



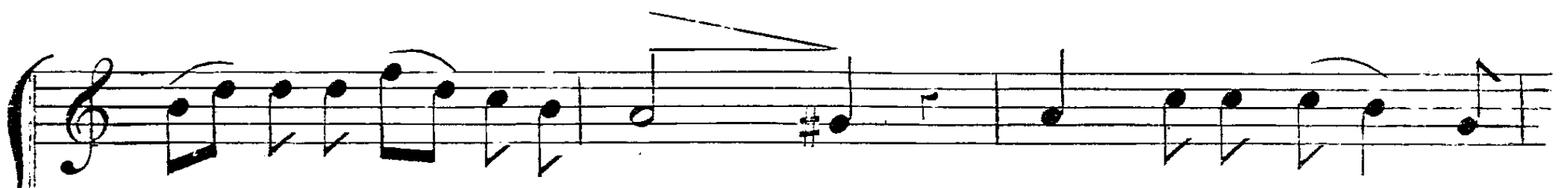
AL PIÈ D'UN COLLE FLORIDO.

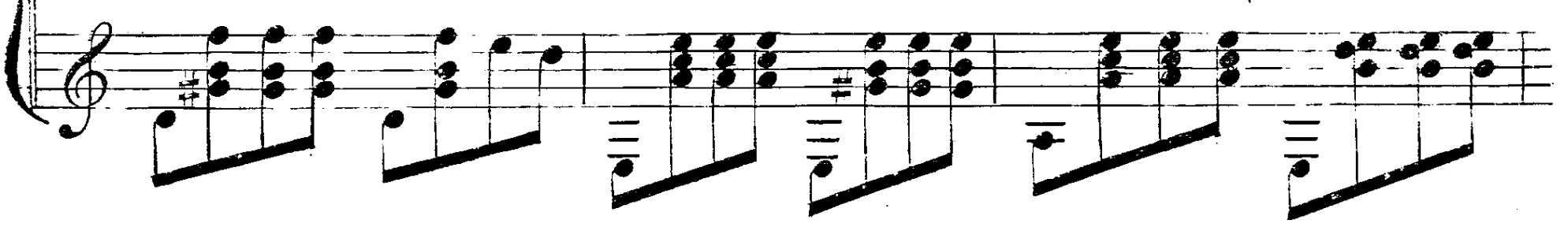


*Andante.*

Voce.   
Al piè d'un col - le flo - - ri - - do

Chitarra. 

  
Giacce la bel - la I - - re - - - ne, Ch' a sos - pi - rar s'en -



  
vie - - - ne Nel si - len - zio - so o - - vil:



  
I suoi begli oc - - chi lan - - gui - - di



Dal sonno oppres-si so- - - no, Nel dolce suo ab-ban-

do- - - no Ces-sa il cla-mor gen-til.

2

E già sognando medita  
 Il pastorello amato  
 Che gli sedeva al lato  
 È le giurava amor;  
 Ma risvegliata trovasi  
 Delusa in un momento  
 E torna il suo lamento  
 A rinnovarsi ancor!

3

Fra tanti ansiosi palpiti  
 Il suo bel cor tremante  
 Raddoppia ad ogni istante  
 Il gemito crudel;  
 Credé sentir la misera  
 Un doloroso accento  
 Che dice ogni momento  
 Tu piangi un infedel!

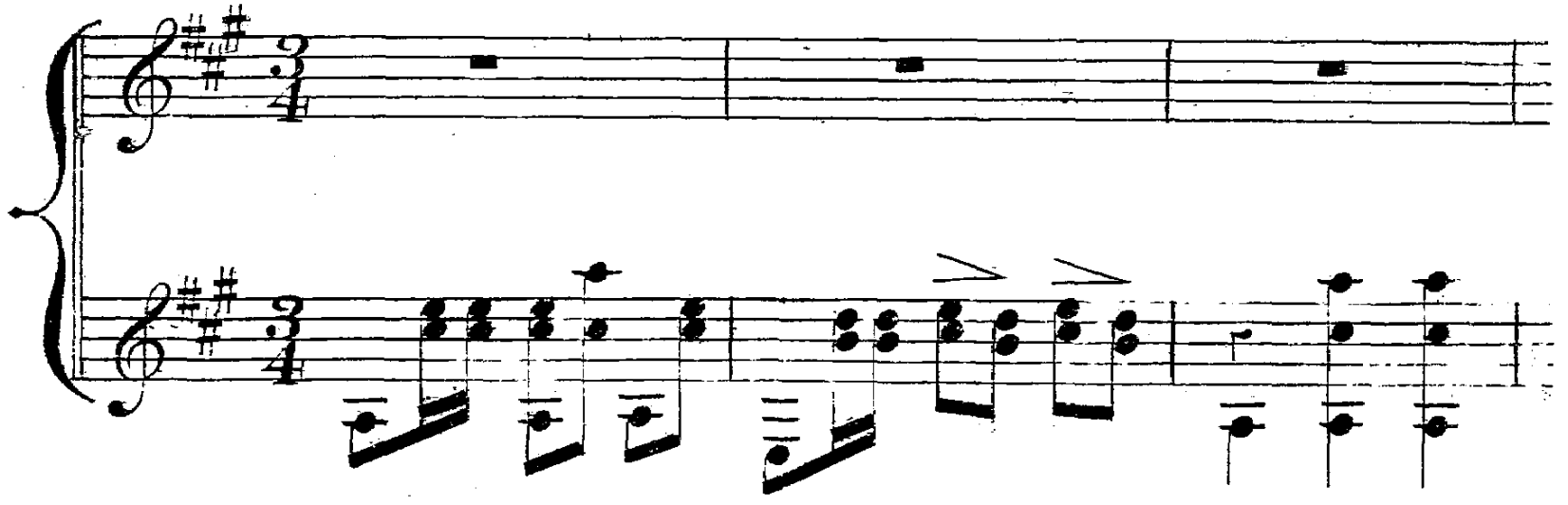
# B O L E R A .



*Allegretto.*

Voce.

Chitarra.

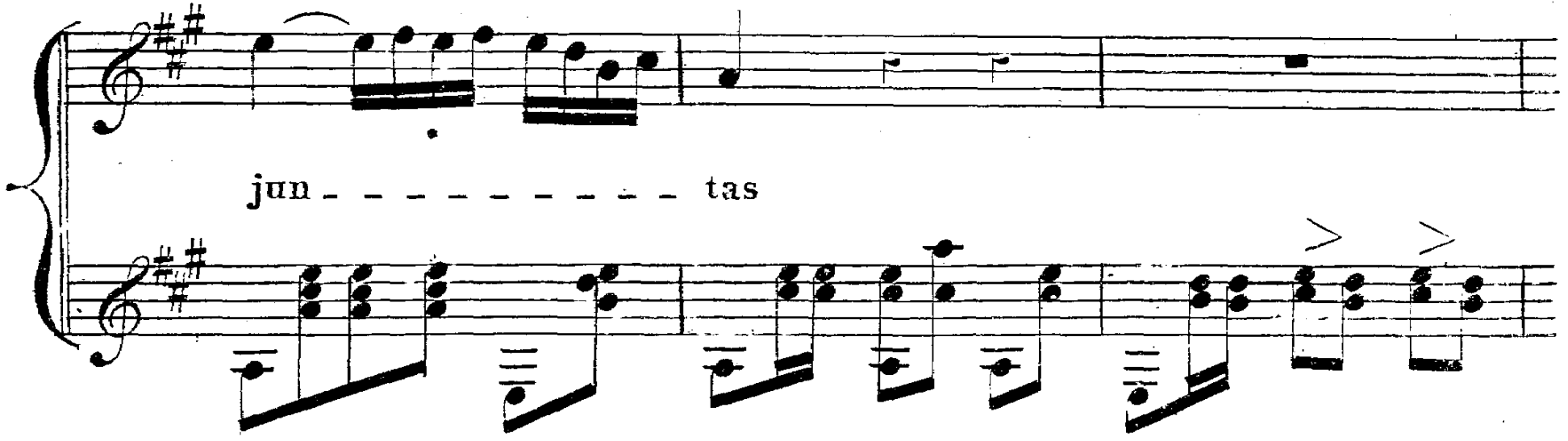


The first system of music shows the vocal line with three measures of rests. The guitar accompaniment begins with a rhythmic pattern of eighth notes and chords in the key of D major (two sharps) and 3/4 time.



Mil vi - - das si tu - - vie - - ra Te die - - ra

The second system continues the guitar accompaniment while the vocal line enters with the lyrics "Mil vi - - das si tu - - vie - - ra Te die - - ra".



jun - - - - - tas

The third system features the vocal line with the lyrics "jun - - - - - tas" and the guitar accompaniment continuing its rhythmic pattern.



Te die - - ra jun - - - - -

The fourth system concludes the page with the vocal line singing "Te die - - ra jun - - - - -" and the guitar accompaniment.

tas No pue - do, pe - ro to - - - - - ma mil ve - ces

u - - - - - na! a - - - - - y; No

pue - - do, pe - ro to - - ma mil ve - ces u - - - - -

na!

Que si le adviertes  
 Es mas que mil a un tiempo  
 Una mil veces!

*Andante.*

Voce.

L'ul-time su-e pa-ro-le Quando mi dis-se ad-

Chitarra.

di-o Scor-dar giammai poss' i-o? me-co

me-co sa-ran-no o-gnor! Qual me-lodioso ac-cen-to Che

l'alma ne con-so-la Benchè quel suon sin-ve-la

Ne più ri-suo-ni al-lor, Venga l'av-ver-sa sor-te m'ol-

trag-gie-rà, ma in va - - no      Sempre il mio ta - lis - ma - no      Sarà quei

suon, sa - rà quel suon d'a - mor!      "Ram - men - ta, nell' as -

sen - za fra le ritor - te e pe - ne, Che un cor che ti vuol be - ne... sol per te

ad lib:

bat - te, sol per te bat - - - te an - cor!"

Da dolce fonte inoltra  
 Il Pellegrino errante,  
 Per un sol breve istante  
 Gusta del suo sapor:  
 Ma, si provvede intanto  
 Dell' acque ricche e care,  
 Di quelle gocce rare  
 Che danno a lui valor!  
 Così, al rigor del fato,  
 Nell' eremo della vita  
 La fonte mia gradita  
 Sarà quel suon d'amor. "Rammenta &c."

5  
*THE FLOWERS WERE FADED.*

*Allegretto non troppo.*

Voice .

Guitar .

The flowers were fa\_ded that you gave, But

fra\_grance still was theirs, So time that steals our

joys a\_way Yet fond re\_mem\_brance spares;

Midst flowers and smiles and sweet\_est sounds Your



i - - mage still must dwell;                      And    ó - - dours' breath and

mu - sic's voice Will round it weave a spell . . . . . Will

round it wea - ve a spell.

You go in other climes to roam,  
 Fresh scenes shall charm your sight,  
 But what can break the chain that binds  
 Where sympathies unite?  
 Return, return! new flowers shall bloom,  
 New pleasures prune their wing;  
 While joy o'er past and lonely hours  
 His brightest smile shall fling.

SON LE PENE DEGLI AMANTI.

*Allegretto.*

Voce 1<sup>mo</sup>



Son le pe-ne degli a-man-ti Lie-vi pal-pi-ti sma-

Voce 2<sup>do</sup>



Son le pe-ne degli a-man-ti Lie-vi pal-pi-ti sma-

Chitarra.



nio-si, Che ci sem-bra--no pe--no--si, Ma pur-

nio-si, Che ci sem-bra--no pe--no--si, Ma pur-

ca-ri a-mor li fà! Se sos-pi'-ra un alma a-

ca-ri a-mor li fà! Se sos-pi-ra un alma a-

man - te Ben so - - a - - ve è quel la - men - to, È d'a -

man - te Ben so - - a - - ve è quel la - men - to, È d'a -

mo - re il dolce ac - cen - to Che pro - met - te fe - del - tà, Che pro -

mo - re il dolce ac - cen - to Che pro - met - te fe - del - tà, Che pro -

met - te fe - del - tà.

met - te fe - del - tà.

*rall.*

Quando amor ne muove il ciglio  
 Ad un pianto doloroso  
 Via più bello più vezzoso  
 Quel bel ciglio allor si fà;  
 Non vè cosa che somigli  
 Alla gioja dell' amore  
 È pur misero quel cuore  
 Che l'affetto in se non ha.

*Allegretto.*1<sup>re</sup> Voix.

Flore re - vient . . . à nos bo - ca - ges;

2<sup>me</sup> Voix:

Flore re - vient . . . à nos bo - ca - ges;

Guitare.

Le doux Prin - tems fait son re - tour: Rendons le


Le doux Prin - tems fait son re - tour: Rendons le

prix . . . de nos hom - ma - ges Aux doux plai - sirs du

prix . . . de nos hom - ma - ges Aux doux plai - sirs du


temps d'a - mour. Venez chan - ter, . . . jeunes com - pa - gnes,

temps d'a - mour. Venez chan - ter, . . . jeunes com - pa - gnes,




Près des ruis-seaux... de nos mon-ta-gnes Un é-cho

Près des ruis-seaux... de nos mon-ta-gnes Un é-cho



ten-dre fe-ra ré-pan-dre tout à l'en-tour Les sons ché-

ten-dre fe-ra ré-pan-dre tout à l'en-tour Les sons ché-



ris du chant d'a-mour.

ris du chant d'a-mour.

2<sup>me</sup>

Les beaux oiseaux dans le feuillage  
Sont réjouis dans ce beau jour;  
Et célèbrent par leur ramage  
Les doux plaisirs du temps d'amour.  
Venez chanter &c.

3<sup>me</sup>

Le lent murmure de nos rivages  
Et le Zéphyre qui siffle autour  
Louent aussi dans leurs langages  
Les doux plaisirs du temps d'amour.  
Venez chanter &c.

# SPANISH AIR.



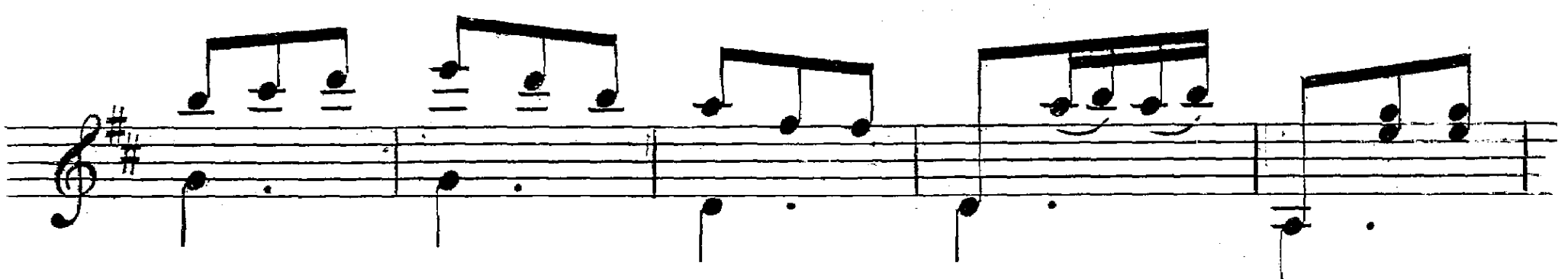
*Allegretto.*



First musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. It contains a melody of eighth and sixteenth notes with slurs and a bass line of dotted half notes.



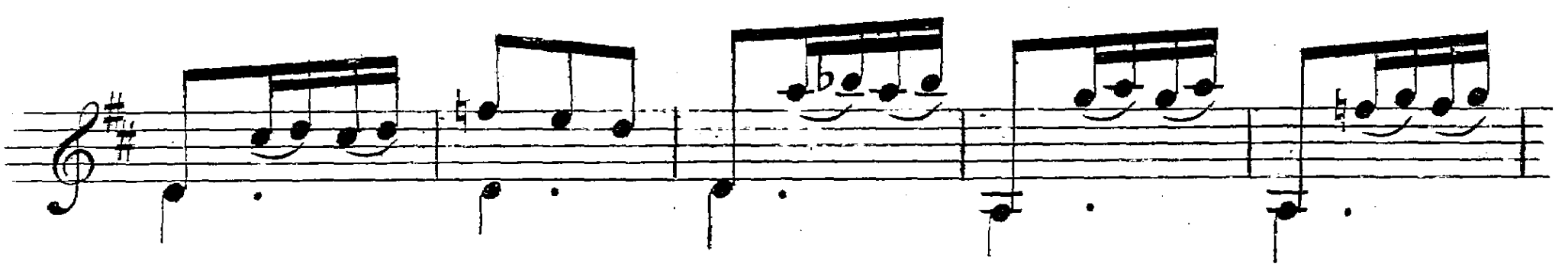
Second musical staff, continuing the melody and bass line from the first staff.



Third musical staff, continuing the melody and bass line.



Fourth musical staff, continuing the melody and bass line.



Fifth musical staff, continuing the melody and bass line.



Sixth musical staff, continuing the melody and bass line.

First musical staff with treble clef and key signature of two sharps (F# and C#). It features a melody of eighth notes with beams, some grouped in pairs, and a bass line of dotted half notes.

Second musical staff, continuing the melody and bass line. It includes a dynamic marking *rall.* (rallentando) above the staff. The melody concludes with a series of sixteenth notes.

Third musical staff, featuring a melody of eighth notes with beams and a bass line of dotted half notes.

Fourth musical staff, continuing the melody and bass line with eighth notes and dotted half notes.

Fifth musical staff, featuring a melody of eighth notes with beams and a bass line of dotted half notes.

Sixth musical staff, continuing the melody and bass line with eighth notes and dotted half notes.

Seventh musical staff, concluding the piece with a melody of eighth notes and a bass line of dotted half notes.

W A L T Z .

First musical staff of the waltz, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The staff contains several measures of music with various note values and rests.

Second musical staff, continuing the melody and accompaniment from the first staff. It includes dynamic markings such as accents and slurs.

Third musical staff, showing further development of the musical theme. The notation includes various rhythmic patterns and articulation marks.

Fourth musical staff, continuing the piece. The melody and accompaniment are clearly defined with distinct note heads and stems.

Fifth musical staff, featuring a section with a dashed line. Above the staff, the text "Harm:--" is written, followed by "Nat:". This indicates a change in articulation or performance style.

Sixth musical staff, continuing the piece. Similar to the fifth staff, it includes the text "Harm:--" and "Nat:" above the staff.

Seventh musical staff, showing the continuation of the waltz's melody and accompaniment.

Eighth musical staff, the final staff on this page, concluding the musical phrase with various note values and rests.



First musical staff with treble clef and key signature of two sharps (F# and C#). It contains a series of eighth notes in the upper voice and a corresponding bass line. A dynamic marking of *pp* is present towards the end of the staff.

Second musical staff, continuing the melodic and harmonic material from the first staff.

Third musical staff, showing further development of the musical theme.

Fourth musical staff, featuring more complex rhythmic patterns and melodic lines.

Fifth musical staff, continuing the piece with various musical notations.

Sixth musical staff, including some notes with accents or slurs.

Seventh musical staff, ending with a measure labeled "Harm:" followed by a dashed line.

Eighth musical staff, starting with a measure labeled "Nat:" followed by a dashed line, and concluding with a double bar line.

M A R C H .

*Maestoso.*

The musical score consists of eight systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked *Maestoso*. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and repeat dots at the end of the eighth system.