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Pretty Zingarella.

Millard, H. (Harrison), 1830-1895

New York: J.L. Peters (198 Broadway), 1869

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PETERS STANDARD EDITION.

CONCERT SONGS



AND OTHER CELEBRATED SINGERS

When those Sweet Rosy Lips. — KELLOGG'S WALTZ — Arditi. 7½	In the Flowret it trembles. — LEGGERO INVISIBILE Arditi. ⑥
Ah! Bliesome and Gay. — WALTZ SONG — from Faust. 6	I lightly fly where Roses sweet. — MAGNETIC WALTZ — Arditi. 6
Nearest way home. — (Who does not remember.) — Arditi. 5	The Storm. — MISERERE DOMINE — Hullah. 4
*Far from Thee. — VENZANO WALTZ — Soprano. — Venzano. 6	Goat Bells. (The Shadows over the Valley steal.) — Allen. 4
Far from Thee. — VENZANO WALTZ — Alto. — Venzano. 6	Judith Beneath the Ramparts of Bethulia. — Concene. 6
The Kiss. — Il Bacio . — WALTZ SONG — Arditi. 6	Ecstasy. — L'Estacy . — WALTZ SONG — Arditi. 7½
Poor though my Cot may be. — IN QUESTA SIMPLICE — Betty. 6	Yes through my Efforts Thou art Free. — from Africaine 4
Pretty Zingarella. — BOLERO — Millard. 5	Sing me a Switzer's Song of Love. — Groeschel. 5
Light Songs and Charming Stories. — from Crispino e la Comare. 5	Once in Thule there Lived a King. SPINNING SONG — Faust. 5
In the Calmness: — NELLA CALMA-WALTZ SONG — Romeo et Juliette. 5	In days of Childhood. — MAZURKA SONG — Romeo et Juliette. 5
Sing Birdie Sing. — Ganz. 4	Nightingale's Trill. — Ganz. 4
The Butterfly. — LA FARVALETTA — Arditi. 6	Farewell ye days so happy. — UN ADDIO — Piatti. 5
Can it Be! — NON EVER — Alto. — Mattei. 5	Come Thou with me. — MECO TU VIENI — from Straniera. 3½
Oh Italy! Thou cherished Land. ALLOR CHE FORTO — Verdi. 4	Flower Girl. — WALTZ SONG — Godfrey. 5
Can it Be! — NON EVER — Soprano. — Mattei. 5	With Song and Dance. — ILMA WALTZ — Arditi. 7
Reaper and the Flowers. — Balfe. 6	Why do I love her? — PERCHÉ L'ADORO — Arditi. 4
Sweet Nightingale. — Boscovitch. 4	A Kiss for your thoughts. — Arditi. 4
Bright glowing Star. La Stella. — STAR WALTZ — Arditi. 7½	The Love Letter. — Keller. 3½
Song of the Sea Shell. — Soprano or Tenor. — Keller. 6	Nature has taught us to kiss. THE NEW 'IL BACIO' — Keller. 5
Song of the Sea Shell. — Alto or Base. — Keller. 6	Nearer Sweet lips. — Keller. 3½
I have lost my Euridice. — ORPHEE — Gluck. 5	Sing, Smile, Slumber. Eng. Fren. Ger. & Ital. Sop. or Ten. Gounod. 5
List to the Nightingale. — WALTZ SONG — Ross. 5	Sing, Smile, Slumber. Eng. Fren. Ger. & Ital. Alto or Base. Gounod. 5

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THE PRETTY ZINGARELLA.

H. MILLARD.

ff *mf*

ff *mf* Allegretto.

Of - ten in Spain, the Zin - - ga - rel - la Dan - ces with glee, to

plain - tive tune. The tam - bo - rine's soft ri - - tor - nel - la

a piacere

Tempo 3

Is of - ten heard from morn till noon. From those who

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase. The piano accompaniment consists of chords and a simple bass line. Dynamic markings include *ff* and *mf*.

ga - ther round the place, Her cheering smile is nev - er hid. The sun de-

The second system continues the vocal melody and piano accompaniment. The piano accompaniment features a steady rhythmic pattern of chords.

lights to kiss that face, The Zin-ga-rel - la of Ma - drid.

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more active bass line in the later measures. There are handwritten annotations above the vocal line, including a 'D' and some scribbles.

The Zinga - rel - la of Ma - drid, The Zin - ga - rel - la of Ma - drid.

The fourth system repeats the phrase 'The Zinga-rel-la of Madrid'. The piano accompaniment continues with the same chordal structure. There are handwritten annotations above the vocal line, including a '3' and a checkmark.

lusinghevole.

legato e slentando.

scherzoso.

O, the pret-ty zin - ga - rel - la, The zin-ga - rel - - la

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo markings are *lusinghevole*, *legato e slentando*, and *scherzoso*. The lyrics are "O, the pret-ty zin - ga - rel - la, The zin-ga - rel - - la". The piano part consists of chords and moving lines in both hands.

of Ma - drid. The zin-ga - rel - - la of Ma - drid,

The second system continues the vocal line and piano accompaniment. The lyrics are "of Ma - drid. The zin-ga - rel - - la of Ma - drid,". The piano part continues with similar accompaniment.

The zin-ga - rel - la of Ma - drid.

The third system shows the vocal line and piano accompaniment. The lyrics are "The zin-ga - rel - la of Ma - drid." There is a handwritten signature "Lauri" above the vocal line. The piano part includes a dynamic marking *sf* (sforzando).

And while she sings and

The fourth system shows the vocal line and piano accompaniment. The lyrics are "And while she sings and". The piano part continues with accompaniment.

plays with glee, Her heart is ev - - er free from care.

Her thoughts can al - ways waft - ed be To one who is not

pres - ent there. And when at

night, in bliss - ful dreams, Sweet slumber claims her eyes soft lid,

Her face a sleep - ing an - gel's seems, The Zin-ga-rel - la of Ma-

drid. The Zin-ga - rel - la of Ma - drid, The Zin-ga - rel - la

rall.

a tempo. *lusinghevole.*

of Ma - drid. O the pretty Zin - ga - rel - la, The zin - ga-

rel - - la of Ma - drid, The zin-ga - rel - la of Ma - drid.

Coda brillante.

The zin-ga-rel - la of Ma-drid. Ah!.....

sf

Ah!..... Ah!..... the zin - ga-

ad lib. tr.

colla voce sempre. *mf*

rel - la of Ma-drid. Ma - drid, Ma - drid.

ff *ff*

cadenza a piacere

Ah!..... Madrid.

ped *colla voce.* *ff* *f* *f* *fff* *ped*