

2<sup>d</sup> Series.

ARRION  
Collection of  
FAVORITE SONGS

ADUSTES FIDELIS. . . . .	Novello. 5	DAY IS DONE. . . . .	Balte. 5
ALAS! THOSE CHIMES. . . . .	Wallace. 3	I AM A MERRY ZINGARA. . . . .	Balte. 6
ANGELS WHISPER. . . . .	3½	I AM LEAVING THEE IN SORROW ANNIE. . . . .	3
ANNIE O' THE BANKS OF DEE. . . . .	Glover. 3	KATE KEARNEY. . . . .	3
CAVALIER. . . . .	" 3	STILL IN MY DREAMS. . . . .	Hall. 3
CRUISKEEN LAWN. . . . .	2	SWITZERS SONG OF HOME. . . . .	Moschelles. 2
WHEN THE CORN IS WAVING. . . . .	Blamphun. 3	VALLEY OF CHAMOUNI. . . . .	Glover. 3
WHEN YE GANG AWA, JAMIE or Hunting Tower. . . . .	Demar. 3		

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# "I'M A MERRY ZINGARA."

OPERATIC GEMS. N<sup>o</sup> 37.

M. W. Balfe.

Allegretto molto moderato.

PIANO.

*f*

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and eighth notes. The key signature is two sharps (F# and C#) and the time signature is 2/4.

*ff* *p*

The second system continues the piano introduction. The right hand features a more active melodic line with some sixteenth notes. The left hand continues with a steady accompaniment. Dynamics include *ff* and *p*.

I'm a mer-ry, merry, merry Zinga-ra, From a golden

*pp* *pp*

The vocal line begins with a half rest followed by a quarter note G4, then a series of eighth notes. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand, marked *pp*.

clime I come — Yes! a merry merry Zingara, From a golden clime I come; My

The vocal line continues with eighth notes. The piano accompaniment provides a consistent harmonic support with chords and eighth notes.



pass-port is my light gui - tar, Where-so-e'er my footsteps roam.

I sing of love at cas - - - - - tle gate

And hap - py for - tunes tell, And hap - py for - tunes tell, I

read in the stars the com - - - - - ing fate, I read in the



stars the com - - - ing fate, Of Ba - che - lor and Belle, Of

Ritard: *pp* *cres.*  
Ba - che - lor and Belle ..... Tra, la, la, la, la, la, la, la, la, la,

Ritard: *pp*

*f*  
Tra, la, la, la, la, la, ha, ha! Tra, la, la, la, la, la, la, la, la, la,

*f* *Accel:*  
Tra, la, la, la, la, la, ha, ha! Where e're I call

*Accel:*



I've a smile for all, The merry, merry Zin - ga - ra ..... has a smile for

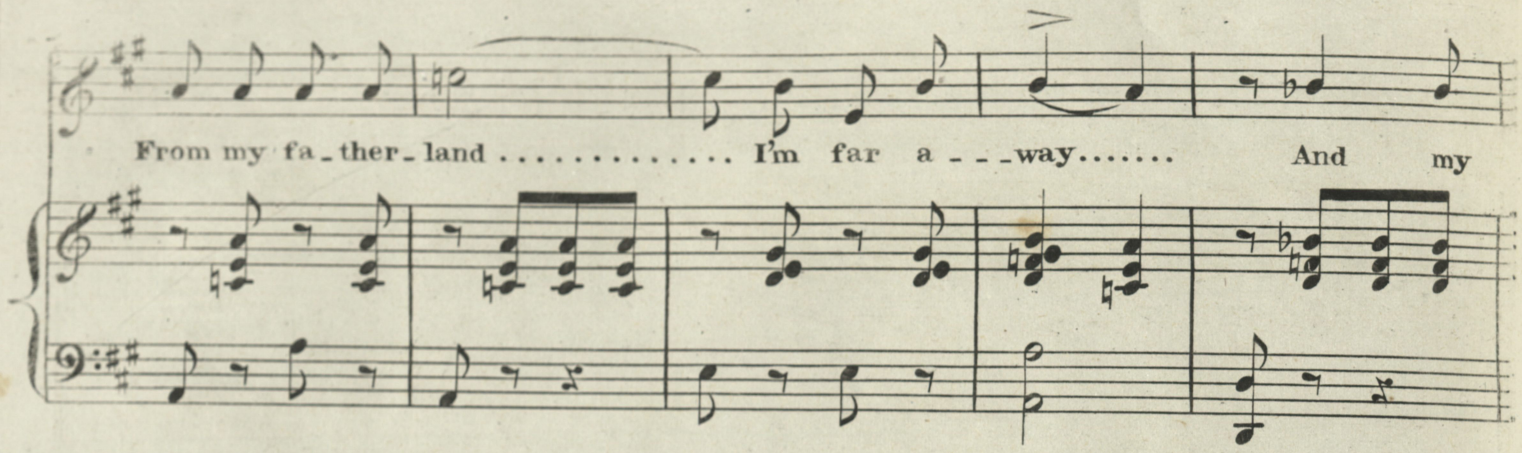
all ..... where ere I Call, I've a smile for all, The

stringendo.  
merry merry Zin - ga - ra ..... has a smile...

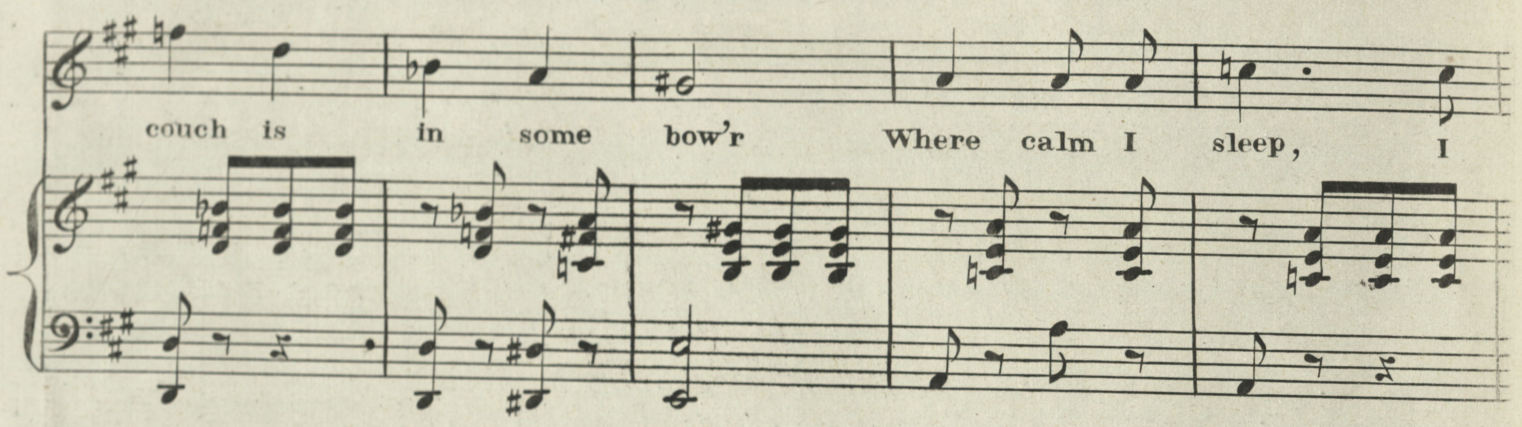
Tempo 1<sup>o</sup>.  
..... a smile for all.



From my fa\_ther\_land ..... I'm far a \_ \_ \_ way..... And my



couch is in some bow'r Where calm I sleep, I



sleep till dawn of day..... My pil - - - low the wild, wild



flow'r; BY twi\_light grey, at cot - - - tage door, When





lov - - - ers, when lov - - - ers I sur - - - prise, I

ritard:  
tell how two young hearts a-dore, And read it in their eyes.....

ritard:

a Tempo. *cres.* *f*  
Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, ha! ha!

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, ha! ha!



α

accel:

Where ere I call, I've a smile for all, The mer-ry, mer-ry

accel:

3

Zin-ga-ra ..... has a smile for all ..... Where ere I call,

I've a smile for all, The mer-ry me-ry Zin-ga-ra.....

stringendo.

..... has a smile..... a smile for

stringendo.



Più mosso.

all , I've a smile for all , for all ,

Più mosso.

I've a smile , a smile for all , a smile for

all a smile for all a ..... smile ..... for

*ff*

Tempo 1º

all.

*ff*