tion Sev - er fate, this abhor'd con - nec - tion, There is tor - ment in de -

giar. Vo - la, o tem - po, al co - re a - man - te E' sup -
 lay. Gold can nev - er in - to glad - ness turn the
con grazia.
 pli - zio l'in - du - giar Ah Vo - la o tem - po al co - re a -
 ha - tred of to - day Ah! Gold can nev - er in - to
tempo.
 man - te E - sup - pli - zio l'in - du - giar
 glad - ness Turn the ha - tred of to - day

Ah!
 Ah!

Ah . . .

Ah! . . .

Ah . . .

Ah! . . .







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