

MAY 10 1900

74828

THE BRIDE OF MESSINA

OPERA

BY

J. H. BONAWITZ.

(OPUS 33.)

VOCAL.

ACT I.	WHEN THRO' THE DARKNESS.	Isabella.	3
	<i>Wenn in des Schmerzes tief-nachten des Dunkel</i>		
	LONG HAS MY HEART BEAT WILDLY.	(Baritone) Manuel.	5
	<i>Langst ist von sanftem triebe</i>		
	CHORUS OF PEACE.		3½
	<i>Schon ist der Friede!</i>		
ACT II.	HOLY VIRGIN, RICH IN MERCY.	Beatrice.	3½
	<i>O Maria! reich an Gnaden</i>		
	AGAIN THOU ART MINE, LOVE.	Cesar.	3½
	<i>Ich habe dich wieder.</i>		
	OH, GIVE TO ME THY HAND.	(Baritone) Manuel.	3½
	<i>O reiche mir die Hand</i>		
ACT III.	STAY, SISTER.	(Quert) Cesar, Beatrice.	10
	<i>Bleib Schwester! Scheide Du nicht so von mir!</i>		
	WILL YOU RENEW IN ME THE STRUGGLE. (Arietta)	Cesar.	3
	<i>Willst Du in neuen Kampf mich stürzen.</i>		

INSTRUMENTAL.

FUNERAL MARCH	2
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G. F. Swan

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VOCAL.

The letter signifies the Key, Figure 1 indicates the piece is very easy; Figure 2 easy; Figure 3 moderately difficult; Figure 4 difficult. Please to mark these with a handsome lithographic title.

- After Handown. (No. 1). Song and Chorus. **25**
- "After sunrise with its twilight dying in the sunset glow. At its twilight with its darkness, comes the quiet hour of rest. When the weary footstep hushed, after early toil is o'er, turns with anxious face to welcome those who wait us at the door." This beautiful little song is in Mayhew's present vogue, and cannot fail to secure an immense popularity.
- A Kiss at the Door. (No. 2). Song and Chorus. **25**
- This ballad is selling very rapidly.
- Because thou art so far away. (No. 3). **25**
- "The passing moments later by, the dimly hours are long to pass, and lonely days seem slow to die, and oh the months seem years, ah! the love's sweet have lost their taste, and I am sad from day to day. The world itself is not the same, because thou art so far away." Another elegant song by the ever elegant Heathcote. The author's music will be sufficient guarantee of the song's artistic merit.
- Blow the Horn for Supper, Kate. (No. 4). Song and Chorus. **25**
- Honoured Song, with Cornet call.
- Cling onto Sarah. (No. 5). Sacred Song and Chorus. **25**
- Arranged for Piano or Organ.
- Day we went boating. (No. 6). **25**
- "You remember when last we went boating on the beautiful river below?"
- Dolly Varden. (No. 7). With Chorus. **25**
- Dolly Varden. (No. 8). Without Chorus. **25**
- Dressed in a Dolly Varden. (No. 9). Song and Chorus. **25**
- "These songs are the most popular of any of the 'Dolly Varden' songs."
- Game where the Woodbine twines. (No. 10). Song and Chorus. **25**
- "Game where the Woodbine twines, when spring is bright and fair, and to the soldier's resting place some little tribune bear." Exquisite melody, appropriate words. Dedicated to the Soldier's Orphan.
- Little Plover. (No. 11). Song and Chorus. **25**
- "How tiny, oh tiny, drink not to-night, Nor leave us weeping here, For home is long, lonely now, When papa is not near." Truly beautiful.
- Love once lost is gone forever. (No. 12). **25**
- Charming ballad made popular by Mrs. Allen before rebellion.
- No one to weep when I am gone. (No. 13). Song and Chorus. **25**
- "No one to weep when I am gone, No one to care for with an eye, No one to weep and no one to mourn, No one to sign my fate to see." A gem.

- Pretty as a Picture. (A-2). Song and Chorus. **25**
- As performed by the Minstrel Troupe.
- Queer People there be. (No. 14). Song and Chorus. **25**
- Admirers of a genuine comic song, should not this sparkling little melody to their repertoire.
- Reurgram. (No. 15). Song and Chorus. **25**
- As sung by Mr. J. B. Taylor, celebrated Baron of Philadelphia. A production of the highest artistic value. Professional fingers have in "Reurgram" a composition unequalled in this country.
- Shadows of Angela Wings. (No. 16). Song and Chorus. **25**
- "Oh what is that radiant glory that tinges the sunset west, With crimson and gold and purple, While sickly the sun to rest." A superb beautiful comic song.
- Squeeze me Joe. (No. 17). **25**
- Under the Rose. (No. 18). Solo and Duo. **25**
- An effective ballad and pretty work.
- Writing till the Reaper comes. (No. 19). Song and Chorus. **25**
- "Go ye forth into the harvest, In ye harvest from the night, Gather in God's richest treasure, Let not a single sheaf pass by." This charming little song appears in the latest of the many, and most white way to popularity.
- We meet no more. (No. 20). Song and Chorus. **25**
- Author of Hawthorn's Intellectuals series. This author's compositions have been accepted with such general favor we feel safe in recommending them in all times.

INSTRUMENTAL.

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- Choice little piece for beginners.
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- Dolly Varden March. (No. 8). **25**
- Dolly Varden Polka. (No. 9). **25**
- Dolly Varden Quad. (No. 10). **1.00**
- Dolly Varden Schott. (No. 11). **25**
- Dolly Varden Waltz. (No. 12). **25**
- These pieces are all highly characteristic of the charming little "Dolly." We mention them among our best publications for the year.
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- It is name a rare everything.
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- Four-in-Hand Schottische. (No. 15). **25**
- For beginners. Figured.
- Frederick Grand March. (No. 16). **25**
- Idalla Polka. (No. 17). **25**
- And taking Avon.
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- Popular.
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- For beginners.
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- Here's reputation will fully warrant the acquisition "Jury find."
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- A live sparkling composition.
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- Good.
- Silver Wedding March. (No. 31). **25**
- For beginners.
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- Reverie: "Sweet Reed" beautifully beautiful.
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- Quite popular.
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- For the regions.
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- For the beginner.
- Wacht am Rhein. (No. 38). **25**
- For the beginner.
- Wavelets Waltz Sentimental. (No. 39). **25**
- Delightful melody beautifully arranged.
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Stay, Sister.

BLEIB, SCHWESTER!

The Bride of Messina.

DUETTO

J.H. Bonawitz.

Molto appassionato.
DON CESAR.

f

Stay sis-ter! Ah, do not de- sert me thus!
Bleib' Schwester! Schei- de Du nicht so von mir

mf

PIANO.

Let my dear mother curse me, Let to Hea - - - ven
Mag mir die Mut-ter flü-chen Mag dies Blut An -

sf

the ac - cu - sing blood cry out a - gainst me, Let all the world con -
- kla - gend ge - gen mich zum Himmel ru - fen Mich al - le Welt - - ver -

sf

p

- demn me, But not you -----, oh curse me not! From
 - dam - men A-her Du ----- flu-che mir nicht Von

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and includes a long melisma. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

you ----- I can-not bear it.
 Dir ----- kann ich's nicht tra - gen.

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma followed by the phrase "I can-not bear it." The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *f* appearing in the right hand.

dim.

The third system shows the piano accompaniment continuing. The right hand features a melodic line that gradually decreases in volume, marked with *dim.* (diminuendo). The left hand continues with its rhythmic accompaniment.

Allegretto moderato.

molto riten.

p

The fourth system begins with a tempo change to *Allegretto moderato*. The piano accompaniment is marked *molto riten.* (molto ritardando) and *p* (piano). The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and a key signature change to three flats.

14, 218-14.

p

No one e'er lov'd as I have
Wie nichts zu - vor je hab' ich

you be-lov'd E'en while a stran - ger thou wert to me.
Dich ge-licht Da ei-ne Frem - de Du mir wa - rest.

Be-cause I lov'd you, Lov'd to dis trac - tion, Dyed are my
Weil ich Dich lieb - te Ue - her al - les Maass Trag ich die

cresc.

hands in my bro thers blood To thee my love
Schul des Bru der mur des zu Dir die Lie he

cresc.

has been my on ly fault Thou art my sis ter dear un
War mei ne gan ze Schuld Nun hist Du Schwes ter mir Und

cresc.

to me I may thy pi ty claim as a ho ly boon
Mit - leid Ich darf es for dern als ei nen heil gen zoll

f Which Heav'n has sent my fate to sof-ten. *p* No one e'er
 Der mein Ge- schick mir hold ver- süs- set Wie nichts zu -

lov'd as I have you belov'd E'enwhile a stran- ger
 vor je Hab ich Dich ge- liebt Da ei- ne Frem- de

cresc. thou wert to me. Be- cause I lov'd you, lov'd to dis-
 Du mir wa- rest Weil ich Dich lieb- te Ue- her

- trac - - tion Dyed are my hands in my bro - - ther's
al - les Maas Trag ich den Fluch des Bru - - der

Appassionato. BEATRICE.

blood No, no, I dare not lis - ten to thy anguish, In this cold
mor-des. Nein nein nicht hoe-ren darf ich die-se Kla-gen In die-ses

Appassionato.

pres - - ence my own pain ab - sorbs me and fills my
Tod - - ten Ge-gen-wart er - fasst der Schmerz mich Und die

breast with deepest sor - row. I could not shed my blood for thee As I most
 Brust er - fül - let Jam - mer Nicht freu - dig wie ich gern ge - wollt Durft ich für

glad - ly would have done, to save thee, dearest. Yes, joy - ful - ly would I have
 ihn, den Theu - e - ren, zum Op - fer fal - len Denn gern hätt ich für ihn ge -

dim.

fal - len. Thou wert my life, my heart beat but for thee; To
 blu - tet. Du warst mein Glück, mein Herz schlug nur für Dich. Ach

p molto ritenuto.

live - - with - out thee dear - est, were one - - - long day of grief.
 oh - - ne Dich zu le - ben ist Trau - er nur für mich.

Allegretto moderato.

p

No one e'er lov'd as
 Wie nichts zu - vor je

Allegretto moderato.

I have him be-lov'd - Him thou hast dealt a blow so
 hab' ich ihn ge-licht Den Du mir grau - sam hin - ge -

dead - ly; Be-cause I lov'd him lov'd beyond rea - son -
 mor - det. Weil ich ihn lieb - te ue - her al - les Maass

cresc.

Thus is my heart with an - guish bro - ken. Ah, yes to
 Trag ich die Schuld mit sei - nes To - des. Zu ihm die

cresc.

cresc.

love him ---- was my hap - pi-ness; Now I am left a -
 Lie - be ---- war mein gan - zes Glück Nun bleib' ich freud - los

cresc.

cresc.

- lone and friendless, Nev - er more will my ---- eyes be -
 hier zu - rü - cke Ach soll ich ihn nie wie - der

cresc.

f

- hold him. So must my heart e'en break with sor-row.
 se - hen Dann muss in Jam - mer ich ver - ge - hen.

p

No one e'er lov'd as I have him belov'd — Him thou hast
 Wie nichts zu - vor - je hab ich ihn ge-licht Den Du mir

cresc.

dealt a blow so dead - ly; Be-cause I lov'd him
 grau - sam hin - ge mor - det Weil ich ihn lieb - te

cresc.

p

lov'd beyond rea - son - Thus is my heart with an - guish
 ue - ber al - les Maass Trag ich die Schuld mit sei - nes

sf *p* *sf*

torn - Yes, thus is my heart with an - guish torn -
 To - - - des Trag ich die Schuld mit sei - nes To - - -

p

Yes, thus is my heart with an - - guish torn - - -
 - des Trag ich die Schuld mit sei - - nes To - des.

CESAR.

I on - ly, bro - ther;
Mir selbst nur Bru - der

Curse me not, sis - ter! Add not this un-to my dreadful
O lass Ge - lieb - te Mir den einz' gen Trost Dass his ins

I am guil - ty! I on - ly, bro - ther;
will ich flu - chen Mir selbst nur, Bru - der

an - guish - Curse me not, Curse me not sis - ter!
Grab Du mir nicht flu - chest O lass Ge - lieb - te

I am guil - ty! Yes, for his death am I ac -
will ich flu - chen Dass sei - nen Tod ich mit ver -

Add not this un-to my dread-ful an - guish - Curse me
mir den einz' gen trost Dass his ins Grab Du mir nicht

- cur-sed. I on-ly, bro-ther; I am guilt-y!
 schuldet. Mir selbst nur Bru-der will ich flu-chen

not--! Curse me not sis-ter! Add not this un-to
 fluchest. O lass Ge-lieb-te mir den einz'gen Trost

Yes, for his death am I ac-cu-sed! Live yet, my
 Dass sein-en Tod ich mit ver-schul-det. Le-be mein

my dread-ful un-guish, Curse me not Then nev-er
 Dass bis ins Grab Du mir nicht flu-chest Denn nie-mals

bro-ther, for our mo-ther, And add no more un-
 Bru-der für die Mut-ter, und meh-re nicht noch
cresc. *molto rit.*

more, thou't see me liv-ing! Fare-well for-ev-er,
 siehst Du jetzt mich wie-der. Leb' wohl auf e-wig,

cresc. *molto rit.*

The musical score consists of four systems. The first system includes two vocal staves and a piano accompaniment. The vocal staves have lyrics: "to my an-guish! / mei - - nen Jam - mer." and "yes, for - ev - er! / e - - wig, e - wig." The piano accompaniment starts with a forte (*f*) dynamic and includes a section marked "in tempo." The second system continues the piano accompaniment with a *cresc.* marking. The third system also features a *cresc.* marking and ends with a forte (*f*) dynamic. The fourth system concludes the piece with a final chord and a double bar line.