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Balen del suo sorriso.

Verdi, Giuseppe, 1813-1901

Toledo: Whitney's Palace of Music (173 Summit St.), 2022-03-09

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VERDI'S

POPULAR AIR,

"IL BALEN DEL SUO SORRISO,"

FROM

IL TROVATORE.

ARRANGED FOR

PIANOFORTE

BY

BRINLEY RICHARDS.

6

TOLEDO. OHIO:

Published at Whitney's Palace of Music, 173 Summit St.

WHITNEY'S PALACE OF MUSIC.

W. W. WHITNEY'S IMPROVED MELODEONS.

Mr. WHITNEY: Dear Sir—I concur fully in the opinion of my friend, G. W. Morgan, of New York, as regards your "Improved Melodeons," and should imagine the instrument just the thing for the Western market. I congratulate you on its production. Truly, yours,
ROBERT HELLER.

W. W. WHITNEY, Esq.: Dear Sir—Having examined several of your new and elegantly finished Melodeons, I take pleasure in saying I consider them a first-class instrument. They cannot fail to give entire satisfaction. Yours, very truly,
C. S. CROSSMAN.

From the celebrated Organist, G. W. Morgan, of Grace Church, New York City.

To Mr. W. W. Whitney: DEAR SIR—I tried some of your Melodeons, and can speak highly in praise of them, and at the same time feel confident they will give every satisfaction to any who may purchase them. I remain, dear sir, most faithfully, yours,
G. W. MORGAN.

TOLEDO, OHIO, October 1864.

Mr. W. W. WHITNEY:—Your Improved Melodeons are in my opinion, the "Ne Plus Ultra" of Reed Instruments. Their evenness of "tone power" is greater than any similar Instruments I have seen. I take great pleasure in recommending them as the best Melodeons in the market.

L. MATHIAS, Teacher of Music.

For years to come, we believe they will be the favorites with those that want the best.—*Advertiser*.

TOLEDO, OHIO, October 1864.

Mr. W. W. WHITNEY—Dear Sir: I have examined your Improved Melodeons, and I take pleasure in saying that I find in them all the elements which have been so long sought after. Your improvement in the bellows, will, I am sure, make them the most perfect of Reed Instruments.

J. E. GILMAN,

Tuner and Repairer of Organs, Pianos and Melodeons

Exceeds in our estimation every other instrument of this general class.—*Telegram*.

Mr. W. W. WHITNEY, TOLEDO, O.—I wish to express my admiration of the superiority of the Melodeons of your manufacture. The REEDY or NASAL tone usually found in Melodeons is entirely obviated by your new improvements. Wishing you the success you so well deserve.

I am yours Truly,
W. B. THOMPSON, Prof. of Music, N. Y.

I am daily receiving letters similar to those above, from Professional Musicians; also from persons who have the instruments in use. Every Instrument warranted for five years.

These Improved Melodeons received the first Premium over all competitors at the Michigan State Fair, 1865, of both Eastern and Western makes.

I have all the facilities for manufacturing these Melodeons, including steam power and machinery, (every department being under my personal supervision,) and I feel confident with my unsurpassed improvements that I am now placing before the public, a superior instrument, larger, and with an evenness of tone not heretofore obtained by any other Melodeon Manufacturer. The finish and durability of these instruments are second to none.

With my unsurpassed facilities, I hope to continue to furnish these Melodeons at much less than eastern prices.

All orders will secure as prompt attention as if the parties were here to select.

Factory at No. 146 & 148 Summit Street.

Address all orders

W. W. WHITNEY, 173 Summit St., Toledo, Ohio.

W. W. WHITNEY, Dear Sir: I desire, in addition to the numerous testimonials already given to your Melodeons, to add my own. I have examined several that I have found in various places where I have held Musical Conventions, and being familiar with the Instruments offered to the public by other makers, I find yours superior to any other in the purity of TONE, evenness of VOICE, and with greatly superior advantages in the SWELL, and I cordially recommend them to all who wish a first class Instrument. Yours,
J. WILLIAM SUFFERN.

TOLEDO, October, 26th, 1864.

DEAR SIR:—It is with the utmost willingness, that I give my testimony as regards the excellency of your Melodeons. After a thorough acquaintance with the Instruments of other makers, candor compels me to say that those of your manufacture surpass them as regards elasticity of touch; evenness of voicing; and freedom from all harshness, and thinness of tone. I shall unhesitatingly recommend them in answer to the numerous enquires of purchasers.

Yours Truly,

E. P. SPRAGUE,

Prof. of Music, and Organist of Trinity Church.

The smoothness of the tone makes a beautiful accompaniment for the voice.—*Tribune*.

Surpass everything in this line we have seen, whether French or American.—*Commercial*.

Accept Mr. WHITNEY my sincere congratulations. Henceforth Toledo may advantageously compete with any of the larger cities in the construction of Melodeons.

D. DEVIVO,

Opera Manager, N. Y.

Really very effective and beautiful instruments. All that want the best will get "Whitney's."—*Blade*.

Mr. WHITNEY—Dear Sir: After examining the mechanism, and testing the action and tone of your Melodeons, it gives me pleasure to assure you that I consider them, in many respects, superior to those of any other manufacturer with which I am acquainted.

Yours truly,
L. G. BLAISDELL.

Young Ladies' Seminary, Monroe, Mich., Dec. 24, 1864.

Once having seen them, will convince the most skeptical, that they are just what has been long wanting.—*Herald*.

Never seen anything of the kind, that interested us so much.—*Gazette*.

IL BALEN DEL SUO SORRISO.

IL TROVATORE.

BRINLEY RICHARDS.

INTRODUCTION.

Allegro.

ff

Accel.

Sva *loco.*

ff

2 X

1 X

L. E.

Andante. "Il balen del suo sorriso."



First system of musical notation. The right hand (treble clef) begins with a whole rest, while the left hand (bass clef) plays a series of eighth notes. The tempo is marked *Andante.* and the dynamics are *pp* (pianissimo). The system concludes with the instruction *Con espress.* (con espressione).



Second system of musical notation. The right hand features a triplet of eighth notes followed by a pair of eighth notes. The left hand continues with eighth notes. Pedal points are indicated by "Ped" and an asterisk (*) in the left hand.



Third system of musical notation. The right hand includes a triplet of eighth notes. The left hand continues with eighth notes. The system includes markings for *dim.* (diminuendo) and *Cres.* (crescendo).



Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with eighth notes. The system includes markings for *ff* (fortissimo), *rit.* (ritardando), *Veloce.* (veloce), *Cadenza.*, and *dol.* (dolce).



Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with eighth notes. The system includes markings for *Ped* (pedal), *rit.* (ritardando), and *co. esp.* (con espressione).



First system of musical notation. The treble staff begins with a triplet of eighth notes marked with a '3' and an accent. The bass staff contains a series of chords and single notes. The tempo marking 'A tempo.' is written above the first measure of the bass staff.



Second system of musical notation. The treble staff continues with chords and single notes. The bass staff features a series of chords with dynamic markings: *f* (forte), *rit.* (ritardando), *rall.* (rallentando), and *dim.* (diminuendo).



Third system of musical notation. The treble staff continues with chords and single notes. The bass staff contains a series of chords and single notes. The tempo marking 'A tempo.' is written above the first measure of the bass staff.



Fourth system of musical notation. The treble staff continues with chords and single notes. The bass staff features a series of chords with dynamic markings: *f* (forte), *rit.* (ritardando), and *A tempo.* (tempo).



Fifth system of musical notation. The treble staff begins with a wavy line indicating a 'Sva' (Sustained) or 'loco.' (loco) section. The bass staff contains a series of chords and single notes. The tempo marking 'A tempo.' is written above the first measure of the bass staff. The system concludes with a wavy line indicating a 'Sva' (Sustained) or 'loco.' (loco) section.

TEMPO 1o.

Cantabile.

Ped.

pp

rall.

A tempo.

Ped.

rit.

dim.

rall.

ff

Agitato.

accel.

Sya loco.

Ped.

Brillante.

TEMPO 1o.

pp

dol.

Ped.

*

pp

Ped.

4 4

1

3 1

pp

L.H.

*

Sva

loco

Ped.

*

Cres.

dim.

Cres.

ff

rit.

Sva ~~~~~ *loco.*

molto presto. *a tempo.*

pp *Ped.* *

f

rit *rall.* *dim.* *a tempo.* *p*



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A charming Scotch Ballad.

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(Bohemian Girl.)

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A perfect gem..... Balfe 30

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OR, "I AM COMING, DEAREST MOTHER!"

Reply to Tramp, Tramp.

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Ballad by M. F. H. Smith. Price 30 Cts.

A beautiful companion to the Cottage by the Sea.

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Song and Chorus by Frank Davis. Price 30 Cts

The above is a great favorite with all who have seen it.

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Ballad by M. F. H. Smith, Price 30 cents.

Every Singer should get a copy of this charming Song.

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Ballad by Henry Badger. Price 30 Cents

Until this hour I could ne'er believe,

What a tale is told by an empty sleeve.

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By J. William Suffern. Price 30 cents.

An excellent comic song, and a good one to laugh over.

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A beautiful song and chorus, by J. Wm. Suffern. Price 30c

"Angel mother I am dreaming,

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Song and Chorus by J. William Suffern. Price 30 cents

Not difficult and is a great favorite.

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Words by J. W. HOLMES.

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Another beautiful song and chorus by Harry Buckline,

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Beneath thy Window and the Stars.

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He is coming Home, To-day.

Song and Chorus.

M. F. H. Smith..... 30

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As sung with great applause by Mad. Varian.

M. W. BALFE. Price 30 Cts.

Thou art so near and yet so far,

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A really beautiful song and chorus by A. B. Irving,

Price 30 cents. Composed from the following:

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Song of rare merit—don't fail to get it.

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BALLAD, by L. MATHIAS. Price 30 cts.

And thou art gone! Moira dear!

To those bright realms above;

Where oft me thinks thy voice I hear

With pleading words of love.

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O, I see it, I love it where I go,

The old house far away.

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