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AH CHE LA MORTE

et le célèbre

MISERERE

de l'Opera

IL TROVATORE

transcrits et varies

pour le

PIANO

par

G. A. OSBORNE



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AN CHE LA MORTE.

—et le célèbre

MISEREERE

DE L'OPERA: IL TROVATORE.

G. A. OSBORNE.

ANDANTE QUASI ADAGIO.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system begins with a dynamic marking of *mf* and a *p dol.* marking. The second and third systems continue the piece with various dynamic markings and include multiple instances of *Ped.* (pedal) and asterisks. The fourth system concludes with a *pp* marking and a *sospirando.* instruction. The score includes various musical notations such as notes, rests, slurs, and triplets. There are also some handwritten annotations in red ink, including *mp* and *pp* markings.

8 3 3 3 3 *dol.* *S^a...*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *p* *Ped.* *

S^a... *S^a...*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rall: *ff* *Ped.* *ad lib.* *pp* *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *cres.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *rall: dim:* *Ped.* * *Ped.* *

ANDANTE QUASI ADAGIO.

p *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

sospirando.

coll: *dim:* *f* *Ped.* *

GRANDIOSO.

System 1: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a bass line with frequent 'Ped.' markings and asterisks. A 'S^a' marking is present above the treble staff.

System 2: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a bass line with frequent 'Ped.' markings and asterisks. A 'm.g.' marking is present in the bass staff.

System 3: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a bass line with frequent 'Ped.' markings and asterisks. A 'full:' marking is present in the bass staff.

System 4: Treble and Bass clefs. Treble clef contains a melodic line. Bass clef contains a complex texture with multiple layers of notes, including 'pp' and 'Ped.' markings. A 'S^a' marking is present above the treble staff.

System 5: Treble and Bass clefs. Treble clef contains a melodic line. Bass clef contains a complex texture with multiple layers of notes, including 'pp' and 'Ped.' markings. A 'S^a' marking is present above the treble staff.

con espress.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents (>). The left hand (bass clef) has a bass line with a large slur and a red 'x' above it. Pedal markings include 'Ped.' at the start and '* Ped.' at the end of the system.

Second system of musical notation. The right hand continues with slurred notes and accents. The left hand has a bass line with a red 'x' above it. Pedal markings include 'Ped.' at the start and '* Ped.' at the end.

Third system of musical notation. The right hand continues with slurred notes and accents. The left hand has a bass line with a red 'x' above it. Pedal markings include 'Ped.' at the start and '* Ped.' at the end.

Fourth system of musical notation. The right hand continues with slurred notes and accents. The left hand has a bass line with a red 'x' above it. Pedal markings include 'Ped.' at the start and '* Ped.' at the end.

Fifth system of musical notation. The right hand continues with slurred notes and accents. The left hand has a bass line with a red 'x' above it. Pedal markings include 'ff Ped.' at the start and '* Ped.' at the end.

First system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has two sharps (F# and C#). The music consists of a series of chords and melodic lines. The lower staff begins with a dynamic marking of *ff* and a *Ped.* instruction. There are several asterisks (*) placed above the lower staff, each followed by a *Ped.* instruction, indicating pedal points.

Second system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The music continues with similar chordal textures. A dynamic marking of *ff* is present in the lower staff. Pedal instructions (*Ped.*) and asterisks (*) are used throughout the system.

Third system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The music features more complex chordal structures. A dynamic marking of *ff* is present. Pedal instructions (*Ped.*) and asterisks (*) are used. The text *cres: riten:* is written in the lower staff, indicating a crescendo and a ritardando.

Fourth system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The tempo is marked *A Tempo.* The music consists of a series of chords. A dynamic marking of *ff marcato.* is present in the lower staff. The text *S^a* is written in the upper staff.

Fifth system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The music consists of a series of chords. Dynamic markings of *ff* and *ff* are present. Pedal instructions (*Ped.*) and asterisks (*) are used. The text *S^a* is written in the upper staff.

Handwritten notes and signatures at the bottom right of the page.

NEW SONGS, DUETTS AND QUARTETTES.

No. 10.]

Published by S. T. GORDON, 538 Broadway, New York.

BEAUTIES OF GOUNOD'S OPERA OF "MIREILLE."	Boys are coming home, Song and Chorus, by Robert Lowry.....35	Mill Song. Dolores.....30
A Toi, Ame (Oh! tender dreaming).....30	"The battle work is done, The victory is won, And the flags are out With song and shout: For the boys are coming home."	"At the open lattice In the homestead near, Sits the miller's good wife Full of blissful cheer."
Mon coeur ne peut changer (My heart can never change).....35	By the sad Potomac Shore, Song. D. A. Warden 20	Ma Colleen Astora. Song & Cho. P. B. Isaacs 35
A vos pieds, hélas, ma voilà (At your feet behold me).....30	"Down along the sad Potomac, Fearful, terrible, grand Potomac, Rudely started the men of battle, While the flaming flags they bore."	"Oh! I think of thee, Katie, When morning is breaking, All golden and bright, O'er the hill far away."
Anges du Paradis (Angel of Paradise).....30	Forest Fairy, by Venzano.....50	Noontide Dream. M. W. Balfe.....35
Savoyard Song (Song of the Shepherd Boy). } Far from his mountains. }.....35	Valce di Bravoura—"Ah c'ho aserto."	I've brought thee an Ivy leaf. D. Wood.....35
SACRED DUETS FOR SOPRANO AND ALTO VOICES.	Forsaken, the, Ballad by Virginia Gabriel.....30	"An Ivy leaf green, A beautiful Ivy leaf, Bright to ye of true heart, Of true friendship apart."
Look up, ye Saints.....J. L. Kay 40	"She starts and murmurs with a sigh: He will return! I know him well, He would not leave me here to die."	Kittie Wells. Song and Chorus. Bishop.....30
The Truth of Jehovah.....do. 40	Five o'clock in the morning, by Claribel.....30	do. do. do. Atherton. 30
View of Creation.....do. 40	Song by Mademoiselle Parépa.	Why no one to love. S. C. Foster.....35
Ruth and Naomi.....S. Glover 50	Good night, Marietta! Wohler.....30	"No one to love in this beautiful world, Full of warm hearts and bright beaming eyes! When in the lone heart that nothing can find That is lovely beneath the blue skies!"
Rock of Ages, Solo and Quartet. A. Andrews 40	Good night, good night, beloved. Balfe.....50	"Where have you roamed in this beautiful world That you're sighing of no one to love?"
Jesus, Lover of my Soul, Solo and Quartet.....W. R. Johnston 40	I heard you sighing in your dreams. Song by E. C. Phelps.....30	Hither we come, Pirate's Chorus. Solo and Chorus. Enchantress.....40
Evening Hymn (Hymn du Soir) Trio for Female Voices.....Concone 40	"And gentler than the helping wind I heard you sighing in your dreams."	They tell me I'll forget thee. Russell.....35
FIVE NEW SONGS BY WM. R. DEMPSTER.	If on the meads. Gumbert.....30	VOCAL BEAUTIES OF VERDI'S OPERA OF "LA FORZA DEL DESTINO."
Little Birdie (A Cradle Song.) Words by Tennyson.....50	"Sich ich die weite grüne Au."	I'm a gay Cavalier, (Son Pereda.) Tenor.....35
"What does little Birdie say In her nest at noon of day? Let me try, says little Birdie, Mother let me fly away."	Love's Request (Liebesbitt). Reichardt.....30	Rejoice bright Seraphs, (Tua Grazia, Dio.) Sop. 50
Break, break, break on the cold gray stones, O Sea! Words by Tennyson.....50	My heart with rapture beats. A. De Giosa... (Piana di Gullia.) From the opera of L'Arrivo del Signor Zio. A fine song for concert performance.	Fly with me, my dearest, (Pronti destrieri) " 50
"I would that my totem could enter, The thoughts that arise in me O, well for the fisherman's boy That he should with his sister at play, O, well for the sailor lad That he sings in his boat on the bay!"	Mother, dearest Mother. By N. B. B. Curtiss 30	O, spare my flower. Brahms.....35
A Doubting Heart.....50	Mother on the Brain, by G. Ascher.....30	The Brook. Dolores.....30
The Deserted Road.....50	"What is home without a mother In a garret near the sky, Courage, mother, I am going, I have come home to die."	Come in and shut the door. Calcott.....35
Move eastward, Happy earth.....50	No Rose without a Thorn. Wohler.....30	"Oh! do not stand so long outside, Why need you be so shy! The people's ears are open, John, As they are passing by!"
O! wilt thou ne'er return to me, E. P. Sprague, 35	The Star Medley. W. J. Weismore.....50	Tell mother I die happy. Song & Cho. J. Burns 55
"I hear the battle's ringing notes, Its banner o'er thee proudly floats; But only in my dreams I see, O! wilt thou ne'er return to me?"	A Medley Song, containing the following Melodies:	I have met thee but too late. Song and Chorus. Brahms.....35
Don't let the roses listen, M. W. Balfe.....40	Why no one to love? Sally, come up, Finnigan's Wake Spider and the Fly, They are so near, Tell mother I die happy. Flag of our country, Banks of Allen Water, and My last Cigar.	Write a letter to my mother. Song and Chorus. P. B. Isaacs.....35
"Don't let the night star wink, Don't let the dew-drops glisten, Whist I say—his of mine, 'Tis of thee I think!"	Thou art so near and yet so far. Reichardt... 50	"Raise me in your arms, my brother, Let me see the glorious sun, I am weary, faint and dying, How is the battle—lost or won? I remember, you, my brother, Sent to me that fatal dart, Brother fighting against brother, 'Tis well, 'tis well that thus we part. Write a letter to my mother, Send it when her boy is dead, That he perished by his brother Not a word of that be said."
Our shepherd pipe and rustic dell, Duet, M. W. Balfe.....75	English and German words. Key of E ₂ and F.	Sing, smile, slumber (Chantex, riez, dormez). Gounod.....35
A favorite Duet for Soprano and Baritone, from the opera "Jean of Arc."	Thy name I softly murmur (Immortel). With German words. F. Kucken.....30	My own, my bright, my beautiful one. Wellman 30
THREE BEAUTIFUL SONGS by the daughter of JEAN BARRAS, the celebrated English Vocalist.	Think of me (with Viola acc.) Lachner.....60	Song within the grave I'll slumber. Song and Chorus. F. Widdows.....50
O, spare my flower, Song and Chorus.....35	A companion to the favorite song "Thou everywhere."	Jays of memory. A. Andrews.....30
My Mother's Voice, Song and Chorus.....40	When I am near thee, Marie. With German words. F. Abt.....35	Jane's Choice, Claribel.....30
" " " Soprano Song.....30	What in my heart so deep. Gumbert.....30	"So the Lady may marry the Lady, The Lady of high degree, And jewels so fair she may twine in her hair, They are better for her than me, And gaily I'll dance at the bridal, But Donald shall dance with me."
I have met thee but too late, Song and Chorus 35	"Was ich so tief im Herzen trage."	Oh would I were a bird. Blamphin.....30
The Pretty girl milking her cow, Ascher.....30	Weep not, fond heart. Kucken.....30	"Oh would I were a bird That I might fly to thee, And breathe a loving word To one so dear to me."
Irish Melody from "Colleen Bawn."	Who comes dar! Song and Cho. Will Hill.....30	Green above the Red. Adopted as the National Song of Ireland. O'Neill.....50
Sherman's March to the Sea, Ascher.....30	"O, darlies, hear the mighty tramp! Who comes dar? But all do time we play be frank, Cry in who come dar? who come dar? We know 'twas Sherman on his raid, Again 'twas when war!"	Merriest girl that's out. C. Minns.....30
The latest Army Song, sung by Sherman's Veterans on their victorious march.	Who comes dar! Song and Cho. Will Hill.....30	A little more Oil. Song and Chorus. Warden 30
General Sherman and his Boys in Blue, Song and Chorus. Ascher.....35	"O, darlies, hear the mighty tramp! Who comes dar? But all do time we play be frank, Cry in who come dar? who come dar? We know 'twas Sherman on his raid, Again 'twas when war!"	Tapoca. E. Warden.....30
Sing, Birdie, sing, Wm. Gans.....40	O Ye Tears. (Alto.) Abt.....30	
Song with great success by Mad. Parépa.	do. (Soprano) ".....30	
Sleep well, thou sweet angel, F. Abt.....30		
A favorite song with German and Engl. words.		
Come, while the Katy did sing, Song and Chorus, by P. B. Isaacs.....35		