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BUDS FROM THE OPERA

ARRANGED FOR FOUR HANDS

BY

JAMES BELLAK.

- | | |
|--------------------------|---------------------------|
| 1. MARTHA. | 16. I PURITANI. |
| 2. BOHEMIAN GIRL. | 17. LA GRAND DUCHESS. |
| 3. DER FRIESCHUTZ. | 18. LA BELLE HELENE. |
| 4. CROWN DIAMONDS. | 19. LA DAME BLANCHE. |
| 5. LUCIA DI LAMMERMOOR. | 20. FIDELIO. |
| 6. LUCREZIA BORGIA. | 21. FAUST. |
| 7. LA FILLE DU REGIMENT. | 22. LA MUETTE DE PORTICI. |
| 8. LA FAVORITA. | 23. IL TROVATORE. |
| 9. ERNANI. | 24. RIGOLETTO. |
| 10. SONNAMBULA. | 25. FRA DIAVOLO. |
| 11. LINDA DI CHAMOUNIX. | 26. DON GIOVANNI |
| 12. FLEUR DU THÉ. | 27. BARBE BLEUE. |
| 13. BELISARIO. | 28. GENEVIEVE. |
| 14. L'ELISIR D'AMORE. | 29. LA BAYADERE. |
| 15. NORMA. | 30. LA TRAVIATA. |



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FRA DIAVOLO.

BUDS. No. 25.

J. BELLAK.

SECONDO.

Allegro moderato.

The musical score is written for piano in 2/4 time. It consists of four systems of two staves each. The first system begins with a treble clef, a 2/4 time signature, and a common time signature. The right hand plays a series of chords, while the left hand plays a simple melodic line. The second system continues the piece with similar chordal accompaniment and a more active left-hand melody. The third system features a change in the right-hand accompaniment, with more complex chordal patterns. The fourth system concludes the piece with a final cadence in the right hand and a melodic flourish in the left hand.

FRA DIAVOLO.

Buds. No. 25.

J. BELLAK.

PRIMO.

Allegro moderato.

8va

Ped

Detailed description: This system contains the first two staves of the piece. The top staff is in treble clef with a 2/4 time signature. It features a series of eighth-note patterns with various fingering numbers (2, 4, 2, 1, +, 1, 2, 2, 1, +, 2, 4, 2, 1, +, 1, 2, 2, 1, +, 3, 2, 3, 2, 3, 2, 3, 1) written above the notes. The bottom staff is in bass clef and contains a simple accompaniment of eighth notes. A 'Ped' (pedal) marking is placed between the staves. A dashed line labeled '8va' is positioned above the top staff.

8va

Ped

Detailed description: This system contains the third and fourth staves. The top staff continues the eighth-note patterns with fingering numbers (2, 3, 2, 3, 2, 2, 1, +, +, +, 4, 3, 2, 2, +, +, 2, 4). The bottom staff continues the accompaniment. A 'Ped' marking is present between the staves. A dashed line labeled '8va' is positioned above the top staff. Asterisks are placed in the bottom staff at the end of the second and third measures.

8va

Ped

Detailed description: This system contains the fifth and sixth staves. The top staff continues the eighth-note patterns with fingering numbers (+, 4, 3, 2, 2, +, 2, +, 2, +, 4, 1, 2, +, 3, 1, 2, +, 3, +, 1). The bottom staff continues the accompaniment. A 'Ped' marking is present between the staves. A dashed line labeled '8va' is positioned above the top staff. An asterisk is placed in the bottom staff at the end of the second measure.

8va

Ped

Detailed description: This system contains the seventh and eighth staves. The top staff continues the eighth-note patterns with fingering numbers (3, 1, 2, +, 3, +, 1, +, +, 4, 3, 2, 2, +, 2, +, 4, 1, 2, +). The bottom staff continues the accompaniment. A 'Ped' marking is present between the staves. A dashed line labeled '8va' is positioned above the top staff. An asterisk is placed in the bottom staff at the end of the second measure.

SECONDO.

Andantino Cantabile.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line of eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of eighth notes. The tempo and mood markings 'Andantino Cantabile.' are written above the first measure.

The second system of music continues the piece with two staves. The upper staff features a melodic line with some grace notes and slurs. The lower staff continues the bass line with eighth notes.

The third system of music continues the piece with two staves. The upper staff features a melodic line with grace notes and slurs. The lower staff continues the bass line with eighth notes.

ff

The fourth system of music continues the piece with two staves. The upper staff features a melodic line with grace notes and slurs. The lower staff continues the bass line with eighth notes. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

The fifth system of music concludes the piece with two staves. The upper staff features a melodic line with grace notes and slurs. The lower staff continues the bass line with eighth notes. Fingering numbers (1, 2, 3) and accents are visible above the notes in the upper staff.

Fra Diavolo.

PRIMO.

sva

+ 2 1 + 1 3 1 3 1 3 1 3 2 1 + 1 1 2 1 + 1

Andantino Cantabile.
Ped *

sva

2 4 + 1 2 1 + 4 1 + 2 1 + 1 3 1 3 1

Ped *

Ped *

sva

3 2 1 + 1 1 2 1 + 1 2 4 + 1 2 1 + 4 1

Ped *

sva

ff Ped *

2 1 + 3 2 1 + + 1 + 1 2 4 +

Ped

sva

1 2 1 + 4 1

Ped *

1 1 1

f Ped ff *

Fra Diavolo.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together in groups of four or six, indicating a rapid, rhythmic accompaniment. The lower staff is in bass clef and contains a melodic line with eighth and sixteenth notes, often beamed in pairs or groups of four.

The second system continues the musical piece. The upper staff features dense chordal textures with frequent beaming, while the lower staff maintains a steady melodic flow with rhythmic syncopation.

The third system shows the continuation of the complex rhythmic patterns. The upper staff's chords are interspersed with some melodic fragments, and the lower staff's melody becomes more intricate with frequent sixteenth-note passages.

The fourth system is characterized by very dense chordal textures in the upper staff, with many notes beamed together. The lower staff continues with a rhythmic melody, often using dotted rhythms and syncopation.

The fifth system maintains the fast tempo and complex textures. The upper staff has a high density of notes, and the lower staff features a driving melodic line with frequent eighth-note patterns.

The sixth system concludes the 'SECONDO' section. It features a final cadence in the upper staff, with a series of chords leading to a final note. The lower staff ends with a melodic phrase that resolves to a final chord.

Fra Diavolo.

Porter.

Allegro.

PRIMO.

7

sva

3 2 1 + 1 + 1 4 3 1 3 2 1 + 1 + 1 4 3 1 1 2 2 2 1 2 2 + 1 2

Ped *

sva

3 2 1 2 3 2 1 + 2 1 3 2 1 3 2 1 + 2 1 3 2 1 3 2 1 + 1 2 3 4 + 1 2 3

Ped * Ped > > * cres - - - cen

sva

+ 1 2 3 4 + 1 2 3 4 2 1 + 2 1 2 1 + + 1 2 2 3 3 + 2 2 3 2 1 + 3 2 1 + 2 1

do piu vivo. Ped * *

sva

2 1 + + 1 2 3 2 1 + 1 + + 1 2 3 + 3 2 1 + 2 1 2 1 + + 1 2 2 3 + 2

Ped *

sva

2 3 2 1 + 2 2 1 + 2 1 2 1 + + 2 + 4 2 + 4 3 1 + 2 + 3 + 3 + 2

Ped *

sva

+ 2 + 3 + 2 + 1 + 1 1 2 1 1 + 1 1 1 3 4

Ped *

NEW AND POPULAR SHEET MUSIC,

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NEW HOME SONGS.

- Acushla Gal Mochree.** "O Bright Pulse of my Heart," from "Arrah na Pogue." 30
- Aged and Grey.** Song. L. B. Starkweather. 30
"For I am old, aged and grey,
Children of time, I am passing away."
- Bradley Clay.** Ballad. J. C. Johnson. 30
"When the daylight died away,
Died the life of Bradley Clay.
When the moon climbed up the hill
Climbed his spirit higher still.
Knapsack he had laid aside
For a state beattified.
He was at the tattoo blown
By the bugles round the throne,
Far beyond this earth's control,
Where archangel's call the roll."
- Bury me at Sunset.** A Soldier's Last Request. Frank Wilder. 30
- Come, Sing to me Again.** Ballad. Turner. 30
"I have heard sweet music stealing,
Round about me as I lay,
Like the songs of angels singing
From the bright land far away."
- Coming Home; or, "The Cruel War is Over."** Song and Chorus. C. C. Sawyer. 30
- Cot where the Old Folks Died.** Song and Chorus. M. B. Leavitt. 30
"But the cot, on the lot, on the top of the hill,
Near the spot where I sat and cried,
'Tis the lot where the old folks toiled and lived,
And the cot where the old folks died."
- Could I be Near my Boy.** M. Keller. 30
- Effie May.** Song and Chorus. R. R. French. 30
- Ela, the Pride of my Heart.** F. Wilmarth. 30
- Flower Girl.** L. O. Emerson. 30
"Come, O, come, buy my flowers, they are fragrant and fair,
All wet with the dew of the morn,
And sweet with the breath of the pure morning air,
For I gathered them all since the dawn."
- The Green Shenandoah.** J. W. Turner. 30
- Home the Boys are Marching; or, "Ring the Merry Bells."** F. Wilmarth. 30
- I cannot Sing the Old Songs.** Ballad. Claribel. 30
- I Know he will Return.** Rudolphsen. 30
- I Live for those who Love Me.** J. G. Clark. 30
- I'm Lonely Since my Mother Died.** Song and Chorus. H. S. Thompson. 30
- In Peace Again.** J. W. Turner. 30
"In peace again! break forth the strain!
Throughout our native land!
Ring out ye merry bells with joy!
Boom forth, ye cannons grand."
- In the lonely, quiet Chamber.** Ballad. Jas. W. Parker. 30
"In the lonely, quiet chamber
There's an empty cradle bed,
With a print upon the pillow,
Of a baby's shining head;
'Tis a fair and dainty cradle,
Downy soft with pillows white,
But within the blanket folded,
Lies no little form to-night."
- It is the Miller's Daughter.** Words by Pennyson. Music by Rudolphsen. 30
- I've no Mother now.** Ballad. T. Smith. 30
- Kiss me while I'm Dreaming.** Wimmerstedt. 30
- "Little Fairy, Blue-Eyed Carrie."** E. Bruce. 30
"Mid eternal joys supernal
Now thou tread'st the heavenly shore,
Little fairy, blue-eyed Carrie,
With the loved ones gone before."
- Mother, when the War is Over.** Song and Chorus. J. W. Turner. 30
- Move my Arm Chair, Dearest Mother.** Ballad. F. Wilmarth. 30
"Move my arm chair, dearest, mother,
In the sunshine, bright and strong,
For this world is fading, mother,
I shall not be with you long."
- O, Could I See my Father.** The Soldier's last Words. Song & Chorus. J. W. Turner. 30
- oft in my Dreams I See my Mother.** Ballad. L. B. Starkweather. 30
- She Sang among the Flowers.** Wrighton. 30
- Tenting on the Old Camp Ground.** As sung by the "Hutchinson Family." 30

- Wearing of the Green.** As sung in "Arrah Na Pogue." 40
"Oh, Paddy dear, and did you hear the news that's going round,
The Shamrock is forbid by law, to grow on Irish ground."
- When you and I were Soldier Boys.** Clark. 30
"O, the stormy times we knew
In our suit of army blue
When you and I were soldier boys, together Will."
- Will You come to meet me, Darling?** Ballad. L. H. Gurney. 30

NEW HUMOROUS SONGS.

- The Colonel from Constantinople.** As Sung by the Florences. 40
"Kind friends your pity pray bestow,
On one who stands before you,
And listen to my tale of woe,
Though I promise not to bore you."
- Girl with the Waterfall.** Frank Wilder. 30
"There's songs about most everything
That one could name or call,
But until this none has been wrote
About the Waterfall."
- Intelligent Contraband.** An Original Song and Dance. Charlie Pettengill. 30
- Jolly Dogs; or, Slap Bang.** Copeland. 30
- Matilda Toots; or, "Have you seen her Boots?"** The Adventures of a Skater. Solomon. 30
- My Mother did so before me.** B. Covert. 30
"The men I'll tease myself to please,
My mother did so before me,
"We'll wed and kiss, what harm is this,
My mother did so before me."
- Nicodemus Johnson.** A Contraband Song. Pettengill. 30
- O, My Heart goes Pit-a-Pat.** Song and Duet sung in the "Naiad Queen." 30
"O, my heart goes pit-a-pat,
O, my brain goes whirligig,
And my brow throbs rub-a-dub
That's my case precisely, O."
- Polly Perkins; or, The Broken-Hearted Milkman.** Harry Clifton. 35
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- Sarah's Young Man.** C. W. Hunt. 30
- Susie Clair.** Song & Dance. Charlie Pettengill. 30

BEAUTIFUL CONCERT SONGS.

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- Day is Done.** Balfe. 50
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- Five o'clock in the Morning.** Claribel. 30
- Golden Ring.** Linley. 30
- Good Night, my dearest child.** Abt. 35
- How fair art thou.** Weidt. 30
- Hunting Tower.** (Scotch) 35
- I hear the wee Bird Singing.** Linley. 30
- Il Bacio.** (The Kiss) "Arditi." 60
- Impatience.** Curshman. 30
- Lady of the Sea.** H. Smart. 40
- Laughing Song.** Auber. 40
- Love's Request.** Reichardt. 30
- Merriest girl that's out.** Minasi. 30
- Nightingale's Trill.** W. Ganz. 40
- Night is Serene.** "Don Sebastian." 40
- O, say not woman's love is bought.** Whittaker. 30
- O, ye tears.** Reichardt. 30
- Separation.** Rossini. 40
- Shadow Song.** "Dinorah." 75
- Sing, Birdie, Sing.** (Parepa.) Ganz. 50
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- Sing, smile, sleep.** (Serenade.) Gounod. 50
- Thou, everywhere.** Lachner. 50
- Wild Shady Wood.** (Sombreford.) "Tell." 35
- Ye pretty Birds.** Gumbert. 40

SACRED PIECES.

- Ave Maria.** Kucken. 30
- " " Three voices.** Weisel. 50
- Celestial Hope.** Ten. Solo and Qt. "Fidelio." 60
- Come, ye Weary.** Emerson. 30
- Guide me, O thou great Jehovah.** Qt. " 40
- Hear my Prayer.** Quartet. Southard. 40
- He will not always thus afflict.** "Fall of Jerusalem." 30
- I will be glad.** Quartet. Southard. 60
- I will praise the Lord.** Quartet. " 40
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- O that I had Wings.** Quartet. Davenport. 30
- O were my head like the springs of water.** "Fall of Jerusalem." 30
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- Rejoice the heart of thy Servant.** Qt. Southard. 40
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- Come in and shut the Door.** 30
- Dear Mother, I'll come home again.** 30
- Do they pray for me at home.** 30
- Faded Flowers.** 30
- Flee as a Bird.** 30
- Home Delights.** 30
- I'd choose to be a Baby.** 30
- I'm leaving thee in Sorrow.** 30
- I'm lonely since my mother died.** 30
- Moss grown cell.** 30
- Move my arm chair, dearest mother.** 30
- Tenting on the old camp ground.** 30
- Too Late.** 30
- Twinkling Stars.** 30

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