

DEDICATED TO GEORGE CRITCHETT, ESQ.  
BY HIS GRATEFUL FRIEND THE COMPOSER.

# GRAZIELLA

Cantata,

Words by

H. HERSEE,

MUSIC COMPOSED EXPRESSLY FOR

The Birmingham Festival, 1882.

BY

# SIR JULIUS BENEDICT.

*Ent. Sta. Hall.*

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# GRAZIELLA,

## Dramatic Cantata,

IN THREE SCENES.

Written by  
HENRY HERSEE.

1067498  
Composed by  
SIR JULIUS BENEDICT

Andantino.

*p staccato e leggero.*

The first system of the piano accompaniment is in 3/4 time. The right hand plays chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Andantino'.

*M/s/68 May 1908*

*con duolo.*  
*legato.*

The second system continues the piano accompaniment. The right hand features a melodic line with a slur and a fermata, marked 'con duolo' and 'legato'. The left hand continues with a steady bass line.

*dim. pp*  
*p cantabile.*

The third system shows a dynamic shift to 'dim. pp' and 'p cantabile'. The right hand has a melodic line with a slur and a fermata. The left hand continues with a steady bass line.

*cres.*  
*dim.*

The fourth system concludes the piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand continues with a steady bass line. Dynamics include 'cres.' and 'dim.'.

*leggiero.*

The first system of music consists of two staves. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and a fermata over the final note. The bass staff provides a rhythmic accompaniment with chords and single notes, also featuring triplet markings.

The second system continues the piece. The treble staff has a fermata over a group of notes. The bass staff continues with its accompaniment, maintaining the triplet patterns.

*cre - - scen - - do.*

*f* *p*

The third system features a vocal line in the treble staff with the lyrics "cre - - scen - - do." The piano accompaniment in the bass staff includes dynamic markings for *f* (forte) and *p* (piano).

The fourth system shows the continuation of the piano accompaniment in the bass staff, with the treble staff containing a melodic line.

*cre*

The fifth system concludes the piece. The treble staff has a melodic line with a fermata. The bass staff continues with accompaniment. The key signature changes to two sharps (D major) at the end of the system.

**A**

- scen -

- do.

*ff pesante.*

*sempre piu cres.*

*fff*

*ritard.*

# Nº I. CHORUS. SCENE I.

Andante con moto.

SOPRANO. *f* See! with slow ma-jes-tic motion, Sinks... in splendour *dim.*

ALTO. *f* See! with slow ma-jes-tic motion, Sinks... in splendour *dim.*

TENOR. *f* See! with slow ma-jes-tic motion, Sinks... in splendour *dim.*

BASS. *f* See! with slow ma-jes-tic motion, Sinks... in splendour *dim.*

PIANO. *f*

*cres.* *p* *cres.*

yon bright sun ..... Twi - light o-ver-spreads the o - cean;

*cres.* *p* *cres.*

yon bright sun ..... Twi - light o-ver-spreads the o - cean;

*cres.* *p* *cres.*

yon bright sun ..... Twi - light o-ver-spreads the o - cean;

*cres.* *p* *cres.*

yon bright sun ..... Twi - light o-ver-spreads the o - cean;

*cres.* *p* *cres.*

yon bright sun ..... Twi - light o-ver-spreads the o - cean;

Twilight, Twilight over-spreads the ocean,  
 Twilight, Twilight over-spreads the ocean,  
 Twilight, Twilight over-spreads the ocean,  
 Twilight, Twilight over-spreads the ocean,

*p cres. f*

Night is nigh, Night is nigh, the day is done, the  
 Night is nigh, Night is nigh, the day is done, the  
 Night is nigh, Night is nigh, the day is done, the  
 Night is nigh, Night is nigh, the day is done, the

*p*

**B**

day, the day is done .

day, the day is done .

day, the day is done .

day, the day is done .

*leggiero con grazia.*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'day, the day is done .' repeated on each vocal staff. The piano part begins with a piano (*p*) dynamic and includes a melodic line in the right hand and a supporting bass line in the left hand.

Morning sees us blithe - ly la - - bour,

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'Morning sees us blithe - ly la - - bour,'. The piano part features a more active melodic line in the right hand, often with slurs, and a steady bass line in the left hand.

Evening brings us welcome rest,

Morn-ing

Evening brings us welcome rest; Let the

Evening brings us welcome rest; Let the

sees us blithely labour, Let the

man-do-line and ta-bor Un-to pleasure add new zest. Let the

man-do-line and ta-bor Un-to pleasure add new zest. Let the

man-do-line and ta-bor Un-to pleasure add new zest.

man-do-line and ta-bor Un-to pleasure add new zest.

*scherzando.*

*p*

3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "man-do-line and ta-bor Un-to pleasure add new zest. Let the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present, along with a triplet of eighth notes in the right hand.

man - - do-line and ta - bor Un - to plea - - sure add new

man - - do-line and ta - bor Un - to plea - - sure add new

Let the mando-line and ta - bor Un-to pleasure add new

Let the mando-line and ta - bor Un-to pleasure add new

3

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "man - - do-line and ta - bor Un - to plea - - sure add new". The piano accompaniment continues with similar rhythmic patterns and includes a triplet of eighth notes in the right hand.



*stringendo. cres.* <sup>9</sup>

zest. Let the man-do-line and  
 zest. Let the man-do-line and  
 zest. Let the ta - - - bor  
 zest. Let the man - do - line and ta - - - bor Un - to

*crescendo sempre.*

ta - - bor Un - to pleasure add new zest, Un - to  
 ta - - bor Un - to pleasure add new zest, Un - to  
 Un - to plea - - sure add new zest, Un - to  
 plea - sure add new zest, add new zest, Un - to

*f*

**C**

plea - sure add new zest. Morning sees us blithely

plea - sure add new zest. Morning sees us blithely

plea - sure add new zest. Morning sees us blithely

plea - sure add new zest. Morning sees us blithely

plea - sure add new zest. Morning sees us blithely

la - - bour, Evening brings us welcome rest, Evening brings us

la - - bour, Evening brings us welcome rest, Evening brings us

la - - bour, Evening brings us welcome rest, Evening brings us

la - - bour, Evening brings us welcome rest, Evening brings us

la - - bour, Evening brings us welcome rest, Evening brings us

*rall.*

wel - come rest, wel - come rest. *rall.*

wel - come rest, wel - come rest. *rall.*

wel - come rest, wel - come rest. *rall.*

wel - come rest, wel - come rest. *rall.*

wel - come rest, wel - come rest.

*ff tempo primo.*

*ff tempo primo.* See! with slow ma - jes - tic mo - tion, Sinks ..... in splen - dour

*ff tempo primo.* See! with slow ma - jes - tic mo - tion, Sinks ..... in splen - dour

*ff tempo primo.* See! with slow ma - jes - tic mo - tion, Sinks ..... in splen - dour

*ff tempo primo.* See! with slow ma - jes - tic mo - tion, Sinks ..... in splen - dour

*tempo primo.* See! with slow ma - jes - tic mo - tion, Sinks ..... in splen - dour

yon bright sun ..... Twi - light o - ver - spreads the o - cean;

yon bright sun ..... Twi - light o - ver - spreads the o - cean;

yon bright sun ..... Twi - light o - ver - spreads the o - cean;

yon bright sun ..... Twi - light o - ver - spreads the o - cean;

yon bright sun ..... Twi - light o - ver - spreads the o - cean;

*p* *cres.*

Twilight, Twi - light o - ver - spreads the o - cean; Night is nigh, Night is

Twilight, Twi - light o - ver - spreads the o - cean; Night is nigh, Night is

Twilight, Twi - light o - ver - spreads the o - cean; Night is nigh, Night is

Twilight, Twi - light o - ver - spreads the o - cean; Night is nigh, Night is

Twilight, Twi - light o - ver - spreads the o - cean; Night is nigh, Night is

*p* *cres.*

nigh, the day is done, Night is nigh, the day is done,  
 nigh, the day is done, the day..... is done,  
 nigh, the day is done, the day..... is done, The  
 nigh, the day is done, the day..... is done, .....

*p*  
 The night is nigh, the  
*p*  
 The night is nigh, the  
 night is nigh, The night is nigh, ....., the  
 ..... The night is nigh, the

*sempre diminuendo*

day is done,..... the day is done.

day is done,..... the day is done.

day is done,..... the day is done.

day is done,..... the day is done.

*sempre diminuendo*

This system contains five vocal staves and a piano accompaniment. The lyrics are: "day is done,..... the day is done." The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both marked with a *sempre diminuendo* instruction.

the day is done.....

the day is done.....

the day is done.....

the day is done.....

This system continues the vocal and piano parts. The lyrics are: "the day is done....." The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Allegro.

Musical score for strings, measures 1-6. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in a key signature of two sharps (D major) and a 6/8 time signature. All staves contain whole rests throughout this section.

CORNI.

Musical score for Corni and Piano, measures 1-6. The Corni part (top staff) begins with a piano (*p*) dynamic and features a melodic line with grace notes and slurs. The Piano accompaniment (bottom staff) consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for strings, measures 1-6. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 1-5 contain whole rests. In measure 6, each of the four staves has a single eighth note followed by a quarter rest, with the word "Linger" written below the note.

*crescendo.*

Musical score for Piano, measures 1-6. The score consists of two staves (Right and Left Hand). The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. The section is marked with a *crescendo*.

not, the red wine quaf-fing; Let each face with smiles be gay, And with

not, the red wine quaf-fing; Let each face with smiles be gay, And with

not, the red wine quaf-fing; Let each face with smiles be gay, And with

not, the red wine quaf-fing; Let each face with smiles be gay, And with

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way. Lin-ger

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way. Lin-ger

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way. Lin-ger

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way. Lin-ger



*cres.*

not, the red wine quaffing, Let each face with smiles be gay, And with

not, the red wine quaffing, Let each face with smiles be gay, And with

not, the red wine quaffing, Let each face with smiles be gay, And with

not, the red wine quaffing, Let each face with smiles be gay, And with

*cres.*

*cres.*

*cres*

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way, And with

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way, And with

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way, And with

danc-ing, sing-ing, laughing, Chase the moon-lit hours a-way, And with

*cres.*

danc - ing, sing - ing, laugh - - - - - ing, Chase  
 danc - ing, sing - ing, laugh - - - - - ing,  
 danc - ing, sing - ing, laugh - - - - - ing,  
 danc - ing, sing - ing, laugh - - - - - ing, Chase

*cres.* *ff*  
*cres.* *cres.* *cres.* *cres.*  
*cres.* *ff* *f*

Chase the moon - - lit hours a - - way. Lin - ger  
 Chase the moon - - lit hours a - - way. Lin - ger  
 the..... moon - - lit..... hours.... a - - way. Lin - ger  
 moon - - - - - lit..... hours a - - way. Lin - ger

*cres.* ***ff*** *p*  
*cres.* *ff* *p*  
*cres.* *ff* *p*

not, the red wine quaffing, Let each face with smiles be gay, And with

not, the red wine quaffing, Let each face with smiles be gay, And with

not, the red wine quaffing, Let each face with smiles be gay, And with

not, the red wine quaffing, Let each face with smiles be gay, And with

danc-ing, sing-ing, laugh-ing, Chase the hours a-way, Lin.....

danc-ing, sing-ing, laugh-ing, Chase the hours a-way, Lin.....

danc-ing, sing-ing, laugh-ing, Chase the hours a-way, Lin.....

danc-ing, sing-ing, laugh-ing, Chase the hours a-way, Lin.....

ger not, Lin ger not, And with danc-ing, sing-ing,  
 ger not, Lin ger not, And with danc-ing, sing-ing,  
 ger not, Lin ger not, And with danc-ing, sing-ing,  
 ger not, Lin ger not, And with danc-ing, sing-ing,

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

laughing, Chase the moon-lit hours a-way, And with danc-ing, sing-ing,  
 laughing, Chase the moon-lit hours a-way, And with danc-ing, sing-ing,  
 laughing, Chase the moon-lit hours a-way, And with danc-ing, sing-ing,  
 laughing, Chase the moon-lit hours a-way, And with danc-ing, sing-ing,

*cres.* *cres.* *cres.* *cres.* *p*

*cres.* **F**

laugh-ing, Chase the moon-lit hours a-way. Lin-ger not; Join the

laugh-ing, Chase the moon-lit hours a-way. Lin-ger not; Join the

laugh-ing, Chase the moon-lit hours a-way. Lin-ger not; Join the

laugh-ing, Chase the moon-lit hours a-way. Lin-ger not; Join the

throng, so bright and gay, Lin-ger not; Join the throng so

throng, so bright and gay, Lin-ger not; Join the throng so

throng, so bright and gay, Lin-ger not; Join the throng so

throng, so bright and gay, Lin-ger not; Join the throng so

throng, so bright and gay, Lin-ger not; Join the throng so

bright and gay, And with laugh-ing,  
 bright and gay, And with laugh-ing,  
 bright and gay, And with danc-ing, sing-ing, laugh-ing, Chase the  
 bright and gay, And with danc-ing, sing-ing, laugh-ing, Chase the

Chase care a-way,  
 Chase care a-way,  
 moon-lit hours a-way, Chase the hours a-way, chase the hours a-way,  
 moon-lit hours a-way, Chase the hours a-way, chase the hours a-way

Scherzando.

*p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

*p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

- way.

- way.

*leggerissimo.*

*cres.*

*f* strain, *p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

*f* strain, *p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

*cres.*

*cres.*

*f* >

*cres.*



strain, *p* To the *cres.* mer\_ry dance in - vi - ting, *p* Floats a - cross the laughing  
strain, *p* To the *cres.* mer\_ry dance in - vi - ting, *p* Floats a - cross the laughing

*p* *cres.* *p*

main. To the *crescendo.* mer\_ry dance in - vi - ting, Floats a - cross the laughing  
main. *crescendo.* Floats a - cross the laugh - - - ing

*crescendo.*



**G**

main.

main.

*f* First ad - vanc - ing, then re - ti - ring, Mark the maid - ens' fur - tive

*f* First ad - vanc - ing, then re - ti - ring, Mark the maid - ens' fur - tive

Detailed description: This system contains the first four measures of the piece. It features two vocal staves at the top, both marked 'main.'. Below them is a vocal line with lyrics and a piano accompaniment line. The piano part includes a forte (*f*) dynamic marking and a treble clef. The lyrics are 'First ad - vanc - ing, then re - ti - ring, Mark the maid - ens' fur - tive'.

glance!

glance!

First ad - vanc - ing, then re - ti -

First ad - vanc - ing, then re - ti -

Detailed description: This system contains the next four measures. It features two vocal staves, both starting with the word 'glance!'. The lyrics continue with 'First ad - vanc - ing, then re - ti -'. The piano accompaniment includes a treble clef and features triplet markings (indicated by the number '3') and an eighth-note triplet (indicated by the number '8').

- ing, Mark the maid\_ens, Mark the maid - - - ens

- ing, Mark the maid\_ens, Mark the maid\_ens fur\_ tive

The first system of music consists of four measures. It features two vocal staves and a piano accompaniment. The vocal lines are in a minor key and contain the lyrics: "- ing, Mark the maid\_ens, Mark the maid - - - ens" and "- ing, Mark the maid\_ens, Mark the maid\_ens fur\_ tive". The piano accompaniment includes triplets and other rhythmic patterns.

H

*p* *crescendo assai.*

glance! Beauty's glan\_ ces, love in\_ spi\_ ring, Smi\_ ling tempt us to the

*p* *crescendo assai.*

glance! Beauty's glan\_ ces, love in\_ spi\_ ring, Smi\_ ling tempt us to the

The second system of music also consists of four measures. It features two vocal staves and a piano accompaniment. The vocal lines are in a minor key and contain the lyrics: "glance! Beauty's glan\_ ces, love in\_ spi\_ ring, Smi\_ ling tempt us to the" and "glance! Beauty's glan\_ ces, love in\_ spi\_ ring, Smi\_ ling tempt us to the". The piano accompaniment includes triplets and other rhythmic patterns. The dynamic marking *p* (piano) and the instruction *crescendo assai.* are present.

*p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's  
*p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's  
 dance . new love in - -

dance . Beau - ty's glan - ces love in - -

*f* strain, *p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's  
*f* strain, *p* Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's  
 - spir - - ing, tempt us to the

- spir - - ing, Smi - ling tempt us to the

*f*

strain, To the mer-ry dance in - vi - ting, Floats a - cross the laughing

strain, To the mer-ry dance in - vi - ting, Floats a - cross the laughing

dance . Beau - ty's glan - - ces, love in - - -

dance . Beau - ty's glan - - ces, love in - - -

*f* > *p*

main To the mer-ry dance in - vi - ting, Floats a - cross the laughing

- tain, Floats a - cross the laugh - - ing

- spir - - ing, Smi - - - ling, tempt us to the

- spir - - ing, Smi - - - ling, tempt us to the

- main.  
- main.  
dance.  
dance.

Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's  
 Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's  
 Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

strain, To the mer-ry dance in-vi-ting, Floats a-cross the laughing

strain, To the mer-ry dance in-vi-ting, Floats a-cross the laughing

strain, To the mer-ry dance in-vi-ting, Floats a-cross the laughing

strain, To the mer-ry dance in-vi-ting, Floats a-cross the laughing

- main, Now the mirth grows more ex-ci-ting, While the Ta-ran-tel-la's

- main, Now the mirth grows more ex-ci-ting, While the Ta-ran-tel-la's

- main, Now the mirth grows more ex-ci-ting, While the Ta-ran-tel-la's

- main, Now the mirth grows more ex-ci-ting, While the Ta-ran-tel-la's

*cres.*

strain, Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

strain, Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

strain, Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

strain, Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's

strain, To the mer-ry dance in - vi - ting, Floats a cross the laugh - ing

strain, To the mer-ry dance in - vi ting, Floats a cross the laugh - ing

strain, To the mer-ry dance in - vi ting, Floats a cross the laugh - ing

*p* *cres.* *f*

strain, To the mer-ry dance in - vi ting, Floats a - cross the laugh - ing

main, Lin - ger not, Lin - ger not, Join the throng bright and

main, Lin - ger not, Lin - ger not, Join the throng bright and

-main, Lin - ger not, Lin - ger not, Join the throng bright and

main, Lin - ger not Lin - ger not, Join the throng bright and

gay, And with danc - ing, sing - ing, laugh - - -

gay, And with danc - - - ing, laugh - - -

gay, And with danc - - - ing, laugh - - -

gay, And with danc - ing, sing - ing, laugh - - -



*ff*

- ing, Chase grief and care a - way, Chase grief and care a -

- ing, Chase grief and care a - way, Chase grief and care a -

- ing, Chase grief and care a - way, Chase grief and care a -

- ing, Chase grief and care a - way, Chase grief and care a -

*ff*

*p*

- way. *marcato* And with danc - - - ing, sing - - - ing,

- way. And with danc-ing, sing-ing, laughing, Chase the moonlit hours a -

- way. *pp* with laugh - - - - -

- way. *pp* with laugh - - - - -

*p*

8a.

laugh - ing, Chase care and grief a - way,...

- way, And with dance-ing, sing-ing, laughing, Chase dull care and grief a - way,

- ing, Chase care ..... a - way,...

- ing, <sup>8a</sup> Chase care a - - - - way,

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "laugh - ing, Chase care and grief a - way,..." on the first line; "- way, And with dance-ing, sing-ing, laughing, Chase dull care and grief a - way," on the second line; "- ing, Chase care ..... a - way,..." on the third line; and "- ing, <sup>8a</sup> Chase care a - - - - way," on the fourth line. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Chase the moon - - lit hours a - way, And with dance-ing, sing-ing,

Chase care a - - - - way, Chase

Chase care a - - - - way, Chase

Chase care a - - - - way, Chase

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "Chase the moon - - lit hours a - way, And with dance-ing, sing-ing," on the first line; "Chase care a - - - - way, Chase" on the second line; "Chase care a - - - - way, Chase" on the third line; and "Chase care a - - - - way, Chase" on the fourth line. The piano accompaniment features a steady eighth-note bass line and a more active treble line. A dynamic marking of *dim.* is present in the second measure of the piano part.

*piu mosso.*

laughing, Chase dull care a - - way. *Chase care*  
*piu mosso.*

care and grief a - - way. *Chase care*  
*piu mosso.*

care ..... a - - way. *Chase care*  
*piu mosso.*

care a - - - way. *Chase care*  
*ga.*

*piu mosso.*

a - way. Come join the throng

a - way. Come join..... the throng .....

a - way. Come join the throng

a - way.... Join the throng so bright and gay,....

so bright and gay, .... And with dance-ing,

..... so bright ..... and gay, .... And with dance - -

so bright ..... and gay, .... And with dance - -

And with dance - ing sing - ing laugh - ing, Chase dull care

sing - ing, laugh - ing, Chase dull care ..... a - way,

- ing, laugh - ing, Chase dull care a - - - way,

- ing laugh - - - ing, Chase care a - - - way,

a - - - way, Chase dull care a - - - way,

With danc - - ing, sing - - ing, laugh - - - ing, Chase

With danc - - ing, sing - - ing, laugh - - - ing, Chase

With danc - - ing, sing - - ing, laugh - - - ing, Chase

With danc - - ing, sing - - ing, laugh - - - ing, Chase

grief and care a - - way, ... Chase.....

grief and care a - - way, ... Chase.....

grief and care a - - way, ... Chase.....

grief and care a - - way, ... Chase.....

care ..... a - - - way,..... Chase care ..... a -  
care ..... a - - - way,..... Chase care ..... a -  
care ..... a - - - way,..... Chase care ..... a -  
care ..... a - - - way,..... Chase care ..... a -

The first system of the score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "care ..... a - - - way,..... Chase care ..... a -". The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes.

- way .....  
- way .....  
- way .....  
- way .....

The second system consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps. The lyrics are: "- way .....". The fifth staff is the piano accompaniment, with a grand staff and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes.

The third system consists of two staves: a grand staff with treble and bass clefs and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes.

The fourth system consists of two staves: a grand staff with treble and bass clefs and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes.

Nº 2. — SOLO & CHORUS.

Allegretto.

SOP: & ALTO.

TEN: & BASS.

PIANO.

Here comes Gra - ziel - la, whose loveli - ness fair..... Young

Here comes Gra - ziel - la, whose loveli - ness fair..... Young

Ren - zo still wor - ships, though doom'd to de - spair!

Ren - zo still wor - ships, though doom'd to de - spair!

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a 3/4 time signature with a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

GRAZIELLA.

La

This system features a vocal line for Grazietta in a 3/4 time signature with a key signature of one flat. The vocal line begins with a long note labeled 'La'. The piano accompaniment consists of a few chords in the left hand.

*dim.*

*mf*

This system shows piano accompaniment. The right hand has a melodic line with a dynamic marking of *mf* and a *dim.* marking. The left hand has chords. The system ends with a double bar line.

La

This system features a vocal line for Grazietta in a 3/4 time signature with a key signature of one flat. The vocal line begins with a long note labeled 'La'. The piano accompaniment consists of a few chords in the left hand.



## Andante con moto

G. ....

CHORUS.

Why, Gra-zi-el-la, art thou still so cold..... To

Why, Gra-zi-el-la, art thou still so cold..... To

The Chorus section consists of two vocal parts and piano accompaniment. The vocal parts enter with the lyrics 'Why, Gra-zi-el-la, art thou still so cold..... To'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a piano dynamic marking.

Ren-zo's pleadings? 'tis a heart of gold He of-fers thee!

Ren-zo's pleadings? 'tis a heart of gold He of-fers thee!

The second part of the Chorus continues with the lyrics 'Ren-zo's pleadings? 'tis a heart of gold He of-fers thee!'. The piano accompaniment continues with a similar melodic and harmonic structure.

RECIT.

G. I of-fer, in re-turn, A sister's love; I have no wish to learn The lesson many a

The Recitativo section begins with the vocal line starting on the lyrics 'I of-fer, in re-turn, A sister's love; I have no wish to learn The lesson many a'. The piano accompaniment is minimal, providing a harmonic foundation for the recitative.

*tempo.* RECIT.

G. maid has learnt ere now, *Allegro.* That nought is

*f*

*tempo.* RECIT.

G. fra- gile as a lo- ver's vow. And he who seeks my

*tempo.*

*tempo.*

G. hand, will seek in vain; My heart is

G. free, and free it shall re- main.

*ff*

Nº 3. — SONG. LOVER'S VOWS.

Allegretto con brio.

The piano introduction is in 3/4 time with a key signature of two sharps (D major). It begins with a treble clef staff containing a whole rest. The right hand of the piano features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The left hand provides a harmonic accompaniment with chords and moving lines.

GRAZIELLA.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Lo - ver's vows with ho - ney la - - den, Oft de-". The piano accompaniment starts with a fortissimo (*ff*) dynamic and includes the instruction *leggierissimo e pp* (very light and pianissimo).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ceive the trust - ing fair!..... I, a care - - - less, joy - ous". The piano accompaniment includes a crescendo (*cres.*) marking.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "mai - - den, Lit - tle for their pleadings care. Why should". The piano accompaniment includes a decrescendo (*dim.*) marking and a piano (*p*) dynamic.

G. I to pleadings tender Lend at once a wil-ling

*eres.* *dim.*

G. ear?..... Why my li-ber-ty sur-ren-der, For the

*eres.*

G. chains of doubt and fear? For the chains of doubt, The

G. chains..... of doubt and fear?

*f*

Allegro con slancio.

G. *Li - ber - ty! Li - ber - ty! Thou art to me Dearest of*



*p*

G. *boons,..... Let me e - ver be free! Li - ber - ty! Li - ber - ty! Thou*



*eres.*

G. *art..... to me Dear - est of boons, thou art dear - est of*



G. *boons to me! Let me e - - - ver, Let me*



G. *e - - ver... be free!*

*ff*

G. *8<sup>a</sup>*

*Tempo 19*

G. *Lo - vers' vows are smoothly spo - - ken, Trust them*

HARP.

G. *not! too swiftly made,..... Swift - ly, light - - ly, they are*

*cres.*

G. bro - - ken; Like an au - - tumn rose they fade. Love's chill

*dim.*

G. win - - ter, fraught with sor - row, I would shun, and, e - ver

*crescendo.* *dim.*

G. gay, ..... Blithely greet each com - ing, mor - - row With the

*p* *cres.*

G. smiles of yes - ter - - day! With the smiles of yes - - - ter -

G. *day! ah.....*

*Allegro con slancio.*

G. *Li\_ber - ty! Li\_ber - ty! Thou art to*

G. *me Dear\_ est of boons..... Let me*

G. *e\_ ver be free! Li\_ ber - ty! Li\_ ber - ty! Thou....*



G. art..... to me Dearest of boons thou art dear-est of

G. boons to me! Let me e - - - ver, e - ver be

G. free..... Let me e - - - ver, e - ver,

*ff*

G. e - - - ver, be free!

*fff*

Nº 4 .(a)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

Tempo di Tarantella.

The second system continues the piece. The upper staff maintains the melodic line, while the lower staff provides accompaniment. A 6/8 time signature change is indicated in the middle of the system.

The third system shows further development of the melody and accompaniment. The upper staff has more complex rhythmic patterns, and the lower staff continues with harmonic support.

Allegro.

The fourth system begins with a change in tempo to 'Allegro'. The upper staff features a melodic line with a fermata over a chord. The lower staff has a rhythmic accompaniment. A dynamic marking of *fp* (fortissimo piano) is present.

The fifth system continues the 'Allegro' section. The upper staff has a melodic line with a dynamic marking of *eres.* (crescendo) and a *f* (forte) marking. The lower staff provides accompaniment with a dynamic marking of *p* (piano) and a hairpin indicating a crescendo.

*crescendo assai.* *f*

This system contains the first two staves of music. The upper staff features a melodic line with various accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. A hairpin crescendo symbol is positioned above the first staff, and the dynamic marking *f* is placed above the second staff.

*p*

This system contains the second two staves of music. The upper staff continues the melodic development. The lower staff features a more active bass line. The dynamic marking *p* is placed above the second staff.

*crescendo.* *f* *p*

This system contains the third two staves of music. The upper staff has a more rhythmic and melodic texture. The lower staff has a steady bass line. A hairpin crescendo symbol is above the first staff, and dynamic markings *f* and *p* are placed above the second staff.

*stringendo*

This system contains the fourth two staves of music. The upper staff has a very active, rapid melodic line. The lower staff has a steady bass line. The dynamic marking *stringendo* is placed above the second staff.

*f*

This system contains the fifth two staves of music. The upper staff continues the rapid melodic line. The lower staff has a steady bass line. The dynamic marking *f* is placed above the second staff.

## GRAZIELLA. RECIT.

Help! help! See, yonder, on the cruel rocks, My father's boat has

*fpp tremolo.* *cres.* *f cres.*

**Tempo Allegro.**

struck! Oh haste to save Gen-na-ro's life Help! help! ere it be too

**Tempo Allegro.**

*p* *cres.*

late.

**SOP: & ALTO.** *f* **2. Sop.**

**CHORUS.** **I. ALTO.**

**TEN: & BASS.** *unis.*

None but a madman would endeavour

None but a madman would en-

To launch a boat on such a sea! Gen - na - ro's fate is  
 - deavour To launch a boat on such a sea! his fate is

sealed, and ne - ver Will he a - gain re - - turn to thee! Will  
 sealed, and ne - ver Will he a - gain re - - turn to thee! Will

*Allo Agitato.*

G. *Allo Agitato.* Give me a boat! The tempest  
 he re - turn to thee!  
 he re - turn to thee!

*p*

G. *bra - ving, I'll save him, I'll save him, or with him I'll die! While here in*

G. *vain your aid I'm cra - ving, Too swiftly pre - cious moments fly. I'll*

*crescendo.*

*f*

G. *save him, save him, or with him, will die.*

*CHORUS.*

*ff* *None but a madman would en -*

*ff* *None but a madman would en -*

*f cres. ff*

G.

- dea - vour To launch a boat on such a sea! To launch a boat on

- dea - vour To launch a boat on such a sea! To launch a boat on

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "- dea - vour To launch a boat on such a sea! To launch a boat on". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

All<sup>o</sup> vivace.

G.

(To Renzo) Thou oft to me of love hast spoken; Now listen

such a sea!

such a sea!

Detailed description: This system continues the vocal line with lyrics: "(To Renzo) Thou oft to me of love hast spoken; Now listen such a sea!". The piano accompaniment is more active, with a prominent eighth-note melody in the right hand. The tempo is marked "All<sup>o</sup> vivace".

All<sup>o</sup> vivace.

*fp*

Detailed description: This block shows the piano accompaniment for the second system, starting with a dynamic marking of *fp* (fortissimo piano). The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with chords.

G.

to this vow of mine, A vow that ne - ver shall be broken, - My father

Detailed description: This system continues the vocal line with lyrics: "to this vow of mine, A vow that ne - ver shall be broken, - My father". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand. A dynamic marking of *p* (piano) is present.

RENZO.  
*meno mosso.*

G  
save, and I am thine! And I am thine! Give me thy

*eres: molto.*

*Tempo meno mosso.*

R.  
cross, as true love's token, For thy sake, death itself I'll brave! By that sweet

*p*

*eres.*

R.  
vow thy lips have spoken, I swear Gen-na-ro's life to save!

*f*

(Graziella gives Renzo her Silver Cross - He rushes off.)

*f*

*crescendo.*

*ff*

*Ritardando.*



Nº 4. (b) SCENA ARIA & QUARTETT WITH CHORUS.  
 Allegro non troppo.

GRAZIELLA.

CHORUS OF NUNS.  
*p* Mi - se - re - re

TENORS & BASSES.  
 I.TEN. *p*  
 2.BAS Mi - se - re - re

BELL IN C#.

PIANO.  
*p* *Allegro non troppo.* *crescendo.*

G. See! he has leaped in - to his trusty

Mi - se - re - re Do - mi - ne

Mi - se - re - re

*ff* *ff*

G. boat, And plies with stal - - wart arms the bend - ing

Mi - se - re - - re Do - mi - ne

Do - mi - ne Mi - - se - re - - - re

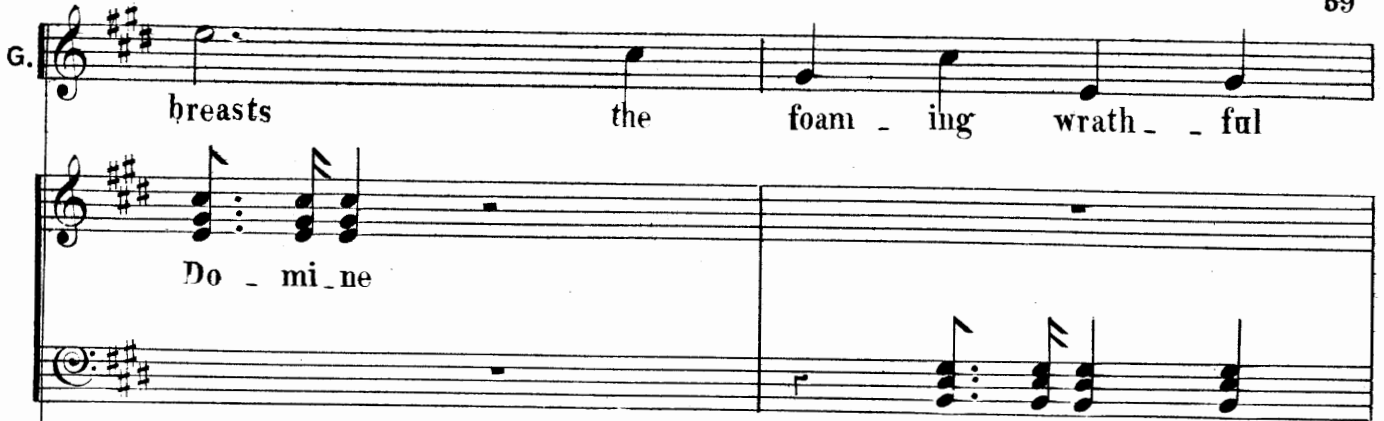
The first system of the musical score features a vocal line (G.) and a piano accompaniment. The vocal line begins with the lyrics "boat, And plies with stal - - wart arms the bend - ing". Below the vocal line, there are two lines of lyrics: "Mi - se - re - - re" and "Do - mi - ne". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A piano dynamic marking (*p*) is present in the piano part.

G. oars! Daunt - - less, he

Mi - se - re - - re Mi - se - re - re

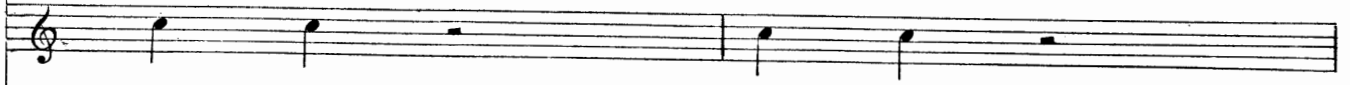
Do - mi - ne

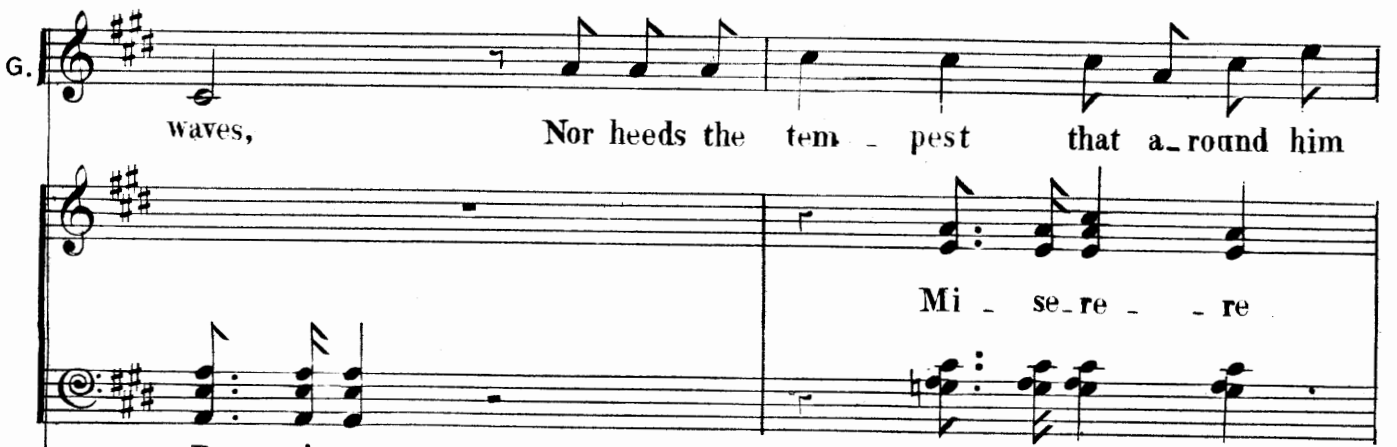
The second system of the musical score continues the vocal line (G.) with the lyrics "oars! Daunt - - less, he". Below the vocal line, there are two lines of lyrics: "Mi - se - re - - re" and "Mi - se - re - re". The piano accompaniment continues with two staves, maintaining the melodic and harmonic structure from the first system.

G.  **breasts** the foam - ing wrath - - ful

**Do - mi - ne**

**Mi - se - re - - re**




G.  **waves,** Nor heeds the tem - pest that a - round him

**Do - mi - ne**

**Mi - se - re - - re**

**Mi - se - re - - re**




G.

roars.

Do - mi - ne .

*p*

Mi - - se -

Do - mi - ne .

8<sup>a</sup>

*ff*

G.

*f* He nears the wreck!

*ff*

He nears the

- re - re

Mi - se re - re Mi - se -

*p* Mi - se - re - re Mi - - - se - -

*p*

*crescendo.*

*p* with suppressed voice

G. wreck! Have mer - cy, gracious Hea - ven, On those who  
 - re - re Do - mi - ne .  
 - re - re Do - mi - ne

The first system of music features a vocal line (G.) and piano accompaniment. The vocal line begins with a dynamic marking of *p* and the instruction "with suppressed voice". The lyrics are "wreck! Have mer - cy, gracious Hea - ven, On those who". The piano accompaniment includes a grand staff with treble and bass clefs, marked with *ff* (fortissimo) in the first measure and *p* (piano) in the second measure. The key signature has three sharps (F#, C#, G#).

RECIT.

G. yonder have the tempest braved! He throws a rope!

RECIT.

*dim.* *eres.* *ff* *f*

The second system of music features a vocal line (G.) and piano accompaniment. The vocal line is marked "RECIT." and contains the lyrics "yonder have the tempest braved! He throws a rope!". The piano accompaniment includes a grand staff with treble and bass clefs, marked with *dim.* (diminuendo), *eres.* (crescendo), *ff* (fortissimo), and *f* (forte). The key signature has three sharps (F#, C#, G#).

Allegro.

REC:

G. 

Allegro.  
tempo.

They

REC:

All<sup>o</sup> assai.

G. 

plunge into the sea!

tempo.

G. 

They reach his boat!


*p*

G. 

My fa - ther's saved! My fa - ther's

G. 

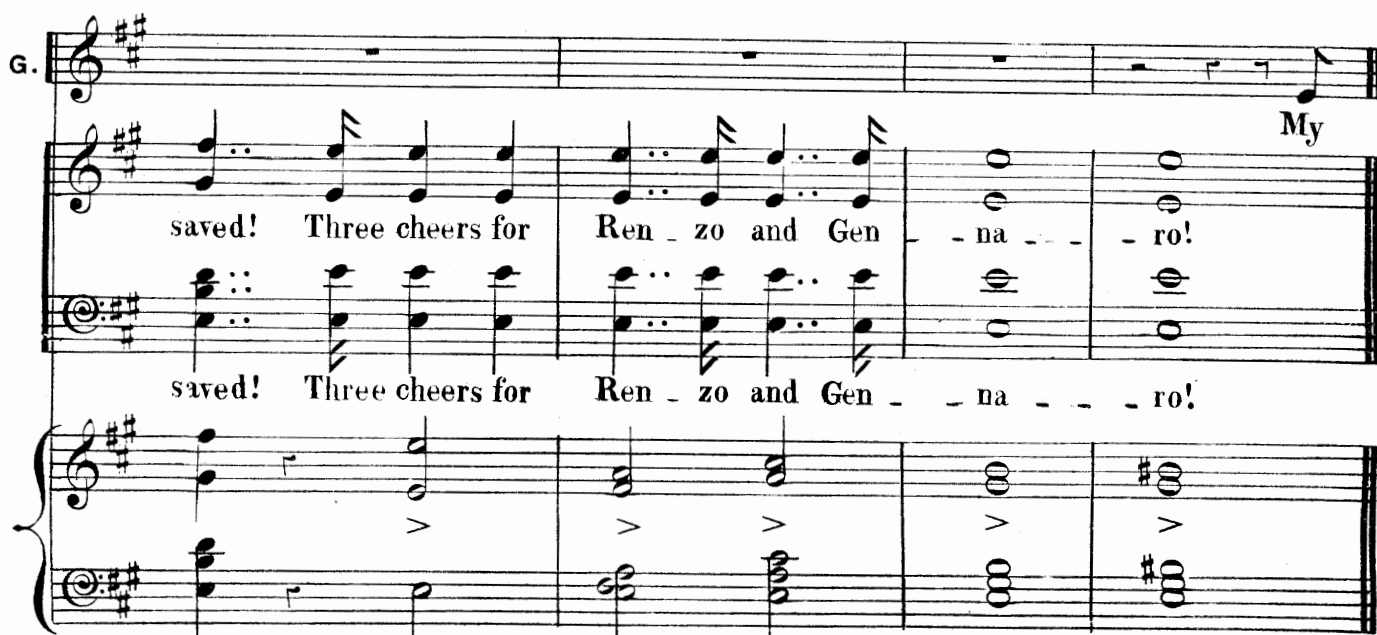
saved! saved! saved!

G. 

CHORUS.

Gen - na - ro's life is saved! Gen - na - ro's life is

Gen - na - ro's life is saved! Gen - na - ro's life is

G. 

saved! Three cheers for Ren - zo and Gen - na - ro! My

saved! Three cheers for Ren - zo and Gen - na - ro!

All<sup>o</sup> con fuoco.

G. heart.... that was fright - - ed By clouds of de -

*p*

G. - spair, Is bound\_ing, de - - light - ed, with

G. hap - - pi - ness rare. Like the sun - - - rays of

*f* *p*

G. morn - - ing, dis - - pel - - - ling dark night..... Are the

*cres.*



G. joys now a - dorn - ing my path with de -

G. - light! Like the sun - rays of morn - ing, dis -

G. - pel - ling dark night, Are the joys now a -

*crescendo. assai.*

G. - dorn - ing my path..... with de -

*f* *p*

G. light:..... my path.....

G. with de - light..... my

*ff*

(Enter Gemaro, Renzo, and Alonzo.) GENNARO.

path with de - light. My fa - ther! Grazi -

*ff* *p*

GRAZIELLA. GENNARO.

el - la! Thou art saved! Thanks Thanks un - - to

*8a*

G. Heav'n, And gal-lant Ren-zo's aid.

GRAZIELLA.  
Before the ter-rors of the storm he

G. braved, To him a sol-lemn

G. promise I had made. To

G. *Ren\_zo, who has saved my fa\_ther's life. con dolcezza. My*

hand my hand..... with grateful heart I

RENZO.  
free - - ly give. O joy of joys!

R. to win thy love, thy love, sweet

GRAZIELLA.

RENZO. *poco a poco rall.* My  
 wife, shall be my con-stant study while I live

ALONZO.

GENNARO.

*poco a poco rall.* *ritenuto.*

*pp* *f*

*Tempo primo.*

G. heart, that was fright - ed by clouds... of de - spair, Is

R. What ex - - qui - site rap - - ture my ho - - som now

A. Un - con - scious - ly love - ly, her charms are di -

G<sup>o</sup>. My bles - sing I give ye; now let us be

*Tempo primo.*

G. bounding, de - light - ed, with hap - - - pi - ness

R. fills! This heart, Gra - zi - el - - la, with ec - - - sta - - sy

A. - vine Ah; fair Gra - zi - el - - la, I would thou wert

G<sup>o</sup>. gay! Let song, dance and laugh - ter chase sad - - - ness a

G. rare. Like sun - rays of

R. thrills! Like

A. mine! Ah, fair..... Gra - zi - el - - la, I

G<sup>o</sup>. - way! Let song,.... dance, and laugh - - ter chase

G. morn - ing, dis - pel - ling dark night,

R. sun - rays of morn - ing, dis - pel - ling dark

A. would thou wert mine..... I would thou wert

G<sup>o</sup>. sad - ness a - way! Now let us be

G. Are the joys now a - - dorn - - ing Are the

R. night ..... Are the joys now a -

A. mine! Un - con - sciously love - - ly, Her

G<sup>o</sup>. gay! My bles - sing I give ye! Let

G. joys now a - - dorn - ing My path with de-light.

R. - dorn - - - ing her path... with de -

A. charms are di - vine; Gra - ziel - - la, I

G<sup>o</sup> song, dance, and laugh - - ter Chase sad - - ness chase.

G. with de-light.... my path.....

R. - light, with de-light.

A. would thou wert mine!

G<sup>o</sup> sad - - ness a - way!



G. *my path*

R. *her path*

A. *I would*

G<sup>o</sup> *chase sad*

CHORUS.

*piu mosso.*

G. *with de - light .*

R. *with de - light .*

A. *thou wert mine .*

G<sup>o</sup> *ness a - way .*

*piu mosso*

CHORUS. *f Three cheers.... for brave Ren - zo! His*

*piu mosso. Three cheers.... for brave Ren - zo! His*

*ff*

sor - rows are past; The fair Gra - zi - el - la ac -  
 sor - rows are past; The fair Gra - zi - el - la ac -  
*cres.* *f* *ff*

cepts him at last. Three cheers... for brave Ren - zo! His  
 cepts him at last. Three cheers for brave Ren - zo! His

sor - rows are past: The fair..... Gra - zi - el - la ac -  
 sor - rows are past: The fair Gra - zi - el - la ac -

G. My heart .... is bound - ing, de - light - ed, de -

R. Her heart .... is bound - ing, de - light - ed, de -

A. Un - con - - sci - ously love - ly, Her charms are

G<sup>o</sup> Let song .... and laugh - - - ter chase

CHORUS.

- cepts him at last.

- cepts him at last.

- cepts him at last.

- cepts him at last.

G. - light - ed, with hap - pi - ness rare! My heart is bound - ing

R. - light - ed, with hap - pi - ness rare! Her heart

A. - vine Her charms are di - vine! Ah, fair Gra - zi - el - - la I

G2 sad - - - ness a - - - way! My bless - ing

CHORUS.

Three cheers... for brave Ren - - zo!

Three cheers... for brave Ren - - zo!

Three cheers... for brave Ren - - zo!

Three cheers... for brave Ren - - zo!

Piano accompaniment for the chorus section, featuring a grand staff with treble and bass clefs.

G. de - light - ed Like sun - rays at  
 R. is de - light - ed..... Like sun - rays..... at  
 A. would thou wert mine! Un - con - sciously love - ly, Her charms are di -  
 G<sup>o</sup> I give ye! my bless - - - ing I

CHORUS.  
 Three cheers for brave Ren - zo! His sor - rows are past; Gra -  
 Three cheers for brave Ren - zo! His sor - rows are past; Gra -  
 Three cheers for brave Ren - zo! His sor - rows are past; Gra -  
 Three cheers for brave Ren - zo! His sor - rows are past; Gra -

G.  
morn - ing, Dis - pel - ling dark night, Come joys, a -

R.  
morn - ing, Dis - pel - ling dark night, Come joys, a -

A.  
- vine, di\_vine! Ali, fair Gra - zi - el - la I

G.  
give ye Let song dance and laugh - ter Chase

CHORUS.  
- zi - el - la, The fair Gra - zi - el - la, ac -  
- zi - ella, The fair Gra - zi - el - la, ac -  
- zi - el - la, The fair Gra - zi - el - la, ac -  
- zi - ella, The fair Gra - zi - el - la, ac -

G. - dorn - ing My path ..... with de - light. My heart, that was

R. - dorn - ing My path ..... with de - light. Her heart, that was

A. would thou wert mine ..... thou wert mine! Un - con - - sciously

G. sad - - ness, Chase sad - - ness a - way! Let laugh - ter chase

- cepts him, ac - - cepts ..... him at last.

CHORUS. - cepts him, ac - - cepts ..... him at last.

- cepts him, ac - - cepts ..... him at last.

- cepts him, ac - - cepts ..... him at last. Three cheers for brave

*Brillante.*

G. fright - ed, Is bound - ing, de -

R. fright - ed, Is bound - ing, de -

A. love - ly, Her charms are di - vine; Ah, fair Gra - zi -

G<sup>2</sup>. sad - ness a - way My bless - ing I'll

His sor - rows are past; The fair Gra - zi -

His sor - rows are past; The fair Gra - zi -

His sor - rows are past; The fair Gra - zi -

Ren - zo! His sor - rows are past; The fair Gra - zi -



G. - light - ed! My heart, that was

R. - light - ed! Her heart, that was

A. - el - la, I would thou wert mine! Un - con - sciously

G<sup>2</sup> give ye; Now, let us be gay! Let song dance, and

- el - la ac - cepts him at last. Like sun - rays of

- el - la ac - cepts him at last. Like sun - rays of

- el - la ac - cepts him at last. Like sun - rays of

- el - la ac - cepts him at last. Like sun - rays of

- el - la ac - cepts him at last. Like sun - rays of

G. fright - ed By clouds of de - spair, Is bound - ing, de -

R. fright - ed By clouds of de - spair, Is bound - ing, de -

A. love - - ly, Her charms are di - vine! Ah, fair Gra - zi -

G. laugh - ter Chase sad - ness a - way! Let song dance and

morn - ing, dis - pel - - ling dark night, New joys are a -

morn - ing, dis - pel - - ling dark night, New joys are a -

morn - ing, dis - pel - - ling dark night, New joys are a -

morn - ing, dis - pel - - ling dark night, New joys are a -

G. - light - ed, With hap - - pi - - ness rare! Like  
 R. - light - ed, With hap - - pi - - ness rare! Like  
 A. - el - - la, I would thou wert mine! Un -  
 G. laugh - ter Chase sad - - ness a - - - way! Let

- dorn - - ing Their path, their path with de - light.  
 - dorn - - ing Their path, their path with de - light.  
 - dorn - - ing Their path, their path with de - light.  
 - dorn - - ing Their path, their path with de - light.

G.  
 sun - - rays of morn - ing, dis - pel - - ling dark night, New

R.  
 sun - - rays of morn - ing, dis - pel - - ling dark night, New

A.  
 - con - scious - ly love - - ly, Her charms are di - vine; O

G?  
 song, dance, and laugh - ter Chase sad - - ness a - way; Let

Like the sun - - rays of morn - - -

Like the sun - - rays of morn - - -

Like the sun - - rays of morn - - -

Like the sun - - rays of morn - - -

G. joys are a - dorn - - ing My path with de - -

R. joys are a - dorn - - ing Her path with de - -

A. fair Gra - zi - el - - la, I would thou wert

G. song, dance and laugh - ter Chase sad - - ness a - -

- ing, dis - - pel - ling dark night.....

- ing, dis - - pel - ling dark night.....

- ing, dis - - pel - ling dark night.....

- ing, dis - - pel - ling dark night.....

G. - light.....

R. - light.....

A. mine! O fair..... Gra - zi - el - la, I would

G. - way! Let song,... dance, and laugh - ter Let song

Three cheers for the Bride - groom and Bride! Three cheers

Three cheers for the Bride - groom and Bride! Three cheers

Three cheers for the Bride - groom and Bride! Three cheers

Three cheers for the Bride - groom and Bride! Three cheers

G. *Come joys, a - dorn -*

R. *Come joys, a - dorn -*

A. *I would..... thou wert mine! fair Gra - ziel -*

G<sup>o</sup> *.... dance and laugh - - - - - ter Chase sad - ness sal - -*

*.... for the Bride - - - groom and Bride! The Bridegroom and*

*.... for the Bride - - - groom and Bride! The Bridegroom and*

*.... for the Bride - - - groom and Bride! The Bridegroom and*

*.... for the Bride - - - groom and Bride! The Bridegroom and*

*ff*

G. - ing my path my path with de - light;

R. - ing her path her path with de - light! New

A. - la, Gra - ziel - - - la, I would thou wert mine! O

Go. - - - - - ness chase sad - - - ness a - way! Now

the Bride! the Bridegroom and the Bride! Now

the Bride! the Bridegroom and the Bride! Now

the Bride! the..... Bridegroom and the Bride! Now

the Bride!... the Bridegroom and the Bride! Now



G. a - - dorn - ing my path with  
 R. joys are a - dorn - ing Her path with de - light, with  
 A. would thou wert mine! I would thou wert mine! I would  
 G. let us be gay! Chase sad - ness a - way! Chase sad - -  
 let us be gay! Chase sad - ness a - way! Chase sad - -  
 let us be gay! Chase sad - ness a - way! Chase sad - -  
 let us be gay! Chase sad - ness a - way! Chase sad - -  
 let us be gay! Chase sad - ness a - way! Chase sad - -  
 let us be gay! Chase sad - ness a - way! Chase sad - -  
 let us be gay! Chase sad - ness a - way! Chase sad - -

G. de - light . . . . .

R. de - light . . . . .

A. thou wert mine! . . . . .

G. - ness a - way! . . . . .

- ness a - way . . . . .

- ness a - way . . . . .

- ness a - way . . . . .

- ness a - way . . . . .

- ness a - way . . . . .

Nº 5. RECIT & AIR.— ALONZO.

Allegro non troppo.

ALONZO.

PIANO

*f*

A

recit.

A

A month.... has gli-ded

recit.

A

by since I ar-rived At Pro - - ci - da,

recit.

tempo

A

tempo. yet here I lin-ger still;

*p* *dolce*

recit.

A

Held cap-tive by the wondrous love-li-ness Of

A

match-less Gra-zie-la. She be-lieves I'm but a student

*pp tremolo.*

A

art-ist, and at times I fain could think her

*cres.*

A

love I might ob - tain Were she not pledgd to Ren - zo.

*f* *p dolce*

A

Pow'rs Di - - vine! Grant me your

*cres.*

A

aid! Grant me your aid! Make Grazi - el - - la

*cres.*

A

mine!

## Andantino.

When

*con grazia*

first this lone - ly shore I sought, My heart was light and free; I

*p*

care - less roved, and lit - tle thought Love's wil - ling slave to be. A -

- while, a - gainst his witch - ing pow'r, I strove, but all in vain! His

A

slave am I, and ev - ry hour More glad - ly clasp my

*cres.*

Detailed description: This system contains the first line of music. The vocal line (treble clef) begins with a half note 'slave', followed by quarter notes 'am', 'I,', and 'and'. The piano accompaniment (grand staff) features a treble clef with a half note chord and a bass clef with a half note chord. The dynamic marking 'cres.' is placed below the piano part.

A

chain! . . . . . Love - ly Gra - zi - - el - - la,

*dim.* *p*

Detailed description: This system contains the second line of music. The vocal line (treble clef) has a half note 'chain!' followed by a dotted line. The piano accompaniment (grand staff) has a treble clef with a half note chord and a bass clef with a half note chord. The dynamic marking 'dim.' is placed below the piano part, and 'p' is placed below the vocal line.

A

let me kneel be - - fore . . . . . thee, Like a hap - py

*cres.*

Detailed description: This system contains the third line of music. The vocal line (treble clef) has quarter notes 'let', 'me', 'kneel', a dotted line, and 'thee,'. The piano accompaniment (grand staff) has a treble clef with quarter notes and a bass clef with quarter notes. The dynamic marking 'cres.' is placed below the piano part.

A

pil - grim, at a long sought shrine!

*f*

Detailed description: This system contains the fourth line of music. The vocal line (treble clef) has quarter notes 'pil -', 'grim,', 'at', 'a', 'long', 'sought', and 'shrine!'. The piano accompaniment (grand staff) has a treble clef with quarter notes and a bass clef with quarter notes. The dynamic marking 'f' is placed below the piano part.

A

Love - ly Gra - zi - - el - - la, fond - ly I a -

*dolce*

A

- dore thee! Rain love-glan\_ces on me, from thine eyes di -

*p*

A

- vine! from thine eyes..... di - - vine!

*er s.* *f* *dim.* *f*

A

*dim.*



And when my love I dare to speak, Wilt thou in pi - ty

*p* *cres.*

hear? Will · down - cast eye, and blush - ing cheek, Con -

- fess to thee I'm dear? Ah then, in ten - der sweet re - ply, Let

*cres.*

thine en - chant - ing voice Breathe love's immor - tal me - lo - dy, And

*dim.*

A

bid my soul re - joice! Love - ly Gra - zi -

*dolce*

A

- el - - la, Let me kneel be - - fore thee,

A

Like a hap - py pil - grim, at a long sought shrine!

*eres.*

A

Love - ly Gra - zi - - el - - la, fond - ly I a -

A

-dore thee! Rain love-glances on me, from thine eyes di-

*eres.* *f*

A

-vine! Rain love-glances on me, from thine eyes di-

*f*

A

-vine! from thine eyes di-vine!

*p* *f* *stringendo.*

A

Nº 6 SCENA.

Allº Moderato.

RECIT.

ALONZO.

Yon-der she

RECIT.

A.

comes! *Tempo.* Stay, Graziel-la, stay!

GRAZIELLA.

My fa-ther needs me; I must not de-lay. *Tempo Allº risoluto.*

ALONZO.

Modº Tempo.

G.

Dis-dain me if thou wilt, yet

A.

hear me speak; Nor let my heart in

The first system of the musical score. It consists of a vocal line (A.) and a piano accompaniment. The vocal line begins with a treble clef and a common time signature. The lyrics are "hear me speak; Nor let my heart in". The piano accompaniment is written for both the right and left hands, with the right hand in a treble clef and the left hand in a bass clef.

A.

Andante. All<sup>o</sup> REC.

lone - ly si - lence break! I am not, as I

The second system of the musical score. It features a vocal line (A.) and piano accompaniment. The tempo markings "Andante." and "All<sup>o</sup>" are placed above the vocal line, and "REC." is placed above the piano accompaniment. The lyrics are "lone - ly si - lence break! I am not, as I". The piano accompaniment includes a dynamic marking "f" (forte) in the right hand.

A.

seem, a student youth Of hum - ble pa - rentage: I am, in

The third system of the musical score. It features a vocal line (A.) and piano accompaniment. The lyrics are "seem, a student youth Of hum - ble pa - rentage: I am, in". The piano accompaniment includes a key signature change to one flat (Bb) in the right hand.

A.

truth, the Count La - - vagna, of a no - ble race The last descendant.

The fourth system of the musical score. It features a vocal line (A.) and piano accompaniment. The lyrics are "truth, the Count La - - vagna, of a no - ble race The last descendant." The piano accompaniment includes a key signature change to two flats (Bb) in the right hand.

## Tempo Andantino.

A.

To this lone - ly place I came by chance, And thought not here to

Detailed description: This system contains the first two measures of the piece. The vocal line (A.) is in treble clef with a common time signature. The piano accompaniment (piano) is in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "To this lone - ly place I came by chance, And thought not here to".

A.

stay, Yet here a month have lin - gered; day by day, More

*p* *eres.*

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics: "stay, Yet here a month have lin - gered; day by day, More". The piano accompaniment features a dynamic marking of *p* (piano) and a crescendo marking *eres.* (crescendo).

A.

pow - er - ful the soft en - chantment grew, Thy pu - - ri - ty and

*f* *pp*

Detailed description: This system contains measures 5 and 6. The vocal line continues with the lyrics: "pow - er - ful the soft en - chantment grew, Thy pu - - ri - ty and". The piano accompaniment features dynamic markings of *f* (forte) and *pp* (pianissimo).

A.

grace Thy grace a - - round me threw

Detailed description: This system contains measures 7 and 8. The vocal line concludes with the lyrics: "grace Thy grace a - - round me threw". The piano accompaniment continues with a steady eighth-note accompaniment.

REC: All<sup>o</sup>

A. *ff* *f* All<sup>o</sup>

Nay, start not, Gra-ziel-la! Ah! be mine!

REC:

A. *cres.* *f*

And rank, and wealth, and end-less love, end-less

GRAZIELLA.  
All<sup>o</sup> agitato.

A. *p*

love are thine! For-bear, for shame, to speak in

G.

words like these! My faith is pledged to Ren-zo; yonder

G. seas Are not more faith-ful to each con-stant tide Than I to Ren-zo!

G. I will be his bride! be his bride As I..... have sworn

*rall.*

*Più lento.*  
ALONZO. b

Could'st thou not love me, say, If thy be -

*p*

A. - tro\_ that stood not in the way?



REC

A

Tell me but this, to cheermymy aching heart, And I from Pro-ci-da at once de\_

Andante con moto.

GRAZIELLA.

A

- part! I t'will con-sole thee,

G.

I the truth will own; My heart,

accel.

G.

if it were free, were thine, were thine a-lone, But

Rec: rit.

G. *honour, friendship, to us both ap - peal; And we must*

ALONZO.

G. *part at once! The pangs I feel Will prove e -*

A. *- ter - nal, but I must o - bey And, bro - ken - heart - ed, tear my self a -*

*Allegro.* rall.

A. *- Way.* Rall assai.

No 7. TRIO.

Andantino.

GRAZIELLA

RENZO.

ALONZO.

PIANO.

ALONZO.

A.

Think of me some - times, when the  
 sun Sinks in the western o - - cean! Pi-ty the heart that  
 thrilled for thee.... Think of me some - times,

*pp*

*cres.*

G. 

R. 

A. *cres.* *f* *dim.*



G. *pp*

R. *pp*

A. *pp*



*poco a poco crescendo.*

G. *rum,* And twi-light steals o'er o - - cean, Oft  
*poco a poco crescendo.*  
R. won!..... I thrill, in wild com - mo - - tion! I  
*poco a poco crescendo.*  
A. Think of me when the sun sinks in the western

*poco a poco crescendo.*

G. shall thy name be breath'd by me, With *f* ten - der - est *dim.* e -  
*dim.*  
R. thrill in wild com - mo - - - - tion! *f* Tremb - - - ling her *dim.*  
*dim.*  
A. o - - - - cean! Pi - - - ty the heart that

*f dim.*

G. *p*  
 mo - - - tion, with ten - - - der - - est e - - mo - - tion Oft

R. *p*  
 down cast look to see, - Trembling her down cast look to see, Her ill disguis'd e -

A. *p*  
 thrills for thee With pas - - sion - - ate de - - vo - - tion, With

G. *>*  
 shall... thy name be breath'd With tenderest e - mo - tion, with

R. *>*  
 - mo - - - tion, her ill disguised e - mo - tion, her ill disguised e -

A. *>*  
 passionate..... with pas - sion - ate de - vo - - tion With passionate..... de -

*rall.* **Tempo p**

G. tenderest e - mo - tion! Yes when day its course hath run And twi - light, and

R. - mo - - - - tion! Lost the love I thought was won!..... Lost the

A. - vo - - - - tion! Think of me when the sun..... sinks

*rall.* **Tempo.** *dim.*

*dolcissimo*

G. twi - light steals o'er o - - cean, Oft shall thy name be breath'd by me With

R. love I thought was won! *dolcissimo* I thrill in wild com -

A. in the wes - tern o - cean! Pi - ty the heart that thrill'd for thee With passionate with

*dolcissimo*

G. *cres.*  
 ten\_der\_est e - mo - tion! Oft shall thy name be

R. *cres.*  
 - mo - tion! I thrill in

A. *cres.*  
 pas\_sion\_ate de - vo - tion! Pi - ty the heart that thrilld for

G. breath'd by me, With tender\_est e - mo - tion, When day its

R. wild com - mo - tion! Lost is the love I

A. thee With pas\_sion\_ate with passionate e - mo - tion! Pi - ty the



G. course . . . . . hath run, And twilight steals o'er the o - cean. Oft

R. thought was won! I thrill in wild com - mo - tion!

A. heart . . . . . that thrill'd for thee With pas - sionate de -

*crescendo.*

G. shall thy name be breath'd by me, With ten - der - est with tenderest e -

*crescendo.*

R. trembling her down cast look to see, - Her ill dis - guis'd e - mo -

A. - vo - - - tion, with passion - ate de - vo - tion! With passionate e -

*crescendo.*

G. - mo - tio! I must part from him I love... Life's de - lights have fled for -

R. - tion! I must part from him I love.. Life's de - lights have fled for -

A. mo - tion! I must part from him I love Life's de - lights have fled for -

G. e - ver But in bliss - ful realms a - bove... We may meet, no more to

R. e - ver But in bliss - ful realms a - bove... We may meet, no more to

A. e - ver But in bliss - ful realms a - bove... We may meet, no more to

G. se - ver, In bliss - ful realms a - - hove... In blissful realms a -

R. se - ver, But in bliss - - - ful... realms..... a - hove..... a -

A. se - ver, In bliss - - - ful realms..... a - hove..... a

*ppp*

G. hove We may meet, no more to se - - - ver Meet no

R. hove.... We may meet, no more to se - - - ver Meet no

A. hove We may meet, no more to se - - - ver Meet no

*cres.*

*cres.*

*cres.*

G. *f* *dim.* *p*  
 more..... to se - - ver We must part; Life's de -  
*f* *dim.* *p*  
 R. more to se - - ver I de - part; Life's de -  
*f* *dim.* *p*  
 A. more to se - - ver We must part; Life's de -

G. - lights have fled for e - ver for e - - ver  
 R. - lights have fled for e - ver for e - - ver  
 A. - lights have fled for e - ver for e - - ver.

# Nº 8. ENSEMBLE.

## GRAZIELLA.

Recit. ALONZO.

For e - ver, now, we part! At honours

This system contains the first vocal line and piano accompaniment. The vocal line is in a recitative style. The piano accompaniment is in a simple harmonic style.

*Tempo modº*

A call, And love's command, I go: what e'er be-fal My hapless course, may

This system continues the vocal line and piano accompaniment. The tempo is marked 'Tempo modº'. The piano accompaniment features a 'pp' (pianissimo) dynamic marking.

A. Heav'n thy foot - steps guide, And bless the hap-py Ren-zo and his Bride!

This system continues the vocal line and piano accompaniment. The piano accompaniment features a 'pp' (pianissimo) dynamic marking.

Fare - well!

This system concludes the vocal line and piano accompaniment. The piano accompaniment features a 'pp' (pianissimo) dynamic marking.

## GRAZIELLA.

Fare - well! All?

*f*

Recit.

RENZO.

The "hap - py Ren - zo," the "hap - py Ren - zo,"

R here, Un - seen hath o - ver heard ye; *tempo presto.* Have no

*f*

R fear Of his re - venge! True love is e - ver pure, And

*Lento.* *pp*

R. all things for the loved one can en - dure! I

*Agitato.*  
R. love thee, Grazi - el - la, I love thee, Gra - zi -

R. - el - la, but thy hand, with-out thy heart, I seek not!

*Marziale.*  
R. Our dear land Is harassed

R. *ff*  
by a fierce in - va - ding foe! To fight for

R. I - ta - ly at once I go. To

R. fight..... for I - ta - ly At once.....

R. .... I go



*Andante.*

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamics.

RENZO.

Thy vow I can - cel.

Musical score for Renzo's vocal line and piano accompaniment, including lyrics and performance markings like "dolce." and "cres."

R.

*Con moto.*

As A - lon - zo's

Musical score for the second system, including a vocal line and piano accompaniment with dynamics like "f" and "p"

wife,

May'st thou glide, smi - - ling, down the stream of

Musical score for the third system, including a vocal line and piano accompaniment.

GRAZIELLA. *O gen'rous Renzo!* words can - not reveal The love, the

RENZO. life Go..... seek Gen - na - ro; his

ALONZO. *O gen'roure Renzo!* words cannot re - veal The

PIANO. *cres.*

G. *f* love and gratitude towards thee we feel! the love we feel!

R. consent obtain: And while ye plead I here re - main

A. *f* love and gratitude towards thee we feel, the love we feel!

*f* *ff con fuoco.*

(Exeunt Graziella and Alonzo)

Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

(Renzo takes from his Vest the Silver Cross)

RENZO.

From thee, sweet re - lic,

*pp tempo.*

Piano accompaniment for the second system, including a vocal staff with lyrics and a piano accompaniment.

R. I will ne - ver part! Re - pose a - - gainst this shipwreck'd broken

Piano accompaniment for the third system, including a vocal staff with lyrics and a piano accompaniment.

R. heart! Re - pose a - gainst this bro - ken heart!

Piano accompaniment for the fourth system, including a vocal staff with lyrics and a piano accompaniment.

# BALLAD. "THE SHIPWRECKED HEART."

*Tempo.*

*Andante con moto.*

RENZO.

PIANO.

The

R

ship . . . . that spreads her pin-ions white, And

*pp*

R

speeds . . . . from port with fav-'ring breeze, . . . . Pre -

*f* *dim.*

*cres.* *f* *dim.*

R

-sents a gay and gal-lant sight, As

R. swift..... she sails o'er sun - lit seas! Next

The first system of music features a vocal line (marked 'R.') and a piano accompaniment. The vocal line begins with a melodic phrase for the word 'swift', followed by 'she sails o'er sun - lit seas!'. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

R. night,..... by treach'rous lights be - trayed,.... The good ship

*cres assai.*

The second system continues the vocal line with 'night,..... by treach'rous lights be - trayed,....' and 'The good ship'. The piano accompaniment features a dense texture with many sixteenth notes in the right hand, creating a sense of movement and drama. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *cres assai* (crescendo very fast) is present at the end of the system.

R. lies..... a help - - less wreck! Her sides..... a -

*f*

The third system continues with 'lies..... a help - - less wreck! Her sides..... a -'. The piano accompaniment maintains its rhythmic intensity. A dynamic marking of *f* (forte) is placed above the piano part in the latter half of the system.

R. gainst..... the rocks.... are frayed,.... The cru - - el.....

*dim:* *cres:*

The fourth system concludes with 'gainst..... the rocks.... are frayed,.... The cru - - el.....'. The piano accompaniment features a *dim:* (diminuendo) marking in the left hand and a *cres:* (crescendo) marking in the right hand, indicating a change in dynamics.

R. break - ers .... sweep her..... deck! The good.. ship....

*cres.*

R. *f* lies a help - less wreck! The cru - el break - ers, the

*f* *cres.* *smorz.*

*Più mosso.*

R. break - ers sweep... her deck!

*f* *Più mosso.*

*gva*

*cres.*

*Tempo 1?*

R. 

The

*ff* *Tempo 1?*

R. 

life, . . . . whose dawn was fresh and fair, Full

R. 

oft - - - en sets in grief and pain; . . . . . The

R. 

day - - light dies, in dark de - - spair, And

R. *morn - - ing ne - ver smiles a - - gain! False*

*crescendo molto.*

R. *proves ..... our faith in fleeting friends, .... E'en*

*crescendo molto.*

R. *hope ..... ex - pires a - mid the strife: The rocks ..... are*

R. *nigh! ..... and sad - - ly ends ..... The ..... re - -*



cord of a ship - - wreck'd life! False proves our

faith in fleet - ing friends; E'en hope ex - - pires hope ex-

pires .... a - - mid..... the strife; The rocks are

nigh! The rocks are nigh;..... and sad - - ly

*dolcissimo.*

R. ends..... the ship- - wreck'd life.....

*pp*

Detailed description: This system contains the first two measures of the piece. The vocal line (R.) begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The piano part consists of eighth-note chords in the right hand and eighth-note chords in the left hand, with a dynamic marking of *pp* (pianissimo) in the second measure.

R. .... E'en hope..... ex - -

Detailed description: This system contains the next two measures. The vocal line (R.) has a dotted line in the first measure, followed by a half note G4, quarter notes A4, B4, and C5. The piano accompaniment continues with similar eighth-note chords. The dynamic marking *pp* is maintained.

R. - pires a - - mid the strife!

*ppp*

Detailed description: This system contains the next two measures. The vocal line (R.) has quarter notes G4, A4, B4, and C5. The piano accompaniment features sustained chords in both hands. The dynamic marking changes to *ppp* (pianississimo) in the second measure.

R.

Detailed description: This system contains the final two measures. The vocal line (R.) has a whole rest in the first measure and a half note G4 in the second. The piano accompaniment continues with sustained chords. The system concludes with a double bar line.

N<sup>o</sup> 9 - QUARTETT.

GRAZIELLA RENZO ALONZO &amp; GENNARO.

Allegro.

GENNARO.

RENZO.

PIANO.

G<sup>o</sup>.

R.

*cres:*

G<sup>o</sup>.

R.

By

They tell me, Ren - zo, Gra - zi - el - la's vow,

G<sup>o</sup>

R.

me is can\_cell'd? It is true, it is true;

G<sup>o</sup>

R.

*Piu lento.*

And now, And now, Let her wed

*piu lento*

G<sup>o</sup>

R.

him she loves, Let her wed him she loves give thy con -

*Andante con moto.*

G<sup>o</sup> 'Tis free - ly gi - ven; But we need this - sent Of our A -

R. - sent!

*ppp*

G<sup>o</sup> - lon - - - zo's mother; far a - way, In Ve - nice, she re -

R.

*Allegro come Prima.*

G<sup>o</sup> - - - sides.

A. With - out de - lay, Bear me to

G. 0.

A.

Na - ples; thence I shall pro - ceed To Ve - nice, with a lo - ver's swiftest

R.

A.

With ye I'll sail to Naples; there en - list,

speed.

R.

A.

And join the brave ones who our foe re - sist.

Andantino.

ALONZO.

Musical notation for ALONZO. The vocal line consists of a single whole note chord. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both in 6/8 time.

A.

Musical notation for A. The vocal line contains the lyrics "Sweet Gra - zi - el - - la,". The piano accompaniment includes a *p* dynamic marking.

A.

Musical notation for A. The vocal line contains the lyrics "while a - - way, For thee my heart will". The piano accompaniment includes a *cres:* dynamic marking.

A.

Musical notation for A. The vocal line contains the lyrics "yearn,..... And mourn - ful - ly will pass each day, Till". The piano accompaniment features a complex rhythmic pattern.

GRAZIELLA. For thee, at morn and

RENZO.

ALONZO. I to thee re - turn.....

GENNARO. My

PIANO. *pp*

eve, ..... I'll pray, And vo - - tive ta - pers burn! For

dar - - ling child, when far, far a - way.....



G. thee, at morn and eve, ..... I'll pray, And vo - tive

R.

A.

G<sup>o</sup> For thee my heart my heart will

ta - pers burn! Un pa - tient coun - ting ev' - - ry day, Till

Sweet Gra - - zi - - el - - la, For

yearn ..... And bright will be the wel - come

G. thou to me re - turn ..... Im - pa - tient coun - ting

R. Of dark des -

A. thee my heart will yearn ..... And mourn - ful - ly will

G<sup>o</sup> day, when I re - turn, ..... And bright will be the

G. ev' - ry day, Till thou to me re - turn.

R. - - pair the prey, My steps from hence I turn. Of

A. pass each day, Till I to thee re - turn.

G<sup>o</sup> wel - come day, When I to thee re - turn.

R. hope - - less dark des - pair the prey, My

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line contains the lyrics "hope - - less dark des - pair the prey, My". The piano accompaniment includes several triplet markings over the right hand.

R. steps from hence I turn, And

The second system continues the vocal line with the lyrics "steps from hence I turn, And". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplet markings.

R. long, a - mid the bat - - tle fray A sol - - diers'

The third system contains the lyrics "long, a - mid the bat - - tle fray A sol - - diers'". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

R. grave, ..... a sol - - diers

The fourth system concludes with the lyrics "grave, ..... a sol - - diers". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand, ending with a double bar line.

G. For thee, at morn and eve I'll pray, And

R. grave .... to earn. Of dark des-pair the prey, My steps from

A. Sweet Gra - zi - el - - la while... a - way, For

G<sup>o</sup> My dar - ling child, While far a - way, For

G. vo - - tive ta - - pers burn, Im - pa - tient coun - ting

R. hence from hence I turn, And long, a - mid the

A. thee my heart will yearn, And mourn - ful - ly will

G<sup>o</sup> thee my heart will yearn, Bright will be the

G. ev - ry day, Till thou to me re - turn. At  
 R. bat - - tle fray, A sol - diers grave to earn. Of  
 A. pass each day, Till I to thee re - turn. For  
 G<sup>o</sup>. wel - come day, When I to thee re - turn. CLARINET SOLO.

G. morn ..... and eve ..... for thee, I'll  
 R. hope - - less dark ..... des - - pair, the .....  
 A. thee, ..... for thee ..... my heart will  
 G<sup>o</sup>. For thee ..... my heart will

G. pray, ..... Till thou, ..... till thou ..... to

R. prey, My steps ..... from

A. yearn, Till I ..... to

G<sup>o</sup>. yearn, Till I ..... to

G. me ..... re - turn For thee at morn and eve I'll

R. hence ..... I turn, And ..... long a - mid the

A. thee ..... re - turn, And mourn - ful - ly will

G<sup>o</sup>. thee ..... re - turn, And bright will be the

G. pray,..... And vo - tive ta - pers burn, Im - pa - tient coun - ting ev' - ry  
 R. bat - tle fray, A sol - diers grave to earn, And long a - mid the bat - tle  
 A. pass each day, Till I to thee re turn, And mourn - ful - ly will  
 G0. day, ..... When I re - turn to thee, And bright will be the

G. day, Till thou to me re - - turn. *pp* Farewell fare -  
 R. fray, A sol - diers' grave.... to .... *p* earn. Farewell Grazi - el - la, Fare -  
 A. pass each day, Till I re - - turn. *p* Farewell Grazi - el - la, Fare -  
 G0. day, When I re - - turn. *p* Farewell Grazi - el - la, Fare -

*sempre piu piano.*

- well, Fare\_well fare\_well farewell.... farewell...  
- well, Fare\_well Gra\_zi - el - la, Fare\_well, farewell.... farewell...  
- well, Fare\_well Gra\_zi - el - la, Fare\_well, farewell.... farewell...  
- well, Fare\_well Gra\_zi - el - la, Fare\_well, farewell.... farewell...  
- well, Fare\_well Gra\_zi - el - la, Fare\_well, farewell.... farewell...  
- well, Fare\_well Gra\_zi - el - la, Fare\_well, farewell.... farewell...

.... Farewell, fare\_well! .....  
.... Farewell, fare\_well! .....  
.... Farewell, fare\_well! .....  
.... Farewell, fare\_well! .....  
.... Farewell, fare\_well! .....



# Nº 10. SAILORS' CHORUS.

*Allegro con spirito.*

CONTRALTO  
& ALTO.

TENORI 1&2.

BASSI 1 & 2.

PIANO.

Up with the an - - chor! Fair is the

Sun - - beams are spark - ling a - cross the . . . seas.

Sun - - beams are spark - ling a - cross the seas.

breeze Sun - - beams spark - ling a - - cross the . . . seas.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with the lyrics "Sun - - beams are spark - ling a - cross the . . . seas." The middle staff continues with "S - un - - beams are spark - ling a - cross the seas." The bottom staff starts with "breeze Sun - - beams spark - ling a - - cross the . . . seas." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. It provides harmonic support for the vocal lines.

*p* Sun - beams are spark - ling a - cross the seas.

*p* Sun - beams are spark - ling a - cross the seas.

*p* Sun - beams are spark - ling a - cross the seas. *f* Up with the

The second system of the musical score continues the vocal and piano parts. It begins with a piano (*p*) dynamic marking. The vocal staves have the lyrics "Sun - beams are spark - ling a - cross the seas." repeated in three parts. The piano accompaniment continues with the same harmonic structure. In the final measure of the system, the piano part has a forte (*f*) dynamic marking and the lyrics "Up with the" are introduced in the bottom vocal staff.

*p marcato.*

fair fair is the breeze; Sun - - beams spark - ling a -  
 fair fair is the breeze; Sun - - beams spark - ling a -  
 an - chor fair is the breeze; Sun - - beams spark - ling a -  
 an - chor fair is the breeze; Sun - - beams spark - ling a -

The first system consists of five measures. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. Dynamics include *p* (piano), *f* (forte), and *p* (piano) again. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

- cross the seas, a - - cross the seas,  
 - cross the seas, a - - cross the seas,  
 - cross the seas, are spark - ling a cross . a - cross the seas,  
 - cross the seas, a - - cross the seas,

The second system continues the vocal and piano parts. It consists of six measures. Dynamics include *p* (piano) and *pp* (pianissimo). The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

*cres.*

Up with the an-chor! Sun-beams are spark-ling a-

Up with the an-chor! Sun-beams are spark-ling a-

Fair is the breeze, Sun-beams are spark-ling a-

*cres.*

- cross the seas. Up with the an-chor! fair is the breeze,

- cross the seas. Up with the an-chor! fair is the breeze,

- cross the seas. Up with the an-chor! fair is the breeze,

*ff*

*ff*

*ff*

Sun - beams are spark - ling o - - ver the seas; Sun - beams are  
Sun - beams are spark - ling o - - ver the seas; Sun - beams are  
Sun - beams are spark - ling o - - ver the seas; Sun - beams are

*ff*

spark - ling, are spark - ling a - - cross..... the seas.  
spark - ling, are spark - ling a - - cross..... the seas.  
spark - ling, are spark - ling a - - cross..... the seas.

*marcato.*  
*f* >

1<sup>ST</sup> SOPRANO. Dan - cing, and laugh - ing, the bil - lows curl; Up with the *cres.*

2<sup>ND</sup> SOPRANO. Dan - cing, laugh - ing, the bil - lows curl; Up with the *cres.*

CONTRALTO. Dan - cing, laugh - ing, the bil - lows curl; Up *cres.*

ALTO. Dan - cing, laugh - ing, the bil - lows curl; Up with the

PIANO. *p* *cres.*

an - - chor! the sail un - - furl. Dan - cing, and laugh - ing, the *cres.*

an - - chor! the sail un - - furl. Dan - cing, and laugh - ing, the *p*

with the an - - chor! Dan - cing, laugh - ing, the *p*

an - - chor! the sail un - - furl. Dan - cing, and laugh - ing, the *p* *cres.*

PIANO. *p* *cres.*

bil - - lows curl; Up with the an - chor! the sail un -

bil - - lows curl; Up with the an - chor! the sail un -

bil - - lows curl; Up with the an - chor! the sail the

bil - - lows curl; Up with the an - chor! the sail the

- furl. Up with the an - chor! the sail un - furl.....

- furl. the sail ..... the sail un - furl.....

sail un - furl, the sail, the sail un - furl.....

sail un - furl, the sail, now un - furl.

*p*  
 Dan - cing, and laugh - ing, the bil - - lows curl.....  
*p*  
 Dan - - cing, and laugh - - ing,  
*p*  
 Dan - - cing, and laugh - - ing,  
*p*  
 Dan - - cing, and laugh - - ing,  
*p*  
 Dan - - cing, and laugh - - ing,

Dan - cing, and laugh - ing, the bil - - lows.... curl.....  
 Dan - cing, and laugh - ing, the bil - - lows.... curl;  
 Dan - cing, and laugh - ing, the bil - - lows.... curl;  
 Dan - - - cing, laugh - - - ing;



SOPRANO.

CONTRALTO  
ALTO.

TENOR

BASS

PIANO.

Up with the an-chor. The

Up with the an-chor! up with the an-chor! up with the an-chor! the

Up with the an-chor! up with the an-chor! up with the an-chor! the

Up with the an-chor! up with the an-chor! up with the an-chor! the

sail un-furl!... Sun-beams are spark-ling a-cross the seas

sail un-furl! Sun-beams are spark-ling a-cross the seas...

sail un-furl! Sun-beams are spark-ling a-cross the seas...

sail un-furl!... Sun-beams are spark-ling a-cross the seas...

Up with the an - chor! up with the an - chor! Fair is the breeze,

Up with the an - chor! up with the an - chor! Fair is

Up with the an - chor! up with the an - chor! Fair is

Up with the an - chor! up with the an - chor! Fair is

fair is the breeze; Dancing and laughing, the bil - lows curl;

the breeze; Dan - - - cing, and laugh - - - ing;

the breeze; Dan - - - cing, and laugh - - - ing; the

the breeze; Dan - - - cing, laugh - - - ing;

Dan\_cing, and laughing, the bil\_lows curl; Up with the an\_chor! the  
 Dan - - - cing the bil\_lows curl; Up with the an\_chor! the  
 bil - - - lows the bil\_lows curl..... Up with the an\_chor! the  
 Dan - - - cing bil\_lows curl; The sail

*p* *cres.*  
*p* *cres.*  
*p*

sail un\_furl! Up with the an\_chor! the sail un\_furl!  
 sail un\_furl! the sail the sail un\_furl!  
 sail un\_furl! the sail un\_furl!  
 un\_furl! the sail un\_furl!

Up with the an - chor! Up with the an - chor!

Up with the an - chor! Up with the an - chor!

Up with the an - chor! Up with the an - chor!

Up with the an - chor! Up with the an - chor!

Up with the an - chor! Up with the an - chor!

*marcato.*

fair is the breeze; Sun - beams are spark - ling a - cross the seas, are

fair is the breeze; Sun - beams are spark - ling a - cross the seas, are

fair is the breeze; Sun - beams are spark - ling a - cross the seas, are

fair is the breeze; Sun - beams are spark - ling a - cross the seas, are

spark - ling, spark - ling, Sun - beams are spark ling a -

spark - ling, spark - ling, Sun - beams are

spark - ling, spark - ling, Sun - beams are

spark - ling, spark - ling, Sun - beams are

spark - ling, spark - ling, Sun - beams are

- cross the seas. Up with the an - chor! fair..... is the

spark - ling, Up with the an - chor! fair..... is the

spark - ling, Up with the an - chor! fair..... is the

spark - ling, Up with the an - chor! fair..... is the

spark - ling, Up with the an - chor! fair..... is the

## Piu mosso.

breaze; Sun - beams are spark - ling, are spark -

breaze; Sun - beams are spark - ling, are spark -

breaze; Sun - beams are spark -

breaze; Sun - beams are spark -

*p* *cres.* *p* *cres.* *p* *cres.* *cres.*

Piu mosso.

- ling, are spark - ling, are spark - ling a - cross the

- ling, are spark - ling, are spark - ling a - cross the

- ling, are spark - ling, are spark - ling a - cross the

- ling, are spar - ling, are spark - ling a - cross the

*ff* *ff* *ff* *ff* *ff*

seas. Up with the an - - chor! fair is the

seas. Up with the an - - chor! fair is the

seas. Up with the an - - chor! fair is the

seas. Up with the an - - chor! fair is the

breeze, fair is the breeze.

breeze, fair is the breeze.

breeze, fair is the breeze.

breeze, fair is the breeze.

Nº II. — SCENA — GRAZIELLA.

Andante con moto.

The musical score is written for piano and voice. It begins with a treble clef staff for the voice, which remains empty throughout. The piano accompaniment is written in a grand staff (treble and bass clefs). The time signature is 12/8, and the key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system starts with a piano dynamic marking 'fp' and features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The second system continues this texture. The third system introduces a change in mood with the marking 'dolce' and 'largamente', where the piano part features long, sustained chords. The fourth system concludes with a final cadence marked with a 'C' time signature change.



Recit

Same movement.

Same movement.

*pp*

An hour

hence, I take the sa - cred veil, That sep - a - rates me from the

tempo.

world.

Once

*Allo* tempo.

*ff*

more\_ For the last time, - let me the letter read Sent by A - lonzo, two months

## Andante con moto.

back.

*p dolce.*

Ah yes! Too plain the cru-el words that crush'd my

soul! His mo-ther "her con-sent re-fu-ses," From my

*tremolo.*

*pp*

troth I am "re-lea-sed" His love "will last

through life!" But we, we "shall meet no more"

*ff*

And this is love! this is love!

All? tempo.

*ff*

Agitato

Thus do I scatter, to the fic\_kle

*p*

winds, The heartless re\_cord of a self-ish love,

*cres.* *f*

(tears letter)

Fickle as they

Andante.

*presto.*

(Takes silver cross from her bosom.)

Andantino espressivo.

Here is the sil- ver cross, Found on the breast of Ren- zo,

*cres.*

when he died, Fight- ing his countrys bat- tles!

*cres.*

*f*

This, at least, I may hear with me till my

*cres.*

(Kisses the cross and places it in her bosom)

life.... my life.... shall end! Rest here for

*ppp*

e-ver, next my con-trite heart, Pure to-ken of

*rall:*  
self-sa-cri-fi-cing love!

*colla voce.*

# Nº 12 \_ RECIT & ARIA. COME, GRAZIELLA.

THE ABBESS.

Andante con moto.

ORGAN.

ACCOMP: {

*Recit.*

Come, Gra - zi - el - la! soon shall dis - ap - pear From thy pale

pp

cheek the sad - - ly fal - ling tear, When thou at last, re -

- mote from world - ly woes, Shalt find, with - - in you

*rall.* *adagio.*  
clois - - ters, calm re - - pose.

*Moderato assai.*  
*Sempre pianissimo* Our lives are

like the stor - my o - - cean, Where an - gry tem - pests  
*cres.*

ne - - ver cease, Un - til, in ho - - ly

pure de - - vo - - tion, We find a last - - ing

bliss - - - ful peace. Un - til in  
*cres.*



*dim.* *p*

ho - - ly pure de - - vo - - tion,

*f* *pp*

*rall.*

We find a bliss - - ful... last - - ing peace.

*col canto* *pp*

Here, safe from ev - - ry ra - ging bil - - low,

*cres.*

A ha - ven of re - pose; is thine;

*cres.*

Where tears shall ne- - - ver wet thy pil - low!

*cres.*

*calando poco a poco e rall.* *Tempo primo*

Come, Gra - zi - el - la, come, ... to the shrine!

*calando poco a poco e rall.* *Tempo primo*

Thy earth - ly hopes..... were ear - - - ly blight - ed;

But soon shall smile the bright - er day,

When lov - ing faith shall be re -

- qui - - - ted By One, by One who

ne - ver can be - - tray.

Though dark the day, a bright - er mor - - - row

A - waits thee on the Shep - - herds breast  
*cres.*

Who wipes a - - way all tears of sor - - row!

Come, Gra - zi - - el - - la, here.... find....

rest! Though dark the day, a

bright - - er mor - - row A - waits thee

on the Shep - herds breast! Come, Gra - zi -

- el - - la; come, Gra - zi - el - - la, come; here find

rest!

Nº 13.

ENSEMBLE. (GRAZIELLA GENNARO & ALONZO.)

GRAZIELLA.

GENNARO.

PIANO.

My daughter! 'Tis the moment of fare -

G.

Gº

- well! My lonely days will hence - forth

G.

Gº

cheer - less, cheer - - less be; But may'st thou

G.  
 G.  
 find tran- quil - li - ty! For

G.  
 G.  
 thee, to Heav'n my pray - ers, my prayers will

G.  
 G.  
 con - stant - ly as - cend! Bless me, dear

*pp*

G.  Fa\_ther, ere from thee I part!

G0  A fa - - ther's

G.  fond - - est blessing I be - stow! A fa - - ther's fond - est

G0 

G.  blessing I be - stow!

G0  **Allegro**



G. 

A0

Joy! Gra\_ zi\_ \_el\_ \_la! I re\_

G. 

A0

\_turn to thee, On wings of love, a - cross the kind\_ly

G. 

A0

sea! All ob\_ stacles kind Hea\_ven doth re\_ move, And at the

G.    
 A<sup>o</sup>    
 al - - tar we may pledge our love!   
 Too late!



G.    
 A<sup>o</sup>    
 Too late! My love for thee is o'er; and   
 Agitato.



G.    
 A<sup>o</sup>    
 earth - - ly love will haunt my soul no   
 Ah no! take   
*cres.*



more! Be - hold! yon ho - ly sis - - ters come for  
 pi - ty on my hap - - - less fate! Ah

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The vocal line begins with the word 'more!' followed by 'Be - hold! yon ho - ly sis - - ters come for'. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

me; And I the bride of Heav'n with joy..... shall  
 no I claim thee as my

The second system continues the vocal line with 'me; And I the bride of Heav'n with joy..... shall'. The piano accompaniment features a more active melody in the right hand, with frequent sixteenth-note patterns. The vocal line concludes with 'no I claim thee as my'. The key signature and time signature remain consistent with the first system.

he. Too late! too late!  
 bride! I claim thee as my bride!

The third system begins with 'he. Too late! too late!' and concludes with 'bride! I claim thee as my bride!'. The piano accompaniment features a dramatic, sustained chord in the right hand and a moving bass line in the left hand. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat), with the time signature changing to 2/4.

Nº 13.(a) CHORUS OF NUNS.

SOPR<sup>o</sup>. CHORUS.  
 We a - - wait thee, gen - tle mai - den!

ALTO. CHORUS.  
 We a - - wait thee, gen - tle mai - den!

*Allegretto.*

Ev - - ry world - ly thought re - - sign! Com - fort, for the

Ev - - ry world - ly thought re - - sign! Com - fort, for the

*cres*

*f dim.*

heart o'er la - den, Peace, for e - - ver shall be thine!

heart o'er la - den, Peace, for e - - ver shall be thine!

*crescendo.*

*f dim.*

Peace, for e - - - ver shall be thine. High re -

Peace, for e - - - ver shall be thine. High re -

*cres.* *dolce.*

- moved from earth - ly sor - row, Henceforth wait, with hope - ful

- moved from earth - ly sor - row, Henceforth wait, with hope - ful

eyes, For the bright e - ter - nal mor - row, That shall

eyes, For the bright e - ter - nal mor - row, That shall

dawn in Pa - ra - - dise!..... For the bright e -

dawn in Pa - ra - - dise!..... For the bright e -

- ter - nal mor - row, That shall dawn in Pa - ra -

- ter - nal mor - row, That shall dawn in Pa - ra -

- dise, in Pa - - - ra - - - dise!

- dise, in Pa - - - ra - - - dise!

# Nº 14 FINALE.

Same movement.

GRAZIELLA.  
Ev - 'ry' earthly tie re - signing, self - ish sorrow now I

ABBESS.  
Love di - vine, all sor - row healing, Bids thee

ALONZO.  
Fate its vengeance will not al - ter! Lost is she I love so

GENNARO.  
Tears from ev - 'ry eye are

SOPRANO.  
*pp*  
Tears from ev - 'ry eye are

CONTRALTO & ALTO.  
*pp*  
Tears from ev - 'ry eye are

TENOR.  
*pp*  
Tears from ev - 'ry eye are

BASS.  
*pp*  
Tears from ev - 'ry eye are

**CHORUS OF VILLAGERS AND SAILORS**

Same movement.

PIANO.



G. *quell:* I de - part, without re - pi - ning, I de -

A. now to say fare - well, to say fare - well; At you

A<sup>o</sup> well Ah! my an - guish'd ac - - cents fal - ter, Ah! my

G<sup>o</sup> start - - ing, vain are words our grief to tell Gra - zi -

start - - ing *pp* Words are vain

start - - ing *pp* Words are vain

start - - ing *pp* Words are vain

start - - ing *pp* Words are vain



G. part, without re - pi - ning; Till we meet on

A. al - - tar meek - - ly kneel - ing, Ev - ry world - ly im - - pulse

A0 an - - uish'd ac - - cents fal - ter, When I strive to say Fare -

G0 el - - la, while de - part - - ing, Take from us a fond Fare -

our grief to tell!

our grief to tell!

our grief to tell!

our grief to tell!

G. high, till we meet on high, fare - well!

A. quell, Worldly im - pulse quell, Worldly im - pulse quell!

A0 well, when I strive to say, fare - well!

G0 well, take a fond fare - - well, a fond fare - well!

Gra - zi - el - la,

Gra - zi - el - la,

Gra - zi - el - la,

Gra - zi - el - la,

G. Ev - 'ry earthly tie re - sign - - - ing, Self - - ish sorrow now I

A. At yon al - tar meekly kneel - - - ing, Ev - - 'ry worldly impulse

A<sup>o</sup> Fate its vengeance will not al - ter, Lost is

G<sup>o</sup> Gra - - zi - el - la, while depart - ing, Take from

While de - part - - - ing, Take from

While de - part - - - ing, Take from

While de - part - - - ing, Take from.

While de - - part - - - ing, Take from

G. quell, Self-ish sor- - - row now I

A. quell, Ev-'ry world - - ly im - - pulse

A0 she I loved so well, Lost is she I loved so

G0 us a fond farewell, Take from us a fond fare - -

us, Take from us a fond fare - -

us, Take from us a fond fare - -

us, Take from us a fond fare - -

us, Take from us a fond fare - -

G. quell. I de - part with

A. quell. Love Di - vine all

A<sup>0</sup> - well! Ah! my an - gushed

G<sup>0</sup> - well. Tears from ev - - 'ry

- well. High removed from

- well. High removed from

- well. High removed from

- well. High removed from

*crescendo assai.*

*f*

*ff*

G. out re - pi - - ning, Till we meet on high, Fare - well!  
 A. sor - - row heal - ing, Bids thee now to say, Fare - well!  
 A0. ac - cents fal - - ter, When I strive to say, Fare - well!  
 G0. eye are start - ing, Vain are words our grief to tell;  
 world - ly sor - - row, Henceforth wait, with hope - ful eyes,  
 world - ly sor - - row, Henceforth wait, with hope - ful eyes,  
 world - ly sor - - row, Henceforth wait, with hope - ful eyes,  
 world - ly sor - - row, Henceforth wait, with hope - ful eyes,

G. I de - part with - out re - pi - ning; Till we meet on

A. Love Di - vine all sor - rows heal - ing, Bids thee now to

A0. Ah my an - - guish'd ac - - cents fal - - ter, When I strive to

G0. Tears from ev - - 'ry eye are start - ing, Words are vain our

For the bright e - ter - - nal mor - row, That shall dawn in

For the bright e - ter - - nal mor - row, That shall dawn in

For the bright... e - ter - - nal mor - row, That shall dawn in

For the bright e - ter - - nal mor - row, That shall dawn in

G. high, Farewell! Till we meet on high,

A. say Farewell! to say Fare - well!

A0. say..... Farewell! When I strive to say Fare -

G0. grief to tell, Take from us,

Pa - - ra - dise, That shall dawn, shall dawn, shall

Pa - - ra - dise, That shall dawn,..... shall

Pa - - ra - dise, That shall dawn, shall dawn in Pa-ra-

Pa - - ra - dise, That shall dawn, shall dawn,

*marcato.*



G. Fare - well! Farewell, Fare

A. Love di - vine all sor - row

A<sup>o</sup> - well! Ah! my an - guish'd ac - cents

G<sup>o</sup> a fond fare - well! Gra - zi -

dawn in Pa - ra - dise! Gra - zi - el - la, Gra - zi - el -

dawn.... in Pa - ra - dise! Gra - zi - el - la, Gra - zi - el -

- dise, in Pa - ra - dise! Gra - zi - el - la, Gra - zi - el -

in Pa - ra - dise! Gra - zi - el - la, Gra - zi - el -

G. - well! Oh fa - - ther, fa - - ther! Till we meet on

A. heal - - ing, Bids thee now,..... to say fare - well, Bids thee

A0 fal - ter, When I strive,..... when I strive to

G0 - el - la, Gra - zi - - el - - la! a fond fare -

- la, Grazi - el - - la,..... a fond fare - well, a fond fare -

- la, Grazi - el - - la,..... a fond fare - well, a fond fare -

- la, Grazi - el - - la,..... a fond fare - well, a fond fare -

- la, Grazi - el - - la,..... a fond fare - well, a fond fare -

- la, Grazi - el - - la,..... a fond fare - well, a fond fare -

The musical score consists of a vocal line with four parts (G., A., A0, G0) and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano part features a prominent left-hand accompaniment with repeated eighth-note patterns. The lyrics are in English and Italian, expressing a farewell and gratitude. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

G. high, farewell! fare - well!

A. now to say fare - well!

A<sup>0</sup>. say fare - - well!

G<sup>0</sup>. - well! fare - - well!

- well, a fond fare - well!

- well, a fond fare - well!

- well, a fond fare - well!

- well, a fond fare - well!