

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.*

*Price 5/-  
in Cloth 7/6*

London.

CHAPPELL & C<sup>o</sup> 50, NEW BOND STREET.

CITY BRANCH, 15, POULTRY.



# Index.

	PAGE
Nº 1 INTRODUCTION. CHORUS OF VILLAGERS SEE WITH SLOW MAJESTIC MOTION	4
2 SOLO & CHORUS ( <i>GRAZIELLA</i> ) HERE COMES GRAZIELLA	39
3 SONG ( <i>GRAZIELLA</i> ) LOVERS' VOWS	43
4 PRELUDE & SCENA ( <i>GRAZIELLA, RENZO &amp; CHORUS</i> ) HELP! HELP!	52
4A SCENA, ARIA & QUARTETT WITH CHORUS MISERERE	57
5 RECIT & AIR ( <i>ALONZO</i> ) A MONTH HAS GLIDED BY	91
6 SCENA ( <i>GRAZIELLA, RENZO &amp; ALONZO</i> ) YONDER SHE COMES	100
7 TRIO ( <i>GRAZIELLA, RENZO &amp; ALONZO</i> ) THINK OF ME	107
8 ENSEMBLE & BALLAD THE SHIPWRECKED HEART	117
9 QUARTETT ( <i>GRAZIELLA, RENZO, ALONZO &amp; GENNARO</i> ) THEY' TELL ME	131
10 SAILORS' CHORUS UP WITH THE ANCHOR	145
11 SCENA ( <i>GRAZIELLA</i> ) AN HOUR HENCE	160
12 RECIT & ARIA ( <i>THE ABBESS</i> ) COME GRAZIELLA	166
13 ENSEMBLE ( <i>GRAZIELLA, ALONZO &amp; GENNARO</i> ) MY DAUGHTER	174
13A CHORUS OF NUNS WE AWAIT THEE	180
14 FINALE ( <i>GRAZIELLA, THE ABBESS, ALONZO, GENNARO &amp; CHORUS</i> ) EV'RY EARTHLY TIE	







*leggiero.*

The musical score consists of six systems of piano accompaniment and vocal lines. The piano part features a steady eighth-note accompaniment in the left hand and melodic lines in the right hand, often using triplets. The vocal line is written in a treble clef and includes the lyrics "cre - scen - do." and "cre". The tempo is marked "leggiero." and dynamics include *f* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

**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.*



*p* *cres.* *f*  
 Twi-light, Twi - - light o - ver - spreads the o - - cean,  
*p* *cres.* *f*  
 Twi-light, Twi - - light o - ver - spreads the o - - cean,  
*p* *cres.* *f*  
 Twi-light, Twi - - light o - ver - spreads the o - - cean,  
*p* *cres.* *f*  
 Twi - light, Twi - - light o - ver - spreads the o - - cean,

*p*  
 Night is nigh, Night is nigh, the day is done, the  
*p*  
 Night is nigh, Night is nigh, the day is done, the  
*p*  
 Night is nigh, Night is nigh, the day is done, the  
*p*  
 Night is nigh, Night is nigh, the day is done, the

**B**

day, the day is done .

day, the day is done .

day, the day is done .

day, the day is done .

*leggiero con grazia.*

Morning sees us blithe - ly la - - bour,

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 soprano, alto, tenor, and bass clef, all in a key of two sharps (D major). The lyrics are: "man-do-line and ta-bor Un-to pleasure add new zest. Let the". The piano accompaniment features a treble and bass clef. The right hand has a melodic line with a triplet of eighth notes in the final measure, marked with a '3' above it. The left hand provides harmonic support with chords and moving lines. A dynamic marking of 'p' (piano) is present in the final measure of the piano part.

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

3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef. The lyrics are: "man - - do-line and ta - bor Un - to plea - - sure add new". The piano accompaniment features a treble and bass clef. The right hand has a melodic line with a triplet of eighth notes in the final measure, marked with a '3' above it. The left hand provides harmonic support with chords and moving lines. A dynamic marking of 'p' (piano) is present in the final measure of the piano part.

stringendo. *cres.*

zest. Let the man-do-line and *cres.*

zest. Let the man-do-line and *cres.*

zest. Let the ta - - - bor

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

*crescendo sempre.*

stringendo.

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

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

*rall.*

*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

*ff tempo primo.*





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 contains five vocal staves and a piano accompaniment. The lyrics are: "the day is done.....". The piano part continues the accompaniment from the first system, with a *sempre diminuendo* instruction.

Allegro.

Musical score for strings, consisting of four staves. All staves contain rests throughout the section.

CORNI.

Musical score for Corni, consisting of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music features a melodic line with some chromaticism and a rhythmic accompaniment in the lower staff.

Musical score for strings, consisting of four staves. All staves contain rests. The word "Linger" is written on the right side of each staff, indicating a sustained or held note.

*crescendo.*

Musical score for piano, consisting of two staves. The music features a melodic line with chromaticism and a rhythmic accompaniment. A *crescendo* dynamic marking is present at the beginning of the section.

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 - -

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

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.*

*p* *cres.* *p*  
 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

*> p* *cres.* *p*

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

*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 begins with a forte (*f*) dynamic and includes a treble and bass 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: 'First ad - vanc - ing, then re - ti -'. The piano accompaniment includes triplets and an eighth-note triplet. The lyrics are: 'First ad - vanc - ing, then re - ti -'.

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

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

The first system of the musical score 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 triplet figures in the right hand and chords in the left hand.

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 the musical score 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 triplet figures in the right hand and chords in the left hand. 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*

tain 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.

This block contains the first system of the musical score. It features four staves: three vocal staves and one piano accompaniment staff. The vocal staves are in treble clef with a 6/8 time signature. The piano staff is in bass clef with a 6/8 time signature. The lyrics are: "- main.", "- main.", "dance.", and "dance.".

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) in 6/8 time. The music features a steady bass line and a more active treble line with some grace notes.

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

This block contains the vocal staves for the second system. It has four staves (three vocal, one piano). The lyrics are: "Now the mirth grows more ex - ci - ting, While the Ta - ran - tel - la's" repeated three times.

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

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) in 6/8 time. The music continues with the same accompaniment style as the first system.

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

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 melodic 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 continues with a steady eighth-note bass line and a melodic treble line. A dynamic marking "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 dancing, singing, laughing, Chase

With dancing, singing, laughing, Chase

With dancing, singing, laughing, Chase

With dancing, singing, laughing, Chase

grief and care away, Chase.....

grief and care away, Chase.....

grief and care away, Chase.....

grief and care away, 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 musical score consists of five staves. The top four staves are vocal parts, each with lyrics: "care ..... a - - - way,..... Chase care ..... a -". The bottom staff is a grand staff for piano accompaniment, showing the right and left hand parts.

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

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyric "- way .....". The bottom staff is a grand staff for piano accompaniment.

The third system of the musical score consists of a grand staff for piano accompaniment, showing the right and left hand parts.

The fourth system of the musical score consists of a grand staff for piano accompaniment, showing the right and left hand parts.

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!

The first system consists of 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

The second system features a vocal line with a melodic phrase starting on a long note labeled 'La'. The piano accompaniment is mostly silent, with some faint notes visible in the lower register.

*dim.*

*mf*

The third system is a piano accompaniment. It begins with a melodic line in the right hand, followed by a section marked 'dim.' (diminuendo) and 'mf' (mezzo-forte). The piano part includes various musical notations such as slurs, accents, and dynamic markings.

La

The fourth system features a vocal line with a melodic phrase starting on a long note labeled 'La'. The piano accompaniment is mostly silent, with some faint notes visible in the lower register.

## 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 first system of the score features a vocal line (G.) with a rest and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "Why, Gra-zi-el-la, art thou still so cold..... To". The piano accompaniment consists of a treble and bass clef with a common time signature. The piano part includes a dynamic marking of *p* and various musical notations such as slurs and accents.

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 system continues the vocal and piano parts. The vocal line has the lyrics "Ren-zo's pleadings? 'tis a heart of gold He of-fers thee!". The piano accompaniment continues with similar musical notation, including slurs and accents.

RECIT.

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

The third system is a recitative section. The vocal line (G.) has 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 mostly empty, with only a few notes in the bass clef.

*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 (F# and C#). 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 vocal melody is in 3/4 time with a key signature of two sharps. 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 vocal melody continues with the lyrics: "ceive the trust - ing fair!..... I, a care - - - less, joy - ous". The piano accompaniment includes a crescendo (*cres.*) marking.

The third line of the vocal melody concludes with the lyrics: "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 has a rhythmic accompaniment with a dynamic marking of *p* (piano).

First system of musical notation. The upper staff contains a melodic line with various accidentals and dynamics. The lower staff contains a bass line with chords and a fermata. The instruction *crescendo assai.* is written in the first measure. A dynamic marking *f* appears in the second measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a fermata and a dynamic marking *p* in the final measure.

Third system of musical notation. The upper staff has a melodic line with a dynamic marking *f* in the second measure. The lower staff has a bass line with a dynamic marking *p* in the final measure. The instruction *crescendo.* is written in the first measure.

Fourth system of musical notation. The upper staff features a complex melodic line with many accidentals. The lower staff has a bass line with chords. The instruction *stringendo* is written above the upper staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a bass line with chords and a dynamic marking *f* in the second measure.

## GRAZIELLA. RECIT.

Help! help! See, yonder, on the cruel rocks, My fa - ther's boat has

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

**Tempo Allegro.**

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

**Tempo Allegro.**

*p* *cres.*

G. late.

SOP: & ALTO.

CHORUS.

TEN: & BASS.

2. Sop.

I. ALTO.

None but a madman would en - deavour

*unis.*

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. Give me a boat! The tempest  
 he re - turn to thee!  
 he re - turn to thee!

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

All<sup>o</sup> vivace.

G.

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

such a sea!

such a sea!

All<sup>o</sup> vivace.

*fp*

G.

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

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\_naro's life to save!

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

*f* *f*

*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

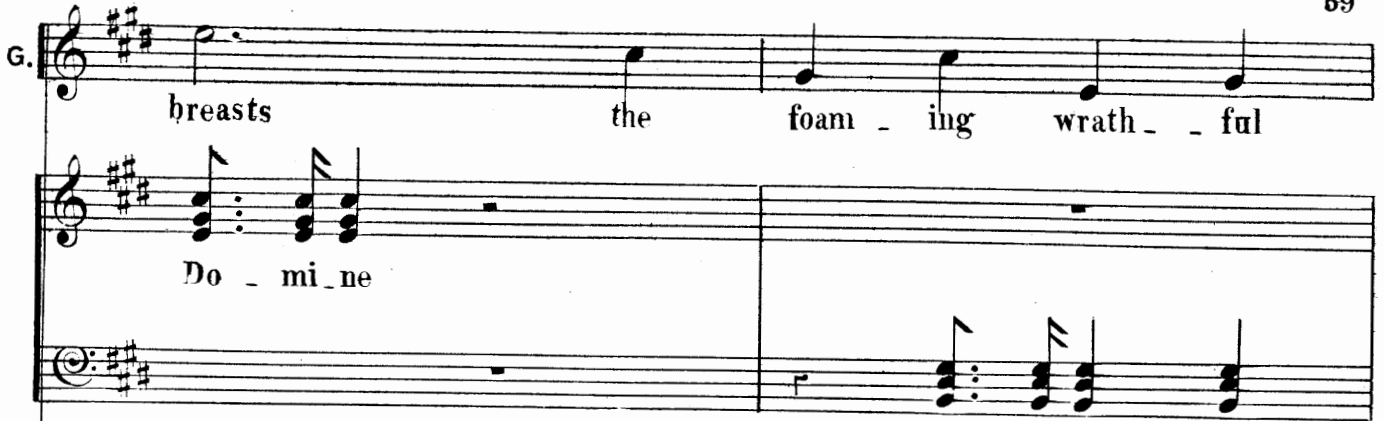
The first system of the musical score features a vocal line (G.) and a piano accompaniment. The vocal line begins with the lyrics 'boat, And plies with stal - - wart arms the bend - ing'. Below the vocal line, there are two lines of lyrics: 'Mi - se - re - - re' and 'Do - mi - ne'. The piano accompaniment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

G. oars! Daunt - - less, he

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

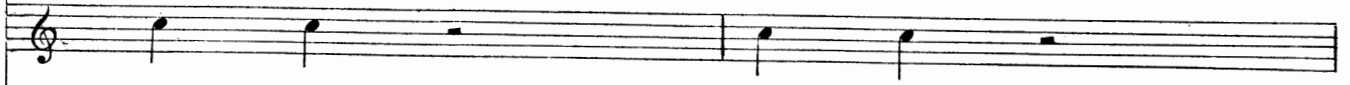
Do - mi - ne

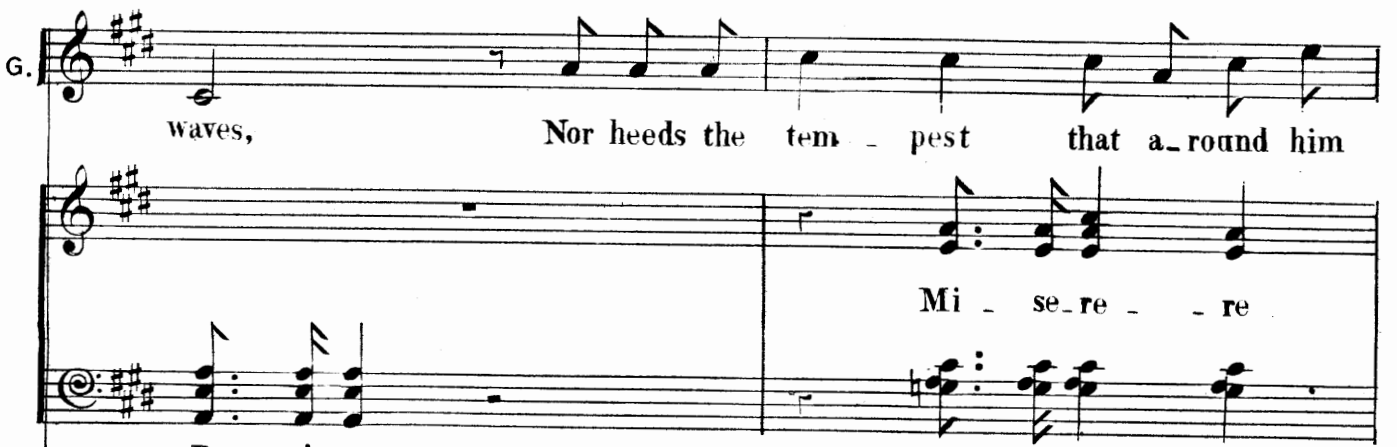
The second system of the musical score continues the vocal line (G.) with the lyrics 'oars! Daunt - - less, he'. Below the vocal line, there are two lines of lyrics: 'Mi - se - re - - re' and 'Mi - se - re - re'. The piano accompaniment continues with two staves, maintaining the melodic and harmonic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

*ff*

8<sup>a</sup>

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 a treble clef and a bass clef, marked with *ff* dynamics.

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 a treble clef and a bass clef, marked with dynamics *dim.*, *eres.*, *ff*, and *f*.

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 - thers' saved! My fa - thers'

G. 

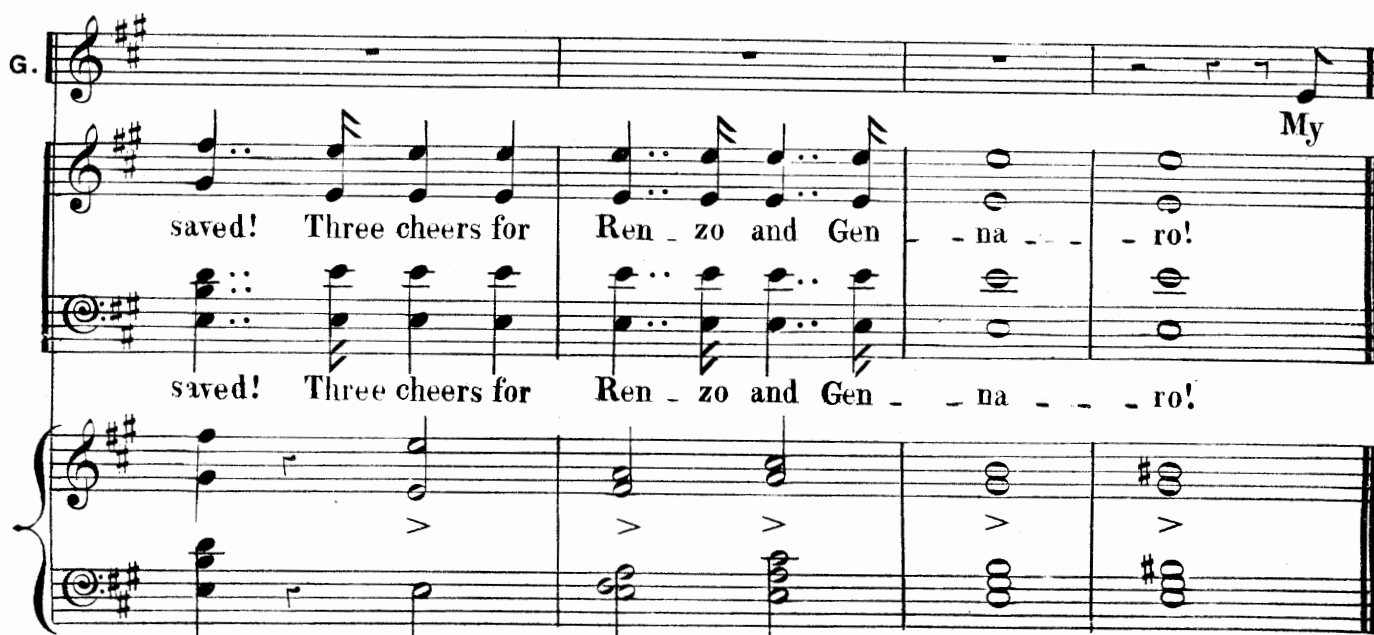
saved! saved! saved!

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. 

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

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

*8<sup>a</sup>*

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-enn

G. promise I had made. To

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

*cres.*

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

*cres.* *ff dim.* *ff >*

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

*p*

R. to win thy love, thy love, sweet

*p*



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 - - - sciously love - ly, Her charms are

G. Let song .... and laugh - - - ter chase

Detailed description: This block contains the vocal staves for four parts: Soprano (G.), Alto (R.), Tenor (A.), and Bass (G.). The music is in G major and 4/4 time. The lyrics are: 'My heart .... is bound - ing, de - light - ed, de -' for Soprano and Alto; 'Her heart .... is bound - ing, de - light - ed, de -' for Alto; 'Un - con - - - sciously love - ly, Her charms are' for Tenor; and 'Let song .... and laugh - - - ter chase' for Bass. Dynamics include *ff* and *p*. There are 'x' marks above some notes in the Soprano and Alto parts.

CHORUS.

- cepts him at last.

- cepts him at last.

- cepts him at last.

- cepts him at last.

Detailed description: This block shows the Chorus part, consisting of four vocal staves. The lyrics are: '- cepts him at last.' for each part. The music is in G major and 4/4 time. The word 'CHORUS.' is written vertically on the left side of the first staff.

*ff* *p*

Detailed description: This block contains the piano accompaniment for the final section of the piece. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. Dynamics include *ff* and *p*. There are 'x' marks above some notes in the right hand.

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

G<sup>2</sup> 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!



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>o</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

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*

*..... 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

G. - - - - - 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 - -

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

A

recit.

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-zi-el-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.*

A

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

*dim.* *p*

A

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

*cres.*

A

pil - grim, at a long sought shrine!

*f*

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 - jice! 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-

*cres.* *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.

PIANO.

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.*

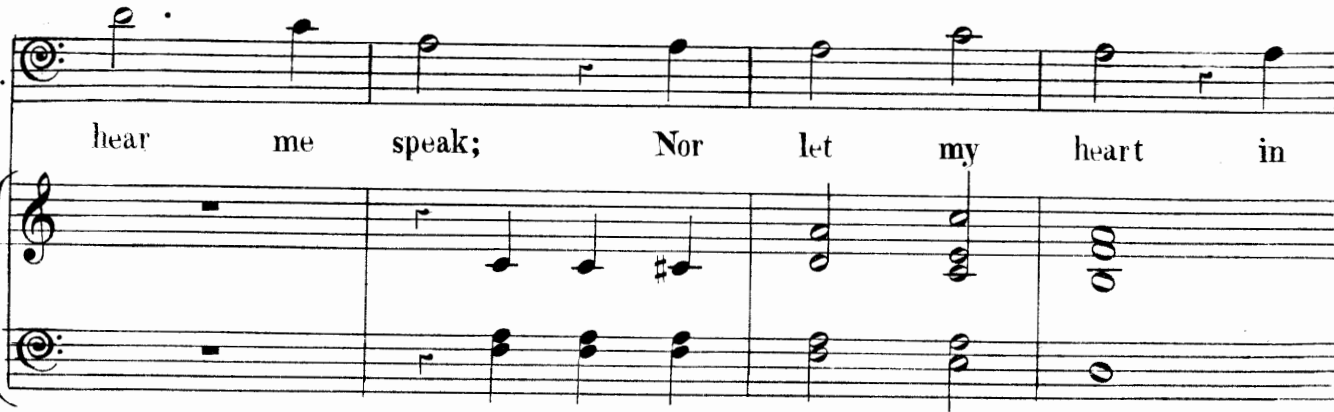
ALONZO.

Modº Tempo.


G.

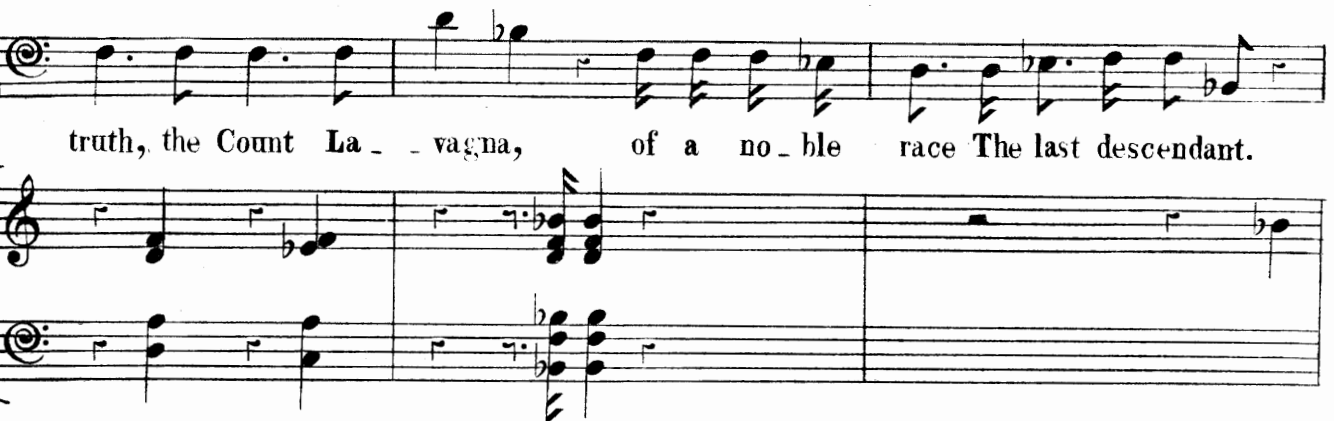
Dis-dain me if thou wilt, yet



A.  *hear me speak; Nor let my heart in*

A. *Andante. All? REC.*  *lone - ly si - lence break! I am not, as I*

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

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

## 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 the next two measures. 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 the next two measures. 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 the final two measures of the piece. 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* Nay, start not, Gra-ziel-la! *f* Ah! be mine! *f* All<sup>o</sup>

REC:

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

*cres.* *f*

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

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

*p*

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.

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.*

Pi - ty the heart that thrill'd for thee..... With pas - sionate de -

The first system of the musical score features three vocal staves (G., R., and A.) and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor). The piano accompaniment consists of a treble and bass clef. The vocal line for the alto (A.) includes dynamic markings: *cres.*, *f*, and *dim.*. The lyrics are: "Pi - ty the heart that thrill'd for thee..... With pas - sionate de -".

G. \_\_\_\_\_

R. \_\_\_\_\_

A. \_\_\_\_\_

Yes, when the day its course hath  
Lost, lost is the love.... I thought.... was  
- vo - tion! Think of me sometimes

The second system of the musical score continues the vocal and piano parts. The vocal parts (G., R., and A.) have lyrics: "Yes, when the day its course hath", "Lost, lost is the love.... I thought.... was", and "- vo - tion! Think of me sometimes". The piano accompaniment includes a *pp* marking and features hairpins indicating dynamics. The lyrics are: "Yes, when the day its course hath", "Lost, lost is the love.... I thought.... was", and "- vo - tion! Think of me sometimes".



*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 -  
*f* *dim.*  
R. thrill in wild com - mo - - - - tion! Tremb - - - ling her *dim.*  
*f* *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

*cres.*  
*p*

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

*dim.*  
*cres.*

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

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

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

G. *f* *dim.* *p*  
- lights have fled for e - ver for e - - ver  
R. *f* *dim.* *p*  
- lights have fled for e - ver for e - - ver  
A. *f* *dim.* *p*  
- lights have fled for e - ver for e - - ver.



# Nº 8. ENSEMBLE.

## GRAZIELLA.

Recit. ALONZO.

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

Detailed description: This system contains the first vocal entry. The vocal line (soprano) begins with the lyrics "For e - ver, now, we part!" and continues with "At honours". The piano accompaniment is in the left hand, starting with a series of chords and moving to a more active accompaniment with a dynamic marking of *p*.

*Tempo modº*

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

Detailed description: This system contains the second vocal entry. The vocal line (soprano) begins with the lyrics "call, And love's command, I go: what e'er be-fal My hapless course, may". The piano accompaniment continues with a dynamic marking of *pp*.

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

Detailed description: This system contains the third vocal entry. The vocal line (soprano) begins with the lyrics "Heav'n thy foot - steps guide, And bless the hap-py Ren-zo and his Bride!". The piano accompaniment continues with a dynamic marking of *pp*.

Fare - well!

Detailed description: This system contains the final vocal entry. The vocal line (soprano) begins with the lyrics "Fare - well!". The piano accompaniment concludes with a dynamic marking of *pp*.

## 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 vocal line (R.) and piano accompaniment, including lyrics and performance markings like "f" and "p"

wife,

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

Musical score for the third vocal line and piano accompaniment, including lyrics and performance markings like "V"

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 ob - tain: 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 chords and melodic lines.

(Renzo takes from his Vest the Silver Cross)

RENZO.

Musical score for Renzo's first line, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "From thee, sweet re - lic,". The piano accompaniment includes the instruction *pp tempo.*

Musical score for Renzo's second line, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I will ne-ver part! Re- pose a- -gainst this shipwreck'd broken".

Musical score for Renzo's third line, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "heart! Re - pose a - gainst this bro - ken heart!".

# 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.

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 becomes more intense, marked with a forte (*f*) dynamic. The right hand continues with rapid sixteenth-note patterns, while the left hand features a strong, rhythmic bass line.

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 shows dynamic markings of *dim:* (diminuendo) and *cres:* (crescendo). The vocal line has a more somber and dramatic quality in this section.

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?*

The

*ff* *Tempo 1?*

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

Full

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

The

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

*p*

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 (marked 'R.') begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note 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 patterns in both hands, 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 continues with a dotted half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar eighth-note patterns. The dynamic marking *pp* is maintained.

R. - pires a - - mid the strife!

*ppp*

Detailed description: This system contains the final two measures of the piece. The vocal line has a dotted half note G4, followed by quarter notes A4, B4, and C5, then a half note 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 patterns in both hands, with a dynamic marking of *ppp* (pianississimo) in the second measure.

R.

Detailed description: This system contains the final two measures of the piece. The vocal line is mostly silent, with a final half note G4. The piano accompaniment continues with eighth-note patterns in both hands, ending with a final chord in the bass clef.

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 thas - 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.

PIANO.

A.

Sweet Gra - zi - el - - la,

A.

while a - - way, For thee my heart will

A.

yearn,..... And mourn - ful - ly will pass each day, Till

GRAZIELLA. For thee, at morn and

RENZO.

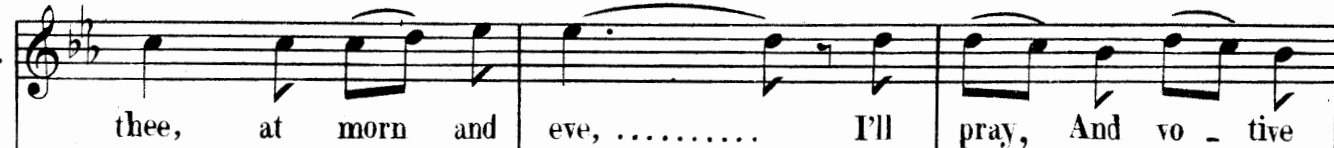
ALONZO. I to thee re - turn.....

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

R. steps from hence I turn, And

eres.

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

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

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

G0 yearn, Till I ..... to

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and a simple bass line.

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

G0 thee ..... re - turn, And bright will be the

The piano accompaniment continues with similar textures, featuring arpeggiated figures in the right hand and harmonic support in the left hand.

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  
 G<sup>0</sup> 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 -  
 G<sup>0</sup> day, When I re - - turn. *p* Farewell Grazi - el - la, Fare -



N<sup>o</sup> 10. SAILORS' CHORUS.

Allegro con spirito.

CONTRALTO & ALTO.

TENORI 1 & 2.

BASSI 1 & 2.

PIANO.

*mf*

*cres*

*f* >

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

*f* >

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

Up with the an - - chor! Fair is the

*f*

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 in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Sun - - beams are spark - ling a - cross the . . . seas." for the first voice, "Sun - - beams are spark - ling a - cross the seas." for the second voice, and "breeze Sun - - beams spark - ling a - - cross the . . . seas." for the third voice. The piano accompaniment provides harmonic support with chords and moving 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 with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Sun - beams are spark - ling a - cross the seas." for the first voice, "Sun - beams are spark - ling a - cross the seas." for the second voice, and "Sun - beams are spark - ling a - cross the seas. Up with the" for the third voice. The piano accompaniment includes dynamic markings: *p* (piano) for the first two staves and *f* (forte) for the third staff. The piano accompaniment provides harmonic support with chords and moving lines.

*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 *pp* (pianissimo). 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 includes the lyrics: "- cross the seas, a - - cross the seas," and "- cross the seas, are spark - ling a cross . a - cross the seas,". The piano part begins with a *pp* (pianissimo) dynamic. The system concludes with the lyrics "- cross the seas, a - - cross the seas,".

*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.*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with lyrics. The piano accompaniment is in bass clef. The first two vocal staves have lyrics: "Up with the an-chor! Sun-beams are spark-ling a-". The third vocal staff has lyrics: "Fair is the breeze, Sun-beams are spark-ling a-". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamic markings include *cres.* above the first vocal staff and below the piano accompaniment.

- 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*

Detailed description: This system continues the musical score with three vocal staves and piano accompaniment. The vocal parts have lyrics: "- cross the seas. Up with the an-chor! fair is the breeze,". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *ff* (fortissimo) above the first vocal staff and below the piano accompaniment. There are also accent marks (>) above the notes for "Up" and "fair" in the vocal parts.



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.*

*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,

The piano accompaniment consists of a treble and bass clef. The bass line features a steady eighth-note accompaniment with triplets of chords in the left hand.

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;

The piano accompaniment continues with a treble and bass clef. The bass line features a steady eighth-note accompaniment with triplets of chords in the left hand.

SOPRANO.

CONTRALTO ALTO.

TENOR

BASS

PIANO.

*ff* Up with the an\_ chor. The

*ff* Up with the an\_ chor! up with the an\_ chor! up with the an\_ chor! the

*ff* Up with the an\_ chor! up with the an\_ chor! up with the an\_ chor! the

*ff*

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...

*p*

*p*

*p*

*p*

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.*

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

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

*p*

- 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

*ff*

*Piu mosso.*

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

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

*Piu mosso.*

*p*

- 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 is mostly empty. 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 first system includes the dynamic marking *fp* (fortissimo piano). The second system continues the piano accompaniment. The third system features the dynamic marking *dolce* (dolce) and *largamente* (largamente), indicating a change in tempo and mood. The score concludes with a double bar line and a common time signature (C).

Recit

Same movement.

Same movement.

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "bright - - er mor - - row A - waits thee". The piano accompaniment consists of two staves: the right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

on the Shep - herds breast! Come, Gra - zi -

The second system continues the vocal line with the lyrics "on the Shep - herds breast! Come, Gra - zi -". The piano accompaniment includes a dynamic marking of *ppp* (pianissimo) and a fermata over the final chord in the right hand.

- el - - la; come, Gra - zi - el - - la, come; here find

The third system contains the lyrics "- el - - la; come, Gra - zi - el - - la, come; here find". The piano accompaniment continues with chords and single notes, supporting the vocal melody.

rest!

The fourth system begins with the instruction "rest!" for the vocal line. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand, ending with a fermata.

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.  For

G.  find tran - quil - - li - - ty!



G.  thee, to Heav'n my pray - - ers, my prayers will

G. 



G.  con - stant - ly as - cend! Bless me, dear

G. 



G.  Fa\_ther, ere from thee I part!  
G0 A fa - - ther's

G.   
G0 fond - - est blessing I be - stow! A fa - - ther's fond - est

G.   
G0 blessing I be - stow! **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. 


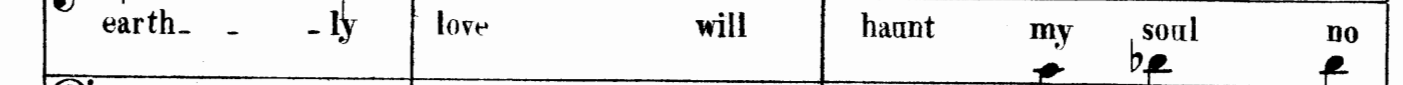
A0

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!  


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 consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "more! Be - hold! yon ho - ly sis - - ters come for pi - ty on my hap - - - less fate! Ah". The piano accompaniment features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand, with various chords and arpeggios.

me; And I the bride of Heav'n with joy..... shall  
 no I claim thee as my

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "me; And I the bride of Heav'n with joy..... shall no I claim thee as my". The piano accompaniment continues with a similar melodic and harmonic structure, providing a rich accompaniment for the vocal line.

he. Too late! too late!  
 bride! I claim thee as my bride!

The third system of the musical score concludes the piece. The vocal line lyrics are: "he. Too late! too late! bride! I claim thee as my bride!". The piano accompaniment features a more dramatic and expressive melody, with a strong emphasis on the final chords. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Nº 13.(a) CHORUS OF NUNS.

SOPR.  
ALTO.

CHORUS.

We a - - wait thee, gen - tle mai - den!

We a - - wait thee, gen - tle mai - den!

*Allegretto.*

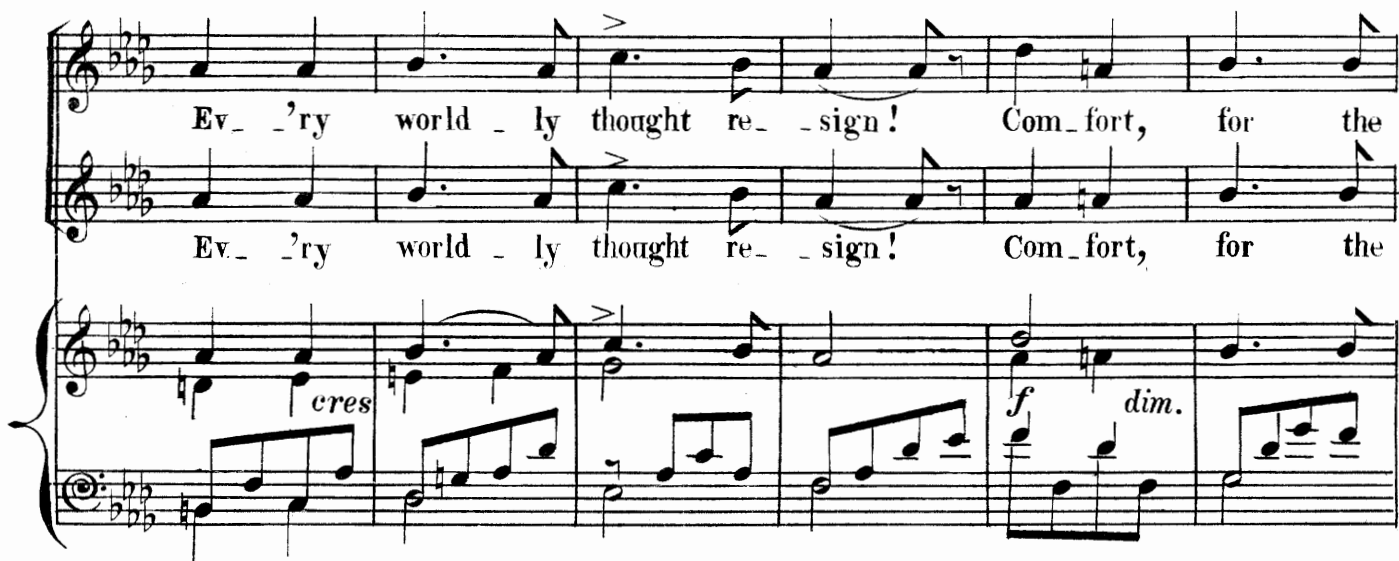


Ev - - ry world - ly thought re - - sign! Com - fort, for the

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!

N<sup>o</sup> 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.  
Musical accompaniment for the piano, featuring triplets in both hands.

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!

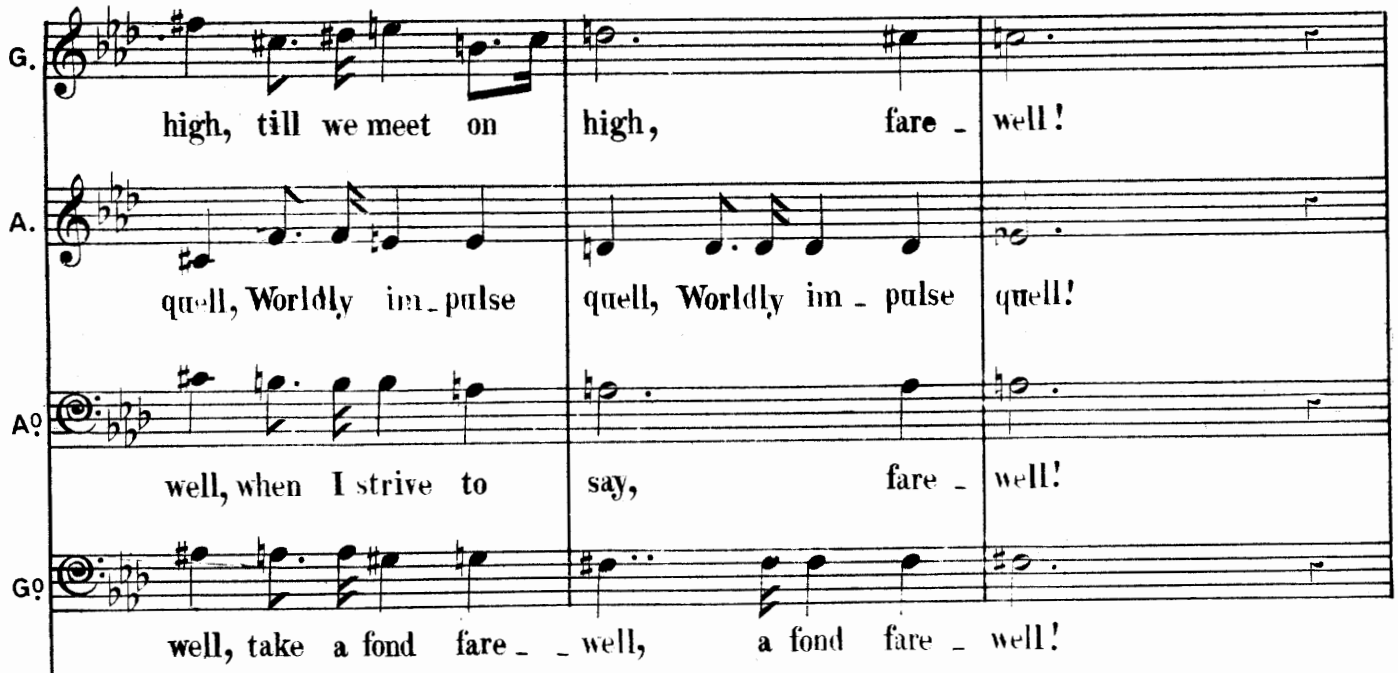
our grief to tell!

G. high, till we meet on high, fare - well!

A. quell, Worldly im - pulse quell, Worldly im - pulse quell!

A<sup>o</sup> well, when I strive to say, fare - well!

G<sup>o</sup> well, take a fond fare - - well, a fond fare - well!

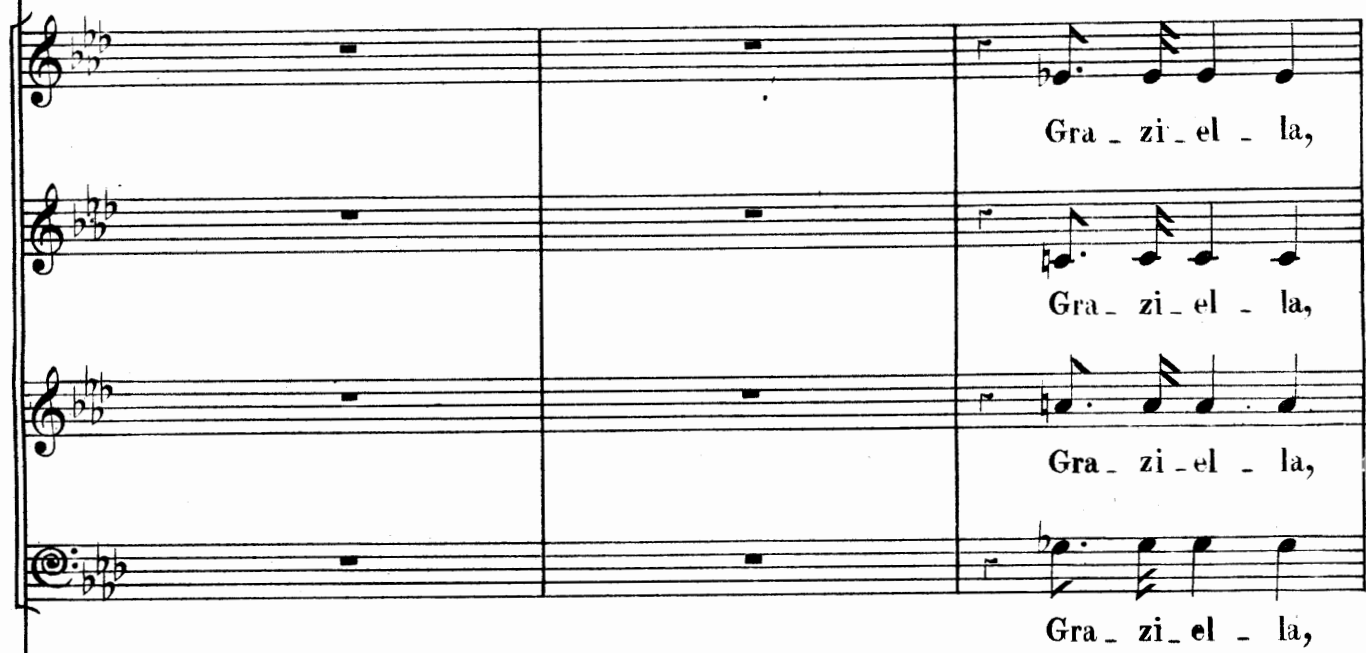


Gra - zi - el - la,

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

A<sup>0</sup> she I loved so well, Lost is she I loved so

G<sup>0</sup> 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 - -

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!

A<sup>0</sup>. ac - cents fal - - ter, When I strive to say, Fare - well!

G<sup>0</sup>. 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

A<sup>o</sup> Ah my an - - guish'd ac - - cents fal - - ter, When I strive to

G<sup>o</sup> 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!  
 A<sup>0</sup>. say..... Farewell! When I strive to say Fare -  
 G<sup>0</sup>. 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,

*mp*  
*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 is written for voice and piano. It features four vocal parts: Soprano (G.), Alto (A.), Alto (A0), and Tenor (G0). The lyrics are in English and Italian. The piano accompaniment is shown at the bottom of the page.

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!