

Opera Gems



A Beautiful Collection of Combined Vocal and Instrumental Selections from the Standard Operas.

Edited by RICHARD C. DILLMORE

Arranged by H. ENGELMANN

AUBER.....	Fra Diavolo.....	On Yonder Rock Reclining.....	50
BALFE.....	Bohemian Girl.....	The Heart Bowed Down.....	50
".....	".....	I Dreamt that I Dwelt in Marble Halls.....	50
".....	".....	Then You'll Remember Me.....	50
BIZET.....	Carmen.....	Torador Song.....	50
DONIZETTI.....	La Favorita.....	Spirit of Light.....	50
".....	Lucia.....	Think Not This Heart Can Alter.....	50
".....	".....	Thought to Heaven from Sorrow Flying.....	50
FLOTOW.....	Martha.....	O Sweet Flower, Pure and Rare.....	50
".....	".....	The Last Rose of Summer.....	50
GOUNOD.....	Faust.....	Flower Song.....	50
".....	".....	Once Again I Would Gaze.....	50
JAKOBOWSKI.....	Erminie.....	Lullaby.....	50
MASCAGNI.....	Cavalleria Rusticana.....	Intermezzo.....	50
MEYERBEER.....	The Huguenots.....	The Page's Song.....	50
NESSLER.....	Trumpeter of Sakkingen.....	It Was Not So to Be.....	50

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THEN YOU'LL REMEMBER ME

from
"BOHEMIAN GIRL"

Rearranged from Balfe's Beautiful Opera as Vocal and Piano Solo
by H. ENGELMANN.

Andante cantabile.

Piano introduction in B-flat major, 4/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The piece concludes with a *sosten.* (sostenuto) marking and a piano (*pp*) dynamic.

Andante cantabile con espress.

Vocal and piano accompaniment for the first line. The vocal line is in B-flat major, 4/4 time, with lyrics: "When o - ther lips and o - ther hearts Their tales of love shall tell, In". The piano accompaniment starts with a piano (*p*) dynamic and a *dolce.* (dolce) marking. The right hand has a simple melody, while the left hand provides a rhythmic accompaniment.

Vocal and piano accompaniment for the second line. The vocal line continues with lyrics: "language whose ex - cess im - parts The pow'r they feel so well, There". The piano accompaniment includes a *cresc.* (crescendo) marking and a *string.* marking at the end. The right hand features a triplet of eighth notes and a final chord.

animato

may per-haps in such a scene Some rec - ol - lee - tion be, Of

mf animato *p dolce*

a tempo. *sosten.*

days that have as hap-py been, And you'll re-mem - ber me, And you'll re-

a tempo. *cresc.* *fz* *sosten.*

member, you'll remem - ber me.

rit. *a tempo.* *f* *sost.*

When cold - ness or de - ceit shall slight The beau - ty now they

p

Then you'll remember me - 3.

prize, And deem it but a faded light, Which beams within your

eyes, When hollow hearts shall wear a mask, 'Twill break your own to

animato

mf animato

sost.

cresc. string.

see, In such a moment I but ask That you'll remember

fz mf

cresc.

me, That you'll remember, you'll remember me.

ff

rit

mf

fz

Fine

p

Then you'll remember me - 3.

TRY THIS OVER ON YOUR PIANO. LOVE AND PASSION

(Pensée Pathétique)

J. MESSINA

Andante patetico

The first section of the score is marked *Andante patetico*. It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system concludes with a piano (*p*) dynamic. The music is written in a key with one flat and common time, featuring a mix of chords and melodic lines in both hands.

Con espressione

The second section of the score is marked *Con espressione*. It consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system concludes with a piano (*pp*) dynamic. The music is written in the same key and time signature, featuring more complex textures and expressive phrasing.

"A SOLDIER WHO WEARS NO UNIFORM" The New March Song of the Season

Copyright 1902 by Jos. Morris.

BEAUTIFUL STAR OF HEAVEN.

REVERIE.

LOUIS A. DRUMHELLER.

p *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *