

S. G. S. S. S.

# Verdi

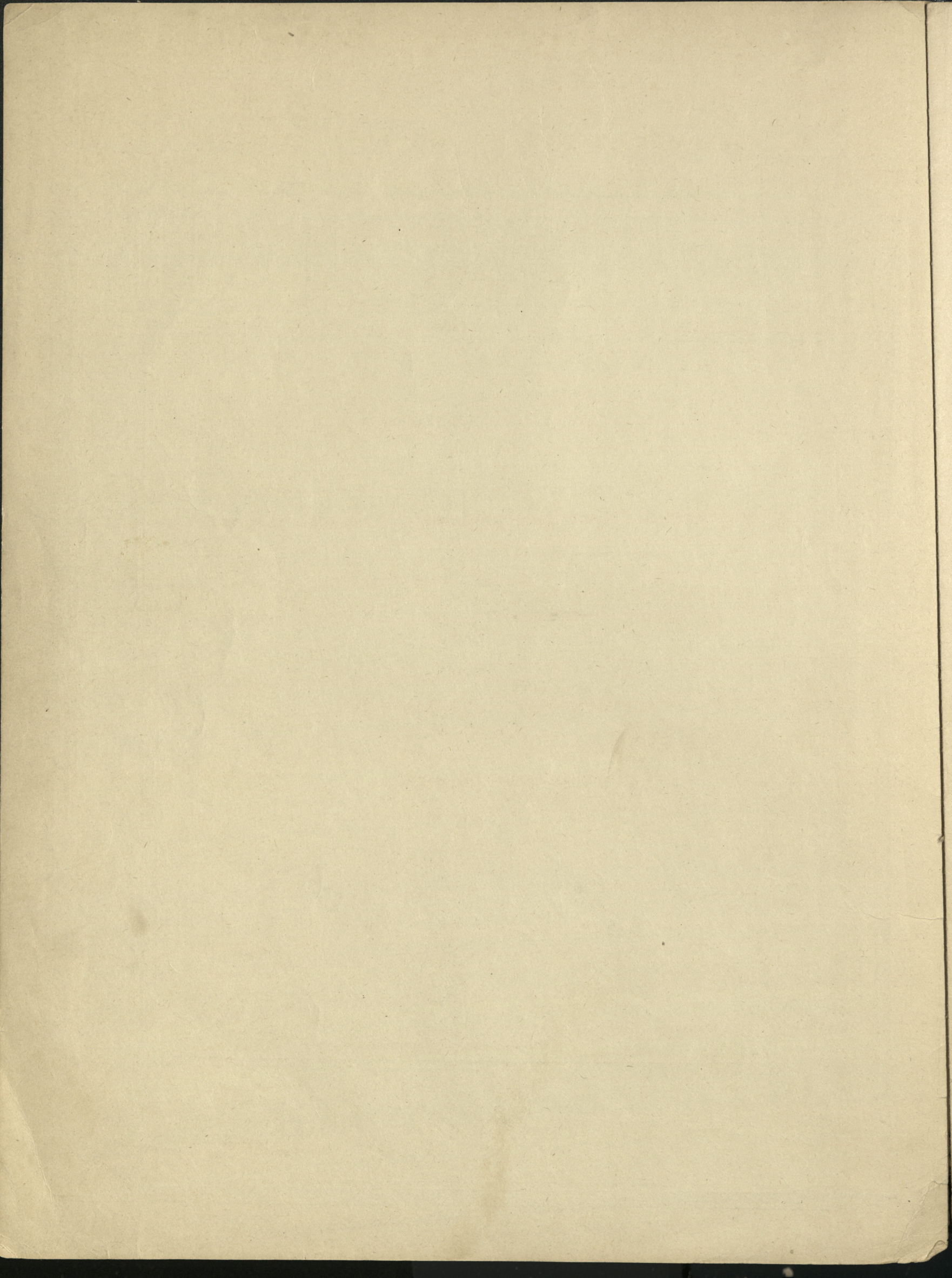
## SONGS FROM THE OPERAS

<b>AIDA</b>		
Celeste Aida! ( <i>Heavenly Aida</i> )	{ Tenor, in A $\flat$	.50
	{ Tenor, in B $\flat$	.50
<b>ATTILA</b>		
Allor che i forti corrono ( <i>Oh, Italy, thou cherished land</i> ) ( <i>O Salutaris Hostia</i> ). (With Violin)	Soprano, in B $\flat$	.60
Te sol, te sol quest' anima ( <i>Believe me, thee only have I loved</i> ). (Trio)	Sop., Ten. and Bar., in D $\flat$	.50
<b>BALLO IN MASCHERA</b>		
Eri tu che macchiavi ( <i>Is it thou who hast sullied</i> )	Baritone, in D minor	.50
Saper vorreste ( <i>Fain would you know it</i> )	Mezzo-Soprano, in G	.40
<b>DON CARLO</b>		
O, don fatale! ( <i>Oh, fatal dower!</i> )	{ Mezzo-Soprano, in A $\flat$	.60
	{ Alto, in F	.60
<b>ERNANI</b>		
Ernani involami ( <i>Ernani, fly with me</i> ). (With Violin <i>ad lib.</i> )	Soprano, in A $\flat$	.75
Infelice! e tuo credevi ( <i>Oh! cruel fortune</i> )	Baritone, in A $\flat$	.60
<b>I LOMBARDI</b>		
La mia letizia infondere ( <i>In tears I pine for thee</i> )	Tenor, in F	.50
Qual voluttà trascorrere ( <i>What new delight is cheering me</i> ). (Trio)	Sop., Ten. and Bass, in G	.60
<b>OTELLO</b>		
Ave Maria ( <i>Hail, Mary, Hail!</i> )	Soprano, in A $\flat$	.50
<b>RIGOLETTO</b>		
Bella figlia dell' amore ( <i>Lovely maiden, O enchanting</i> ). (Quartet)	S., A., T. and Bar., in B $\flat$	.75
Caro nome che il mio cor ( <i>Dearest name</i> )	Soprano, in E	.60
La donna e mobile ( <i>Over the summer sea</i> ) ( <i>Woman is changeable</i> )	{ Tenor, in B	.40
	{ Tenor, in G	.40
	Tenor, in G	.40
Questa o quella ( <i>Pretty maids</i> )		
<b>LA TRAVIATA</b>		
Addio del passato! ( <i>Farewell now, all past pleasures</i> ). (Cavatina)	Soprano, in A minor	.60
{ Ah, fors' è lui ( <i>Ah! was it he</i> ). (Translated by Natalia Macfarren)	Soprano, in F	1.00
{ do. ( <i>'Tis thus perchance the longing soul</i> ). (Translated by Theodore T. Barker)	Soprano, in F	1.00
{ do. ( <i>Oft does the weary longing heart</i> ). (Translated by M. Barnett)	Soprano, in F	1.00
Di provenza il mar, il suol ( <i>Now the birds are gone to rest</i> ) ( <i>In whispers soft and light</i> )	Baritone, in C	.50
Parigi, o cara ( <i>Gay Paris, dearest</i> ). (Duet)	Sop. and Ten., in A $\flat$	.50
<b>IL TROVATORE</b>		
{ Ah! che la morte ognora ( <i>Ah! I have sighed to rest me</i> )	Tenor, in F	.40
{ do. ( <i>Leonora, fare thee well!</i> ) (Arranged by Wm. J. Lemon)	Tenor, in F	.50
{ Miserere ( <i>Miserere for one</i> ) ( <i>Ah! che la morte</i> ). (Duet and Six-part Chorus)	Sop. and Ten., in A $\flat$	.75
{ do. (Duet and Four-part Chorus for Men's Voices)	Sop. and Ten., in G	.75
{ Si, la stanchezza m'opprime ( <i>Home to our mountains</i> ). (Recitative and Duet). (Arranged by William Dressler)	Mez.-Sop. and Ten., in G	.50
{ do. (Arranged by Charles W. Glover)	Mez.-Sop. and Ten., in G	.50
Ai nostri monti ritorneremo ( <i>Home, peaceful home</i> )	Mezzo-Soprano, in G	.40
Di quella pira ( <i>My pulse with anger</i> )	Tenor, in A	.50
Vedi! le fosche! notturne spoglie ( <i>Look now the rays of the sun</i> ) ( <i>The Anvil Chorus</i> )	Chorus	.40
D'amor sull' ali rose ( <i>On rosy wings of love</i> )	Soprano, in F minor	.40
Il balen del suo sorriso ( <i>The tempest of the heart</i> )	Baritone, in B $\flat$	.50
Mira, di acerbe lagrime ( <i>Witness these tears of agony</i> ). (Duet)	Sop. and Bar., in A $\flat$	.50
Stride la vampa ( <i>Upward the flames roll</i> )	Mezzo-Soprano, in E minor	.50
Tacea la notte placida ( <i>The night, calmly and peacefully</i> )	Soprano, in A $\flat$	.75
<b>I MASNADIERI</b>		
Io t'amo, Amalia ( <i>Amalia, I love thee</i> )	Sop. and Bar., in C	.50
<b>I VESPRI SICILIANI</b>		
Mercè, dilette amiche ( <i>To all, dear loyal friends</i> )	Soprano, in G	.75

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# DI PROVENZA IL MAR, IL SUOL

(NOW THE BIRDS ARE GONE TO REST)

IN WHISPERS SOFT AND LIGHT



\*Additional English text by  
GEORGE LINLEY

"La Traviata," Act II  
GIUSEPPE VERDI

Andante piu tosto mosso

VOICE

PIANO

\*Oh! in whis - pers soft and light, As I

Di Pro...ven - za il mar, il suol chi dal  
Now the birds are gone to rest, And the

ritard:

pen - sive sat a - lone, In the stil - ly hour of night, When the stars in ra - diance shone, Like to

cor ti cancel - lo? chi dal cor ti cancel...lo? di Pro...venza il mar il suol? Al na...  
forest leaves are still, And a pale star in the West Glimmers o'er yon distant hill; As I

4

mu - sic in the air, On mine ear a sweet voice fell, And a

tio ful...gen...te sol! qual des...ti...no ti fu...rò! qual de...

saun...ter i...dly by The lone spot where first we met, My fond

form seem'd hov - 'ring there, Fond - ly priz'd - re - mem - ber'd well. In those

...sti...no ti fu...rò! Al na...tio ful...gen...te sol! oh! ram...

bo...som heaves a sigh, And my heart feels a re...gret; For the

eyes mild as a dove, In that fair and heav'n - ly face, All life's

man...ta pur nel duol ch'i...vi gio...ja a te bril...lo, e che

voice that made life sweet, Ut...ters not a friend...ly word, And the

fond and ear - ly love, In each look, I could re trace; Oft, in

pa...ce co...la sol su te splen...de...re an...cor pub, e che

e...choes of her feet, Down the vale no moye are heard; Scarce from

con espressione

*dreams I hear that tone, Oft in dream those eyes I see, 'Tis the*  
 pa...ce co...là sol su te splen.de...re ancor può.....  
 tears can I re.....frain As I view this tran....quil scene; Oh! I

*An - gel form of one That, once in life, was all to*  
 ..... Dio mi gui...do ..... Dio mi gui...do! Dio mi gui.....  
 ne'er can know a ..... gain..... Those joy.....ous days, that once have

*me. That once in life, rall: was all to me.*  
 ....do! Dio mi gui...do! Dio mi gui...do!.....  
 been, Those joyous days, that once have been.....

*rall: a tempo f*

*Oft, when*  
 Ah! il  
 When to

sor - row rings my breast And the tear dwells in mine eye, To that  
 vec...chio gen...i...tor tu non sai quan...to sof...frì, tu non  
 home my steps re...pair, And night's veil o'er all is cast, As I

lov'd one's home of rest, All my thoughts and wish - es fly. Oh! I  
 sai quan...to sof...frì il tuo vec...chio gen...i...tor. Te lon.....  
 view the va.....eant chair, Where I saw her scat...ed last; Each fa.....

fan - cy there, to roam, Mid ce - les - tial groves and bow'rs, And in -  
 ...ta...no di squallor, il suo tet...to si co...prì, il suo  
 ...mi...liar ob...ject brings, Sadd'ning mem...ries to my soul, And a

hale the soft per - fume Of a thou - sand fad - less flow'rs. There to view that smile a - gain, And the  
 tet...to si co...prì, di squallo...re, di squallor. Ma se al.....fin ti trovo ancor se in me  
 tear of sorrow springs, Which I vainly would control: Ev...ry look I then re...call Ev...ry

*pur - est pleasures share, Where the heart can know no pain, Nor a sad - ness nor a care; For that*

speme non fal...li, se la voce dell'o...nor in te ap...pien, non ammu...ti, Ma se al  
gentle tone I hear, As it sweetly used to fall, Like soft mu...sic on mine ear; Well my

*con espressione . When my wea - ry soul shall be With that An - gel form di - vine,*  
*bles - sed hour I pine,*

fin ti trovo ancor; se in me speme non fal.li..... Dio m'e. sau di.....  
breast may throby with pain As I view each well known scene; Oh! I ne'er can know a gain.....

*That once in life, was all to me. That once in life, rall: was all to*

..... Dio m'e sau. di Dio m'e sau..... di Dio m'e - sau..... di Dio m'e sau....  
..... Those joy...ous days, that once have been, Those joy...ous days, that once have  
col voce. rall:

*me.*

di.....  
been.....  
a tempo.



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