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Theme de Rode.

Chicago: Root & Cady, 1856

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Oakley

Thème de Rodde

Chanté avec Variations dans le Barbier de Seville

PAR

M^{lle} Sonntag

avec Accompagnement de

Piano or Harp

PAR

L. MOREAU.



Published by Root & Cady Chicago.

Entered according to act of Congress, as 1856 by L. Moreau, in the clerk's office of the Dist. Court of Mass.

THÈME DE RODE.

Accompagnement by L. MOREAU.

Song by HENR. SONTAG.

Andante.

VOICE.

PIANO

or

HARPE.

The musical score is written in a three-staff system. The top staff is for the voice, the middle for piano or harp, and the bottom for piano or harp. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The score begins with a piano introduction in the right hand, featuring a series of eighth notes and triplets, and a bass line with chords. The voice enters with the lyrics: 'Hear while I breathe now These accents love - - - tell - - - ing, / Il dol - ce can - to Del Di - o da - - - mo - re'. The piano accompaniment continues with chords and some melodic lines. The second system of music shows the voice continuing: 'Sweet - ly dis - pell - - ing Care from - - - the heart. Hear while I / Il nostro co - - re Se - re - - ne - rà. Il dol - ce'. The piano accompaniment provides harmonic support with various dynamics like *pp*, *f*, and *sf*.

breath now These accents love - - - tell - - - ing. Sweet - ly dis - pell - - ing Care
 can - - to Del Di - o da - - mo - - re Il - - nostro co - - re Se -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef. Dynamics include *mf*, *p*, *f*, *p*, and *mf*. There are triplets and a fermata in the vocal line.

from - - - the heart. Ah! they a - wa - - ken Grate - - ful e - -
 re - - - ne - - ra - - A - - tal con - cen - - to Sen - - to che

The second system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a bass clef. Dynamics include *f* and *pp*. There are triplets and a fermata in the vocal line.

mo - tion And to my bo - - - som Peace - - - shall im - part. - -
 tal - ma Tro - va la cal - - - ma. La - - - pace il cor. - -

The third system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a bass clef. Dynamics include *mf* and *p*. There are triplets and a fermata in the vocal line.

And to my bo - - - som Peace - - - shall im - part. - -
 Tro - va la cal - - - ma La - - - pace il cor. - -

The fourth system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a bass clef. Dynamics include *pp* and *f*. There are triplets and a fermata in the vocal line.

Piano accompaniment for the first system, featuring treble and bass staves. The music is in a minor key and includes dynamic markings *ff* and *mf*.

Più mosso.

Vocal line and piano accompaniment for the second system. The vocal line includes lyrics and a trill. The piano accompaniment includes dynamic markings *ff*, *f*, and *pp*.

Gentle and ten - der e - - mo - - tion A - -
Sento che al dol - ce in - cau - - to Del

Vocal line and piano accompaniment for the third system. The vocal line includes lyrics and a trill. The piano accompaniment includes dynamic markings *f* and *pp*.

wa - kend by love's pow - - er, Sweetly at this - - glad
va - go - - Di - o da - - mo - - re; Dolce, so - - a - - ve al

hour Re - fill my troub - led breast!
 co - re La cal - ma ri - tor - nar

Gentle and ten - der e - mo - tion A - wa - kend by love's
 Sento che al dol - ce in - can - to Del - va - go Di - o da -

sf *pp*

pow - er. Sweetly at this glad hour Re
 mo - re, Dolce, so - a - ve al co - re La

f *sf* *pp*

fill my trou- - led breast! Let now A - - pol - - lo's
 cal - - ma - ri - - tor - - nar Ce - tra del Dio di

p

lyre In warm o'er - flow - - ing mea - - - sure
 De - - lo Nel ri - - na - - scen - te ar - do - - - re,

f *f*

Re - store to tranquil pleasure This heart by grief - - - op - prest.
 Que - sto do - len - te co - re Deh! vie - - nia con - - - so - lar,

tr

Re - store to tranquil pleasure This _____ heart _____ by grief op -
Ques - to dolen - te co - - re Deh! _____ vie - - - - ni a conso -



prest. _____
lar. _____ **Tempo 1.**



mf *ff*



Allegro.

Why, ah why with hid den fires
 Pal pi tar mi sen to il co-re.

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line begins with a melodic phrase marked with an accent (^) and a fermata. The piano accompaniment starts with a piano (*pp*) dynamic and includes a forte (*f*) dynamic later in the system.

Doth my soul in se cret
 Deh! per ché si pal pi

The second system continues the vocal and piano parts. The vocal line has a melodic line with an accent (^) and a fermata. The piano accompaniment maintains the *pp* dynamic initially and then moves to *f*.

burn? Why, ah why with
 tar? Pal pi tar mi

The third system shows the vocal line with a melodic phrase marked with an accent (^) and a fermata. The piano accompaniment includes a *cl* (crescendo) marking.

hid den fires Doth my soul in
 sen to il co-re Deh! per ché si

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features *sf* (sforzando) and *pp* dynamics.

se pal - eret burn! 'Tis the
 pi - tar! Del - la

hope that love in spires
 spe - me - dell' a - mo - re

Meet - ing now its glad re -
 Sen - to - tal - ma - pal - pi -

turn glad re - turn.
 tar pal - pi - tar.