



LOST AND FOUND

Descriptive Song,

WORDS BY

HENRY HUNTER,

Music by

ODOARDO BARRI.

6

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LOST AND FOUND.

DESCRIPTIVE SONG.

Words by HARRY HUNTER.

Music by ODOARDO BARRI.

Con fuoco.

The first system of the piano introduction consists of two staves. The treble staff begins with a series of chords marked *sf* (sforzando), followed by a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment with chords and single notes, marked *ff* (fortissimo) at the beginning.

The second system continues the piano introduction. The treble staff features more complex chordal textures and melodic fragments, while the bass staff maintains a steady accompaniment. The dynamics remain consistent with the first system.

Recit. *a tempo.* *Recit.* *a tempo.* *Recit.*

The vocal line for the first system of the recitative section. It consists of a single staff with a series of eighth and sixteenth notes, interspersed with rests, following the tempo markings *Recit.* and *a tempo.*

Who hopes the mighty Alp to scale, Must quail not! Who would that glo - ry best de - serve, Must swerve not! But

The piano accompaniment for the first system of the recitative section. It features a sparse accompaniment with chords and single notes in both staves, supporting the vocal line.

The vocal line for the second system of the recitative section, continuing the melodic and rhythmic pattern of the first system.

he who'd gain that snowy height, Must fight! He who would plant a footprint there, Must

The piano accompaniment for the second system of the recitative section, providing harmonic support for the vocal line.

dare! A trav - 'ler buoy'd by Youth and Hope, . . . With

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

firm and stea - dy stride, Es - says the snow - y mountain path; And climbs its slip - p'ry

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note texture in the right hand and a supporting bass line in the left hand.

side. And through the sleet, with pa - tient feet, And Prov - i - dence his guide, He

The third system introduces a more complex piano accompaniment. The right hand features several triplet patterns, indicated by a '3' over the notes. The vocal line continues with the same melodic and rhythmic structure.

strives to gain a Ref - uge, where the good St. Bernard's fost'ring care, A shel - ter will pro -

The fourth system concludes the page's musical notation. The piano accompaniment continues with the triplet patterns in the right hand and a steady bass line in the left hand. The vocal line ends with a final note.

vide; . . . A shel-ter will pro - vide But

colla voce.

Hark! a sound assails his ears, Which fills his soul with sud - den fears, And

makes his rud - dy cheeks to blanch, It is the dis - tant av - a - lanche; He hears its aw - ful

roar Re - ver - be - rat - ing o'er The i - cy peaks in horrid din and

hoarse, As down the pass The ruth-less mass In dread re-lent-less force Sweeps

on-ward in its des-o-lat-ing course. . . .

ff Presto. *dim.*

p

Recit

But up-ward still he mounts the steep, Where snow-drifts gath-er white and deep, Un-

piu lento

til the dim and low'ring sky Be-tokens gloomy night is nigh, And cold and numb His limbs become, His

p

steps more fee - ble grow, And si - lent - ly, un - con - sciously He sinks up - on the snow.

calando.

Andante sostenuto. He sinks, but not un -

seen he sinks Up - on the vir - gin snow, The great Cre - a - tor

guards him still, And will His mer - cy show, And will His mer - cy

Allegro.

show. . . . For see the Heav'n di - rect - ed

hound, St. Ber - nard's dog, his form has

Recit.

found Where pale and still he's lain, And from that deep and shaggy throat Ascends a

Tempo giusto.

loud ap - peal - ing note, Which nev - er calls in vain. . . . And

f trem. *ff*

now. . . the pi - ous breth - er-en Who've oft these dan - gers

braved, . . . Give thanks to Him, . . . that once . . . a - gain A

no - ble life is saved, A no - ble life is saved. . .

ff

Empty vocal line.