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Cavatina d'innocenza i cari inganni.

New York: S. T. Gordon (706 Broadway), 1866/1872

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BOUQUET OF 2 Operatic Songs.

BELIEVE ME, MY HEART. Te sol quest anima, -	Trio, -	Attila, -	Verdi -	3
I DREAMT THAT I DWELT, -	Alto, -	Bohemian Girl, -	Balfe -	3
THEN YOU'LL REMEMBER ME, -	Alto, -	do. -	do. -	3
HEART BOWED DOWN, -	Alto, -	do. -	do. -	3
BY THE SAD SEA WAVES. Key of E flat and F, -	Alto or Soprano, -	Brides of Venice, -	Benedict -	3
TYRANT, SOON I'LL BURST THY CHAIN. Una voce poco fa., -	Soprano or Alto, -	Barber of Seville, -	Rossini -	5
POOR THOUGH MY COT, -	Alto, -	Betly, -	Donizetti -	3½
ON TO THE FIELD OF GLORY, -	Soprano or Alto, -	Belisario, -	do. -	3½
HERE MY WILD CAREER. Aria. Qui m'accolse, -	Bass or Alto, -	Beatrice, -	Bellini -	3
WE MAY BE HAPPY YET, -	Alto, -	Daughter of St. Mark, -	do. -	3
O SUMMER NIGHT. Serenade. Com e gentil, -	Soprano or Tenor, -	Don Pasquale -	Donizetti -	3
TORNAMI A DIE. Notturmo, 2 voices, -	Two Sopranos, -	do. -	do. -	3
INNOCENCE. Cavatina. D'innocenza, -	Soprano, -	Count St. Bonifaci, -	Verdi -	5
SPIRIT OF LIGHT. Cavatina. Spirito Gentil, -	Tenor or Soprano, -	Favorita, -	Donizetti -	3
MA NEGLI ESTREMI. Preghiera, -	Soprano, -	Guiramento, -	Mercadante -	3
NEL PASSO. Preghiera, -	Alto, -	Giovanna Grey, -	Vaccaj -	3½
AL BEL DESTIN CHE ATTENDEVI, -	Alto and Sop. Duett, -	Linda, -	Donizetti -	5
IN TEARS I PINE. La mia letizia infondere, -	Alto, -	Lombardi, -	Verdi -	3½
'TIS THE LAST ROSE OF SUMMER. Qui sola vergin rosa, -	Alto, -	Martha, -	Flotow -	3
SAILOR SIGHS. Duett. Il marinaio Lungiomai, -	Alto and Tenor, -	do. -	Balfe -	7½
SADLY AND WEARY I SANK TO REST. Cavatina. Oh di qual onta aggravasi -	Bass or Alto, -	Nabucadnezzar, -	Verdi -	3½
LONELY IN DISTANT LANDS. D'egitto la sui lidi, -	Bass or Alto, -	do. -	do. -	3½
OVER THE SUMMER SEA, -	Alto, -	Rigoletto, -	do. -	3
MY OWN, MY GUIDING STAR, -	Alto, -	Robin Hood, -	Macfarren -	3
ROBERT, IDOL OF MY HEART. French and Italian, -	Soprano, -	Robert le Diable, -	Meyerbeer -	5
POWER OF LOVE, -	Alto, -	Satanella, -	Balfe -	3½
THE GLORIOUS VINTAGE OF CHAMPAGNE, -	Alto, -	do. -	do. -	3
DARK DAY OF HORROR. Duett. Giorno d'orrore, -	Soprano and Alto, -	Semiramide, -	Rossini -	3
DRINKING SONG. Gaily through Life Wander. Libiano ne lieti, -	Alto, -	Traviata, -	Verdi -	3
CIEL SIE TU. Preghiera, -	Soprano, -	Parisana, -	Donizetti -	3
BOUNTEOUS LADY. Gratias agimus tibi, -	Soprano, -	Dame Blanche, -	Guglielmi -	6
ERNANI, FLY WITH ME. Ernani Involami, -	Soprano, -	Ernani, -	Verdi -	6
WHO TREADS THE PATH. Qui Sdegno, -	Bass, -	Zauberflote, -	Mozart -	3
FEAR NOT FOND YOUTH. Non Paventar, -	Soprano, -	do. -	do. -	3½
WOMAN IS CHANGEABLE. La donna é mobile, -	Tenor, -	Rigoletto, -	Verdi -	5
IN SORROW WE ARE PARTED. In terra, -	Soprano and Tenor, -	Due Illustri Rivali, -	Mercadante -	3

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OBERTO CONTE DI S. BONIFACIO.

Cavatina D' Innocenza I cari inganni.

Eseguita dalla Signora JENNY LIND.

VERDI.

con espress.

Cunizia. *Andante. Piano.*

D'inno = cen - za i ca - ri in -
In - no - cence and guile - less

gan - ni e l'a - mor di ma - drea ma - ta tutto ah
fee - ling and a mo - ther loved and cherish - ed made that

tut - to nè primi an - ni fean quest' a - ni ma be -
bless - my spir - it thril - ling Bliss that has - so ear - ly

con grazia.

a = ta
per - - ished

del = le guan - ce sul = le
on my cheeks were fresh bright

ro = se stava il
ro - - ses joyous

gau - dio del mio
blood - - filled eve - - ry

cor Ah! . . . a que gior - ni appien ri spo = se ora il
vein Ah! my soul - no more re - po - - ses In that

pal - pi to d' a - more d' a - mor a que' giorni appien ri
hap - py hap - py dream a - gain Ah, my soul . . . no more re -

Con slancio. rallent

spo = se o = ra il pal = pi = to d' a = mo = re d a
po - - - ses In that hap - - py hap - py dream a

mor o - ra il pal = pi = to d' a = mor
- gain In . . that hap - py hap - - - - - py . . . dream

a piacere. Moderato.

d' a = mor.
a - - - - gain.

8va Allargando.

Con innocenza.

Ma nè prim' an = ni un an = ge = lo
But the young and tim = id girl

stà dei fanciul - li ac = can = to ei da quell'al = me
A guardian ship.... in - her - - its And there... watches by

Allargando.

can = di - de fu = ga il do lo re e il pian = to
her . . . side a land of of bles = sed spir - - its

col canto.

Più mosso.

Con slancio.

deh mi ri = co = pra an = co = ra del mi = sti = co suo
Give me back that veil of beau - - ty tim = id modes - ty once

tr

ve = lo se nuo = vae = ta m' in = fio = ra — non m' abban =
 more And my heart in grate ful du - ty Will the saue

pp

Stringendo.

do - ni non m' abbandoni il Ciel non m' ab = ban = doni non m' abbandoni il
 of all will the source of all a - dore will the source of all will the source of all a -

8va

cresc.

largo.

ciel - dore ah! non m' ab - ban =
 It will the source

a piacere.

do - ni non m' ab - ban do = ni il
 of all will the source of all . . . a -

8va

ciel.
dore

ff

Ah!
Ah.

ff

ma nè prim' an- ni un an- ge- lo stà dei fanciul- li ac-
the young and timid, and thoughtless child a guardian ship - ever in-

pp

can to ei dà quell'al- me can- di- de
her - - its and there watches still by her side

Allargando.

Piu mosso.

fu - ga - il do - lo - re e il pian - to Deh mi rico - pra an -
 A land of pure and bl - sed spir - its Give me back that veil of

co - ra del mi - stico suo ve - lo se
 beau - ty Tim - id modesty on - ce more and

nuo - vae - tà m' in - fio - ra - non m'abban - do - ni non m'abbandoni il
 my heart in grateful du - ty will the saur - ce of all will the saur - ce of all a

ciel non m' ab - ban - doni non m'abbandoni il ciel
 dore will the saur - ce of all will the saur - ce of all a - dore

string.

8va

cresc.

ff

largo. 9

ah! non m'abban- do = ni non m'abbando = ni il
 It will the saurce of all will the saurce of all a-

ciel non m'ab = ban = do = ni il
 dore will the saurce of all a
 gva

ff

ciel non m'ab = ban = do = = ni il
 -dore will the saurce of all a

ciel.
 dore.

S. T. GORDON, 706 BROADWAY.

MONTHLY BULLETIN OF NEW MUSIC NUMBER 45.

The music in this column is carefully classified, and the difficulty of each piece marked, to enable teachers and amateurs to order just what they want.

The figures indicate the degrees of difficulty: 1, Very Easy; 2, Easy; 3, Medium; 4, Moderately Difficult; 5, Rather Difficult; 6, Quite Difficult; 7, Very Difficult.

S. T. GORDON,
706 Broadway, N.Y.

VOCAL.

Alice, Where art Thou?
French and English words.
(5) Romance. J. Ascher. 35
A beautiful French Ballad.

Could You?
Words by George Cooper.
Ballad, with Chorus *ad lib.* (3)
Music by Chas. E. Pratt. 30

We wandered in the twilight gray,
Along the pleasant lane;
He took my hand upon the way,
And told his love again;
We lingered by the garden gate,
While stars were in the blue;
I wished to go, the hours were late,
I couldn't tho'; could you?
The melody is bewitching, and will be sure to please.

Come, Holy Spirit.
(4) H. Millard. 40
Sacred Quartette, with Solos for S. T. and B. This beautiful melody is taken from Millard's Mass in G, and arranged and adapted for the use of Protestant Churches.

Daisy Bell.
(4) Song and Chorus. Frank Howard. 30
This song was sung with great success by D. Wambold, Esq. The music is by the same author as Daisy Deane.
Beaming with beauty and gentle as the fawn,
She's the fairest of all in the dell,
And as loving and pure as the opening rose at morn
Beats the heart of my charming Daisy Bell.

Guide me, Oh, Thou Great Jehovah.
(6) Sacred Quartette, with S. T. and B. Solos. J. E. Gould. 60

I Never Can Forget.
(4) Alfred Melon. 30
Sung with great applause by Miss Moore in the popular drama "After Dark." We recommend this song for its melodic beauty.

Irish Emigrant's Farewell.
(5) Ballad. Fred. Mollenhauer. 30
A touching ballad.

Laughing Misses.
(4) V. La Zencor. Offenbach. 30
Bonlette's song from the comic opera of Blue Beard. English translation by Dr. Wetmore.

Model Husband.
Un Mari sage. (5) Offenbach. 30
English translation by Dr. Wetmore.
From the popular opera La Belle Helene.

My Grandfather's Goblet.
(5) Legend du Verre. From the Grand Duchesse. Offenbach. 30
English translation by Dr. Wetmore.

My Heart I'll keep for You.
(4) H. Millard. 40

Ballad for mezzo soprano.
Though other friends may cluster round,
And claim the smile or tear;
Though pleasures o'er my way abound,
And life be blest and dear,
Whatever joys await for me,
In pain and care, on land or sea,
My heart I'll keep for you.

This is Mr. Millard's latest song. It has been received with great applause wherever it has been sung. The melody is strikingly beautiful.

On the Beach.
(4) Ballad with Chorus. 40
Sung with great applause by W. H. Lingard. 'Twas on the beach at Rockaway, one fine summer's day,
I met this handsome man, who stole my heart away.
Now I feel so happy, as blissful moments glide,
The day is quickly coming when I shall be his bride.
Our edition is illustrated with a beautiful picture in colors.

On God, Be Thou near Me.
(3) Sacred Quartette. M. Keller. 35
We have also adapted to the above beautiful melody the words, "The Lord is my Shepherd."

O Come Back Again.
(5) Ballad. Fred. Mollenhauer. 30
The melody of the above is pleasing and full of sentiment.

O Where shall Rest be Found?
(5) Sacred Quartette, with Duets and Solos. J. E. Gould. 50

Reuben's Fair. (A)
(4) C'est un Rubens. Offenbach. 30
The most popular song from the opera of Blue Beard. English translation by Dr. Wetmore.

Sweet Isabella.
(4) Song and Chorus. Geo. Leybourne. 30
Sung by Tony Pastor. A Comic Song adapted to a beautiful waltz melody.

Shan't I be glad when Sally comes Home
(4) Song and Chorus. F. N. Egerton. 30
A tip-top Comic Song.

She was just the Belle.
(4) Song and Chorus. Words by Geo. Cooper. Music by C. E. Pratt. 30

I met her on a Sunday up in Central Park,
Sweet and fair, raven hair,
Her eyes were dark as night, and oh so very bright,
They stole my heart away.

Shepherd Swains.
(4) T'a des Vergers. Offenbach. 30
Boulotte's song from Blue Beard. English translation by Dr. Wetmore.

PIANO MUSIC.

Bilse Polka.
(5) Op. 121. Parlow. 30
A fine Polka by one of our best German authors.

Grecian Bend Schottisch.
(4) Charles Viola. 35
Illustrated with a design of the exact position necessary to be in the style.

Blue Beard Waltzes.
(3) G. A. Russell. 40
These Waltzes contain the most popular airs from this opera, including the Kiss Waltz.

Catherine Galop.
(4) Op. 122. Parlow. 30
A fine Galop for dancing; it is very popular.

Fidèle Galop.
(3) W. E. Kelley. 35

Grand Duchess Lancers.
(4) Paul Steinhagen. 50
This is the most popular arrangement of the Lancers, from Offenbach's best work.

Capt. Jinks Quadrilles.
(4) Hawthorne. 40
Containing all the popular melodies of the day—"Capt. Jinks," "Champagne Charlie," "Flying Trapeze," "On the Beach," "Not for Joe," "Blue Beard." Illustrated with a cut of the Captain. This arrangement is very popular, easy and attractive.

Sylph Waltz.
(4) Miss Moore. 35
A pretty and pleasing little Waltz for the young folks.

Blue Beard Quadrilles.
(4) P. Steinhagen. 50
This Quadrille contains all the popular melodies from Offenbach's best opera. It is arranged with great taste, and makes an excellent quadrille for dancing.

Sprite's Frolic Polka.
(3) Hawthorne. 35
A pleasing Polka; it is well adapted for teaching.

Dance on the Lawn.
(3) Hawthorne. 35
A beautiful little Rondo.

Medley Comique.
(4) E. Mack. 40
A fine arrangement of the following popular melodies:
Champagne Charlie, Capt. Jinks,
Not for Joe, On the Beach,
Walking in the Zoo—sometimes called
Walking down Broadway.

Helena. Trois Temps, or Polka Redowa.
(3) M. Schlig. 35
A beautiful Polka Redowa. The movement is very graceful.

Broadway Waltz.
(3) W. F. Wellman, Jr. 35

Introducing the popular song by Lingard, "Walking in the Zoo," also called Walking down Broadway.

Sounds from the Main. (Main Klänge)
(5) Waltzes. Op. 120. Albert Parlow. 60
This set of Waltzes is one of the best that Parlow has ever written.

Gems of the Day. By Geo. A. Russell.
A collection of new and popular music, arranged easily for beginners.

1. Dream of the Ball Waltz. (2) 20
Arranged from Godfrey's latest waltz.
2. Belle Helene Galop. (2) 20
Introducing two of the most popular melodies from this opera.
3. Blue Beard Galop. (2) 20
This little Galop contains all the most popular melodies of this charming opera.
4. Blue Beard Mazurka. (2) 20
A beautiful little mazurka.
5. Grand Duchess Polka. (2) 20
This contains several of the principal melodies from this opera by Offenbach.
6. Grand Duchess March. (3) 20
An easy arrangement of the celebrated Sabre Song, or Sword of my Father.
7. Orpheus Galop. (2) 20
A selection of the best melodies from this new opera by Offenbach.

EASY MUSIC.

Deliciosa Polka. (2) Spindler. 10
1 page, key of C.

Weazel Waltz. (1) Lochr. 10
1 page, key of G.

Sultan's Polka. (1) Spindler. 10
1 page, key of C.

Pincushion Polka. (2) Spindler. 10
1 page, key of C.

Skipping Redowa. (1) E. Mack. 10
1 page, key of C.

Vaillancé Polka. (2) Spindler. 10
1 page, key of C.

Luddy Polka. (2) J. Bellak. 10
1 page, key of C.

Ivy Leaf Polka. (2) J. Bellak. 10
1 page, key of C.

Martha. (2) J. Bellak. 10
1 page, key of C.

Ever of Thee Waltz. (2) J. Bellak. 10
1 page, key of C.

The above collection of Easy Pieces has been selected by the publisher for their 1000 melodies to meet the demand for easy music for beginners. They are mostly taken from the Golden Melodies by Spindler, and the String of Pearls by J. Bellak, which have met with a large sale.

NEW PRACTICAL PIANO METHOD.

By G. W. GROSCHEL. 2.00

Compiled and arranged from the best European works, expressly for the use of the Brooklyn Conservatory of Music. The exercises are arranged according to a system to guide the pupil progressively, step by step, from the first rudiments of Piano playing to the province of an accomplished pianist. The pieces following the technical exercises are kept in strict analogy with the latter; they are all intended to cultivate and prepare the taste for good music, excluding all purposes of light or trivial amusement. It is composed of technical exercises to develop the flexibility, power and independence of the fingers and the wrist, containing also a great many instructive pieces, of which only a few are known. An experience of thirty years teaching, during which the author has had the management of large schools, has impressed him with the great need of such a work. He has endeavored to render it as practical as possible. It has been examined by a large number of our first musicians, many of whom have spoken in the highest terms of its great merit; among the number are the following: S. B. Mills, Theo. Thomas, Charles Fradel, Max Brown, A. H. Wood, Carl Auschutz.

S. T. GORDON,
706 Broadway, N. Y.