

MAY 10 1900

74828

# THE BRIDE OF MESSINA

OPERA

BY

## J. H. BONAWITZ.

(OPUS 33.)

### VOCAL.

ACT I.	WHEN THRO' THE DARKNESS.	Isabella.	3
	<i>Wenn in des Schmerzes tief-nachten des Dunkel</i>		
	LONG HAS MY HEART BEAT WILDLY.	(Baritone) Manuel.	5
	<i>Längst ist von sanftem Triebe</i>		
	CHORUS OF PEACE.		3½
	<i>Schön ist der Friede!</i>		
ACT II.	HOLY VIRGIN, RICH IN MERCY.	Beatrice.	3½
	<i>O Maria! reich an Gnaden</i>		
	AGAIN THOU ART MINE, LOVE.	Cesar.	3½
	<i>Ich habe dich wieder.</i>		
	OH, GIVE TO ME THY HAND.	(Baritone) Manuel.	3½
	<i>O reiche mir die Hand</i>		
ACT III.	STAY, SISTER.	(Quert) Cesar, Beatrice.	10
	<i>Bleib Schwester! Scheide Du nicht so von mir!</i>		
	WILL YOU RENEW IN ME THE STRUGGLE. (Arietta)	Cesar.	3
	<i>Willst Du in neuen Kampf mich stürzen.</i>		

### INSTRUMENTAL.

FUNERAL MARCH	2
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G. F. Swan

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**VOCAL.**

The letter signifies the Key, Figure 1 indicates the piece is very easy; Figure 2 easy; Figure 3 moderately difficult; Figure 4 difficult. Please to mark these with a handsome lithographic title.

- After Handown. (No. 1). Song and Chorus. **25**
- "After sunrise with its twilight dying in the sunset glow. At its twilight with its darkness, comes the quiet hour of rest. When the weary footstep hushed, after early toil is o'er, turns with anxious face to welcome those who wait us at the door." This beautiful little song is in Mayhew's present style, and cannot fail to secure an immense popularity.
- A Kiss at the Door. (No. 2). Song and Chorus. **25**
- This ballad is selling very rapidly.
- Because thou art so far away. (No. 3). **25**
- "The passing moments later by, the dimly hours are long to pass, and brightly days seem slow to die, and oh the minutes seem years, ah! the love's sweet love has lost their share, and I am sad from day to day. The world itself is not the same, because thou art so far away." Another elegant song by the ever elegant Heathcote. The author's music will be sufficient guarantee of the song's artistic merit.
- Blow the Horn for Supper, Kate. (No. 4). Song and Chorus. **25**
- Humorous Song, with Cornet call.
- Cling onto Sarah. (No. 5). Song and Chorus. **25**
- Arranged for Piano or Organ.
- Day we went boating. (No. 6). **25**
- "You remember when last we went boating on the beautiful river below?"
- Dolly Varden. (No. 7). With Chorus. **25**
- Dolly Varden. (No. 8). Without Chorus. **25**
- Dressed in a Dolly Varden. (No. 9). Song and Chorus. **25**
- "These songs are the most popular of any of the 'Dolly Varden' songs."
- Game where the Woodbine twines. (No. 10). Song and Chorus. **25**
- "Game where the Woodbine twines, when spring is bright and fair, and to the soldier's resting place some little tribune bear." Exquisite melody, appropriate words. Dedicated to the Soldier's Orphan.
- Little Plowder. (No. 11). Song and Chorus. **25**
- "How dry, oh dry, drink not to-night, Nor leave us weeping here, For home is long, lonely now, When papa is not near." Truly beautiful.
- Love once lost is gone forever. (No. 12). **25**
- Charming ballad made popular by Mrs. Allen before death.
- No one to weep when I am gone. (No. 13). Song and Chorus. **25**
- "No one to weep when I am gone, No one to care for with an eye, No one to weep and no one to mourn, No one to sign my fate to see." A gem.

- Pretty as a Picture. (A-2). Song and Chorus. **25**
- As performed by the Minstrel Troupe.
- Queer People there be. (No. 14). Song and Chorus. **25**
- Admirers of a genuine comic song, should not miss this sparkling little melody to their repertoire.
- Reurgram. (No. 15). Song and Chorus. **25**
- As sung by Mr. J. B. Taylor, celebrated Baron of Philadelphia. A production of the highest artistic value. Professional fingers have in "Reurgram" a composition unsurpassed in this country.
- Shadows of Angels Wings. (No. 16). Song and Chorus. **25**
- "Oh what is that radiant glory that tinges the sunset west, With crimson and gold and purple, While sickly the sun to rest." A superb beautiful vocal song.
- Squeeze me Joe. (No. 17). **25**
- Under the Rose. (No. 18). Solo and Duo. **25**
- An effective ballad and pretty work.
- Writing till the Reaper comes. (No. 19). Song and Chorus. **25**
- "Go ye forth into the harvest, In the harvest from the night, Gather in God's richest treasure, Let not a single sheaf pass by." This charming little song appears in the latest of the many, and most white way to popularity.
- We need no more. (No. 20). Song and Chorus. **25**
- Author of Hawthorn's Intellectuals.

**INSTRUMENTAL.**

- New and valuable music for the Piano Forte.
- Aberdeen Schottische. (No. 1). **25**
- Choice little piece for beginners.
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- Delicately excellent.
- Bachmann's First Lesson. **1.00**
- Complete a brief and explicit explanation of the rudiments, together with a number of figures of exercises for the acquiring of a correct position of the hands and for strengthening the fingers.
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- For beginners. Worthy of its name.
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- The Author's very best composition. It is impossible to overstate the merit of this wondrous short.
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- Beginners must especially be in clover with this elegant piece.
- Dolly Varden Galop. (No. 7). **25**
- Dolly Varden March. (No. 8). **25**
- Dolly Varden Polka. (No. 9). **25**
- Dolly Varden Quad. (No. 10). **1.00**
- Dolly Varden Schott. (No. 11). **25**
- Dolly Varden Waltz. (No. 12). **25**
- These pieces are all highly characteristic of the charming little "Dolly." We mention them among our best publications for the year.
- Elegant Polka Waltz. (No. 13). **25**
- It is her popular visit.
- Entre Nous. (No. 14). La Coterie-Trio Troupe. **25**

- Four-in-Hand Schottische. (No. 15). **25**
- For beginners. Figured.
- Frederick Grand March. (No. 16). **25**
- Idalla Polka. (No. 17). **25**
- As containing melody, well worked out. Will bear comparison with any we know of.
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- Popular.
- New Departure March. (No. 23). **25**
- Adapted and pleasing.
- Nightfall Polka Reverie. (No. 24). **25**
- One of the most lovely melodies in print. Cannot be too highly recommended.
- Number One March. (No. 25). **25**
- For beginners.
- Prussian Army March. (No. 26). **25**
- May be numbered among the best.
- Miss Gold Value Polka. (No. 27). **25**
- Here's reputation will fully warrant the acquisition "Jury find."
- Qui Vive Galop. (No. 28). **25**
- A live sparkling composition.
- Reindeer Schottische. (No. 29). **25**
- Good.
- Silver Wedding March. (No. 30). **25**
- For beginners.
- Social Meeting Quadrille. (No. 31). **25**
- Among the very finest Quadrilles out.
- Such is Life. Caprice. (No. 32). **25**
- Equal to anything of Wynn's.
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- Reverie: "Sweet Reed" beautifully beautiful.
- Wynlike Polka Waltz. (No. 34). **25**
- Quite popular.
- Three Part Waltz. (No. 35). **25**
- For the regions.
- Two-Forty Galop. (No. 36). **25**
- For the beginner.
- Wacht am Rhein. (No. 37). **25**
- For the beginner.
- Wavelets Waltz Sentimental. (No. 38). **25**
- Delightful melody beautifully arranged.
- Whispered Waltz. (No. 39). **25**
- Is her popular visit.
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# Stay, Sister.

BLEIB, SCHWESTER!

The Bride of Messina.

DUETTO

J.H. Bonawitz.

Molto appassionato.  
DON CESAR.

*f*

Stay sis-ter! Ah, do not de- sert me thus!  
Bleib' Schwester! Schei- de Du nicht so von mir

*mf*

PIANO.

Let my dear mother curse me, Let to Hea - - - ven  
Mag mir die Mut-ter flü-chen Mag dies Blut An -

*sf*

the ac- cu- sing blood cry out a- gainst me, Let all the world con-  
- kla- gend ge- gen mich zum Himmel ru- fen Mich al- le Welt ver-

*sf*

*p*

- demn me, But not you -----, oh curse me not! From  
- dam - men. A-her Du ----- flu-che mir nicht Von

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and contains the lyrics: "- demn me, But not you -----, oh curse me not! From - dam - men. A-her Du ----- flu-che mir nicht Von". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

you ----- I can-not bear it.  
Dir ----- kann ich's nicht tra - gen.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "you ----- I can-not bear it. Dir ----- kann ich's nicht tra - gen.". The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *f* and *dim.*.

*dim.*

The third system shows the piano accompaniment continuing. It includes a *dim.* (diminuendo) marking and a key signature change to two flats (B-flat major or D-flat minor) in the final measure of the system.

Allegretto moderato.

*molto riten.*

*p*

14, 218-14.

The fourth system begins with the tempo marking "Allegretto moderato." and a *molto riten.* (ritardando) marking. The piano accompaniment features a piano (*p*) dynamic and a change to a 3/4 time signature. The system concludes with a double bar line and the page number "14, 218-14." below the staff.

*p*

No one e'er lov'd as I have  
Wie nichts zu - vor je hab' ich

you be-lov'd E'en while a stran - ger thou wert to me.  
Dich ge-licht Da ei-ne Frem - de Du mir wa - rest.

Be-cause I lov'd you, Lov'd to dis trac - tion, Dyed are my  
Weil ich Dich lieb - te Ue - her al - les Maass Trag ich die

*cresc.*

hands in my bro thers blood To thee my love  
Schul des Bru der mur des zu Dir die Lie he

*cresc.*

has been my on ly fault Thou art my sis ter dear un  
War mei ne gan ze Schuld Nun hist Du Schwes ter mir Und

*cresc.*

to me I may thy pi ty claim as a ho ly boon  
Mit - leid Ich darf es for dern als ei nen heil gen zoll

*f* Which Heav'n has sent my fate to sof-ten. No one e'er  
 Der mein Ge- schick mir hold ver- süs- set Wie nichts zu -

*p*

lov'd as I have you belov'd E'enwhile a stran- ger  
 vor je Hab ich Dich ge- liebt Da ei- ne Frem- de

*cresc.*  
 thou wert to me. Be- cause I lov'd you, lov'd to dis-  
 Du mir wa- rest Weil ich Dich lieb- te Ue- her

*cresc.*

- trac - - tion      Dyed are my hands      in my bro - - ther's  
al - les Maas      Trag ich den Fluch      des Bru - - der

Appassionato. BEATRICE.

blood No, no, I dare not lis - ten to thy anguish, In this cold  
mor-des. Nein nein nicht hoe-ren darf ich die-se Kla-gen In die-ses

Appassionato.

pres - - ence my own pain ab - sorbs me and fills my  
Tod - - ten Ge-gen-wart er - fasst der Schmerz mich Und die



breast with deepest sor - row. I could not shed my blood for thee As I most  
 Brust er - fül - let Jam - mer Nicht freu - dig wie ich gern ge - wollt Durft ich für

glad - ly would have done, to save thee, dearest. Yes, joy - ful - ly would I have  
 ihn, den Theu - e - ren, zum Op - fer fal - len Denn gern hätt ich für ihn ge -

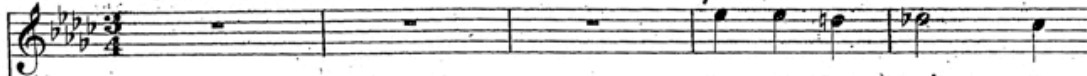
*dim.*

fal - len. Thou wert my life, my heart beat but for thee; To  
 blu - tet. Du warst mein Glück, mein Herz schlug nur für Dich. Ach

*p molto ritenuto.*

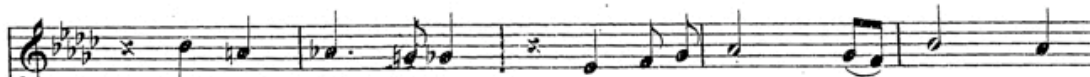
live - - with - out thee dear - est, were one - - - long day of grief.  
 oh - - ne Dich zu le - ben ist Trau - er nur für mich.

Allegretto moderato.

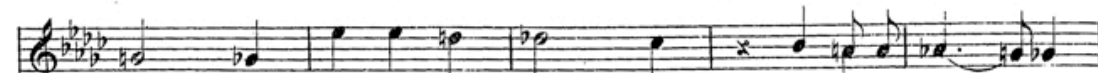
*p*

No one e'er lov'd as  
Wie nichts zu - vor je

Allegretto moderato.



I have him be-lov'd - Him thou hast dealt a blow so  
hab' ich ihn ge-licht Den Du mir grau - sam hin - ge -



dead - ly; Be-cause I lov'd him lov'd beyond rea - son -  
mor - det. Weil ich ihn lieb - te ue - her al - les Maass

*cresc.*

Thus is my heart with an - guish bro - ken. Ah, yes to  
 Trag ich die Schuld mit sei - nes To - des. Zu ihm die

*cresc.*

*cresc.*

love him ----- was my hap - pi-ness; Now I am left a -  
 Lie - be ----- war mein gan - zes Glück Nun bleib' ich freud - los

*cresc.*

*cresc.*

- lone and friendless, Nev - er more will my ----- eyes be -  
 hier zu - rü - cke Ach soll ich ihn nie wie - der

*cresc.*

*f*

- hold him. So must my heart e'en break with sor-row.  
 se - hen Dann muss in Jam - mer ich ver - ge - hen.

*p*

No one e'er lov'd as I have him belov'd — Him thou hast  
 Wie nichts zu - vor - je hab ich ihn ge-liebt Den Du mir

*cresc.*

dealt a blow so dead - ly; Be-cause I lov'd him  
 grau - sam hin - ge mor - det Weil ich ihn lieb - te

*cresc.*

*p*

lov'd beyond rea - son -      Thus is my heart      with an - guish  
 ue - ber      al - les Maass      Trag ich die Schuld      mit sei - nes

*sf*      *p*      *sf*

torn -      Yes, thus is my heart      with an - guish torn -  
 To - - - des      Trag ich die Schuld      mit sei - nes      To - - -

*p*

Yes,      thus is my heart      with an - - guish      torn - - -  
 - des      Trag ich die Schuld      mit sei - - nes      To - des.

CESAR.

I on - ly, bro - ther;  
Mir selbst nur Bru - der

Curse me not, sis - ter! Add not this un-to my dreadful  
O lass Ge - lieb - te Mir den einz' gen Trost Dass his ins

I am guil - ty! I on - ly, bro - ther;  
will ich flu - chen Mir selbst nur, Bru - der

an - guish - Curse me not, Curse me not sis - ter!  
Grab Du mir nicht flu - chest O lass Ge - lieb - te

I am guil - ty! Yes, for his death am I ac -  
will ich flu - chen Dass sei - nen Tod ich mit ver -

Add not this un-to my dread-ful an - guish - Curse me  
mir den einz' gen trost Dass his ins Grab Du mir nicht

- cur - sed. I on - ly, bro - ther; I am guil - ty!  
 schuldet. Mir selbst nur Bru - der will ich flu - chen

not --! Curse me not sis - ter! Add not this un-to  
 fluchest. O lass Ge - lieb - te mir den einz' gen Trost

Yes, for his death am I ac - cu - sed! Live yet, my  
 Dass sein - en Tod ich mit ver - schul - det. Le - be mein

my dread - ful un - guish, Curse me not Then nev - er  
 Dass bis ins Grab Du mir nicht flu - chest Denn nie - mals

bro - ther, for our mo - ther, And add no more un -  
 Bru - der für die Mut - ter, und meh - re nicht noch  
*cresc.* *molto rit.*

more, thou't see me liv - ing! Fare - well for - ev - er,  
 siehst Du jetzt mich wie - der. Leb' wohl auf e - - wig,

*cresc.* *molto rit.*

*f* *a*

to my an-guish!  
mei - - nen Jam-mer.

*f* *a*

yes, for - ev - er!  
e - - wig, e - wig.  
in tempo.

*f* *p*

*cresc.*

*cresc.* *f*