

SELECTIONS

FROM

FRY'S GRAND OPERA

LEONORA.

PART I.

RETURN TO ME, AH! BROTHER DEAR—Sung by Miss Ince.

AH! DOOMED MAIDEN—Sung by Mr. Seguin.

GRANT ME ONE ONLY HOUR—Sung by Mr. Frazer.

Entered, according to the Act of Congress, in the year 1845, by E. FERRETT & CO. in the Office of the Clerk of the District Court of the United States, in and for the Eastern District of Pennsylvania.

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1845.

AH DOOMED MAIDEN.

ARIA,

FROM FRY'S GRAND OPERA, LEONORA.

AS SUNG BY MR. SEGUIN.

ARRANGED WITH A PIANO FORTE ACCOMPANIMENT

ABBREVIATED EDITION.

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Allegro Deciso.

Ah doomed maiden! so proudly

peer-less, Amid the ho-nours that seem to bless thee; Thy gladden'd spi-rit will soon be

vibrato. *f* *dol.*

cheerless, Thy love be changed, thy love be changed to bit-ter hate : And all who en - vy, all who ca-

f *dol.* *cres.*

ress thee, Ex-ult to wit - ness thy hapless fate. Yes, and all who en - vy, all who ca-

stent.

ress thee, Ex-ult to wit - ness thy hap - less fate.

col. canto. *a tempo.* *f*

p

True! I did love thee,

p *p*

did humbly of - fer Rank, name, and

trea - sure, all to pos - sess thee: But as thou'st spurn'd me,

cres. di forza.

now live to suf - - - fer The shame - - - - and an - - - - guish that

on thee wait, - - - - - the an - guish and

cres.

res.

rinf.

f

shame that on thee wait.

ff

Ah Le-o - no - - - ra, doom - - ed

sf

maid - - - - en. Ah doomed maid-en, so proudly

for. *p*

peer-less, Amid the ho - nours that seem to bless thee; Thy gladden'd spi - rit will soon be

vibrato. *f* *dol.*

cheerless, Thy love be changed, thy love be changed to bit-ter hate: And all who en - vy, all who ca-

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a *vibrato.* marking and a *f* dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

f *dol.* *cres.*

ress thee, Ex-ult to wit - ness thy hapless fate. Yes, and all who en - vy, all who ca-

The second system continues the vocal line and piano accompaniment. The vocal line has a *f* dynamic and a *dol.* marking. The piano accompaniment features a *cres.* (crescendo) marking. The right hand of the piano part has a steady eighth-note accompaniment, while the left hand has a more active role with various rhythmic values.

stent.

ress thee, Ex-ult to wit - ness thy hap - less fate. Come, Le - - o -

col. canto. *piu mosso.*

The third system shows the vocal line and piano accompaniment. The vocal line has a *stent.* (stentato) marking. The piano accompaniment has a *col. canto.* (colored canto) marking and a *piu mosso.* (faster) marking. The piano part features a dense texture with many sixteenth notes in both hands.

no - - ra, nor will I fal - - ter, While mem - 'ry's

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *no - - ra,* marking. The piano accompaniment continues with a dense texture of sixteenth notes. The system ends with a fermata over the final notes.

ve - - - nom ran - - - kles here, Come, Le - - o-

no - - - ra, nor will I fal - - - ter, While mem - 'ry's

ve - - - - - nom still ran - - - kles here, Nor will

I fal - - - - - ter, While mem - 'ry ran - - - kles here.